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GUIDELINES FOR DEVELOPMENT CULTURAL AND CREATIVE INDUSTRIES IN MONTENEGRO

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Guidelines for development cultural and creative industries in Montenegro

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Introductory notes

It is extremely difficult to define creativity. Of course, it is not impossible to try. One of the most significant theorists of creativity in the twentieth century, British writer and philosopher of Hungarian origin, Arthur Koestler may have been the best at it. Namely, in his book *The Act of Creation*¹, he attempts to create a general theory of human creativity by detailing similarities and differences related to creativity in the fields of humour, science and art. In this capital work, Koestler presents the idea that 'creativity is the bisociation of previously unrelated matrices', while also providing an analysis relating to the differences between humorous, scientific and artistic creativity; pointing out that the essence of creativity lies in 'seeing a situation or an idea ... in two self-aware but incompatible frames of meaning.'² In short, bisociation is, in Koestler's view, a creative fusion of triggering unrelated things.

It is well known that creativity is not only a gift from God for individuals, which in the past has long been considered as the only explanation for it, but a very common trait of the human race, and an extensive study is done thirty years ago, by the Centre for the Study of Creativity Studies located in the American city of Buffalo, which unequivocally pointed out that the greatest number of people can sharpen their abilities without any problems and greatly develop their own creative potential.³

Hence, the notion of *cultural and creative industries* is a natural achievement of this way of understanding things. Colette Henry, editor of the influential *Proceedings of the Entrepreneurship in the Creative Industries*, points out that 'creative industries are one of the most important areas of the global economy of the twenty-first century'⁴, and she also points out that, since the 1990s, it has been considered as one of the fastest growing industries and a focal point for economic development in almost all countries of the modern world. In her view, 'creative industries are often referred to the 'creative economy' and represent a set of intertwined knowledge-based industries focusing on

¹ A. Koestler, *The Act of Creation*, Hutchinson & Co., London, 1964.

² *IB*, 35.

³ S. Moriarty, N. Mitchell, W. Wells, *Advertising & IMC Principles & Practice*, Pearson Education, New Jersey, 2012, 248; regarding this v. and about a phenomenon called creative class (H. Mikic, *Creative Entrepreneurship - Theory and Practice*, *Foundation the Creative Economy Group*, Beograd, 2017, 33-43: pass.).

⁴ C. Henry, *Entrepreneurship in the Creative Industries (An International Perspective)*, Edward Elgar Publishing, Northampton, 2007, 1.

creation and the exploitation of intellectual property', which includes, but is not limited to, the following sectors: 'arts and crafts; film theatre and performing arts; advertising, architecture and design; publishing; media broadcasting programs and recording of music material'; noting that the development of computer technology and digital media, as well as a range of activities within the cultural heritage sector, strongly influence the development of the creative industries, resulting in a wider range of economic usability and leading to a potential overlap with culture in general, and the 'lifestyle and non-profit sectors, when it comes to the creation and exploitation of intellectual property.'⁵

Properly such a view of the cultural and creative industries (CCI) served as the basis for their operational definition offered by UNESCO or as the basis for a similar definition of the creative industries offered by DCMS (Department of Culture, Media and Sport, United Kingdom). These two definitions are also the starting point for developing the largest number of CCI methodologies in the world. The same scenario is, of course, with the consistent methodology developed in the Montenegrin context by the Institute for Entrepreneurship and Economic Development from Podgorica in the initial version of the *Mapping of the cultural and creative industries in Montenegro - assessment of the economic contribution of the cultural and creative industries* (Podgorica, 2019).

UNESCO defines the cultural and creative industries as 'an organized activity sector which is the purpose of production or reproduction, promotion, distribution and (or) commercialization of goods, services or cultural activities, of an artistic nature or heritage.'⁶ According to the British Model (DCMS), the creative industries present themselves as 'industries based on individual creativity, skill and talent and which, by creating and using intellectual property, have the potential to create wealth and employment.'⁷ Given that the definitions themselves do not provide a clear insight into the content of the CCI, they are more closely defined by defining sectors and activities.

