

UNESCO CULTURE FOR DEVELOPMENT INDICATORS

GEORGIA¹

Summary

CDIS consists of seven dimensions. Each of the dimensions is listed below together with a 'headline' observation based on the text of the report. Inevitably each statement is a broad generalisation and readers should refer to the source documents used for the indicators.

- *Economy.* Findings suggest that culture makes up at least 0.56% of GDP involving 5% of the workforce in Georgia, but these figures are under-estimates requiring more detailed study
- *Education.* The education system in Georgia performs well with a good arts component, but some elements of higher education could benefit from further development
- *Governance.* The country's culture system works within a solid legal and institutional framework, but the local provision of local venues might be strengthened
- *Social Participation.* Participation in cultural activities was rather low. Georgians were quite tolerant of other cultures, but believe strongly in maintaining traditional practices
- *Gender.* Georgian law supports equality between the sexes. In practice women's education lasts longer than that of men, but they are under-represented in the workforce and people tend to believe that men have more right to a job.
- *Communication.* Just under half of all Georgians believe they live in a fully open society. Although it is possible to access the Internet throughout the country almost half of people questioned did not use it, limiting the growth of the 'information society'. A wide range of fiction – domestic, international, and co-productions are disseminated on TV.
- *Heritage.* Georgia has a strong interest in heritage conservation. Preservation policies are in place from World Heritage through to local measures.

¹ This report was prepared by Levan Khetaguri and Iuri Mgebrishvili, with support from Simmon Ellis. Data was provided by the Ministry of Culture and Monument Protection, the Ministry of Education, and Geostat.

Introduction

UNESCO's Culture and Development Indicator Suite allows the construction of a broad contextual framework for culture using standard statistical indicators and checklists. The CDIS allows countries to

- Establish a set of basic indicators which map out the place of culture in the economy and society
- Obtain an overview of the availability of information and statistics on cultural activities in the country
- Provide a baseline for discussion and policy development

Georgia began implementation of the CDIS in May 2016 and the data collection partly was completed in November 2016 but there are still some data missing.²

This Brief summarizes the results, implementation details and impact the CDIS project had in Georgia.

In the context of post soviet space (which include post-war, post-revolutions, transitions, Russian pressure and propaganda , etc), the leadership of Georgia with the recommendation of EU Eastern Partnership program "Culture and Creativity" have recognized culture's role in development in such key documents as the Strategy for Cultural Policy of Georgia (2016) and its Action Plan (2016 <http://culturepolicy.gov.ge/getfile/c6ebf2e3-4510-4588-a062-29f438ac1d37/.aspx>). The new data that has resulted from implementing the CDIS has fortified the culture and development agenda by providing empirical facts and figures for analysis and informed policies, opening dialogue, and strengthening cultural statistics. The participative implementation process unveiled gaps in State and entity-level statistics and monitoring systems, as well as opportunities to fulfill a need for increased dialogue, collaboration and the harmonization of cultural policies and financial mechanisms across the multiple decentralized ministries and cultural institutions responsible for culture in the frame of EU integration.

1. ECONOMY DIMENSION

The assessment of the economic impact of cultural and creative activities has become a major preoccupation of countries in all regions of the world since the 1990s. CDIS does not attempt a full scale economic assessment of such impacts as would be established for example by cultural satellite accounts, but it does provide for the drawing up of a number of benchmark indicators which are fundamental to such assessments.

CONTRIBUTION OF CULTURAL ACTIVITIES TO GDP: 0.56% (2015)

The contribution of cultural activities to GDP is perhaps the most commonly used indicator in assessing their economic impact. It represents an overall estimate of the importance of cultural and creative activities to national output and economic growth.

² The missing data are signalled in the report. Most Georgian data sets do not include Abkhazian Autonomic Republic and South Ossetia autonomic regions.

The dimension of contribution of cultural activities to the Gross Domestic Product (GDP) – is 0.56%. This data is received from GeoStat for 2014. The list of activities included is limited, because at present GeoStat does not collect the data in as much detail as is necessary to present a detailed analysis.³

Table 1.	Data
N° of digits	3
Year	2014
Source	GeoStat, Integrated Household Survey
Comment	using codes: 92,1; 92,2; 92,3; 92,4; 92,5
Result (%)	0,56%

GDP was calculated using the following codes 92,1; 92,2; 92,3; 92,4; 92,5 regarding the figure GDP is 0.56%.

Table 2.

Codes	Activity class (Central cultural activities)
92.1	Motion picture and video activities (Film and Video-films related activities)
92.2	Radio and television activities (Radio and broadcasting activities)
92.3	Other entertainment activities (The rest of spectacular entertainment activities)
92.4	News agency activities
92.5	Library, archives, museums and other cultural activities (The rest activities in the field of culture)

Source: GeoStat, National classification NACE 001-2004 Rev. 1.1

This isn't a full picture and we hope in future the Georgian Ministry of Culture and Monuments Protection might consider asking GeoStat to collect production data using more detailed NACE and ISIC classificatory. The CDIS estimate of cultural activities contribution to GDP 0.56% is certainly an underestimate, for the reasons just given, but it is already enough to indicate that culture forms an important part of national production and generates visible income and sustains the live conditions of Georgia's citizens.

The calculation of GDP included some of codes for Central Cultural activities, but not equipment and support materials which also make a major contribution to GDP.⁴

³ The disaggregation of statistical data is limited by 1) sample size and 2) the need to protect the confidentiality of respondents. Thus Geostat has not been able to release certain data because either small sample sizes reduce the reliability of data disaggregated to precise industry groupings and small geographic areas, or the particular respondents to the survey in question might have been identified.

⁴ The codes included those for: Manufacture of jewelry and related articles n.e.c., Manufacture of musical instruments, Retail sale of books, newspapers and stationery, Retail sale of electrical household appliances and radio and television goods, Publishing of books, Publishing of sound recordings, Advertising, Photographic activities, Renting of personal and household goods n.e.c. and etc.

Georgia has just published its Cultural policy until 2025 but more work needs to be done in order to increase income from the creative and cultural industries Tourism is a closely related example of a cross-sectoral collaboration, where statistics can measure the supply chain links between the different subsectors.

Table 3. Total output of production in tourism related services (mil. Gel) 2015

Hotel services; camping sites and other short-stay accommodation	499,3
Restaurant services and other serving of food and beverage	1 051,2
Railway transportation services	134,0
Other land transportation services; water transport services	687,5
Air transport services	203,9
Travel agency and tour operator services; tourist assistance services n.e.c.	931,2
Total	3 507,1
Total output by economy (mil. GEL)	48 250,5
Share of total output in tourism related services in the output of total economy (%)	7,3

Source: GeoStat 2015; Tourism Satellite Accounts

These figures for tourism are interesting because tourism is closely related to culture in Georgia (the 2016 World Bank tourism survey in Kakheti and Imereti found that 85% of visitors said their reason for visiting was ‘vacations – cultural tourism’⁵) but it is not possible to separate cultural tourism from other kinds of tourist economic activity. Georgian National Tourism Administration estimates that tourism related services contributed 6.73% to national GDP in 2015. Such figures still represent an underestimation of the economic contribution of Georgian cultural heritage.

NACE Major Group 92 ‘Culture and recreational services’ which forms a small sub-sector of cultural and creative economy with an output of 163259.9 thousand Gel in 2014.⁶

Table 4. Business sector output in the field of culture, 2014

Activity	Codes NACE	Output, thousand Gel
Film and Video-films related activities	92,1	15591,2
Radio and broadcasting activities	92,2	107461,9
The rest of spectacular entertainment activities	92,3	29547,6
News agencies activities	92,4	3224,4
The rest activities in the field of culture	92,5	7434,8

Source: GeoStat, 2014

⁵ ACT ‘Inclusion in Cultural Heritage and Tourism Markets’ (2016), p. 69

⁶ A full assessment following the CDIS methodology would require similar tables for the following sectors amongst others; Architectural Services, Advertising, Printing all of which are likely to have much more substantial economic output than the sectors listed in the table.

CULTURAL EMPLOYMENT

GeoStat estimate that Cultural Employment for 2015 is 5.2%, of the employed population in Georgia (95,555 jobs in Georgia are recorded in the field of culture, but many private sector and informal jobs are not included in official figures). GeoStat could not provide a breakdown between individuals working in core cultural occupations, and those individuals in occupations in equipment/supporting activities.

Disaggregating by sex 4.8% of men and 5.6% of women work in culture. In other words just over half the cultural workforce, 54%, is women these are figures for general employment.

Culture thus has very important role as an employer in Georgia (95.555 jobs), and this does not account for secondary occupations in culture, or the informal economy. Neither does this figure include cultural occupations performed in non-cultural establishments or non-cultural occupations dependent upon the cultural sector. Nevertheless, the result of 5.2% shows culture's important role as a significant employer.

Table 5. Cultural employment % 2015

Total	Female	Male
5,2	5,6	4,8

Source: GeoStat, (Integrated Household Survey) 2015

HOUSEHOLD EXPENDITURE ON CULTURE

Georgian households spent 1.1% of their income on cultural activities in 2015. At present the classification of expenditure makes it very hard to compile direct information about household expenditure on cultural activities. The 1.1% of expenditure was divided into expenditure on culture within the scope of services and products – 0, 6% and expenditure on business within the scope of the equipment and the services for it - 0.5%.

Table 6. Household expenditure on culture (% , 2015)

Expenditures on culture within the scope of services and products (1)	0,6
Expenditures on business within the scope of the equipment and the services for it (2)	0,5
Total	1,1

¹ COICOP- includes the following categories of the International Classification Codes: 09.4.1 Recreational and sporting services; 09.4.2 Cultural services; 09.5.1 Books; 09.5.2 Newspapers and periodicals; 12.3.1 Jewelry, clocks and watches

² COICOP- include the following categories of the International Classification Codes: 09.1.1 Equipment for the reception, Recording and reproduction of sound and pictures; 09.1.2 Photographic and cinematographic equipment and optical Instruments; 09.1.3 Information processing equipment; 09.1.5 Repair of audio-visual, photographic and Information processing equipment

Source: GeoStat, 2015 Household Expenditure Survey

The result shows that spending (1.1%) is not very high and does not distinguish between local cultural goods and services or foreign cultural goods and services. In 2010 household expenditure on food was 41.4% or goods 3,8%, education, culture and recreation 3.9, and transport 10,2%. Cultural spending in rural areas was 0.7% and in urban areas 1.5% in 2015. This suggests either greater demand or a greater supply of cultural facilities in urban areas than in rural ones.

Table 7. Household spending share of the total costs of culture, city-rural setting (%) 2015

City	1,5
Rural	0,7
Total	1,1

Source: GeoStat, 2015 Household Expenditure Survey

Not surprisingly the wealthier portions of the population (by income quintile) spent a greater proportion of their income on cultural activities, except that is for the richest quintile who perhaps had more income than other groups beyond that needed to meet their demand for culture.

Table 8. Household expenditure on culture in total expenses by income quintile³ (%) 2015

	1	2	3	4	5
The portion of expenditures on culture	0,9	1,1	1,2	1,4	1,0

³ Quintile groups are calculated according to the income per household

Source: GeoStat, 2015 Household Expenditure Survey

2. EDUCATION DIMENSION

Education is the process by which cultural identity is transmitted from one generation to another and the way that individuals discuss and confirm their cultural identities within their local communities

INCLUSIVE EDUCATION:

In 1995 Georgia adopted a new constitution where chapter 35 was dedicated to education, (<http://www.parliament.ge/ge/kanonmdebloba/constitution-of-georgia-68>) stating that everybody has rights and free choice of education. The State is the guarantor for the harmonization of the national education system with the international educational system (27.12.2006 N4135). Georgia has joined the Bologna process in 2005.⁷ The higher education system was modernized and Georgian universities, students and academics get opportunities to become part of the EU programs like: Erasmus mundus, Erasmus+ and Horizon 2020. Students and scholars take part in all three levels of Erasmus mundus (Table 9-10).⁸

Table 9. Number of students/staff participating in the program Erasmus Mundus – Joint degree (Action 1)

	2004	2005	2006	2007	2008	2009	2010	2011	2012
Students	2	3	3	5	10	9	7	3	12
Scholars	1	1	-	-	1	2	NA	NA	NA
Fellows	-	-	-	-	-	-	1	0	1

Source: <http://erasmusplus.org.ge/files/publications/Georgia%20Country%20Fiche%202012%20-%20en.pdf>

Nationals of the country participated in the programme for the first time in 2004-2005.

