

COMPENDIUM

CULTURAL POLICIES AND TRENDS IN EUROPE

COUNTRY PROFILE

CROATIA

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It is based on official and non-official sources addressing current cultural policy issues.

The opinions expressed in this profile are those of the author and are not official statements of the government or of the Compendium editors.

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CROATIA¹

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1. Historical perspective: cultural policies and instruments

After the Second World War, Croatia became a constituent republic of the Federative Popular Republic of Yugoslavia, which inherited the ex-Yugoslav kingdom. Its cultural policy was designed to accomplish the mission of building up socialist culture. Art was governed by the canon of socialist realism and science and education were governed by the canon of dialectic and historical materialism. The inherited cultural infrastructure (museums, theatres, libraries, etc.) was reconstructed and reorganised in compliance with the new social system.

In the mid-1950s the self-management system was introduced. Cultural and other public domains (education, media, health, etc.) were decentralised and regulated on the level of the six constituent republics. The 1960s and 1970s were a time when cultural professionalism and creativity were emphasised as a reflection of the country's multiethnic character. Western influences, mainly reflected in modernisation, and the global openness of the country (the policy of non-alignment) brought various cultural influences. Ideological control over culture loosened, followed by political liberalisation that ended with the emergence of the "Croatian Spring" in 1971. This was a national movement in which cultural and educational institutions played a visible role. Despite the ensuing political repression the public policies led to greater autonomy of the republics in the federation.

The self-management system in culture and other public fields established a quasi-market economy. Instead of grants from the budget, special funds were created and their allocation was decided by bodies composed of providers and recipients of services. The overall political and economic crisis in the mid-1980s reflected the fact that this new system was mismanaged and non-functional. It became increasingly embroiled in the main political clash between federal centralists and republican co-federalists. These political clashes led to war in 1990 and to the dissolution of Yugoslavia.

In the 1990s, the cultural policy of independent Croatia was politically and administratively centralised and incorporated in everyday life with special emphasis on national traditions. It was designed to foster a sense of national cohesion, especially at the beginning of the period when the country was drawn into war. In the formal sense, the policy was formulated in general terms, emphasising market approach, freedom of creativity and professionalism. Cultural planning and funding gave priority to activities of "national interest" in culture and left all other activities to the emerging market and to NGOs.

Since 2000, when the new coalition government was elected, there has been a broader implementation of cultural policy with a particular stress on pluralist cultural orientations. A more balanced approach to tradition and a new evaluation of the national and the multicultural components has been undertaken, together with steps towards further decentralisation and direct co-operation with NGOs.

Research on cultural development and the status of culture in society has shown that the cultural NGO sector has been growing dynamically during the post-2000 period. This has resulted in the establishment of an "independent cultural sector" and has separated "institutional" (government subsidised) and "independent" culture (subsidised mostly by foreign sources) (see also chapter 7.3). The latter aspires to compete for domestic public funds and to fully establish itself as a part of the body of Croatian culture. Such claims are sometimes recognised, e.g., by the city of Zagreb which has established and finances the Centre for Independent and Youth Culture since 2008, and by the Ministry of Culture that proposed the new *Law on "Kultura nova" Foundation*, passed by the Parliament in July

2011. The new foundation, which is dedicated mainly to the development of the independent cultural scene, was thus established.

The current government was appointed in 2009 and the elections are planned for December 2011. Since 2004, there have not been any major shifts in cultural policy and overall cultural strategy (see also chapter 2.3 and chapter 4.1). Major reforms were undertaken in the book sector, as well as in the media and audiovisual sector and performing arts, with the adoption of new laws. There was also a reorganisation in the government with a new division of portfolios. As a result, in 2004 the Ministry of Culture became responsible for the protection of nature and biodiversity.

A new Strategic Plan of the Ministry of Culture for the period of 2011-2013 was adopted in 2010 as a part of the government's programme of strategic planning for this period which also entails a new system of monitoring expected results. The new *Decree regarding the Internal Organisation of the Ministry of Culture* was issued in August 2011 (NN 113/11) and introduces a reorganisation of several departments including a department that will be responsible for overall coordination and monitoring of strategic goals.

The period since 2005 has been marked by the negotiations for Croatia's full membership in the European Union, which has given a new impetus to developments in all sectors. The negotiations were completed in June 2011. Croatia is expected to become a full member of the EU on 1 July 2013.

2. General objectives and principles of cultural policy

2.1 Main features of the current cultural policy model

See also chapter 3.2 for a description of the cultural policy system, including Cultural Councils and chapter 4.1 for the list of cultural policy priorities pursued since 2000.

The general objectives of the current policy include the pursuance of values such as: cultural pluralism (aesthetic and multiethnic), creative autonomy, the increase and diversification of sources for financing culture, polycentric cultural development, encouraging cultural participation as a new quality of life and co-operation between the public and the private sector to increase efficiency, quality, employment and innovation. The most ambitious goal is bringing culture into the focus of interest of all inhabitants of the country. The "Strategy of Cultural Development – Croatia in the 21st Century", drawn up in co-operation between the Ministry of Culture and a team of independent experts and accepted in the Croatian Parliament in early 2002, gives a detailed presentation of these goals and the necessary instruments to achieve them. One of the key goals of the Cultural Development Strategy has continuously been the democratisation of culture, intended to increase active participation in culture and to popularise art and culture in schools and through the media.

It seems that few efforts have been made to follow-up on this Strategy. However, the Strategic Plan of the Ministry of Culture (2011-2013) has been adopted, and some strategic programmes have been elaborated (e.g. Strategy of Protection, Conservation and Sustainable Economic Utilisation of Cultural Heritage of the Republic of Croatia (2011-2015) that was adopted in July 2011. For more information see chapter 4.2.2.

Decentralisation is still an important subject of debate in Croatian cultural policy and practice. Experts in the Ministry of Culture and the Croatian Law Centre (NGO) have drafted a model of cultural decentralisation covering financing, infrastructure, decision-making and planning based on polycentric development corresponding with Croatian cultural and historical regions. However, primarily due to lack of funds on the local level, the process slowed down considerably. There has been a continuous pressure on the central government to enable fiscal decentralisation, which is a necessary precondition for any other efforts in this direction (decentralisation of education, health, etc.). The model of cultural decentralisation still awaits public debate, revision, and an eventual possibility to be gradually implemented. Cultural strategies on the local level are scarcely adopted; the only exception is the "Istrian Cultural Strategy" of the Istra County that was adopted in Poreč in 2009.