Starting from the Cultural Development Program 2016-2020, as the official document of the Ministry of Culture of Montenegro recognizing the creative industries⁸ and on the basis of a detailed analysis of the aforementioned international experience in CCI mapping and further professional consultation, the Institute for Entrepreneurship and Economic Development defines 11 sectors and recognizes 40 activities belonging to the CCI which are based

⁵ *ib.*; cf. i: H. Mikic, *Creative entrepreneurship - theory and practice*, 9-14; pass.

⁶ UNESCO – Creative Industries (<http://www.unesco.org/new/en/santiago/culture/creative-industries>; Accessed: 10th of September 2018).

⁷ Quoted on the basis of: I. R. Bakaric, K. Bacic, Lj. Bozic, *Mapping of creative and cultural industries in the Republic of Croatia*, Institute of Economics, Zagreb, 2015, 40.

⁸ *Cultural Development Program 2016-2020*, Ministry of Culture of Montenegro, Cetinje, 2016, 22.

on Montenegro's 2010 Law on Classification of Activities [the following sectors are: museums, libraries and heritage; music, visual and performing arts; design; film; photography; architecture; computer programs and games; electronic media; publishing; advertising and marketing communications (integrated marketing communications); artistic and traditional crafts].⁹

1. General guidelines for the development of the CCI in Montenegro

The first question that needs to be addressed in this context is precisely the fact that there is no single access to the cultural and creative industries and that, as we have already suggested, they do not represent a single economic sector but a combination of individual sectors of this type and cultural activities.

Moreover, the Feasibility Study on the collection and analysis of data in the EU's cultural and creative sectors states that 'significant efforts have been made at European level over the last twenty years to improve the statistics of the cultural and creative sectors. However, there is still no systematic way to fully understand the value of CCIs and their contribution to the economy.¹⁰ It should also be kept in mind that the cultural and creative industries are the most susceptible to change and are difficult to classify because they are intertwined with other activities. In the future, there may be radical changes in the structure of the CCI, given the trends and the need to adjust the supply on the market to the needs of consumers.

Given that the CCIs are not recognized as a single sector, there is no single institutional and strategic framework governing this area, rather, the design and development responsibilities are divided according to what the activities are. **All of the above points to the need for cross-sectoral cooperation in this area.**¹¹

The general guidelines for the development of the CCI in Montenegro do not differ significantly from those already observed in the countries in our immediate environment.¹²

⁹ 'Law on Classification of Activities', Official Gazette of Montenegro, no. 18/11, 2010. More about all this v.: Mapping the Cultural and Creative Industries in Montenegro - Assessing the Economic Contribution of the Cultural and Creative Industries, Institute for Entrepreneurship and Economic Development, Podgorica, 2019.

¹⁰ *Feasibility study on data collection and analysis in the cultural and creative sectors in the EU*, KEA, European Commission, Brussels, 2015, 4.

¹¹ v.: *Mapping the Cultural and Creative Industries in Montenegro - Assessing the Economic Contribution of the Cultural and Creative Industries*, Institute for Entrepreneurship and Economic Development, Podgorica, 2019, 1-3.

¹² v.: *Strategic Guidelines for the Development of the Creative and Cultural Industries*, Croatian Creative and

The process of development of CCI is in the narrowest sense with the process of so-called state branding, which also implies adequately uses the results achieved within the CCI in the process of promoting the Montenegrin state and society and influencing the reduction of the image of Montenegro as a country of creative individuals and powerful collectives with rich cultural heritage and tradition.

Education policies need to be aligned with market needs, especially in the CCI sectors. The interdisciplinary nature of the CCI also requires appropriate solutions, influences the promotion of changes in the education system in order to meet the increasingly complex needs affecting this field.

And, perhaps most importantly, **integrating the CCI sector into all of society's activities is one of the 'key tools of change'**,¹³ in terms of achieving far better results in all spheres of general social development. Certainly, it is a networking based on positive experiences, not only on the basis of established division by clusters, which immediately attracts considerable attention to the findings made on the basis of different symbioses of *quantitative and qualitative research*.