⁷ <http://www.mes.gov.ge/content.php?id=1856&lang=geo>

⁸ <http://erasmusplus.org.ge/files/publications/Georgia%20Country%20Fiche%202012%20-%20en.pdf>

Table 10. Erasmus Mundus– Partnerships (External Cooperation Window, Action 2)

	Undergraduate	Masters	Doctorate	Post-Doctorate	Staff	TOTAL
2007	16	14	11	5	3	49
2008	23	14	13	5	3	58
2009	22	17	12	5	3	59
2010	18	15	10	5	4	50
2011	18	12	13	8	9	60
TOTAL	97	72	59	26	22	276

Source: <http://erasmusplus.org.ge/files/publications/Georgia%20Country%20Fiche%202012%20-%20en.pdf>

Both primary and secondary education is free and obligatory for Georgians. Citizens also have the right to free professional and higher education (27.12.2006 N4135). Unfortunately the Ministry of Education has stated that it does not have the necessary information to calculate the: average number of years of schooling of the population between the ages of 17 and 22 as required by the CDIS method or the percentage of the population with fewer than four years of schooling (17-22 years old).

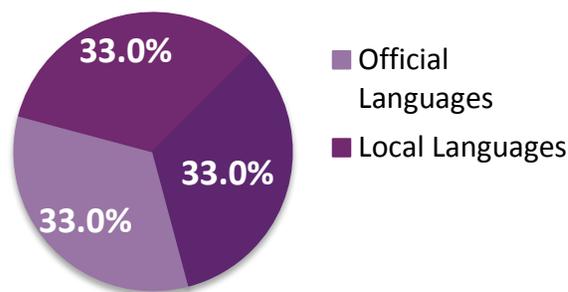
MULTILINGUAL EDUCATION

UNESCO supports the right of all children to receive initial educational instruction in their mother tongue. Learning other languages, especially those of other cultures within neighbouring communities increases intercultural dialogue and understanding.

This result for multilingual education is average of 88% of the total time. There are three official languages in Georgia (Georgian, Abkhazian, Ossetian). In the secondary educational system 2048 instructional hours are dedicated to teaching of languages in the first two grades; 33% of hours are devoted to the main official language of the school, 33% of hours are given to the two other official languages and 33% to all other languages.

Figure 1.

Percentage of instructional hours dedicated to promoting multilingualism in relation to the total number of hours dedicated to languages (first two years of secondary school)



Methodology: UNESCO CDIS

The result shows balanced teaching hours between the different languages.

ARTS EDUCATION

In Georgia, an average of 11.96% of all instructional hours in the first two years of secondary school are to be dedicated to arts education, reflecting a medium level of priority given to the arts and culture. The national curriculum subjects dedicated to the arts (music, painting etc) are elective and need to be developed in more diverse forms. At this time only the history of visual art has official text books. During the last 3 years an experimental program “Cinema at the schools” ,⁹ supported by Ministries of Education, Culture and Monuments Protection and Georgian National Film center, was taken by professional film trainers to schools in rural and urban areas to promote cinema as Art as an elective course. This program was evaluated and received well in all country.¹⁰

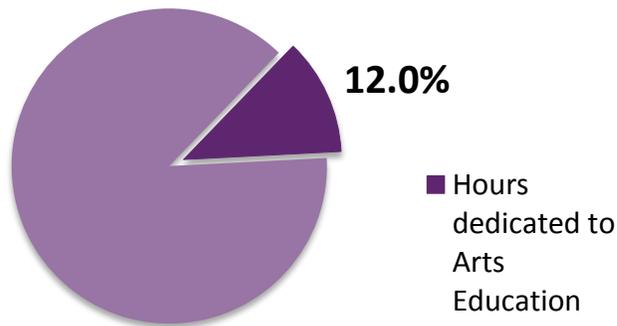
Table 11.

Grade	Hours of Arts Education per year	Total Educational hours per year	% of Arts Education per year
7	140	980	14,3%
8	105	1068	9,8%
7 and 8	245	2048	11,96%

Source: Ministry of Education, 2016

The result 11.96% it the average number the Grades 7 and 8.

Figure 2.
Percentage of instructional hours dedicated to arts education in relation to the total number of instructional hours (first two years of secondary school)



Methodology: UNESCO CDIS

Results for arts education in the first two years of secondary education gave good opportunities for realizing the culture sector’s full potential as an employer by encouraging students to develop an interest in a professional career in the sector during key formative years.

⁹ <http://www.mes.gov.ge/content.php?id=5130&lang=geo>

¹⁰ <http://www.culture.gov.ge/News/proeqti-kino-skolashi-sezonis-dakhurva.aspx>

PROFESSIONAL TRAINING IN THE CULTURE SECTOR

Georgia’s result of 1/1 indicates that the Georgia’s authorities have manifested a clear interest and willingness to invest in the training of cultural professionals. Indeed, the coverage of public and government-dependent private technical and tertiary education is rather comprehensive in Georgia, offering various types of courses and permitting cultural professionals to receive the necessary training to pursue a career in the culture sector. But the system still needs to be developed in the way of curriculum, research and international standards.

Table 12.

	Tertiary education	Year	Source	Technical education	Year	Source
Is there at least one public or private government-dependent educational institution in your country that provides heritage training courses ?	x	2016	Min.Education	x	2016	Min.Education
Is there at least one public or private government-dependent educational institution in your country that provides music training courses ?	x	2016	Min.Education	x	2016	Min.Education
Is there at least one public or private government-dependent educational institution in your country that provides training courses in the fine, visual and applied arts ?	x	2016	Min.Education	x	2016	Min.Education
Is there at least one public or private government-dependent educational institution in your country that provides training courses in cultural management ?	x	2016	Min.Education	x	2016	Min.Education
Is there at least one public or private government-dependent educational institution in your country that provides training courses in film and image ?	x	2016	Min.Education	x	2016	Min.Education
Result	1,00					

For professional arts education in Georgia there are 4 professional universities 3 (Fine Arts Academy, Conservatory, Theatre and Film University) in Tbilisi and 1 (Arts University) in Batumi and we have mixed qualifications in other universities (State University, Technical University, Ilia State University) covering approximately 3,000 students all together. Qualifications offered are more all less traditional with some contemporary directions, a mix of arts practices and theories, like Film, Music, Art, theatre studies. Following the Bologna process all 3 programmes (BA, MA, PhD) exist in the three universities in Tbilisi exist and in Batumi only BA and MA levels.

Still one of the weaknesses in arts universities is the level and character of research, as well as the international recognition of academic results. The ELSEVIER consortium has been based in Georgia since 2014 with 22 Georgian Universities but no arts universities participate.¹¹

In Georgia according in 2015 there were 124,233 students at 74 Educational institutions¹² and only approximately 2,72% from Arts Education. Arts education (those 4 universities) belongs and funded by Ministry of Culture and Monuments Protection.

Table 13. Students number in Georgia for 3 levels of education (2016)

	BA	Medicine education	MA	PhD	Total
Number of students	146 662	12 454	24 144	6 797	190 057
Total number of %	77.16 %	6.54 %	12.7 %	3.6 %	

Source: <http://erasmusplus.org.ge/ge/he-in-georgia>

Table 14. Students number in Arts Education (2016)

	University	BA	MA	PhD	total	Sources
1	Shota Rustaveli Theatre and Film University	767	87	58	912	http://www.tafu.edu.ge/files/pdf/stud_stat_mon.pdf
2	Batumi Arts Teaching University	329	51	-	380	http://www.batu.edu.ge/main/page/2-24/index.html
3	State Conservatoire	344	71	8	427	http://www.conservatoire.edu.ge/uploads/__2014-

¹¹ <http://www.elsevier.ge/>

¹² <http://studinfo.edu.aris.ge/2015/04/08/saqartveloshi-124-atas-223-studenti-da-73-umaglesi-saswavlebelia/>

						1015.pdf
4	Tbilisi State Academy of Fine Arts	1357	278	28	1663	http://art.edu.ge/ka/martva
	Total	2797	487	94	3382	

Table 15. Student numbers and percentage in Arts Education compared to all students on 3 levels (2016)

Total number of student in Arts Education on each level		Total number of student on each level		
		BA	MA	PhD
		146 662	24 144	6 797
BA	2797	1,9%		
MA	487		2,0%	
PhD	94			1,4%

Cultural management is one of the priorities in national cultural policy¹³ but in 2016 cultural management (arts management or similar) at MA level disappeared from universities (Shota Rustaveli Theatre & Film State University www.tafu.edu.ge and Ilia State University www.iliauni.edu.ge). However music management (conservatory) and heritage management (Fine Arts Academy) courses were still available based on an academic research approach rather than as training for senior management.

The main problem in the development of cultural management as a stable qualification within the national qualification framework is that it is not distinguished from Business Administration and does not address international experience and practice. One of the main topics of cultural management advance courses is to show main big difference between cultural management and business administration. To address this issue the state (ministry of culture) needs to create cultural management as an independent qualification.

The two tables (16 and 17) below show vocational training programs and tertiary education programs respectively in the field of culture.

Table 16.

N	State University/College	Vocational Programs	Location
1	S. Tsintsadze Music College "	<ul style="list-style-type: none"> • Performer-illustrator(concertmaster) • Vocal, ensemble and chorus singer • Regent 	Gori
2	V.Saradjishvili Tbilisi State Conservatoire	<ul style="list-style-type: none"> • Performer-illustrator(concertmaster) • Jazz music performer (instrumentalist, vocalist) 	Tbilisi

¹³ <http://culturepolicy.gov.ge/getfile/c6ebf2e3-4510-4588-a062-29f438ac1d37/>.aspx>, 1.3

N	State University/College	Vocational Programs	Location
		<ul style="list-style-type: none"> • Musician-tutor • Dance teacher 	
3	Tbilisi State Academy of Arts	<ul style="list-style-type: none"> • Animator • Visual image designer 	Tbilisi
4	Community College "Mermisi"	<ul style="list-style-type: none"> • Garment designer • Specialist of decorative-applied textile • Felt designer • Chaser • Woodcarver • Shoe Leather and accessories designer • Garment art designer • Event organizer 	Tbilisi
5	Community College "Gldani Vocational Training Center"	<ul style="list-style-type: none"> • Garment designer • Garment art designer 	Tbilisi
6	Vocational College "Pazisi"	<ul style="list-style-type: none"> • Garment designer 	Poti
7	Vocational College "Black Sea"	<ul style="list-style-type: none"> • Garment designer 	Batumi
8	Community College "Iberia"	<ul style="list-style-type: none"> • Garment designer 	Kutaisi
9	Akaki Tsereteli State University	<ul style="list-style-type: none"> • Specialist of decorative-applied textile • Garment art designer • Knitter (textile, etc.) 	Kutaisi
10	Vocational College "Horizonti"	<ul style="list-style-type: none"> • Garment designer • Felt designer 	Ozurgeti
11	Vocational College "Tetnuldi"	<ul style="list-style-type: none"> • Garment designer • Specialist of decorative-applied textile 	Mestia
12	Vocational College „Lakada“	<ul style="list-style-type: none"> • Garment designer • Embroiderer • Specialist of decorative-applied textile • Felt designer 	Tsalenjikha, Jvari
13	Samtskhe-Javakheti State University	<ul style="list-style-type: none"> • Garment art designer • Stone and other material carver 	Akhaltzikhe
14	Community College „Aisi“	<ul style="list-style-type: none"> • Specialist of decorative-applied textile • Felt designer • Chaser • Ceramics specialist 	Gurjaani (Katchreti), Akhmeta, Dedoplistskaro
15	Vocational College "Prestige"	<ul style="list-style-type: none"> • Specialist of decorative-applied textile • Felt designer 	Telavi
16	Iakob Gogebashvili Telavi State University	<ul style="list-style-type: none"> • Garment art designer • Felt designer 	Telavi
17	Ilia State University	<ul style="list-style-type: none"> • Photographer • Editor(film-cutter, audio-visual image specialist) • TV-film director 	Tbilisi
18	Community College "Akhali Talgha"	<ul style="list-style-type: none"> • Event organizer 	Kobuleti

Source: Ministry of Education, 2016

Table 17.