The process of decentralisation is also supported through the provisions in the *Law on the Protection and Preservation of Cultural Assets* (NN 69/99, NN 151/03; NN 157/03, Amend., NN 87/09, NN 88/10, NN 61/11) which regulates the distribution of funds collected through the "monument annuity" fund and establishes the Registry of Cultural Assets. This Law ensures that 60% of the funds collected are used by the local governments in their respective city / municipality for the protection of cultural heritage.

2.2 National definition of culture

The Cultural Development Strategy (2002) defines culture as follows:

"All forms of intellectual and artistic expression of symbolic social identity, belonging, behaviour and customs, and such industrial products, including the media, produced for spending leisure and shaping people's attitudes".

This strategy emphasises the importance of culture for Croatia and elaborates 14 different concepts, all focusing on "culturally sustainable development". In other words, the

"development of human interests and activities that will progressively decrease the drain on natural reserves and the existing capacities of the infrastructure and settled areas, and will at the same time use art, science, education, and cultural games and customs to encourage the enjoyment of values that stimulate closeness among people".

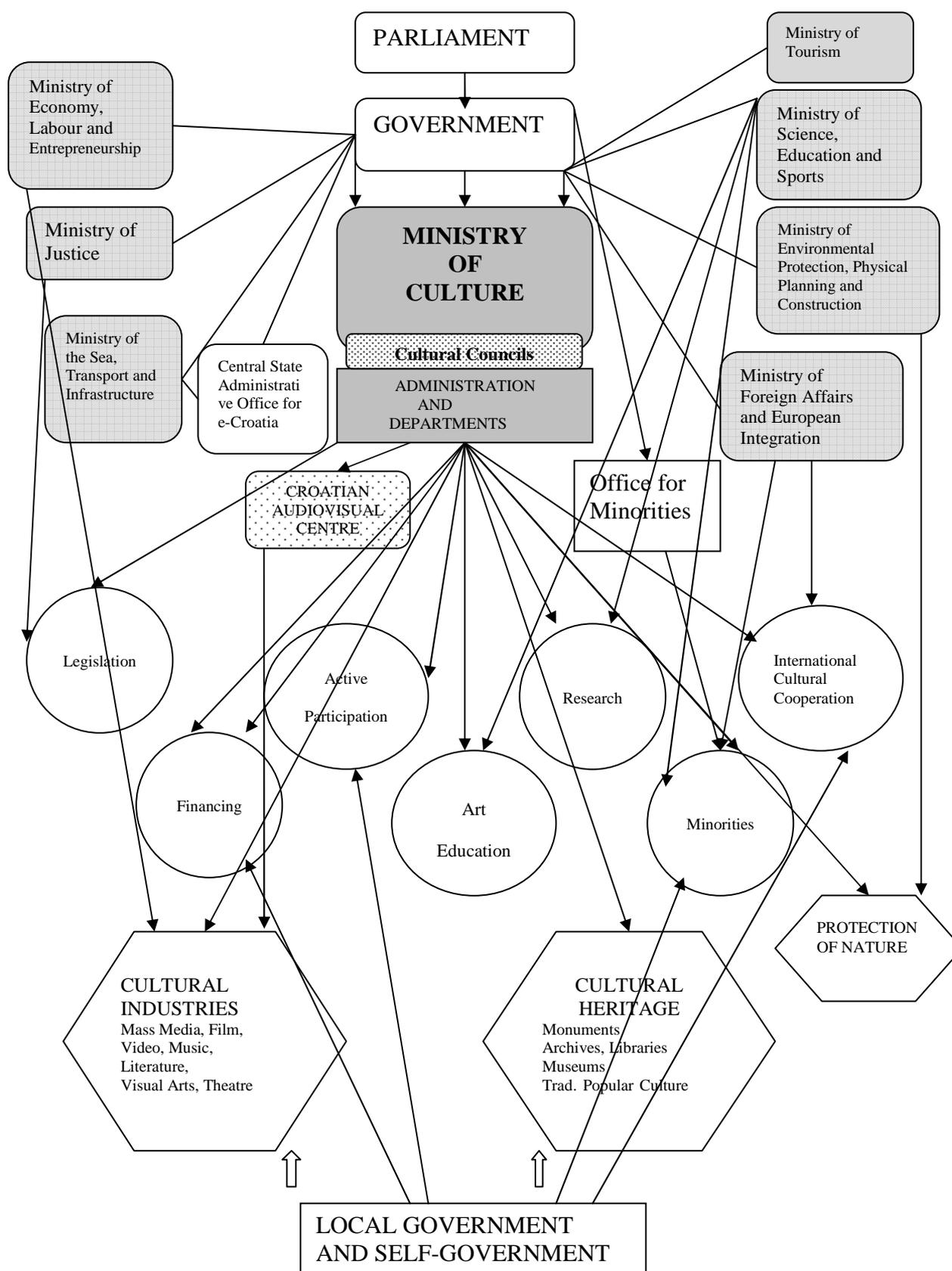
2.3 Cultural policy objectives

The principles of promoting identity and diversity, supporting creativity and participation in cultural life were set up in 1990 as part of the declared cultural policy objectives in Croatia. Today, these principles are being put into practice in the following way:

- identity affirmation and dynamic reconstruction through interplay between cultural traditions and cultural development;
- diversification by encouraging cultural creativity; tolerance and inclusion of cultural minority groups (see chapter 4.2.4), and by financing activities of various cultural interests: high culture, alternative culture, pop cultures , ethnic cultures , etc.;
- support for creativity through fiscal measures such as paying social, health and retirement benefits for registered freelance artists, and support for participation by funding amateur artists' associations.

3. Competence, decision-making and administration

3.1 Organisational structure (organigram)



Note: Organisational scheme of the Ministry of Culture and its Departments is available at: <http://www.min-kulture.hr/userdocsimages/Graficki%20ustroj%20MK%202011%20i.pdf> (in Croatian)

3.2 Overall description of the system

Decision-making and the implementation of cultural policy involve procedures and interactions between the Ministry of Culture, the government and the Parliament, on the one hand, and consultative cultural councils, local government and self-government, cultural institutions, NGOs, and individual artists and their associations, on the other.

The Ministry of Culture drafts laws and other important documents which the government passes on to the Parliamentary Committee for Science, Education and Culture. When cleared, they undergo parliamentary discussion and enactment. The Ministry of Culture plays a part in drafting the budget and decides on the allocation of budgetary funds to various cultural fields.