Qualitative research (focus groups and, in particular, in-depth interviews) may be of particular benefit in this regard, due to the inconsistent transfer of personal experiences of individuals directly involved in CCI work. This type of data collection is irreplaceable in cases where we try to detect specific problems (those that affect our environment and often cannot always be easily identified based on others' experiences, previously reported in the literature), and when looking for solutions.

Cultural Industry Competitiveness Cluster 2013-2020 (http://www.hkkkki.eu/dokumenti/strateske_smjernice.pdf; Accessed: 16th of January 2019); S. Jovicic, H. Mikic, *Creative industries in Serbia, Recommendations for the development of creative industries in Serbia*, 2006: British Council Serbia and Montenegro, Beograd, 2006, 87-92; pass.

¹³ *Strategic guidelines for the development of the Creative and Cultural Industry, Croatian Competitiveness Cluster for the Creative and Cultural Industries 2013-2020*, 2.

2. Structural view of the guidelines for the development of the CCI in Montenegro

In line with the findings of the research and mapping of the creative and cultural industries in Montenegro¹⁴, it is necessary to further refine the strategic framework of action by making the guidelines for the future development of the creative sector structurally oriented by evidence-based policies and defined in context and the relevant *tailor made policies and recommendations*. In order to achieve this, the guidelines for the development of the creative sector, as an integral part of public policies in culture that bring about changes in line with the set goals, need to be directed towards at least four priority areas of action in the cultural policy of Montenegro that can be seen within **economic, ideological, organizational, legal and administrative areas, instruments and directions of development**. The priority areas of action defined in this way are a common and relevant framework for determining the general goals and orientational and strategic directions of action within public cultural policies. Accordingly, it is also important to emphasize that these priority areas of development relate directly to all relevant levels of decision-making in cultural policy (local, national, regional and international level), as well as to all individual sectoral policies and complementary cultural activities.

Priority areas and directions for the development of the CCI and related activities in Montenegro			
Priority area 1	Priority area 2	Priority area 3	Priority area 4
Economic instruments for the development of the CCI	Conceptual-value instruments of CCI development	Legal and administrative instruments for the development of the CCI	Organizational instruments for the development of the CCI
Total economic growth and contribution of the sector and the strengthening of the labour market and labour force.	Promotion of the image of Montenegro as a creative destination and a desirable environment for creators in all fields of creative and cultural production.	Integral protection of copyright and further development and improvement of the regulatory framework of sectoral policies in culture through the improvement of the legal and administrative framework for the development of the CCI.	Encouraging the development of an institutional and programmatic framework for the development of year-round value chains and production and structural support for creative entrepreneurship.

¹⁴ Mapping the cultural and creative industries in Montenegro - an assessment of the economic contribution of the cultural and creative industries, 47-48.

2.1. Aims and purpose of economic instruments for the development of the CCI

One of the most important arguments used by many cultural administrations around the world in the development of creative industries is the macroeconomic indicators that convincingly say that investing in creative cultural activities provides multiplying effects on the development of all segments of society.

These macroeconomic indicators become most evident within the overall growth of the sector and its contribution to the value of GVA through the collection of tax revenue from the CCI and related activities, on the one hand, and the total employability growth of the profiled workforce, on the other. These two strong arguments in relation to all other stimulating economic measures and instruments form the basis of all public policies in culture that can be expected to directly benefit not only the development of the cultural sector, but also other branches of the economy and the community at large.

In this regard, the priority area **Total economic growth and contribution of the sector and the strengthening of the labour market and labour force** implies the following framework of guidelines for achieving the objective:

- developing tax breaks for scarce artistic practices, cultural activities and occupations, exemption from income taxes, property taxes, sales taxes or sales of CCI services and products;
- development of new financial models of support and subventions through innovation of competition and *grant making* policies;
- fostering overall employability growth within the creative sector through incentive education policies and scholarships, including arts and non-arts activities;
- co-financing programs and products of creative industries through micro-credits;
- further adapting and improving access to finance by removing potential administrative barriers and facilitating procedures for starting *creative businesses*;
- developing and improving statistical and quantitative methods when researching the contribution and growth of the CCI and related activities;

- more direct support for innovation projects and the construction of innovative ecosystems in cultural activities;
- defining more direct support for the development of innovative cultural tourism projects;
- improvement of mechanisms for growth of the overall balance of exports and reduction of imports of CCI and related activities.