Field	Education		Educational Institution
Is there at least one public or private government-dependent educational institution in your country that provides heritage training courses?	Tertiary (FPS)	Yes	Ivane Javakhishvili Tbilisi State University Ilia State University (archeology) Akaki Tsereteli State University (History and Archeology) Batumi Shota Rustaveli State University (Geography, Geology, Ecology)
Is there at least one public or private government-dependent educational institution in your country that provides music training courses?	Tertiary (FPS)	Yes	V. Sarajishvili Tbilisi State Conservatoire Ilia State University (Music – Electroacoustic, Computer Music, Composition) Batumi Art State Teaching University (Music)
Is there at least one public or private government-dependent educational institution in your country that provides training courses in the visual and applied arts ?	Tertiary (FPS)	Yes	Apolon Kutateladze State Academy of Art of Tbilisi (painting, graphic, design etc.) Ilia State University (Visual and Applied Art; Graphic Design and Practical Design) Free University (Visual Art and Design) Georgian Institute of Public Affairs (Audiovisual and Media Art, Multimedia)
Is there at least one public or private government – dependent educational institution in your country that provides training courses in cultural management ?	Tertiary (FPS)	Yes	Ivane Javakhishvili Tbilisi State University (Cultural Studies) Ilia State University (Cultural Studies)
Is there at least one public or private government-dependent educational institution in your country that provides training courses in film and image ?	Tertiary (FPS)	Yes	Shota Rustaveli Theatre and Film State University of Georgia Ilia State University (Theatre Arts, Acting Stage Directing; Film Studies) Batumi Art State Teaching University

Field	Education	Educational Institution
		Apolon Kutateladze State Academy of Art of Tbilisi (Photography, Digital Media)
		Caucasus University (Audiovisual Art and Directing)

Source: Ministry of Education, 2016

It should be noted that while CDIS concentrates on arts education many other areas of professional training relate to fields in the cultural and creative economy (as described under Section 1 the Economic Dimension). Such areas might include design, ICTs (for graphic design), and architecture.

3. GOVERNANCE DIMENSION

Effective governance and administration is required to ensure that such a diverse sector as culture operates within a logical and agreed policy framework.

The Governance Dimension of CDIS consists of a number of long checklists regarding the institutional and legislative base for culture, and which form the basis for calculating the indexed scores given in the tables below (Tables 18-20). These checklists are included as Annex 1.

STANDARD-SETTING FRAMEWORK FOR CULTURE

Georgia's result of 0.68/1 indicates that there is a strong standard-setting framework for culture, through the different governments of Georgia during last 25 year and many efforts have been made to ratify key international legal instruments affecting cultural development, cultural rights and cultural diversity, though not all of them have yet been fully implemented. Successive governments have worked hard to address this issue.

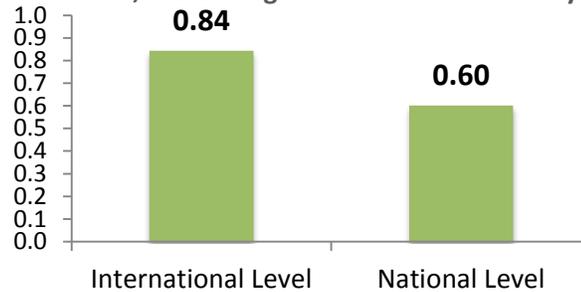
Table 18.

	Weight
Binding international instruments ratified	0,82
Universal Recommendations and Declarations (soft law) whose content and principles have been explicitly incorporated/integrated into national laws and / or regulations	0,17
Binding regional instruments ratified	1,00
Bilateral cultural cooperation agreements signed	1,00
SUPRANATIONAL OR INTERNATIONAL LEVEL	0,84

	Weight
National Constitution	0,86
National legislative and regulatory framework	0,47
NATIONAL LEVEL	0,60

Figure 3.

Index of development of the standard-setting framework for the protection and promotion of culture, cultural rights and cultural diversity



Methodology: UNESCO CDIS

National level scores 0.60/1 – national constitution scores 0.86/1 and National legislative and regulatory framework 0.47/1

Georgia is member of ISMO since 1991. There is a national law about IP protection (http://www.gca.ge/uploads/files/leaflet_on_IRP_protection_-_FINAL-GEO.pdf). There is National Intellectual Property Center (http://www.sakpatenti.org.ge/index.php?lang_id=GEO&sec_id=122) which produces regular publications (http://www.sakpatenti.org.ge/index.php?lang_id=GEO&sec_id=19) regarding IP topics and is free of charge.

POLICY AND INSTITUTIONAL FRAMEWORK FOR CULTURE

The score of policy and institutional framework for culture in Georgia is 0.85/1.

In 2015 the government adopted a cultural policy agenda to promote and stimulate creative and cultural industries, and promote the cultural sector as part of development.¹⁴ Georgia contains 2 Autonomous republics Abkhazia and Adjara, 1 autonomous region South Ossetia, 9 regions, 83 municipalities, from 83 municipalities 12 self-governing cities and 71 self-governing communities.

Table 19.

	Weight
POLICY FRAMEWORK	0,64
INSTITUTIONAL FRAMEWORK	1,00
Result	0,85

Source: Ministry of Culture, 2016

In the governance of culture advisory experts boards for the professional decision making in the field of culture are not used at the municipalities or self-governed communities.

DISTRIBUTION OF CULTURAL INFRASTRUCTURE

The result of distribution of cultural infrastructure in Georgia according to CDIS is – 0.312. This final result 0.312 is low for the average number of Museums, Libraries and Exhibition venues dedicated to the performing arts for all Georgia.

¹⁴ <http://culturepolicy.gov.ge/getfile/c6ebf2e3-4510-4588-a062-29f438ac1d37/>.aspx>

When looking at the figures for the three different categories of infrastructures, Georgia scores 0.563/1 for Museums, 0.138/1 for Exhibition Venues and 0.234/1 for Libraries. This suggests that the most equal distribution of access exists for museums, and that the most unequal distribution exists for Exhibition venues dedicated to the performing arts, and medium Libraries and media resource centers. Unfortunately most of the soviet heritage-cultural centers do not operate or are in a bad condition and not given cultural services. Local festivals and independent cultural programs are not well developed in rural areas, most of them are focused in urban areas. Result 0.312/1 is low and need to be developed and reconsidered by state policy document for further support and development.

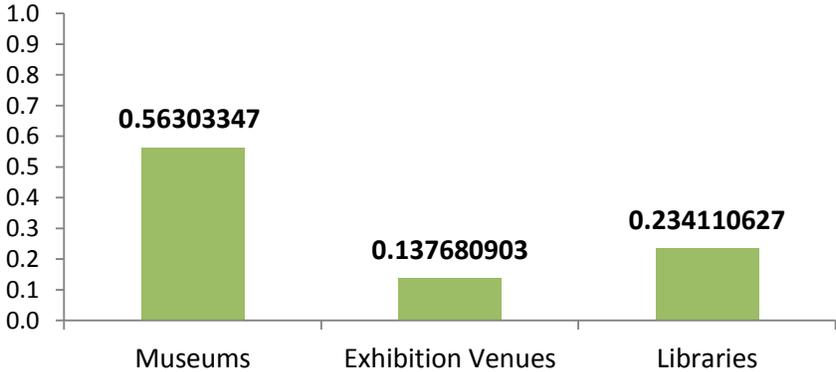
Table 20.

	Indicator (relative standard deviation)
Museums	0,563
Exhibition venues dedicated to the performing arts	0,138
Libraries and media resource centers	0,234
Result	0,312

Source: Min.Cult; <http://art.gov.ge/galleries>; GeoStat, 2015

Figure 4.

Distribution of selected cultural infrastructures relative to the distribution of the population in administrative divisions immediately below State level (Relative Standard Deviation)



Methodology: UNESCO CDIS

The existing infrastructure maintains a narrow range of activities rather than serving as multifunctional cultural centers. For example in Racha Lechkumi and Qvemo Svaneti where there are 32,000 inhabitants, there are 86 libraries, but no venues for exhibitions or the performing arts.

Table 21.

Country's administrative divisions	Population	Number of museums	Number of exhibition venues dedicated to the performing arts	Number of libraries and media resource centers	Population	Museums	Exhibition venues dedicated to the performing arts	Libraries and media resource centers	Museums	Exhibition venues dedicated to the performing arts	Libraries and media resource centers
Tbilisi	1108900	43	24	58	30%	21%	80%	7%	0,70	2,68	0,24
Abkhazia AR					0%	0%	0%	0%			
Adjar AR	334300	16	4	7	9%	8%	13%	1%	0,86	1,48	0,09
Guria	113300	12		14	3%	6%	0%	2%	1,91	0,00	0,56
Imereti	533600	27	2	167	14%	13%	7%	20%	0,91	0,46	1,41
Kakheti	318400	31	0	91	9%	15%	0%	11%	1,76	0,00	1,29
Mtskheta-Mtianeti	94 500	10	0	69	3%	5%	0%	8%	1,91	0,00	3,29
Racha-Lechkhumi and Kvemo Svaneti	32 000	6	0	86	1%	3%	0%	10%	3,38	0,00	12,11
Samegrelo-Zemo Svaneti	330 500	29	0	94	9%	14%	0%	11%	1,58	0,00	1,28
Samtskhe-Javakheti	160 600	8	0	56	4%	4%	0%	7%	0,90	0,00	1,57
Kvemo Kartli	424 200	10	0	63	11%	5%	0%	8%	0,42	0,00	0,67
Shida Kartli	263 400	14	0	119	7%	7%	0%	14%	0,96	0,00	2,04

Source: Min.Cult; <http://art.gov.ge/galleries>; GeoStat, 2015

Until 2016 there was a policy of decentralization for cultural facilities. However at the end of 2016 all regional and municipal theatres were placed under the Ministry of Culture and Monuments Protection while all museums in Tbilisi were centralized under public nonprofit legal entity “Museums Union” (9 museums) by the decision of Tbilisi municipality 2016 N 30.02.651 (<http://tbilisi.gov.ge/page/59>)

CIVIL SOCIETY PARTICIPATION IN CULTURAL GOVERNANCE

The result of 1/1 indicates that situation is excellent and there are good opportunities for dialogue and representation of both cultural professionals and minorities in the formulation and implementation of cultural policies, measures and programs that concern them. Such opportunities for participation in cultural governance exist at the State as well as decentralized levels. But in practice such groups may still face barriers in having their voices heard.

To facilitate the participation of cultural professionals in governance, there are several institutional mechanisms and organic structures that operate at the State, entity, canton, and municipal levels. There are ministries of cultures at the autonomic republics of Adjara and Abkhazia, cultural departments at the governor’s offices and cultural departments at the cities. In the country there are local laws about theatre,

heritage, artistic unions etc. During 2016 many new bodies for culture were created by the state, but at the local there is still a lack of clear vision of what culture means especially in the rural areas. Only in a few places have authorities used experts to help in the decision making process. The Cultural policy document which was approved in 2016 should help if it sees widespread implementation.

Table 22.