The major change in the cultural policy system has been the adoption of the *Law on Cultural Councils (2001)* and its subsequent changes (2004, 2009). Cultural Councils were first introduced in 2001 as semi-arm's length bodies, independent in making decisions about the distribution of funds: however, the Ministry of Culture managed and distributed subsidies. With the 2004 legislative changes, Cultural Councils became consultative bodies to the Minister of Culture with reduced autonomy but a similar mandate: i.e. proposing goals for cultural policy and measures for achieving them, offering professional assistance to the Minister of Culture, working out a long-term national cultural programme, and giving opinions on the distribution of grants.

The following cultural councils were established by law: film and cinematography, music and performing arts, theatre arts, visual arts, books and publishing, the new media culture and the council for international relations and European integration. With the adoption of the *Law on Audiovisual Activities (2007, amended 2011)* the cultural council on film and cinematography was suspended since the new consultative bodies have been established within the Croatian Audiovisual Centre (see chapter 5.3.6). Specific laws provided for the establishment of four other councils (cultural assets, archives, museums and libraries). While the previous laws offered a possibility for local government to introduce cultural councils on a local and regional level, the new law made this mandatory for all counties and cities with more than 30 000 inhabitants. The intention of the legislator was to contribute to the process of decentralisation, but the effects of this change have not been assessed. This legislation guarantees local cultural self-government in the fields of archives, libraries, protection of cultural property and the theatre.

Besides existing cultural councils, there are other councils and committees established by the government having direct and indirect impact on the formulation of cultural policies, such as the government committees for national minorities, youth, gender equality, civil society and others. The internal cooperation between different councils and committees is rather low.

3.3 Inter-ministerial or intergovernmental co-operation

The Ministry of Culture regularly co-operates with other ministries to bring general and related laws into harmony with cultural legislation. They also co-operate in fields in which the competencies of various ministries are involved, such as the protection of cultural heritage (with the Ministry of the Interior), conservation and protection of historical town centres (with the Ministry of Environmental Protection, Physical Planning and Construction), drafting media legislation and regulating audio and audiovisual media services and publications (with the Ministry of the Sea, Transport and Infrastructure and the Central State Administrative Office for e-Croatia of the Government of the Republic of

Croatia), and in appointing cultural attachés or organising cultural events abroad (with the Ministry of Foreign Affairs and European Integration).

Some important areas of culture, however, do not fall fully under the responsibility of the Ministry of Culture, such as art education, research and minority cultural groups. For example, while the Ministry of Education, Science and Sports takes the lead role for arts education, the Ministry of Culture provides some funding in the form of bursaries for artists and support for continuous education. There is a shared responsibility for research between these two Ministries. The Ministry of Culture and the Government's Office for National Minorities share responsibility for ethnic minority cultural groups.

Prospects for closer inter-ministerial co-operation are hindered by the strict sectoral division of activities. The most important links are financial and economic, i.e. the budget and economic growth, and the issue of EU membership, which has been singled out as the common goal. There are a number of trans-sectoral strategies which contribute to better coordination between different ministries and various levels of government. Co-operation between national, regional and municipal levels of government continues to be a very important segment of cultural policy, particularly when it comes to investment projects in renewing old institutions or building and setting up new cultural institutions such as libraries, archives, museums and theatres.

3.4 International cultural co-operation

3.4.1 Overview of main structures and trends

The government has listed international cultural co-operation among its priorities. The Directorate for International Cultural Cooperation at the Ministry of Culture has three departments: Department for International Cultural Cooperation, Department for UNESCO, and Cultural Contact Point (CCP) Department.

The government established the Cultural Council for International Relations and European Integration following the provisions of the changed *Law on Cultural Councils* in 2004. The aim of this Council is to better coordinate and plan international cultural cooperation activities. In addition to its consultative role in the distribution of grants, the Cultural Council for International Relations and European Integration also has the task to suggest improvements in the coordination of planning and participation in international exchanges. In May 2006, the Council produced Guidelines for planning international cultural co-operation, which can be found at the web site of the Ministry of Culture (<http://www.min-kulture.hr/default.aspx?id=1806>). Following the Cultural Council suggestions, the Ministry made some changes in the rules for distributing grants. In 2006, the Ministry introduced a second (spring) deadline for financing international cultural cooperation projects, besides the regular July call for proposals.

The government continues signing bilateral agreements and programmes of cultural cooperation; so far 47 bilateral agreements and 25 bilateral programmes have been signed. It is important to stress that the majority of projects financially supported by the Ministry of Culture are not based on the traditional form of "government to government cooperation" but on direct contacts between artists and arts and cultural organisations.

Strengthening cultural cooperation within the region of South Eastern Europe is one of the priorities of international cultural cooperation. Such cooperation is based on existing links between artists and art managers; bilateral and regional programmes of cooperation; cooperation within the framework of international organisations such as UNESCO or the Council of Europe; cooperation within regional organisations such as the Council of Ministers of Culture of South East Europe (the Charter, signed in Copenhagen on 31

March 2005), the network of ministers responsible for cultural heritage sponsored by UNESCO, the Danubian Region, the Alps Adriatic Working Community, the Central European Initiative, the Quadrilateral Initiative, Adrian-Ionian Initiative, etc. The projects include post-war reconstruction, the return of stolen cultural assets, support for mobility, and cooperation in the field of policy-making, cultural itineraries, networking among youth, etc. Croatia held the presidency of the Council of Ministers of Culture of South-East Europe in 2007-2008.

3.4.2 Public actors and cultural diplomacy

The Ministry of Culture (on the national level) and larger cities (on the local level) are major founders of international cultural cooperation projects and initiatives. The Ministry of Culture cooperates with the Ministry of Foreign Affairs and European Integration and its Department for International Cultural Cooperation, which is responsible for coordination of work of cultural attachés. As Croatia does not have publicly mandated cultural agencies or institutes for cultural co-operation abroad, Croatian embassies are the most important focal points for the promotion of Croatian culture.

The Ministry of Culture operates all major instruments used in international cultural relations including state guarantees, bilateral agreements and programmes, as well as sector-specific agreements such as co-production agreements.