2.2. The goals and purpose of the conceptual values of CSI development instruments

As culture in Montenegro, in addition to its pronounced and strong paradigm identity, is most often perceived from the perspective of its symbolic and semantic framework, so on the other hand, it is necessary to emphasize and insist on its importance from the perspective of the holder of the value framework in the development policies of the CCI. In such an environment alone, its often non-market and often uneconomic definition will not result in the realization that it represents an investment cost, but a concrete contribution, that is, a concrete and evident income. This further implies that the change in its overall paradigm should be oriented towards building and promoting a positive image in order to influence a meaningful value system that should represent a desirable environment for investors in all areas of CCI development.

In this regard, the priority area **Promotion of the image of Montenegro as a creative destination and a desirable environment for creators in all areas of creative and cultural production** implies the following framework of **guidelines** for achieving the goal:

- establishing an adequate system of rewards and evaluation of creativity in all relevant areas of the CCI;
- designing and developing education, training and training programs for the development of professional qualifications to complement the current and future needs of the sector for specialized knowledge, competences and skills;
- encouraging programs of continuous business cooperation between the business and corporate sectors with the artistic community, actors and all subjects of cultural production;

- giving structural impetus to periodic evaluations and evaluation of the results achieved through the research and development of statistics in cultural activities in order to ensure the sustainability and continuity of public policies in this field of culture;
- encouraging and affirming creative entrepreneurship in all areas of the CCI;
- internationalization of activities and promotion of local creativity.

2.3. Aims and purpose of legal and administrative instruments for the development of the CCI

Legal regulation of the field of culture in the direction of action can go in two directions. Namely, on the one hand, legal regulation can be aimed at stimulating and affirming cultural rights and cultural production, while on the other hand, these rights can be limited by measures of censorship and suppression of negative phenomena and effects that often occur within the sector. In such a context, the state will most often occupy the position of competent authority, regulator and protector of general cultural rights and public interest in culture. In the words of Ruth Tausi: 'Governments use regulations as a means of implementing measures, either to prevent some unwanted outcomes or to encourage positive ones.' In this way it becomes clear that the general improvement of regulations, laws and regulations, especially those concerning the development of sectoral policies in the culture, should result in a stimulating and supportive environment for the activities of all entities and actors in the CCI product chain.

In this respect, the priority area **Integral Copyright and Further Development and Improvement of the Regulatory Framework for Sectoral Policies in Culture by Improving the Legal and Administrative Framework for the Development of the CCI** includes the following framework of **guidelines** for achieving the objective:

- improving the umbrella regulatory framework for copyright protection and promotion;
- fostering cross-sectoral cooperation between public, private and civilian actors in the culture, with legal regulation of mutual rights and obligations;
- defining a map of administrative and legal competencies in the implementation of CCI's development policies with national versus other

decision-making levels (local, regional and international);

- fostering continuous inter-ministerial cooperation within public education, tourism and cultural policies, which ensures sustainable management of the labour market and responds to the need for new qualifications and development of competences;
- improve legislation in the area of environmentally responsible business of CCI entities and stakeholders;
- improve general measures for the protection of independent artists;
- develop missing legal solutions protecting the CCI's domestic cultural market, services and products as a whole;
- improve business models by improving administrative procedures and other forms of legal protection for users of CCI services and products;
- to improve the measures of combating unfair competition with antitrust laws governing the markets of particular areas of the creative industries in terms of guaranteeing free competition, production and distribution;
- develop new and upgrade existing legal solutions to reduce the taxation of scarce cultural activities, services and products;
- establish more effective models for collecting copyright over comparative legal experiences;
- enhance the application of the law of obligations, which specifically regulates the relationships that arise as a product of a contract between producers, distributors and buyers of creative content and products;
- draft special laws and regulations that regulate the cultural market and encourage the circulation of cultural products and services by emancipating positive legal norms, such as: free trade law (import-export), entrepreneurship law, sponsorship law, donation law etc.