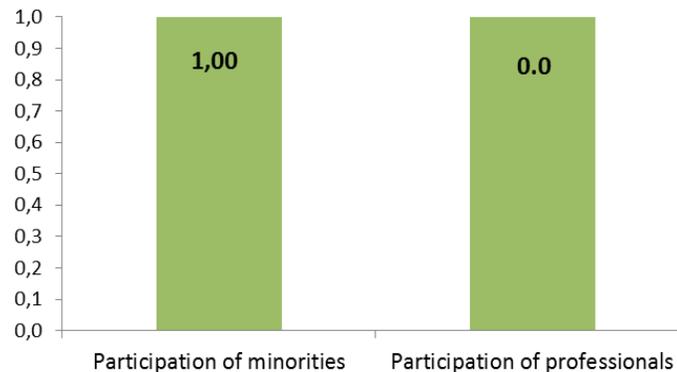
	Option of reply	Reply	Points			
Participation of minorities			50,00%	100		
National level			50%	100	Year	Source
Are there institutional mechanisms or organic structures (periodic meetings, committees) providing a framework or neutral forum for dialogue between representatives of minorities and administration officials in processes related to the formulation, management, implementation and/or evaluation of cultural policies, measures and programmes that concern them? <i>These mechanisms or structures could be exclusively dedicated to culture or could be dedicated to broader issues that may treat culture as a thematic or transversal issue.</i>	Yes	X	40	40	2015	Min. Cult
	No		0			
Can they be considered active (official meeting held in the last 24 months)? Or not (no official meeting has been held in the last 24 months)?	Yes	X	25	25	2015	Min. Cult
	No		10			
Are they permanent in nature (e.g. committees)? Or ad hoc (e.g. meetings)?	Permanent	X	20	20	2015	Min. Cult
	Ad hoc		10			
Are their resolutions binding? Or are they consultative?	Binding	X	15	15	2015	Min. Cult
	Consultative		10			
Regional/municipal/local level			50%	100		
Are there institutional mechanisms or organic structures (periodic meetings, committees) providing a framework or neutral forum for dialogue between representatives of minorities and administration officials in processes related to the formulation, management, implementation and/or evaluation of cultural policies, measures and programmes that concern them?	Yes	X	40	40	2015	Min. Cult
	No		0			
Can they be considered active (official	Yes	X	25	25	2015	Min.

meeting held in the last 24 months)? Or not (no official meeting has been held in the last 24 months)?	No		10				Cult
Are they permanent in nature (e.g. committees)? Or ad hoc (e.g. meetings)?	Permanent	X	20	20	2015		Min. Cult
	Ad hoc		10				
Are their resolutions binding? Or are they consultative?	Binding	X	15	15	2015		Min. Cult
	Consultative		10				
Participation of cultural professionals			50%	100			
National level			50%	100			
Are there institutional mechanisms or organic structures (periodic meetings, committees) that provide for participation by representatives of cultural sector professionals (guilds, associations, networks, etc.) in processes related to the formulation and implementation of cultural policies, measures and programmes that concern them?	Yes	X	40	40	2015		Min. Cult
	No		0				
Can they be considered active (official meeting held in the last 24 months)? Or not (no official meeting held in the last 24 months)?	Yes	X	25	25	2015		Min. Cult
	No		10				
Are they permanent in nature (e.g. committees)? Or ad hoc (e.g. meetings)?	Permanent	X	20	20	2015		Min. Cult
	Ad hoc		10				
Are their resolutions binding? Or are they consultative?	Binding	X	15	15	2015		Min. Cult
	Consultative		10				
Regional/municipal/local level			50%	100			
Are there institutional mechanisms or organic structures (periodic meetings, committees) that provide for participation by representatives of cultural sector professionals (guilds, associations, networks, etc.) in processes related to the formulation and implementation of cultural policies, measures and programmes that concern them?	Yes	X	40	40	2015		Min. Cult
	No		0				
Can they be considered active (official meeting held in the last 24 months)? Or not (no official meeting held in the last 24 months)?	Yes	X	25	25	2015		Min. Cult
	No		10				
Are they permanent in nature (e.g. committees)? Or ad hoc (e.g. meetings)?	Permanent	X	20	20	2015		Min. Cult
	Ad hoc		10				

Are their resolutions binding? Or are they consultative?	Binding	X	15	15	2015	Min. Cult
	Consultative		10			
Result			100,00			

Figure 5.

Index of the promotion of the participation of cultural professionals and minorities in the formulation and implementation of cultural policies, measures and programmes that concern them



Methodology: UNESCO CDIS

4. SOCIAL PARTICIPATION DIMENSION

Culture is formed at a community level when people get together to share common practices and ideals. Through dialogue and participation individuals negotiate their membership of different social groups, local cultures and local communities. Participation in wider cultural dialogue between different communities increases social cohesion and intercultural dialogue.

PARTICIPATION IN GOING-OUT CULTURAL ACTIVITIES

Going-out cultural activities include visits to cultural venues, such as cinemas, theatres, concerts, music festivals, galleries, museums, libraries, historical and archaeological monuments

In 2015, 15% of the people surveyed in Georgia by the Caucasus Barometer (ADD REF) reported having participated at least once in a going-out cultural activity in the last 6 months (theatre and cinema Table 25). The EU Cult Stats Handbook 2016 suggests that in the past year in the majority of countries about 30% or more of people went to the cinema at least once in 2011, except in Romania where the figure was 16%. Similarly over 30% of European citizens attended a 'live performance' in 2011, except in Turkey where the number was 19%. A result of 15% suggests a low degree of cultural participation and a steady base for a domestic cultural audience same time its shows a very big needs and necessity in audience development, professional cultural management and marketing tools.

Geostat data (Table 24) by contrast include numbers of visits and not numbers of people. For example 1 person going to the theatre ten times a year would be counted as ten visits.

Table 23. Cultural attendance

	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
Public and universal libraries											
Number	2056	1726	672	824	...	...	...	...	...	...	...
Number of books and magazines, million volume	28.3	20.7	...	17.3	...	...	...	...	...	...	...
Museums											
Number	111	137	139	126	112	118	183	188	191	193	207
Annual attendance, thousands	301.1	472.6	446.4	436.2	616.2	730.1	705.1	993.7	1100.9	1065.8	1335.9
Theaters											
Number	41	46	46	45	42	44	45	44	48	49	49
Annual attendance, thousands	256.0	343.6	437.8	394.3	468.6	359.9	404.2	353.7	433.9	486.9	554.5

Source: GeoStat http://www.geostat.ge/index.php?action=page&p_id=209&lang=eng

Table 24. Activities during last 6 months: Went to a theatre/cinema

Time-series (%)	Yes	No
2011	11	89
2012	8	91
2013	13	87
2015	15	85

Source: Caucasus Barometer 2015 Georgia dataset (ACTTHEA)

Similar results to Caucasus Barometer were obtained in a 2015 survey (Assessment of Arts and Culture resources and need in Adjara Region in the Autonomous Republic of Adjara were interviewed 2508 inhabitants and the question was: How often you attending cultural event?

Table 25. Attending cultural event in Adjara

Not attending	10%
---------------	-----

Once per year	27,50%
Once per month	37,50%
Once per week	16,30%
Several times per week	5,70%
By force	3%

Source: <http://adjara.gov.ge/uploads/Docs/708742a9482445c8a8ba21dbaeee.pdf>

Thus the findings of the Caucasus Barometer suggest that while about half of all Georgian dined out in the last six months, a much lower number have gone out to a cultural performance or to the cinema. It is important to note that a much greater number of Georgians may however have indulged in some form of cultural activity at home which might include listening to (or performing) music, reading literature, or watching/listening to a cultural show on radio/TV (see Communication dimension in this report). Cultural policy might consider the extent to which it encourages cultural activities within the family at home or in the wider community through 'going out'.

Table 26. Activities during last 6 months: Went to a restaurant

Time-series (%)	Yes	No
2011	33	67
2012	27	73
2013	38	62
2015	44	56

Source: Caucasus Barometer 2015 Georgia dataset (ACTREST)

PARTICIPATION IN IDENTITY-BUILDING CULTURAL ACTIVITIES

Participation in identity building activities is less well defined and less frequently measured than participation in going-out activities. The most relevant data was obtained from the 2015 Caucasus Barometer programme concerning respondent activities in the last six months (the CDIS method suggests 'in the last year') in terms of attendance at a public meeting (Table 27) and the importance of following traditions in being a good citizen (Table 28). In the latter case 74% of respondents felt that following traditions was an extremely important part of being a good citizen suggesting a strong desire to maintain traditional identities.

Table 27. Activities during last 6 months: Attended a public meeting (%)

Yes	17
No	83

Source: Caucasus Barometer 2015 Georgia dataset (ACTPBLM)

Table 28. Important for a good citizen - follow traditions (%)

Not important at all	1
2	2

3	9
4	14
Extremely important	74

Source: Caucasus Barometer 2015 Georgia dataset (ICITTRAD)

TOLERANCE OF OTHER CULTURES

In 2015, only 66.23% of the people of Georgia agreed that they do not find people of a different culture as undesirable neighbors. This percent is high and 2/3 of population agreed with this. This indicator provides an assessment of the degree of tolerance and openness to diversity, thus providing insight into the levels of interconnectedness within a given society. It is a composite result of respondents' replies regarding neighbors falling under 3 categories: people of a different race, immigrants/foreign workers, and people of a different religion.

1. People of different religions
2. People of different race
3. Emigrants (foreign workers)

Georgia is unique with diversity of ethnical, religion and cultural groups: Georgians (include orthodox, catholic, Muslims), Abkhazians, Ossetians, Greeks, Jewish, Armenians, Azerbaijanians, Russians, Assyrians, Copts etc. Several religion confessions as well minority groups recognized officially by the state.

Issues of ethnic, religious and cultural heritage are often of critical importance to the political, social and economic development of the country. The result of 66.23% indicates a fairly high level of tolerance towards diversity and that the values, attitudes and convictions of the majority of the population favor the acceptance of other cultures.

Cross-analysis with the Governance dimension reveals an example of how Georgia has demonstrated an appreciation for cultural diversity in policy-making at the State level which need to be promoted and developed through the participation of minorities in the development of the cultural sector in Georgia.

Table 29. Degree of trust in people with different cultural background

	Data
Year	2015
Source	World Values Survey (v15.04.18)
Comment	V37, V41, V38
Result	66.23%

Table 30. Question: Could you mention any that you would not like to have as neighbors?

WVS		Mentioned	Not mentioned	Inappropriate
V41	People of different religions (%)	36,4	63,6	
V37	People of different race (%)	32,1	67,9	

V38	Emigrants (foreign workers) (%)	32,8	67,2	
-----	---------------------------------	------	------	--

Source: World Values Survey (2010-2014)

INTERPERSONAL TRUST

In 2015, 34% of the people of Georgia agreed that most people can be trusted. This indicator assesses the level of trust and sense of solidarity and cooperation in Georgia. A result of 34% indicates a low level of trust and solidarity.

Table 31. Most people can be trusted?

Cross-country (%)	You can't be too careful	2	3	4	You can be too careful
Georgia	34	18	27	12	7

Source: Caucasus Barometer 2015 Georgia dataset (GALLTRU)

FREEDOM OF SELF-DETERMINATION

Georgia's final result is 8.5/10, 10 representing the situation in which individuals believe that there is 'a great deal of freedom of choice and control' and 1 being 'no freedom of choice and control.' The score of 8.5/10 indicates that the population feels that they have a high degree of control over their lives and are free to live the life they choose, according to their own values and beliefs. By assessing this freedom, this indicator evaluates the sense of empowerment and enablement of individuals for deciding and orienting their development.

Average results for all countries having implemented the CDIS, which is situated at 8.5/10 will illustrate that a given society provides an enabling political, economic, social and cultural context for individual well-being and life satisfaction and builds common values, norms and beliefs which succeed in empowering citizens to live the life they value and orientate their development

The World Values Survey provides the following results for Georgia (Table 32) when respondents are asked how much freedom of choice and control they have over their lives.

Table 32. Degree of freedom of choice World Values Survey Georgia 1994-2014

	1994-1998	2005-2009	2010-2014
None at all	8%	10%	3%
2	4%	3%	3%
3	6%	4%	6%
4	7%	7%	6%
5	15%	16%	25%
6	10%	10%	11%
7	13%	12%	15%

8	14%	12%	14%
9	6%	6%	5%
A great deal	15%	15%	12%
No answer	-	0%	0%
Don't know	3%	4%	1%
(N)	2,008	2,998	1,202

Table 33 Median score of perceived freedom of self-determination.

	Data	Gender		Age group				
		Female	Male					
Year	2015							
Source	World Values Survey (v15.04.18)	No Data	No Data	No Data	No Data	No Data	No Data	No Data
Comment	V55							
Result (Median)	8,5							

Overall life satisfaction in Georgia completely satisfied 9% and not satisfied at all 22% .

Table 34. Overall life satisfaction (%)

Not satisfied at all	22
2	16
3	36
4	17
Completely satisfied	9

Source: Caucasus Barometer 2015 Georgia dataset (LIFESAT)

5. GENDER EQUALITY DIMENSION

Men and women have an equal right to self-expression and to take part in the cultural activities which most interest them.