In 2010, the allocation of the Ministry of Culture for international cultural cooperation was 12 404 000 HRK (approx. 1 700 000 EUR) compared to around 14 000 000 HRK (approx. 1 917 800 EUR) in 2009 and 17 950 000 million HRK (approx. 2 528 169 EUR) in the 2008 year. This includes the Funds received by the Ministry through the Lottery Fund (the amount varies depending on the income of the State Lottery. The state budget planned for 2011 shows an even larger decrease of funds for international cultural cooperation – 9 253 000 HRK, approx. 1 270 000 EUR).

Cultural agencies and institutes (such as the Austrian Cultural Forum, British Council, French Cultural Centre, Goethe Institute, Cultural Centre of the Islamic Republic of Iran, Italian Institute for Culture, and Aula Cervantes) support cultural cooperation between respective countries and Croatia according to their mandate. EUNIC Hrvatska - a network of European cultural institutes operating in Croatia - was founded in 2007 and is a member of the European Union National Institutes for Culture-EUNIC.

3.4.3 European / international actors and programmes

Since its independence, Croatia has been a member of the Council of Europe, and has participated in its numerous activities and projects.

Croatia finished EU accession negotiations on 30 June 2011, and the Accession Treaty and Croatian Referendum are expected to take place in December 2011 or January 2012. Croatia has fulfilled all its obligations that refer to culture and cultural heritage and Chapter 26 on education and culture was closed in December 2006.

EU pre-accession instruments of financial assistance (IPA; CARDS and PHARE) were and are used for projects with a cultural component and carried out by local organisations. These projects were primarily oriented towards cultural heritage and cultural tourism (such as CRAFTATTRACT, Tourist Cultural Centre-TCIC, Pannonian palette, etc.).

In June 2007, the Memorandum of Understanding with European Communities was signed, which made Croatia a full member of the EU *Culture 2007-2013* programme. The Ministry of Culture published by-laws, introducing rules for co-financing of Croatian participants in the *Culture 2007-2013* programme (last amendments in July 2011), with the aim to stimulate applications in the first period of the Croatian participation in the

Programme. In addition, the Cultural Contact Point (CCP) Department has been established and hosted by the Ministry of Culture. In 2009 Croatia drew 1.71 times more funding than membership paid; 25 Croatian projects were co-financed through the Culture programme (visual arts, exhibitions, dance and theatre performances, festivals, design, heritage preservation, etc), and works of 18 Croatian authors were translated to 9 languages. In 2010 this amount has increased substantially - Croatia drew 6.45 times more funding than membership paid which amounted to 1 095 900.02 EUR for the Croatian partners.

In 2008, the Memorandum of Understanding with European Communities on the Croatian participation in the *MEDIA 2007* Programme has been signed and Croatia has established a Media Desk within the Croatian Audiovisual Centre (see chapter 3.2). A number of projects and cultural organisations (e.g. Motovun film festival, Animafest, ZagrebDOX, Živa d.o.o., Studio dim d.o.o. etc.), have received funding through the MEDIA programme. Croatia was also very successful in the *MEDIA 2007* programme, as it drew 5.31 times more funding than membership paid for the Call in 2010/2011.

Croatia is an active member of UNESCO and participates in a number of projects initiated and supported by this organisation. The Croatian Parliament was the first European parliament to ratify the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions* on 12 May 2006 (NN-MU 5/2006) and the instrument of ratification was submitted to UNESCO on 31 August 2006. The Ministry of Culture is responsible for implementing and monitoring of the Convention, together with the National Commission for UNESCO. At the first Conference of the Parties of the Convention in June 2007, Croatia was elected among 24 members of the Intergovernmental Committee, for the period of four years. The Intergovernmental Committee has the main responsibility of promoting the objectives of this Convention and encouraging and monitoring of its implementation.

The Ministry of Culture actively participates in the work of the International Network for Cultural Policies (INCP), International Federation of Arts Councils and Agencies (IFACCA), and Forum of Slavic Cultures.

3.4.4 Direct professional co-operation

Some important multilateral co-operation projects, coordinated or supported by the Ministry of Culture, include:

- the *Regional Programme for Cultural and Natural Heritage in South East Europe (RPSEE)*, a joint activity of the Council of Europe and Southeastern European governments;
- *Vukovar-Vučedol-Ilok*: Research, Reconstruction, Revitalisation (Ministry of Culture / Council of Europe Development Bank);
- *Cooperation within the Adriatic Ionian Basin* (Project on Cultural Routes);
- *Cooperation within the Alps-Adriatic Working Community*;
- participation in the *TRADUKI Network – European Network for the Promotion of Literature and Books*; and
- participation in *Roberto Cimetta Fund* dedicated to mobility of artists and cultural managers.

The interest of cultural operators and artists for participation in various international networks is ever growing and ever more visible. Several Croatian theatres are members of the European Theatre Convention. Croatian artists participated in platforms and networks supported by the *Culture* programme (i.e. Triathlon Network, project SEAS, Gemine Muse, EuMCAT, TRANSART, etc.). Croatian cultural institutions, NGOs, experts and

centres / sections (Croatian national committee ICOM, Croatian sections of AICA, UNIMA, ASSITEJ, IDEA, DACI, C.I.O.F.F., Croatian centre PEN, ITI etc.) are active participants of international NGOs in the field of culture and the arts. Following the election of the Croatian delegate as the Secretary General of ASSITEJ International in 2008, Zagreb became the headquarters of ASSITEJ International, an important organisation promoting the work of theatre for children and youth. The Centre for Dramatic Art (CDU) was the organiser of the 15th Performance Studies International Conference in Zagreb in June 2009. While it is still difficult to obtain extra-budgetary funds for cultural cooperation projects and networking in Croatia, financial support is mostly provided by the Ministry of Culture and local communities.

3.4.5 Cross-border intercultural dialogue and co-operation

Much effort is being invested in support for cross-border co-operation projects, both by the Ministry of Culture and the Ministry of Science, Education and Sports. Initiatives are usually carried out by NGOs which apply for government funding. Co-operation programmes include joint education programmes, co-operation in promoting common heritage, student camps etc. The Regional Cooperation Council (RCC) was officially launched at the meeting of the Ministers of Foreign Affairs of the South-East European Cooperation Process (SEECP) in Sofia, on 27 February 2008, as the successor to the Stability Pact for South Eastern Europe. The RCC Secretariat is situated in Sarajevo, Bosnia and Herzegovina. The RCC Board decided on the establishment of the RCC Task Force on Culture and Society during 2010. The meeting held in Cetinje, Montenegro, on 22-25 June 2011 marks the formal establishment of the RCC Task Force on Culture and Society and the opening of the Task Force Secretariat in Cetinje.