2.4. Aims and purpose of organizational instruments for the development of the CCI

Improving and building 'hard' infrastructures in culture serves as a basis for establishing all other instruments and prerequisites for the expedient and efficient functioning of the cultural sector. The construction of these physical infrastructures is usually the crowning precondition from which we can define a number of other organizational instruments that primarily concern the programming of cultural content but also of all other complementary value chains of cultural production. In this sense, organizational development instruments should primarily focus on the cooperation of all stakeholders and actors, but also in a physical way enable the integration and collaboration of all actors within the creative sector. As members of the creative class and cognition represent the most important social groups that make up the fuel of creative entrepreneurship, creating an enabling environment for their market emancipation and recognition should be a space where such 'soft' social infrastructures and creative milieu feel safe, accepted and comfortable in Montenegro.

In this regard, the priority area **Encouraging the development of an institutional and programmatic framework for the creation of year-round value chains and production and structural support for creative entrepreneurship** includes the following guidelines framework for achieving the goal:

- building new and strengthening existing institutional and infrastructural capacities to support, develop and promote CCIs and related activities;
- supporting the education and improvement of entrepreneurial skills;
- residential and specialized workforce training and qualification programs for work in the CCI;
- providing greater impetus for the development and programming of local cultural initiatives;
- enabling a greater degree of cluster and peer linking;
- fostering the establishment of innovation ecosystems, technological innovations and product-based entrepreneurship in CCI and related activities;
- creating new and upgrading existing value chains and production within

individual sectors;

- linking production chains within the creative sector with other industrial and economic activities;
- creating a program of mediation and retraining of existing human resources in order to counteract the precarious effects of education, which will enable continuous growth of registered business entities and entrepreneurs within the creative sector.

3. Some specific guidelines for the development of CCI in Montenegro resulting from field research

During the conduct of qualitative research through in-depth interviews conducted on the basis of semi-structured questionnaires and conducted in the field in May and June 2019 as part of a collection of materials related to the mapping and development of the CCI in Montenegro and the development of these guidelines (16 case studies), as well as during completing structured questionnaires, in the same period, within the quantitative survey (105 respondents) - there were several challenges that entrepreneurs in the creative industries encountered in different activities and in different parts of our country.¹⁵

In addition to highlighting open-ended issues that, among other things, have structured the areas, instruments and directions of development outlined in the previous chapter, there are also some less expected and specific things that further encourage us to look for functional solutions that could lead to improvements the overall situation in the CCI sectors.

Here is one typical example related to the situation outlined in subsections 2.3. and 2.4. of this text:

Namely, several interlocutors pointed out (to some extent and self-critically) the insufficient networking of people involved in the creative industries and the emergence of a unilateral understanding of the concept of competition.

Of course, healthy competition is a prerequisite for the development of each market, but in a social sector that seeks to thrive, the notions of competition

¹⁵ A more detailed analysis of the conducted quantitative field research is given in the *Report on the necessary trainings for improving the business skills of entrepreneurs in the cultural and creative industries sector*, Institute for Entrepreneurship and Economic Development, Podgorica, 2019.

and collegiality should be separated. In the sensitive and fragile areas of human activity, what the creative industries undoubtedly still are, collegiality must be just as important as competition. Mutual support and raising awareness of how collaborative performances can achieve better results than isolated individual actions is potentially an extremely important field for future better development. There are situations in which the fear of 'someone not stealing my idea' may be a minor problem than the fear that real success can be difficult to achieve without sharing and enhancing primary ideas.

The issue of protection and respect for copyright and related rights is one of the biggest problems in this field not only in our country but also in the whole world, to which this text has already been made clear. Nevertheless, and especially in small environments like ours, the collaboration of individuals and organizations and the mutual transfer of knowledge and experience of entrepreneurs in various fields spanning the creative industries seems even more challenging. That is why the system of holding well organized series of men and themed (and well prepared) meetings of people engaged in various activities in this business and organization of workshops on the topic: networking and use of sharing experiences and attempts to achieve joint CCI projects in their final team work; As well as collaborative organizations, to be able to help state institutions that need to support the development of CCI, as well as in the market (domestic and international), to find completely new ideas and development strategies based on mutual support and cooperation that, in the medium and long term, could bring good to all.