GENDER EQUALITY OBJECTIVE OUTPUTS

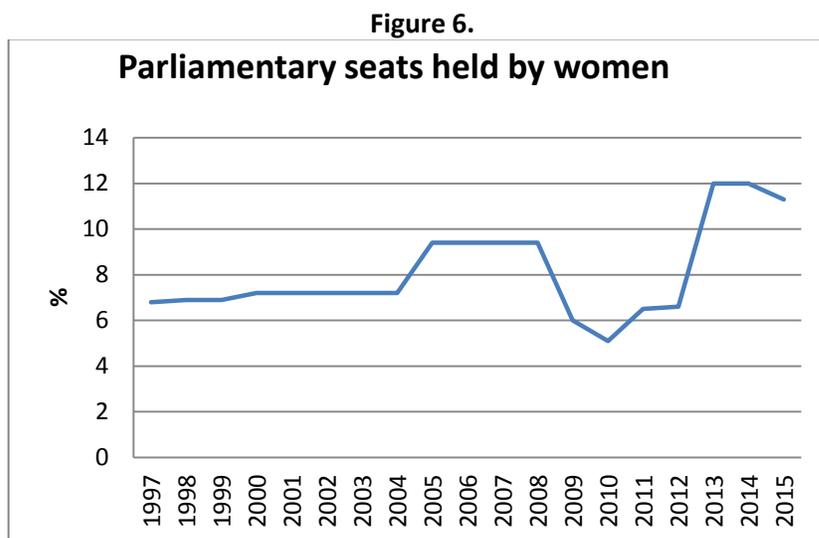
The Law on Gender Equality in Georgia adopted in 2010¹⁵ conforms to the provisions of the United Nations Convention on the Elimination of all forms of discrimination and is the most important instrument for the development of awareness of gender issues and the consideration of gender in the development of public policies and regulations. However, still there needs to be more progress in practice and especially on the

¹⁵ <https://matsne.gov.ge/ka/document/view/91624>

labor market. In 2014 Georgia adopted a national roadmap for gender equality.¹⁶

The CDIS Indicator for objective measures of gender equality contains three elements

i) Political participation based on the percentage of women in parliament. This has slowly risen since the 1990s but remains at less than 15%



Source; <http://mdgs.un.org/unsd/mdg/SeriesDetail.aspx?srid=557&crd=268>

The Georgian Institute for the Development of Freedom of Information suggests the following pattern of women’s representation on other decision making bodies. This shows that the representation of women in other levels of government is somewhat higher than in parliament.

Table 35. Gender Distribution at Executive Level in Georgian government March 2016

	Staff	% women
LEPLs under the Ministries of Georgia	1440	39.7
Local Government (City Hall, Board)	1049	28.9
Government Administration & Ministries	773	38.8
Independent LEPLs	348	36.5
Government Administration and Ministries A/R of Adjara	116	25.9

Source : <https://idfi.ge/en/statistics-of-public-servants-in-the-public-institutions-of-georgia-in-terms-of-gender>

ii) The CDIS indicator in education is based on the ratio of the average years of education women over the age of 25 to the average years of education for men controlled by the relevant populations by age group. GeoStat were unable to provide the data directly to the team and so the data for 2014 were taken from the data provided to UNESCO Institute for Statistics by GeoStat.

¹⁶ <https://mod.gov.ge/assets/up-modul/uploads/pdf/gender/genderuli-Tanasworobis-erovnuli-samoqmedo-gegma.pdf>

Table 36. Gender equality in education over the age of 25

Year	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
Georgia both sexes	11.89	..	..	..	..	..	..	..	..	..	12.14	..	12.25
male	12.03	..	..	..	..	..	..	..	..	..	12.22	..	12.20
female	11.78	..	..	..	..	..	..	..	..	..	12.08	..	12.26

Source: Data extracted on 14 Dec 2016 14:46 UTC (GMT) from UIS.Stat

iii) The Labor Force Participation Rate in 2015 for Men was 78.1% compared with 58,9% for women. On the one hand Georgia has a full guaranteed regulatory base, but on the other inequalities in practice.. Although employment of the cultural sector as a whole favors women (5.6% women compared with 4.8% of men), men are more likely to be part of the job market (employment rate 68% compared with 53% for women in 2015).¹⁷

Table 37. Percentage of men and women participating in the labour market 2015

	Total	women	men
Labor force participation rate (level of activity), %	67,8	58,9	78,1

Source: GeoStat (Integrated Household Survey), http://geostat.ge/?action=page&p_id=145&lang=geo

Table 38. Percentage of men and women working in cultural jobs 2015

Total	Female	Male
5,2	5,6	4,8

Source: GeoStat, (Integrated Household Survey) 2015

Table 39. Gender equality objective outputs

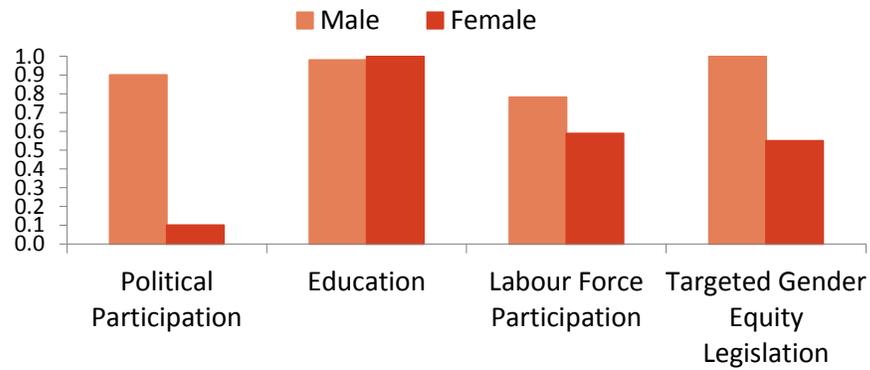
	Male	Female
Political Participation	90%	10%
Education	0,981	1,000
Labor Force Participation	78%	59%
Targeted Gender Equity Legislation	1	0,55

Source: GeoStat, (Integrated Household Survey) 2015

¹⁷ CDIS uses the *Workforce participation rate* which includes those who are unemployed and inactive. Here we also cite the *employment rate* which is the percentage of people who are employed.

Figure 7.

Index of the gaps between women and men in political, education and labour domains and in gender-equity legislation



Methodology: UNESCO CDIS

Table 40. Index of the gaps between women and men in political, education and labor domains and in gender-equity legislations 2014-15

Political Participation				
Political Participation				Average
male	female			
0,9	0,1			0,500
Education				
Education				Average
male	female			
0,981	1,000			0,991
Labour Force Participation				
Labour Force Participation				Average
male	female			
78%	59%			0,685
Targeted Gender Equity Legislation				
Violence Against Women	Quota Systems for Women		Average	
male	female	male	female	
1	0,10	1	0,10	0,55
Result		0,116		

PERCEPTION OF GENDER EQUALITY

In 2010-14, 55% of the people of Georgia positively perceived gender as a factor for development. In Georgia

However, the perception of gender equality varied according to the domain of the question asked. When asked if “University is more important for a boy than for a girl,” 45,3% of the population responded no, suggesting that education is a domain in which gender equality is more likely to be perceived as positive for development. When asked if “Men make better political leaders than woman,” 9.8% of respondents did not agree. In response to the question “When jobs are scarce, men should have more right to a job than women,” only 44.1% of respondents did not agree.

Table 41. Perception of gender equality

	Data			Gender				Age group					
				Female		Male		15-29		30-49		50 and more	
Year													
Source	WVS (2010-2014) v.2015.04.18												
Comment													
Responses	1,202	Disagree	Strongly disagree	Disagree	Strongly disagree	Disagree	Strongly disagree	Disagree	Strongly disagree	Disagree	Strongly disagree	Disagree	Strongly disagree
V44 (V45)	0,3	44,10%											
V61 (V51)	0,3	29,40%	9,80%										
V62 (V52)	0,3	35,70%	45,30%										
Result		55%		No data	No data	No data	No data	No data	No data	No data	No data	No data	No data

Table 42. V44 (V45) When jobs are scarce, men should have more right to a job than women %

Country Code	Total	Agree	Neither	Disagree	Inappropriate	No answer	Don't now
Georgia	1,202	46.0	9.7	44,1	-	-	0.2

Source: World Values Survey (2010-2014) v.2015.04.18

Table 43. V61 (V51) on the whole, men make better political leaders than women do %

Country Code	TOTAL	Agree strongly	Agree	Disagree	Strongly disagree	Inappropriate	No answer	Don't know
Georgia	1,202	25.5	30.3	29.4	9.8	-	0.1	4.9

Source: World Values Survey (2010-2014) v.2015.04.18

Table 44. V62 (V52) A university education is more important for a boy than for a girl %

Country Code	TOTAL	Agree strongly	Agree	Disagree	Strongly disagree	Inappropriate	No answer	Don't know
Georgia	1,202	8.3	9.8	35.7	45.3	-	0.1	0.8

Source: World Values Survey (2010-2014) v.2015.04.18

6. COMMUNICATION DIMENSION

Cultural activities inherently involve some form of interaction. Governments regulate the distribution of cultural content through the media. Diversity of media interests and content encourage self-expression, inter-cultural dialogue and social cohesion

FREEDOM OF EXPRESSION

Freedom House reports freedom of expression for Georgia in 2015 was 48%, down from 47% in 2014 and 52% in 2012.

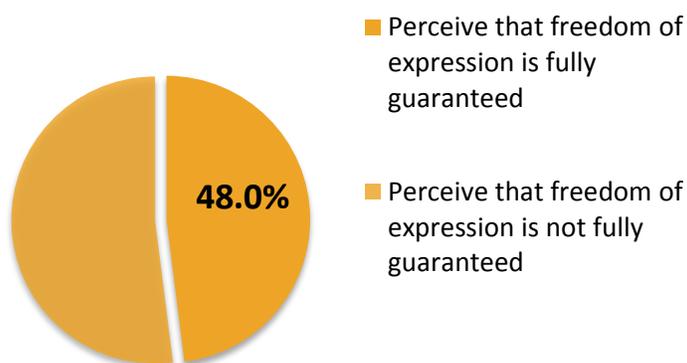
For Georgian state and citizens freedom of speech and expression is very important and the Georgian constitution is guarantee for it. Freedom of expression, freedom of the media and the free flow of information are protected by law and guaranteed in the Constitution of Georgia (Chapters 19 and 24) and separately regulation about media freedom.¹⁸

Table 45. Percentage of Freedom of Expression in Georgia

	Data
Source	Freedom House https://freedomhouse.org/report/freedom-press/2015/georgia
Year	2015
Comment	PRESS FREEDOM SCORE (0 = BEST, 100 = WORST)
Result	48,00%

Figure 8.

Percentage of the population who perceive that freedom of expression is fully guaranteed in their country



Methodology: UNESCO CDIS

¹⁸<http://www.energy.gov.ge/projects/pdf/vacancy/Sakartvelos%20Kanoni%20Sitkvisa%20Da%20Gamokhatvis%20Tavisuflebis%20Shesakheb%20597%20geo.pdf>.

Table 46. Freedom of the press

SCORES	PRESS STATUS	PRESS FREEDOM SCORE
2015	Partly Free	(0 = BEST, 100 = WORST) 48
2014	Partly Free	(0 = BEST, 100 = WORST) 47
2012	Partly Free	(0 = BEST, 100 = WORST) 52

Source: Freedom House <https://freedomhouse.org/report/freedom-press/2015/georgia>

Table 47. V110 Confidence: The press

Country	Total	A great deal	Quite a lot	Not very much	None at all	Inappropriate	No answer	Don't know
Georgia	1202	2,2	20,0	54,2	21,6	-	0,2	1,7

Source: World Values Survey (2010-2014) v.2015.04.18

Table 48. V111 Confidence: Television

Country	Total	A great deal	Quite a lot	Not very much	None at all	Inappropriate	No answer	Don't know
Georgia	1202	2,2	25,4	53,1	18,1	-	0,1	1,2

Source: World Values Survey (2010-2014) v.2015.04.18

Table 49. TV journalists in Georgia are serving interests of people like you (%)

Completely disagree	5
Somewhat disagree	10
Partially agree, partially disagree	56
Somewhat agree	16
Completely agree	3

Source: Caucasus Barometer 2015 Georgia dataset (TVSRVPP)

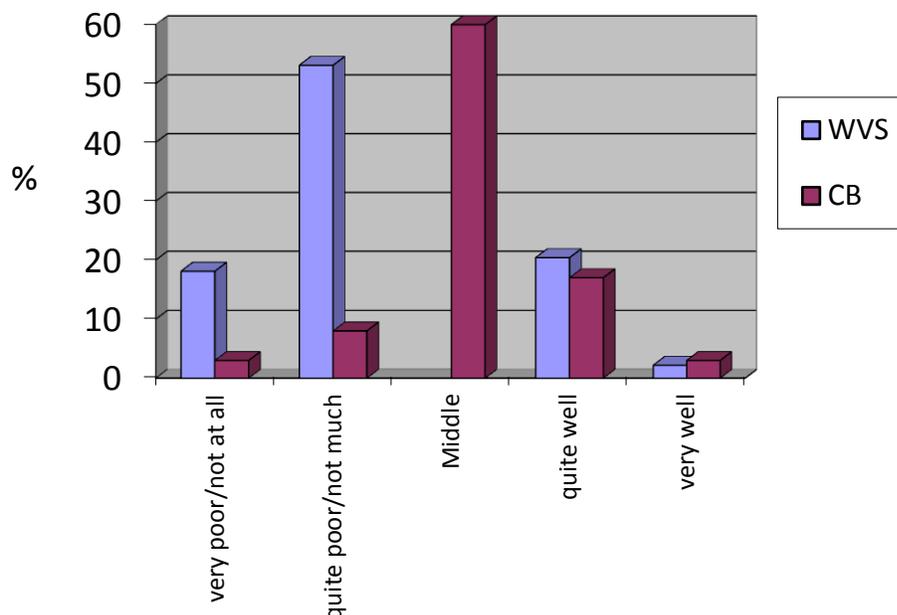
Table 50. How well TVs in Georgia inform the population (%)

Very poorly	3
Quite poorly	8
In the middle	60
Quite well	17
Very well	3

Source: Caucasus Barometer 2015 Georgia dataset (QUALINF)

Figure 9.