3.4.6 Other relevant issues

According to available data from the Ministry of Culture, the majority of the programmes of international cultural cooperation in 2009 concentrated on the countries of the European Union (57.36%), and other European countries (16.65%). The latter includes the cooperation projects (mainly focussing on transfer of knowledge and exchange of experiences) in the region of South-East Europe. Programmes that support "culture in development" are not designed as special measures outlined and proclaimed by cultural policy and Croatia does not have a tradition of funding such projects abroad.

Croatia has a large Diaspora around the world from North and South America, Australia and New Zealand to Western European countries particularly Germany, Switzerland and Austria. An independent organisation / institution "Croatian Heritage Association" (Matica Hrvatska) established by the government, and funded through the Ministry of Culture, supports and coordinates cultural programmes for Croatians abroad. The Ministry of Culture also supports special radio programmes aimed at the Croatian Diaspora, as well as satellite programmes on Croatian television.

4. Current issues in cultural policy development and debate

4.1 Main cultural policy issues and priorities

The most important priorities of the cultural policy, introduced at the beginning of 2000 were, among others: building up the functions, work methods and public respect for the new Culture Councils; creating mixed funds for cultural investment; renewing and readapting the cultural infrastructure; finalising a complete registry of cultural monuments; and furthering the use of information technology in culture.

Cultural policy priorities formulated by the current government (elected in 2004, re-elected in 2008 and partly changed in 2009) include:

- greater investment in and decentralisation of the cultural infrastructure;
- continuous promotion of cultural life and creativity in order to ensure that cultural programmes and activities are available to every citizen to the greatest possible extent;
- strengthening international cultural cooperation, with special emphasis on the European cultural programmes, particularly those that support the mobility of artists and cultural professionals;
- reform of the system of financing and investment in the arts and culture including the introduction of low interest rates for loans to revitalise certain branches of culture including publishing and librarianship;
- review of existing measures which support the status of the artist in order to guarantee stability of his / her work and ensure adequate social security protection;
- investment and support for cultural tourism projects in order to ensure sustainable cultural and economic development;
- reform of legislation and policies, primarily electronic media, book, film, audiovisual and performing arts policies, as well as investment in developing statistics and indicators; and
- support for a functioning network of cultural centres, libraries and other local cultural establishments.

However, given that there is a lack of systematic monitoring and analysis of the impact of cultural policies, it is difficult to assess the value and impact of these policy priorities and policy changes. This is probably also the reason why public debates about cultural policy models and solutions, in most of the cases, become very political with less attention on statistics, indicators, impact assessment or independent analysis of different models.

4.2 Specific policy issues and recent debates

4.2.1 Conceptual issues of policies for the arts

There is no document that deals with policies for the arts, and there are no monitoring reports. Most practices in relation to arts are inherited (social security, arts associations, status of the academies and artists, etc). The main debates focus around the financing of the arts – that the current orientation favours traditional arts vs. contemporary arts; and support to institutions vs. support to programmes.

4.2.2 Heritage issues and policies

The *Law on the Preservation of Cultural Assets* (NN 69/99, NN 151/03; NN 157/03, Amend., NN 87/09, NN 88/10, NN 61/11) states that every monument must have an owner and that licences will be granted for restoration and conservation work. Application of this

Law is continuously monitored and improved. However, it seems that in practice private owners and investment partnerships are not trusted. The number of well-presented and well-managed archaeological sites has been growing.

Special provisions in the Law are made with regard to immaterial cultural heritage. On the initiative and in agreement with the Croatian Commission for UNESCO in 2002, a special Committee for Immaterial Cultural Heritage was established. Croatia ratified the Convention for the Protection of Immaterial Cultural Heritage in 2007, and the Ministry was established as a central body for its enforcement. The aforementioned Committee was re-established by the *Minister's Decree* in 2007, and now has 20 expert members. The list of protected immaterial cultural goods currently contains 85 units, seven of which were included in the UNESCO list of protected immaterial cultural goods in December 2009, and two more items were added in November 2010. In 2010 one item was also included in the UNESCO List of Intangible Cultural Heritage in Need of Urgent Safeguarding.

Although the *Law on Archive Material and Archives* (NN 105/97, NN 64/00, NN 65/09) has made it possible for units of local administration and self-government to found archives, and also provides for new independent private archives (founded by companies, universities, political parties, religious organisations, the media and so on), there has not been any marked interest in their establishment nor have conditions been created for founding public archives outside the existing state and private system. In the past four years, branches of state archives have been established in three cities, as well as a new archival institution – Memorial-Documentation Centre, on the Homeland war.

The network of public libraries is not evenly spread over the Croatian territory. Due to the different levels of information technology development and availability, different library systems are in use. The Ministry of Culture and local authorities are investing in the improvement of the library system. In the past five years, 33 cities have opened either new or newly restored libraries as joint investments between local authorities and the Ministry of Culture. The library information system in Zagreb has been fully centralised at the city level. A new University Library was opened in Split on 19th December 2008 to complement the network of national university libraries. The new library was also opened at the Faculty of Philosophy, University of Zagreb on 11th March 2009.

The war in Croatia and the transition processes affected museums in many ways: physical damage, destruction and theft of museum property, decrease in the number of professional staff and a drastic fall in the number of museum visitors. In 1998, a uniform legal system was introduced, museums became independent (partner-museums), and definitions were given for institutions that could work as museums or care for the movable cultural heritage, for standards of computer networking, supervision over work and professional levels. Holdings were reviewed to establish the number and the condition of items in the museum collections.

The Ministry of Culture has developed a network of 21 local conservation departments that are spread all over the country, and an additional one - The Zagreb City Institute for the Conservation of Cultural and Natural Heritage.

The government, together with local authorities, is investing in the construction and reconstruction of new museums and galleries (e.g., Museums of Contemporary Art Rijeka, Croatian History Museum in Zagreb). In the last few years a number of museums have been opened (e.g., Museum of Krapina Neanderthals, Naron Museum Vid, Archaeological Museum in Osijek, Novigrad Lapidarium, Museum of Antique Glass in Zadar, etc.). The establishment of new museums (Homeland War Museum Zagreb, Museum of Sacral Art Split, Museum of Croatian Emigration Zagreb, Museum of the Vučedol Culture, etc.) is planned.