These kinds of analyses clearly indicate that the research to date has clearly shown that it is necessary to continue working on solutions that will adequately address the specific needs of both individual employees in this area and the CCI sector in Montenegro in general; but also that it is necessary to continue the search for specific open issues that can be almost exclusively solved by further intensification of work in the field.

4. Guidelines for the development of the CCI in Montenegro concerning the assessment of economic effects

An assessment of the economic effects of the cultural and creative industries in Montenegro has led to the conclusion that the CCIs in Montenegro are well below their potential.

The results of the study showed that CCI's contribution is reflected in the following parameters:

- EUR 58.4 million or 1.5% of gross value added (GVA) compared to the GVA of Montenegro (2018);
- 2031 business entities or 3.5% of registered business entities (legal entities and entrepreneurs) in relation to the total number of business entities of Montenegro (2018);
- 10.2 thousand or 4.4% of employees engaged in cultural and creative occupations at the level of Montenegro (2017);
- 7252 or 3.6% of the total number of employees in business entities at the level of Montenegro (2018);
- EUR 144.0 million or 1.4% of the total revenues of business entities at the level of Montenegro (2018);
- EUR 23.8 million or 2.2% of total exports of services (2018);
- EUR 35.2 million or 2.3% of total household expenditure on culture and related activities (2017).

Basic economic parameters of CCI

	2014	2015	2016	2017	2018
GVA CCI	38.239.222	48.494.291	48.932.698	53.590.085	58.447.749
Share of GVA CCI in GVA MNE (%)	1,4%	1,6%	1,5%	1,5%	1,5%
Number of CCI business entities	1702	1720	1766	1864	2031
% CCI participation	3,6	3,4	3,4	3,5	3,5
CCI employees	5636	5743	5839	6192	7252
% participation of CCI employees	3,2%	3,2%	3,2%	3,2%	3,6%
CCI Revenue	119.897.627	138.331.818	134.937.780	127.178.898	144.033.167
% of CCI revenue	1,7%	1,9%	1,7%	1,4%	1,4%
Inflow of culture and creative industry services	13.865.990	15.657.607	19.624.751	22.870.384	33.872.789
Outflow of culture and creative industry services	63.302.955	61.458.831	68.403.775	74.572.080	77.846.256
Household expenditure on culture	29.953.380	34.338.840	-	35.183.856	-
Share of expenditure on culture in personal consumption	2,2%	2,5%	-	2,3%	-
Expenditure on culture	11.991.014	25.286.135	25.527.476	27.161.241	29.196.757
Share of expenditure on culture in budget expenditures (%)	0,8%	1,6%	1,5%	1,5%	1,5%

In the process of mapping and evaluating basic indicators, certain circumstances have affected the accuracy of the data primarily due to the registration of the activities of economic entities. An insight into the Central Register of Business Entities reveals companies registered with their main activity, which is not actually their primary activity but is active in another activity. Also, one of the limiting factors is the fact that part of the economic entities did not change the registration data regarding the activities during the change of the official CD 1998 to the 2010 CD. Limitations in the valuation are also presented by companies that perform several different activities, but are registered under one, which certainly influences the assessment of the contributions of individual sectors. These limitations can be overcome by occasionally conducting specialized, methodologically sound research on the sample, where the extrapolation of the results obtained could characterize the sectors individually, but also the CCI as a whole.

Experiences in the mapping process point to certain institutional shortcomings in terms of availability and precision of data, which should be overcome by strengthening the capacities of the first instance of the Chamber of Crafts, as well as by improving statistics at lower levels when it comes to the Statistical Office of Montenegro. The survey revealed that there are a large number of persons engaged in activities within the CCI sector, but which are not officially registered, especially in the field of artistic and traditional crafts. These types of activities for a particular part of the face represent additional work.

Data on the CCI's participation in local government budget expenditures are not available because functional classification reporting has not been established. This, of course, needs to be urgently promoted; and according to information from the Directorate for Local Government in the Ministry of Finance, it is planned that data by functional classification for local government will be available from 2020.

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