Confidence in Georgian TV journalism a comparison between the World Values Survey and Caucasus Barometer 2014/5



Georgia's score of 48/100 indicates that their print, broadcast, and internet-based media is currently 'partly free.' This score illustrates the efforts made by the authorities to ensure an enabling environment for freed media to operate and freedom of expression to be respected and promoted. Through the free flow of ideas, knowledge, information and content, these freedoms are the building blocks for the development of open and participatory societies as well as key enablers for creativity and cultural diversity.

The Caucasus Barometer results are somewhat more optimistic than those from the World Values Survey with regard to TV. Caucasus Barometer shows the majority of people are rather equivocal about how much confidence they have in TV journalism. In comparison the World Values Survey suggests a picture in which people tend to have a negative view of TV journalism. The difference between the two surveys may be due to survey methodology, most notably respondents to the World Values Survey were not given a 'middle' option but had to choose to be positive or negative in their views.

ACCESS AND INTERNET USE

In 2015, 47.6% of the population aged 15-25 80.8% , 6-14 – 60% 25-59 53.4% over 60 – 11.8% in Georgia had access to and used the Internet. Not surprisingly there is a significant drop in the level of Internet access with age. It is clear that Internet access has become widely available in Georgia. It is readily available outside urban areas, through resource centers, Wifi and mobile operators.

In the table 51 we show the results of users by gender and age.

Table 51. Last internet use by individuals aged 6 and above (%), June 2016

	Total	Male	Female	Urban	Rural	6-14 years	15 years and older	15-29 years	30-59 years	60 years and older
Within last 3 months	59,3	60,8	57,9	70,4	43,4	74,6	57,3	89,5	61,6	15,1
More than 3 months ago	1,5	1,5	1,5	1,5	1,5	1,4	1,5	1,0	1,9	1,1
Never used	39,3	37,8	40,6	28,2	55,1	24,0	41,3	9,5	36,5	83,8

Source: GeoStat, 2016, Information and Communication Technologies Usage in Households /Distribution of population aged 6 and older by last internet use, http://www.geostat.ge/index.php?action=page&_id=2282&lang=eng

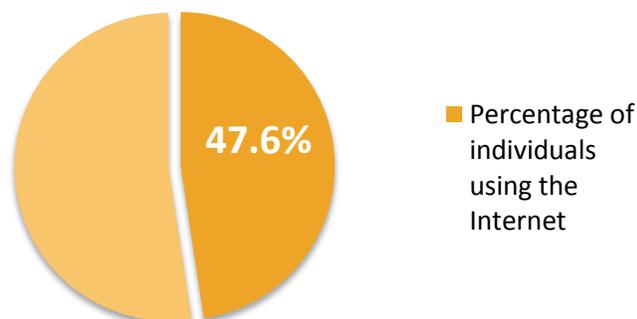
It is important to note that the data is an estimate based on the number of Internet subscriptions, thus it may exaggerate the number of people accessing the Internet in urban areas where people may have for example both a work and home subscription whereas in rural areas Internet access may be shared by all the inhabitants of a property or be through a community service point.

Table 52. Individuals Internet Usage (%)

	Data
Source	GeoStat, 2015
Age group	6-14 60% 15-24 80.8% 25-59 53.4% 60 over 11.8%
Year	2015
Comment	
Result	47,60%

Figure 10.

Percentage of individuals using the Internet



Methodology: UNESCO CDIS

Table 53. Frequency of internet usage (%)

Every day	35
At least once a week	9
At least once a month	3
Less often	10
Never	38
I don't know what the Internet is	5

Source: Caucasus Barometer 2015 Georgia dataset (FRQINTR)

The following activities are more likely to be responses from younger respondents. According to the EU Cultural Statistics Handbook 2016; 141 76% of EU residents aged 16-24 used the Internet to play games or download music in 2014.

Table 54. Most frequent internet activities - Play online games (%)

Mentioned	9
Not mentioned	90

Source: Caucasus Barometer 2015 Georgia dataset (INTACGM)

Table 55. Most frequent internet activities - Download / Listen/watch music/videos (%)

Mentioned	21
Not mentioned	78

Source: Caucasus Barometer 2015 Georgia dataset (INTACEN)

Table 56. Main reason for not using internet (%)

I am not interested in / I do not want to use the Internet	22
I do not need the Internet	22
I do not have access to computer	18
I don't have a phone line or modem or way to connect	16
I do not know how to use it	13
Other	9

Source: Caucasus Barometer 2015 Georgia dataset (NOINTWHY)

Almost half of respondents were not interested or considered they did not need the Internet. This shows that Georgia still has some way to go to become a fully engaged 'online' society. Both government and telecoms providers still have some way to go to persuade all Georgians of the value of the Internet and to create programmes/applications which they find useful.

Table 57. Household ownership - Activated Internet access from cell phone

Time-series (%)	Yes	No
2011	13	86
2012	11	87
2013	13	87
2015	43	52

Source: Caucasus Barometer 2015 Georgia dataset (CELLINT)

In 2014 the global average level of cell phone access to broadband services was 32 subscribers per 100 populations (Millennium Development Goals Report 2014; 53). This suggests that the level of Georgian access to the Internet by cell phone is similar to the international average.

Table 58. Household has Internet access

Time-series (%)	Yes	No
2008	74	26
2009	87	13
2010	85	14
2011	90	10
2012	83	17
2013	82	18
2015	89	9

Source: Caucasus Barometer 2015 Georgia dataset (WEBHOME)

In rural areas, there are DSL, high-speed internet as well as internet access through all mobile providers available in all parts of Georgia. The government has created resource centers or information centers equipped with computers and internet access and local communities have a very good internet access throughout the country.

DIVERSITY OF FICTIONAL CONTENT ON PUBLIC TELEVISION

TV is globally the most commonly accessed media for distributing popular culture. Time Use surveys throughout the world universally record hours spent watching TV as the most common longest cultural activity carried on at home. Thus a measure of diversity of TV content can say a great deal about the range of inter-cultural understanding and community building within a country. In Georgia the resulting breakdown for the public broadcaster in 2016 was 46% - Domestic, 37% (3051,8 hours) co-production-8% (657,7 hours), international production-54% (4439,8 hours).

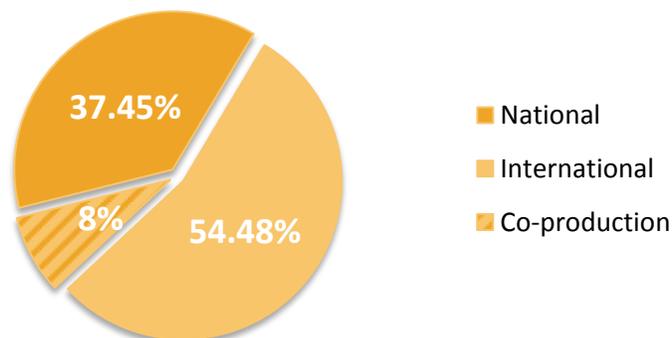
Georgia has regulated Public Broadcasting.¹⁹ According to which it's financed by the citizen's direct tax and it must be not less of 0,12% of GDP. In 2016 Georgia celebrated 60 year of public broadcasting.

Table 59. Ratio of annual broadcasting time of domestic television fiction programmes out of total annual broadcasting time of television fiction programmes on public free-to-air national television channels

	Data	Domestic	Co-production	International
Time period	2016			
Year	2016			
Source	Stat. from State TV			
Comment				
Hours	8149,30	3051,80	657,70	4439,80
Result	46%	37%	8%	54%

Figure 11.

Ratio of annual broadcasting time of domestic TV fiction programmes out of total annual broadcasting time of TV fiction programmes on public free-to-air national channels



Methodology: UNESCO CDIS

¹⁹ http://momxmarebeli.ge/images/file_158518.pdf

Table 60. Shows clusters – The First Channel, 2015 (per year)

1. educational	29.9
2. entertainment and sports	24.7
3. serials and children	17.8
4. public political	27.6

Source: Stat. from State TV, 2015

Table 61. Shows clusters – The Second Channel, 2015 (per year)

1. educational	20.9
2. entertainment and sports	15.6
3. serials and children	5.9

Source: Stat. from State TV, 2015

Table 62. The parts of the Clusters of PB (per year) 2016

Educational		Public political		Entertainment and Sports		Serials and children	
Educational entertainment	43%	Political analytical	3%	Classical music	1%	Animation	19%
Educational entertainment /about cars	7%	Economics and Business	6%	Popular music	15%	Serials	62%
Educational entertainment /cooking	11%	Informational	66%	Feature films	65%	TV games and competition	19%
Arts and Culture	20%	Political Talk Show	6%	Sports reports and programs	17%		
Health/ advices and consultations	16%	Social talk show	19%	Folk music	2%		
Agriculture	3%						

Source: Stat. from State TV, 2016

7. HERITAGE DIMENSION

Heritage provides a repository of cultural information and iconic forms which are key elements in community identity. Re-connecting with them reaffirms identity. Government supports Heritage to support social cohesion and inter-cultural dialogue. Heritage also inspires new creations by artists and generates substantial income through tourism.

HERITAGE SUSTAINABILITY

The Score for Heritage sustainability for Georgia is 0.75/1. This result shows that Registrations and Inscriptions is 0.86/1, Protection, Safeguarding and management is 0.52/1 and Transmission and mobilization of support is 0.92/1. Still management is weakness and this is a complex issue and problem.

State according to the Georgia's unique cultural history (tangible and intangible heritage) has long history of heritage protection (starting from the soviet time when it was monuments protection agency and working on research, protection, preservation and restoration. The Georgia has its own list of protected monuments, natural sources etc/ <http://www.heritagesites.ge/>.

State takes care about heritage through funding, through adopted regulations, but regarding the reality unfortunately definition of cultural heritage and its understanding not very contemporary yet. It is still covered by the heritage and monuments protection agency as only monuments.

The official body responsible for Heritage in Georgia is the National Agency for Cultural Heritage and Protection of Georgia (NACHP). Over the last few years historic churches and monasteries in the country as well as church fittings held in museums has been returned to the ownership of the Patriarchate of Georgia. NACHP has however maintained responsibility for specialized conservation of these monuments.

Table 63.