The establishment of the new Museum of Contemporary Art in Zagreb, which was officially opened on the 11th December 2009, is of particular note. About 59 million EUR were invested by the city of Zagreb and the Croatian Ministry of Culture in the building of this museum, which represents the largest cultural investment in the history of independent Croatia. The opening of the Museum as a focal point of contemporary art in Croatia proved to be a much needed cultural venue that actively organises exhibitions, develops art education programmes for children and youth, and provides space for cinema and theatre shows.

While investment in cultural infrastructure is seen by many as very positive, there is also some criticism expressed by those who believe that there is no adequate investment in modernisation and strengthening of the capacities of existing museums. The number of such institutions is high; according to the Registry of Museums, Galleries, Collections in Institutions and Other Legal Entities available at the website of the Ministry there are 146 such institutions in Croatia.

Private initiatives in the cultural infrastructure have to be mentioned. The first private museum "Museum Marton" was opened in 2003 in Samobor and the collection was moved to Zagreb in 2011. Currently it is hosted in the same building with another private museum – "Museum of Broken Relationships" that was opened in October 2010. The latter already received a number of international awards. Two other private initiatives can also be mentioned as examples: House for Contemporary Art and Culture "Lauba" in Zagreb and the Eco museum and house "Batana" in Rovinj.

One of the greatest weaknesses in the treatment of heritage in Croatia has been the relative neglect of the traditional rural heritage. The interest in old traditions and public resources diminished, while the developmental investment has been concentrated in a limited number of areas thus marginalising others. Rural heritage was however one of the priorities for the programming of EU pre-accession funds in Croatia, which support a professionalised approach to rural heritage.

A National Working Group (set up in 2005) presented the National Programme for Digitalisation of Cultural Heritage (including archives, libraries and museums), which was accepted by the Ministry in September 2006. The Programme was supported by the Central State Administrative Office for e-Croatia of the Government of the Republic of Croatia, and the National Council for the Information Society. The Agreement on cooperation on the implementation of the national project "Croatian cultural heritage" was signed on the 13 March 2007 between the Ministry of Culture, National and University Library in Zagreb, State Archives and Museum Documentation Centre as the leader of the project. This programme aims at improving digitalisation of cultural heritage and includes educational and "operational" components. Special funds were earmarked for this programme in the following years (see: <http://www.kultura.hr>).

ARHiNET (<http://arhinet.arhiv.hr/index.aspx>) is a network information system for describing, processing and managing archival material. The Register of Archival Funds and Collections of the Republic of Croatia as the central national register of archival records is an integral part of the ARHiNET system and it enables online access to data on archival records kept in state archives as well as other archives and institutions holding archival materials.

The Strategy of Protection, Conservation and Sustainable Economic Utilisation of Cultural Heritage of the Republic of Croatia (2011-2015) was adopted in July 2011. The Strategy determines aims, measures and activities in order to ensure sustainable management of cultural heritage. An Action plan will be made accordingly.

4.2.3 Cultural / creative industries: policies and programmes

There is no overall legal framework to specifically promote and develop the cultural industries. The legal provisions that affect cultural industries refer to specific cultural sectors (book production, music, films, etc.) and to economic sectors, e.g., small entrepreneurship, activities of transnational media corporations in Croatia, etc.

The cultural industries in Croatia have not been recognised as a specialised field of cultural development. They are identified within the established cultural creativity areas like music, film, audiovisual, etc. and supported through regular subsidies of the Ministry of Culture and local communities. In October 2008 the first attempt to support cultural industries as a specialised field of cultural production was launched by the Ministry of Culture, in cooperation with the Ministry of Economy, Labour and Entrepreneurship. The competition for funds to cover the costs of technological equipment, administrative and office expenses etc. was opened and over 450 cultural entrepreneurs applied to the call. Two million HRK (approx. 280 000 EUR) were distributed to over 70 cultural companies, organisations and freelance artists in the first year of the project and four million HRK (approx. 560 000 EUR) in 2009. The same amount was allocated in 2010 (136 projects supported) and in 2011 (128 projects selected for this year).

The government, and in some cases local and regional authorities, are subsidising book production, music production and the recording and film industries (see chapter 5.3.6). The government announced in 2004 that it is preparing a reform of state support for the culture industries including new policies for books, film and new media. Some innovations were introduced as a consequence of this proposed reform, such as bursaries for writers and translators and fixed book price regulations in the form of an Agreement between publishers and relevant ministries. New legislation regarding audiovisual activities was put into force.

The cultural industries are statistically not transparent nor are they perceived, by the public, as a profit-driven sector. However, some sectors such as publishing or film and music distribution and production are almost entirely privatised and generate funds from a variety of sources including public funding, sponsorship but also direct investment and their own income. The products of domestic cultural industries are mostly distributed and consumed in the domestic market with the exception of pop-music and soap-operas, which are successfully exported throughout the region. Films also find their way to international audiences (mainly through festivals) and there are a few writers whose works are translated and distributed internationally. Liberalisation of the audio-visual market and the presence of private broadcasters on the Croatian market will, to a certain extent, boost the domestic audio-visual production which includes both the advertising sector but also independent productions (mostly entertainment programmes).

Lack of appropriate statistics for this sector makes it impossible to assess the turnover or employment figures for most culture industries in Croatia, but it is evident that employment in the sector has been growing constantly in the period 1998-2008, as shown in Jurlin (2008: 127-128) (see chapter 9.1).

4.2.4 Cultural diversity and inclusion policies

There are 16 officially organised minorities in Croatia: Serbs, Montenegrins, Italians, Hungarians, Jews, Austrians, Albanians, Germans, Slovenians, Ukrainians, Ruthenians, Czechs, Slovaks, Bosniacs, Macedonians and Roma. All of them receive state support through the Government Office for Ethnic and National Communities and Minorities. The total population of Croatia is 4.43 million. According to the 2001 census, Croats made up 89.63% of the population and 7.47% were ethnic minorities (the remaining % did not respond to the census). The political and legal basis for the enjoyment of civic rights by

representatives of national minorities is derived from the *Constitution* (1990, rev. 2001) and *Constitutional Law on Rights of National Minorities* (2002, rev. 2010). Minorities have elected their representatives in the Parliament through a special electoral unit, and currently there are 8 representatives elected according to the rules of relative majority.