	Y/N	Data	Weight		Year	Source	Useful references
1. REGISTRATIONS AND INSCRIPTIONS			30%	0.87			
International Level			33%	60%			
Creation and submission of tentative lists or inventories of cultural and natural heritage to the UNESCO World Heritage Center in the last 5 years	Y		1	1	2016	Min.Cult. and NACHP	http://whc.unesco.org/en/tentativelists/?pattern=heritage&type=&state=&theme=&region=&criteria_restriction=&date_start=&date_end=&order
Inscription of cultural, natural or mixed heritage sites on the UNESCO World Heritage List (Number of inscriptions)	Y		1	1	2016	Min.Cult. and NACHP	http://whc.unesco.org/en/danger http://whc.unesco.org/en/list
Inscription of an element on the UNESCO's Representative List of the Intangible Cultural Heritage of Humanity (Number of inscriptions)	Y		1	1	2016	Min.Cult. and NACHP	http://www.unesco.org/culture/ich/index.php?lg=en&pg=00559
Inscription of an element on the UNESCO List of Intangible Cultural Heritage in Need of Urgent Safeguarding (Number of inscriptions)	N		1	0	2016	Min.Cult. and NACHP	http://www.unesco.org/culture/ich/index.php?lg=en&pg=00559
Programmes or projects selected as best safeguarding practices by the Intergovernmental Committee of the 2003 Convention for the Safeguarding of Intangible Cultural Heritage (Number of programmes or projects)	N		1	0	2016	Min.Cult. and NACHP	http://www.unesco.org/culture/ich/index.php?lg=en&pg=00559
National Level			67%	100%			

Existence of a national natural and cultural heritage registry or list (Number of items inventoried)	Y		1	1	2016	Min.Cult. and NACHP	
The national natural and cultural heritage registry or list has been updated at least once in the last 5 years (Date of the last update)	Y		1	1	2016	Min.Cult. and NACHP	
Existence of intangible heritage inventories at the national or sub-national level (Number of items inventoried)	Y		1	1	2016	Min.Cult. and NACHP	Information on inventories of intangible heritage available in: http://www.unesco.org/culture/ich/index.php?lg=en&pg=00313
At least one of the intangible heritage inventories existing at the national or sub-national level has been updated in the last 5 years (Date of the last update)	Y		1	1	2016	Min.Cult. and NACHP	-
Existence of a list or inventory of protected cultural property (Number of items inventoried)	Y		1	1	2016	Min.Cult. and NACHP	-
The list or inventory of protected cultural property has been updated in the last 5 years (Date of the last update)	Y		1	1	2016	Min.Cult. and NACHP	
Existence of a list or database of cultural property stolen from a museum, religious institution or public monument established for transmission to the police and customs officials as well to museums, auction houses and art dealers worldwide	Y		1	1	2016	Min.Cult. and NACHP	
2. PROTECTION, SAFEGUARDING AND MANAGEMENT			40%	0.52			
Conservation, Valorization and Management			33%	83%			
Dedicated annual budget at the national level for the identification, protection, safeguarding, conservation and management of natural, tangible and intangible cultural heritage (Amount)	Y		1	1	2016	Min.Cult. and NACHP	
Specific legislations/policies/measures for conserving and promoting inventoried cultural and natural heritage adopted in the last 5 years (Date(s) of adoption)	Y		1	1	2016	Min.Cult. and NACHP	
Specific legislation/ policies/ measures for safeguarding inventoried intangible heritage adopted in the last 5 years (Date(s) of adoption)	Y		1	1	2016	Min.Cult. and NACHP	

National legislation/policies/measures regulating archaeological excavation adopted: for example supervision of archaeological excavations, in situ preservation, reservation of areas for future archaeological research (Date of adoption)	Y		1	1	2016	Min.Cult. and NACHP	
Measures for preventing the illicit trafficking of protected cultural property adopted: for example measures to control the export of cultural property - such as certificates authorizing the export cultural property; measures to control the acquisition of cultural property -such as mechanisms to prevent museums, cultural dealers and similar institutions from acquiring cultural property exported illegally, etc. (Date(s) of adoption)	Y		1	1	2016	Min.Cult. and NACHP	
Existence of specialized units in the police and customs forces for the fight against the illicit trafficking of cultural objects and movable heritage	Y		1	1	2016	Min.Cult. and NACHP	
Existence of museums holding permanent collections of heritage (Number of museums)	N		1	0	2016	Min.Cult. and NACHP	
Management plan(s) elaborated or updated in the last 3 years for registered heritage sites at the sub-national, national or international level (Date(s) of publication)	Y		1	1	2016	Min.Cult. and NACHP	
Existence of Disaster Risk Management (DRM) plan(s) for major heritage sites in cases of hazard and vulnerability (Date(s) of publication)	Y		1	1	2016	Min.Cult. and NACHP	
Existence of documentation centres for natural, tangible or intangible cultural heritage (Number of centers)	N		1	0	2016	Min.Cult. and NACHP	
At least one scientific study identifying actions to address the dangers threatening natural, tangible or intangible cultural heritage conducted in the last 2 years	Y		1	1	2016	Min.Cult. and NACHP	
Explicit reference to the role of cultural heritage for development integrated into the current national development plans (Date of the plan)	Y		1	1	2016	Min.Cult. and NACHP	
Knowledge and Capacity-Building			33%	40%			
Existence of operational national centre(s) for capacity-building in heritage related areas and addressed to heritage professionals (Number of centres)	N		1	0	2016	Min.Cult. and NACHP	

Existence of capacity-building and training programme(s) implemented in the last 3 years, to increase heritage site management staff's expertise in protection and conservation of tangible heritage (Number of programmes)	Y		1	1	2016	Min.Cult. and NACHP	
Existence of capacity-building and training programme(s), implemented in the last 3 years, to increase expertise in safeguarding and transmission of intangible cultural heritage by local communities (Number of programmes)	Y		1	1	2016	Min.Cult. and NACHP	
Existence of specific capacity-building and training programme(s), implemented in the last 3 years, for the armed forces on the protection of cultural property in the event of armed conflict. (Number of programmes)	N		1	0	2016	Min.Cult. and NACHP	
Existence of capacity-building and training programme(s), implemented in the last 3 years, to increase expertise in the fight against the illicit trafficking of cultural property involving police forces, customs, museum staff, and governmental representatives (Number of programmes)	N		1	0	2016	Min.Cult. and NACHP	
Community Involvement			33%	33%	2016	Min.Cult. and NACHP	
Evidence of community involvement during the decision-making process of identifying tangible heritage elements and registering them.	Y		1	1	2016	Min.Cult. and NACHP	
Evidence of community involvement during the decision-making process of labeling intangible heritage elements and inventorying them.	N		1	0	2016	Min.Cult. and NACHP	
Measures and practices to strengthen the role of communities in the protection of cultural heritage and the fight against the illicit trafficking of cultural objects implemented in the last 2 years.	N		1	0	2016	Min.Cult. and NACHP	
Existence of heritage site management committees with local community representation.	N		1	0	2016	Min.Cult. and NACHP	
Measures and practices to involve minorities and/or indigenous peoples in heritage protection, conservation, safeguarding and transmission	Y		1	1	2016	Min.Cult. and NACHP	

implemented in the last 2 years.							
Measures taken to respect customary practices governing access to specific aspects of intangible cultural heritage implemented in the last 2 years.	N		1	0	2016	Min.Cult. and NACHP	
3. TRANSMISSION AND MOBILIZATION OF SUPPORT			30%	0.93			
Raising Awareness and Education			60%	88%			
World Heritage sites and major national cultural heritage sites inscribed in national registries are clearly identified for visitors to recognize their status as heritage sites.	Y		1	1	2016	Min.Cult. and NACHP	
Existence of visitor interpretation centres or services for the transmission and presentation of cultural and/or natural heritage to the general public at the 3 most visited sites.	Y		1	1	2016	Min.Cult. and NACHP	
Existence of community centres and associations created and managed by communities themselves intended to support the transmission of intangible cultural heritage and inform the general public about its importance for those communities.	Y		1	1	2016	Min.Cult. and NACHP	
Existence of differential pricing (lower) for national visitors at heritage sites.	N		1	0	2016	Min.Cult. and NACHP	
National awareness-raising programmes or actions on cultural and natural heritage implemented in the last 2 years, informing and educating the general public on the significance, value and fragile wealth of heritage (i.e long term public education programmes, national heritage day or week, etc).	Y		1	1	2016	Min.Cult. and NACHP	
Capacity-building and training activities intended to increase heritage expertise amongst teachers and educators implemented in the last 2 years (Number of programmes).	Y		1	1	2016	Min.Cult. and NACHP	
School programmes to raise awareness and promote all forms of cultural heritage among primary students implemented in the last 2 years (Number of programmes).	Y		1	1	2016	Min.Cult. and NACHP	
Media campaign intended to raise awareness of heritage among the general public launched in the last 2 years.	Y		1	1	2016	Min.Cult. and NACHP	

Stimulating Support		40%	100%			
Specific measures to involve civil society and/or private sector in heritage protection, conservation, and transmission implemented in the last 2 years (Date of adoption).	Y		1	1	2016	Min.Cult. and NACHP
Existences of formal agreements with tour operators for the protection, conservation and transmission of heritage sites (number of agreements).	Y		1	1	2016	Min.Cult. and NACHP
Existence of private foundations or associations working for heritage advocacy and funding protection initiatives.	Y		1	1	2016	Min.Cult. and NACHP
Result	0.75					

	Weight	
1. REGISTRATIONS AND INSCRIPTIONS	30%	0,87
International Level	33%	60%
National Level	67%	100%
2. PROTECTION, SAFEGUARDING AND MANAGEMENT	40%	0,52
Conservation, Valorization and Management	33%	83%
Knowledge and Capacity-Building	33%	40%
Community Involvement	33%	33%
3. TRANSMISSION AND MOBILIZATION OF SUPPORT	30%	0,93
Raising Awareness and Education	60%	88%
Stimulating Support	40%	100%
Result	0,75	

Source: Ministry of Culture and Monuments Protection and Agency Cultural Heritage and Monuments Protection 2016

Georgia's result of 0.75/1 is an intermediate result regarding the establishment of multidimensional framework for the protection, safeguarding and promotion of heritage sustainability. The degree of commitment and action taken by the authorities of Georgia varies according to the component of the framework. While many public efforts are dedicated to registrations and inscriptions, conservation, and stimulating support; persisting gaps remain regarding knowledge and capacity-building, community involvement, raising awareness and education.

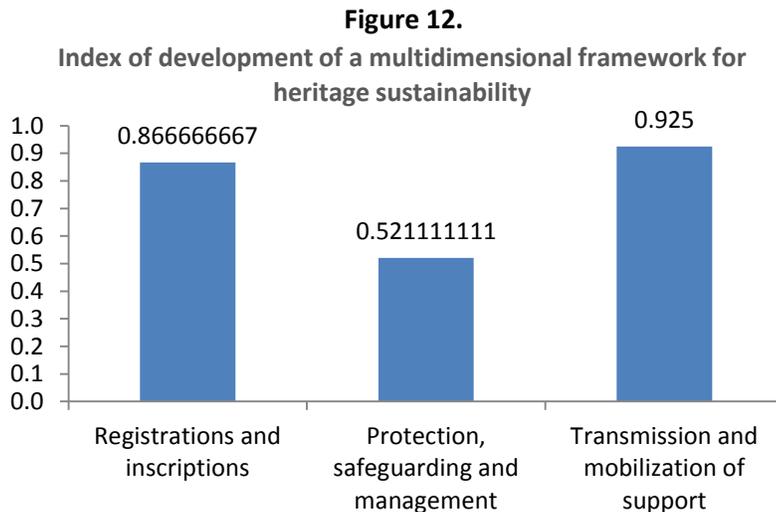
Responsibility for heritage is decentralized in Georgia. In country National Agency for Cultural Heritage and Protection of Georgia and Monuments Protection agency of Adjara (autonomous republic of Abkhazia under Russian occupation). During the last 25 years Georgia has adopted several regulations and rules related to the heritage protection (The law of Georgian "cultural heritage", The Georgian Law of Culture, The Law of Museums Georgia, The Law on Cultural Values of Georgia and Georgia Import Export, Law of

Licenses and Permits Georgia, Government resolution of №59 (2014 January 15) technical regulations - urban areas and the approval of the main provisions of the regulation, Government Resolution of №57 (2009, March 24).²⁰

Georgia scored 0.87/1 for registration and inscriptions, indicating that many efforts have resulted in sub-national, national and international registrations and inscriptions of sites and elements of tangible and intangible heritage. It is important to underline that registrations and inscriptions is higher on national level than on international levels.

Georgia scored 0.52/1 for the protection, safeguarding and management of heritage, indicating that while well-defined policies and measures are in place for the conservation, protection and management of heritage, additional efforts are needed to build capacity and involve communities. Although the Education dimension indicates possibilities could be increased.