Minority cultural activities are predominantly traditional, e.g., preserving language, nurturing folk traditions, music and art, organising exhibitions, acting and reciting groups. The cultural activities of the Jewish and Italian minorities are two exceptions, for which interest in the cultural life of Croatia is more general. The cultural activities of other minorities seem to awake little interest.

The Ministry of Culture supports various programmes through the distribution of grants in all art and cultural fields. Ten libraries act as reference libraries for national minorities, namely: City Library Beli Manastir (Hungarian); Public Library Daruvar (Czech); City Library "Ivan Goran Kovačić" Karlovac (Slovenian); City Library Pula (Italian); Public Library Našice (Slovak); Library "Bogdan Ogrizović" Zagreb (Albanian); Libraries of the City of Zagreb (Ruthenian and Ukrainian); City and University Library Osijek (Austrian), and the Serbian Cultural Association "Prosvjeta" (Serbian). The Ministry also provides support for the establishment of the Serbian Cultural Association "Prosvjeta" and the Jewish communities in Zagreb.

Several bilateral agreements on cooperation in the field of culture and education include references to the cultural needs of national minorities and the activities of their respective associations and institutions.

In 2011 the Slovakian Cultural Centre was established in Našice (the focal city of the Slovakian minority in Croatia), according to the reciprocity principle as a similar cultural centre of the Croatian minority is already established in Slovakia.

The Ministry of Culture supports programmes proposed by national minorities based on their artistic or cultural excellence and that follow the procedure and criteria which applies for all other programmes. However, there is a special fund for supporting activities and projects by national minorities, administered by the Government's Council for National Minorities, which includes also cultural projects in the fields of arts and heritage, media, events and festivals as well as various projects promoting education, social cohesion and intercultural dialogue. The government has also adopted a National Programme for the Support of Roma activities and programmes (and an Action plan Decade for Roma Inclusion 2005-2015) which includes special provisions referring to education and cultural activities of representatives of the Roma national group.

4.2.5 Language issues and policies

The official language is Croatian. Laws passed in May 2000 regulate the status of minority languages and alphabets and their official use on the local level (*Law on the Use of Language and Script of National Minorities in the Republic of Croatia*, NN 51/00). The laws also offer the possibility of education programmes (primary and secondary school level) in minority languages. Such programmes have been established for Czech, Hungarian, German, Serbian and Italian minorities, e.g. the first preregistered primary schools in the Serbian language were opened in 2002. The laws are especially effective in areas where language groups are concentrated e.g. the use of the Serbian language and Cyrillic alphabet in East Slavonia, of the Italian language in Istria, etc. These laws were received favourably by the ethnic minority groups.

Croatian Radio and Television have special and regular news programmes in several minority languages. Local radio stations also have special programmes in minority languages.

The school curricula include supplements in minority languages (language, literature, history, art and music); there are optional programmes for mother tongue learning at various summer schools.

Apart from these supplementary minority language classes in school, language pluralism is not widely debated due to the low numbers of linguistic minorities in Croatia, and the fact that Serbian, Bosnian and Croatian are mutually understandable.

The Miroslav Krleža Institute of Lexicography (<http://www.lzmk.hr>) launched the 11th, last volume of Croatian Encyclopaedia in December 2009 at the special inauguration in Zagreb. This large and demanding project started in 1999. Croatian Encyclopaedia is a key work of Croatian lexicography and includes more than ten thousand pages, seventy thousand articles and more than a million lines of text.

4.2.6 Media pluralism and content diversity

There has been much debate about media legislation, media pluralism and diversity in Croatia during the past ten years. This reflects a radical transformation of media and media policies. As a consequence, media laws have been changed and amended several times.

Diversity and plurality of the media are particularly promoted by the Fund for the Promotion of Pluralism and Diversity of Electronic Media, established by the *Electronic Media Act* provisions that have included the Audiovisual Media Services Directive (AVMS Directive) solutions. The fund is administered by the Council for Electronic Media (VEM), and financed by 3% of Croatian Radio Television licence fees. It supports broadcasters at local and regional levels who serve local communities and sometimes introduce the usage of local dialects in broadcasting (e.g., in the Istria region). A substantial interest in promoting and supporting diversity and plurality in the media also comes from the market, which has already influenced growth and diversification of the media and media programmes.

Even though Croatian legislation includes regulations on quotas and responsibility of broadcasters and media owners with regard to the diversity of contents, systematic monitoring is restricted and therefore it is impossible to assess the extent to which the provisions of different laws are respected.

In 2010, there were 148 radio stations, two more than in 2009. Four radio stations cover the whole territory - Croatian Radio, Croatian Catholic Radio, Radio Croatia and Open Radio. Other radio stations are regional or local. According to their status, 21 radio stations are institutions of public service, while the other 127 are independent institutions.

The number of media organisations in Croatia fluctuates constantly. At present there are approximately 870 print media, 30 TV channels (nine with national concessions), 168 radio stations (five with national concessions) and 66 Internet service providers. About 350 active portals are in the process of organising themselves in order to define their place in the media market.

In 2010, there were 21 television stations, of which 1 is publicly owned (Croatian Television - HTV covers the whole territory of Croatia), and 20 are commercially owned. Three of which cover the whole territory of Croatia – HTV, Nova TV and RTL, while 3 are regional and are 15 local).

Croatia has successfully concluded the process of digital switchover which created space for the Council for Electronic Media to publish tenders for new licences. In September 2010 several national concessions were awarded for specialised television channels – music channel, sports channel, financial news channel and two specialised entertainment channels owned by Nova TV and RTL.

Media production in the arts, humanities, cultural history and identity is mostly broadcast on Croatian Television's First Channel and Croatian Radio Third Programme (the latter completely devoted to culture). Culture has a constant share of 4% in the total radio broadcasting. Local television and radio stations broadcast a considerably larger amount of commercial programmes than the national stations, primarily because the former are solely dependent on the market. While daily press covers cultural life and social / political events, a number of specialised bi-monthly magazines (e.g. *Zarez*, *Vijenac*) write extensively about art and culture. The best known specialised journals in cultural field are *Kontura* (visual arts), *Frakcija* (performing arts), *ČiP*, *Oris* (architecture), *Most-TheBridge* (literature), *Europski glasnik-European Herald* (culture and sciences), *Hrvatski filmski ljetopis-Croatian Film Chronicles* (film), etc. In June 2011, the Ministry of Culture supported the publication of 92 programmes of local, regional or national (printed and online) cultural journals.