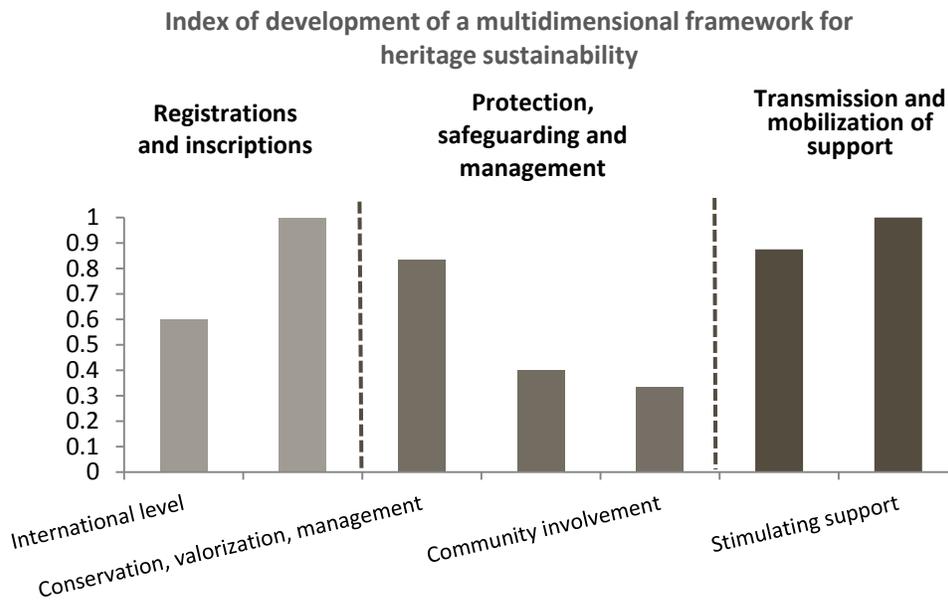
Georgia scored 0.93/1 for the transmission and mobilization of support, which reflects very results of efforts taken to raise awareness of heritage's value and its threats, as well as efforts to involve all stakeholders.



Methodology: UNESCO CDIS

Figure 13.

²⁰ <http://www.heritagesites.ge/eng/documentation/legislation>



Methodology: UNESCO CDIS

Georgian heritage identified on the UNESCO World Heritage list includes:

World heritage monuments are (3) - Bagrati Cathedral and Gelati Monastery, Historical Monuments of Mtskheta, Upper Svaneti (<http://whc.unesco.org/en/list/>)

The Representative List of the Intangible Cultural Heritage of Humanity,(3) 2016 includes - Living culture of three writing systems of the Georgian alphabet; 2013 - Ancient Georgian traditional Qvevri wine-making method; 2008 -Georgian polyphonic singing.²¹

The national UNESCO commission the Ministry of Culture and Monuments Protection has put a lot of energy for the UNESCO recognition of Georgian intangible heritage. Provinces of Georgia may also have their own protected monuments For instance the Autonomous Republic of Adjara has 348 listed monuments.²²

There are however many other forms of heritage which might be protected under national legislation and international conventions. Strengthened cooperation between the Georgia National Tourism Administration and the Ministry of Culture and Monuments Protection and the national heritage agency could create deeper common strategies.

²¹<http://www.unesco.org/culture/ich/en/lists?display=default&text=&inscription=0&country=00080&multinational=3&type=0&domain=0&display1=inscriptionID#tabs>

²² The state of preservation of historical sites in the occupied territories cannot be ascertained.

ANNEX 1 GOVERNANCE CHECKLISTS

STANDARD SETTING FRAMEWORK²³

			Answer	Weight			
Binding international instruments ratified				0.82		Year	Source
Universal Declaration of Human Rights	UN	1948	Y	1	1		
International Covenant on Economic, Social and Cultural Rights	UN	1966	Y	1	1		
Optional Protocol to the International Covenant on Economic, Social and Cultural Rights	UN	2008	N	1	0		
International Convention on the Elimination of All Forms of Racial Discrimination	UN	1965	Y	1	1		
Convention on the Elimination of All Forms of Discrimination against Women	UN	1979	Y	1	1		
Convention on the Rights of the Child	UN	1989	Y	1	1		
Convention on the Rights of Persons with Disabilities	UN	2006	Y	1	1		
Convention on the Protection and Promotion of Diversity of Cultural Expressions	UNESCO	2005	Y	1	1		
Convention for the Safeguarding of the Intangible Cultural Heritage	UNESCO	2003	Y	1	1		
Convention on the Protection of the Underwater Cultural Heritage	UNESCO	2001	N	1	0		
Convention Concerning the Protection of the World Cultural and Natural Heritage	UNESCO	1972	Y	1	1		
Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property	UNESCO	1970	Y	1	1		
UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects	UNIDROIT	1995	Y	1	1		
Convention for the Protection of Cultural Property in the Event of Armed Conflict	UNESCO	1954	Y	1	1		
Universal Copyright Convention	UNESCO	1952, 1971	N	1	0		
Berne Convention for the Protection of Literary and Artistic Works	WIPO	1986	Y	1	1		
Rome Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations	UNESCO	1961	Y	1	1		
Convention for the Protection of Producers of Phonograms Against Unauthorized Duplication of Their Phonograms	WIPO	1971	Y	1	1		
WIPO Copyright Treaty - WCT	WIPO	1996	Y	1	1		
WTO Agreement on Trade-Related Aspects of Intellectual Property Rights - TRIPS	WTO	1995	Y	1	1		
WIPO Performances and Phonograms Treaty - WPPT	WIPO	1996	Y	1	1		
Brussels Convention Relating to the Distribution of Programme-Carrying Signals Transmitted by Satellite	WIPO	1974	N	1	0		
Universal Recommendations and Declarations (soft law) whose content and principles have been explicitly incorporated/integrated into national laws and / or regulations				0.17			

²³ The Table is incomplete according to the CDIS methodology as it does not include the year when each action took place nor the source/name of the national legislation concerned.

UNESCO Universal Declaration on Cultural Diversity	UNESCO	2001	N	1	0		
Declaration on the Right to Development	UN	1986	N	1	0		
Stockholm Action Plan on Cultural Policies for Development (Intergovernmental Conference on Cultural Policies for Development)	UNESCO	1998	N	1	0		
Recommendation concerning the Status of the Artist	UNESCO	1980	N	1	0		
Declaration on the Rights of Indigenous Peoples	UN	2007	N	1	0		
Recommendation concerning the Promotion and Use of Multilingualism and Universal Access to Cyberspace	UNESCO	2003	Y	1	1		
Binding regional instruments ratified					1.00		
Has your country ratified / adopted at least one binding regional treaty or instrument relating to culture and/or cultural rights (for example, in Europe, the European Cultural Convention of 1954 or the European Social Charter of 1962, revised in 1996; in Africa, the Cultural Charter for Africa of 1977; in the Americas, the 1988 Protocol of San Salvador; etc.)?			Y	1	1		
Bilateral cultural cooperation agreements signed					1.00		
Has your country signed a bilateral or regional cultural cooperation agreement with one or more countries in the last three years?			Y	1	1		
SUPRANATIONAL OR INTERNATIONAL LEVEL					0.84		

National Constitution					0.86		
Recognition of cultural diversity and multiculturalism of the country			Y	1	1		
Incorporation of the obligation to respect linguistic and cultural diversity			Y	1	1		
Recognition of cultural rights in the constitution: right to an education that fully respects the cultural identity			Y	1	1		
Recognition of cultural rights in the constitution: right to participate in the cultural life			Y	1	1		
Recognition of cultural rights in the constitution: right to benefit from scientific progress and its applications			N	1	0		
Recognition of cultural rights in the constitution: free exercise of creative activity; a person's right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he or she is the author			Y	1	1		
Recognition of the cultural rights in the constitution: choice of and respect for cultural identities; access to cultural heritage; free and pluralistic information and communication; cultural cooperation			Y	1	1		
National legislative and regulatory framework					0.47		
Existence of a "framework law" for culture			Y	1	1		
Existence of a sectoral law on heritage			Y	1	1		
Existence of a sectoral law on books and publishing			N	1	0		
Existence of a sectoral law on cinema			Y	1	1		
Existence of a sectoral law on television and radio			Y	1	1		
Existence of other sectoral laws dealing with culture (music, visual arts, performing arts)			Y	1	1		
Existence of copyright legislation			Y	1	1		
Existence of neighbouring rights legislation			Y	1	1		
Existence of legislation on non-profit cultural bodies (cultural foundations and associations)			Y	1	1		
The budget legislation contains an item or items for culture			N	1	0		
Existence of laws/regulations/decrees regulating public assistance and subsidies for the cultural sector			Y	1	1		

Existence of laws/regulations/decrees promoting cultural patronage and sponsorship	N	1	0		
Existence of laws/regulations/decrees dealing with the tax status of culture (tax exemptions and incentives designed to benefit the culture sector specifically, such as reduced VAT on books)	N	1	0		
Existence of laws/regulations/decrees to create a propitious and diversified environment for the development of local cultural industries (e.g. regulations on company ownership, broadcasting content and percentage, levels of concentration in cultural industries)	N	1	0		
Existence of laws/regulations/decrees to create favourable environments for culture and creativity: promotion of arts education	N	1	0		
Existence of laws/regulations/decrees to create propitious environments for culture and creativity: protection and promotion of artists' social status	N	1	0		
Existence of laws/regulations/decrees to create favourable environments for culture and creativity: promotion of participation of minorities in cultural life, promotion of the cultural expressions and traditions of indigenous peoples.	N	1	0		
Existence of other laws/regulations/decrees to create propitious environments for culture and creativity: promotion of participation of young people in cultural life, access to cultural venues and infrastructures for disabled people, advancement of women in the field of culture.	N	1	0		
Existence of a system of regulation to develop and apply laws enacted in the cultural sphere (e.g. existence of regulations/decrees implementing copyright legislation)	N	1	0		
NATIONAL LEVEL		0.60			

Result	0.68
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POLICY AND INSTITUTIONAL FRAMEWORK²⁴

	Answer	Weight		Year	Source
POLICY FRAMEWORK		0.73			
Existence of national policy/ strategic framework/action plan for culture with an allocated budget	y	1	1		
Existence of policies/measures to promote access to and participation in the cultural life by minorities and other groups with specific needs	y	1	1		
Existence of sectoral policies/strategic frameworks for the heritage	n	1	0		
Existence of sectoral policies/strategic frameworks for book and publishing	y	1	1		
Existence of sectoral policies/strategic frameworks for the cinema	y	1	1		
Existence of sectoral policies/strategic frameworks for music	y	1	1		
Existence of sectoral policies/strategic frameworks for television and radio	n	1	0		
Existence of sectoral policies/strategic frameworks for other cultural sectors (visual	n	1	0		

²⁴ The Table is incomplete according to the CDIS methodology as it does not include the year when each action took place nor the source/name of the national legislation concerned.

arts, performing arts)				
Existence of policies/strategic framework for action to promote cultural development and creativity (arts education, social status of artist)	y	1	1	
Existence of policies/measures to promote cultural diversity (education and training of cultural audiences, promotion and appreciation of a variety of cultural programmes, encouragement for emerging forms of cultural expression)	y	1	1	
Culture included in national development plans, e.g. poverty reduction strategy papers (PRSPs), the United Nation Development Assistance Framework (UNDAF), etc.	y	1	1	
INSTITUTIONAL FRAMEWORK			1.0	
			0	
Existence of a Ministry of Culture or a Culture secretariat with ministerial status at the State level	y	1	1	
Culture is represented by a State ministry/secretariat in the Council of Ministers (present at regular meetings of the Government)	y	1	1	
Existence of a "culture committee " in the Parliament/main national legislature	y	1	1	
A number of cultural responsibilities are decentralized to regional/provincial authorities, which have a budget for this area (locally allocated or decentralized)	y	1	1	
A number of cultural responsibilities are decentralized to local/municipal authorities, which have a budget for this area (locally allocated or decentralized)	y	1	1	
In cases of decentralization, the majority of the regional/provincial governments have established special institutional structures for culture (secretariat, department etc.)	y	1	1	
In cases of decentralization, the majority of the local/municipal governments have established special institutional structures for culture (councillors, directors, etc.)	y	1	1	
Existence of organizations dedicated to the promotion of one or more cultural sectors (music, danse, cinema, etc.)at the national level, with public funding in full or in part.	y	1	1	
Existence of an authority that regulates audio-visual media (with responsibilities that include granting broadcasting licences, monitoring competition rules, penalizing publishers, distributors and operators of audio-visual services that fail to fulfill their obligations, advisory functions in the area of policies and regulations)	y	1	1	
Existence of public systems of subsidies or financial assistance to support the culture sector	y	1	1	
Existence of mechanisms and processes for monitoring, evaluating and reviewing cultural policy	y	1	1	
Existence of training programmes for officials and/or workers in the public administration for culture in the last 12 months	y	1	1	

Result	0.89
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