Anti-trust measures were included in the *Law on Electronic Media (2003)* and further elaborated in the new *Law on Electronic Media* that was passed in December 2009, as well as in general *Anti-trust Laws*. The question of anti-trust measures has been greatly discussed in the context of the process of joining the EU, prompted by requests to harmonise legislation with European standards. In 2011, debates concentrated around the amendments to the *Law on Media* and the *Law on Electronic Media*, which included changes regarding transparency of ownership.

There are specific training programmes for journalists that are organised by the Association of Journalists.

The debate in the past year focused on the new *Law on Electronic Media*, and on the new *Law on Croatian Radio Television*, which triggered heated discussions on the role of Public Broadcasting Service (PBS), advertising quotas, etc. It also triggered the question of the independence of journalists, not only from politics, but also from media owners and the main sponsors. The place of culture and cultural programmes in public and private broadcasting services appears to be very relevant in view of privatisation, marketisation and quality of broadcast content.

4.2.7 Intercultural dialogue: actors, strategies, programmes

Promotion of intercultural dialogue is a relevant issue in Croatia and appears on the agenda of cultural, media, educational and social policies. However, there are no explicitly formulated policies for the promotion of intercultural dialogue nor is there a special fund or support scheme. It is important to note that due to recent Croatian history and the consequences of the Homeland war, the issue of integration and re-integration of minorities, coexistence, as well as resettlement of refugees and displaced persons have been for some time very high on the list of political priorities. It is also important to note that Croatia is not a country receiving any substantial number of immigrants other than those from neighbouring countries. This is why the issue of intercultural dialogue within the country remains largely an issue of integration and creating equal opportunities for existing minorities.

There are numerous NGOs and initiatives, both on national and regional levels, focussing on issues of intercultural dialogue. Examples of good practice that continue each year include:

- BEJAHAD – Jewish cultural scene – a project that has been taking place for more than ten years. The programme consists of a week-long series of cultural programmes, activities and debates where, every year, the Jewish community invites one of the other minority groups from the region as well as a Jewish community from one of the European countries to cooperate in the organisation of this programme.

- Literary seminar "The Days of Vladan Desnica" named after a famous Croatian writer of Serbian nationality. The seminar promotes intercultural dialogues through debates about literature and broader topics.
- Since 2006, "Days of Serbian Culture" organised by the Serbian Cultural Association "Prosvjeta" present contemporary Serbian culture during a week long festival in Zagreb.

Other examples of good practice that deal with the issues of intercultural dialogue:

- Croatia actively contributed in the process of writing the White Book of Intercultural Dialogue of the Council of Europe;
- The international round table on "Intercultural Dialogue and Digital Culture" was organised by the Institute for International Relations / Culturelink in November 2008;
- The National Foundation for Civil Society Development is the coordinator of the Anna Lindh Foundation - ALF (projects promoting dialogue between cultures of the Euromediterranean region) through the Croatian Network for Cooperation in the Mediterranean.

The government of the Republic of Croatia takes steps to support all activities that promote dialogue between different faith groups. The government has signed agreements with 16 churches and religious communities; the international agreement with the Holy See regulates issues with Catholic Church in Croatia, while other agreements were signed with: the Serbian Orthodox Church in Croatia; the Islamic religious community in Croatia; the Evangelic Church in Croatia; the Reformed Christian (Calvinist) Church in Croatia; the Evangelical Pentecostal Church in Croatia, which additionally represents the Christ Pentecostal Church in Croatia and The Union of Christ Pentecostal Churches in Croatia; the Adventist Church in Croatia, which represents the Reformed movement of the Seventh-day Adventists; the Union of Baptist Churches in Croatia, which represent the Church of Christ; the Bulgarian Orthodox Church in Croatia; the Croatian Old Catholic Church; and the Macedonian Orthodox Church in Croatia. In 2003, the Agreement between the government of the Republic of Croatia and the Jewish Community in Croatia was adopted. In autumn 2008, the Agreement was signed with the Beth Israel Jewish faith group, while the Co-ordination of Jewish Communities in the Republic of Croatia has not yet signed the proposed agreement.

4.2.8 Social cohesion and cultural policies

The issue of social cohesion is primarily dealt with in the context of ensuring that all social groups, including all minorities, have equal access to public services such as education, social security, health protection, media, culture etc. (see also chapter 4.2.7).

The existing network of community cultural centres (*pučka otvorena učilišta, domovi kulture, centri za kulturu*) assists in bringing cultural programmes and projects closer to vulnerable communities and helps to balance the often unequal cultural offer which is mostly centralised in larger urban centres.

As they develop, NGOs and other civil society organisations invest increasing efforts in the promotion of social cohesion, by supporting or organising festivals, exhibitions, cultural events etc. mostly at the local level. The National Foundation for the Promotion of Civil Society supports a number of NGOs and their programmes targeted at the promotion of social cohesion.

4.2.9 Employment policies for the cultural sector

Statistics regarding employment in the cultural sector are based on a narrow definition of cultural activities which do not include cultural workers employed in non-cultural sectors.

Within independent artistic professions, statistics recognise only artists in the traditional sense (i.e. actors, musicians, painters, etc.) but not other professions (such as designers or others employed mostly in small businesses). The new classification of activities from 2007 enables a more detailed analysis of employment in cultural activities; recent data shows that in 2000-2008 employment in legal entities in selected activities increased by 32.3% from 17 613 to 23 309 - with the greatest increase in publishing activities (43.5%) and the lowest in creative, artistic and entertainment activities (11.4%) (Jurlin, 2010: 141) see chapter 9.1.

According to the Cultural Development Strategy of Croatia (2002), employment in the cultural sector follows some of the general trends observed in many other European countries, primarily regarding more flexible employment with all the benefits and challenges that it brings. The biggest percentage of those employed in the cultural sector is financed from public funds (state or municipal and local level).

There is no specific policy or campaign in this field, only some general and indirect measures through taxation and social policies (see chapter 5.1.4 and chapter 5.1.5).

The salary levels of employees working in public cultural institutions can be compared with others employed in the public sector. The statistics do not show the differences in remuneration between single self-employed persons and large cultural institutions like the national and university library or the national theatre. The data available only shows the average wages and salaries and are not broken down according to the earnings of subgroups.

4.2.10 Gender equality and cultural policies

There are no specific programmes or campaigns in this field that focus on culture and cultural policies, although women are dominant employees in the sector and prominent participants in all artistic and cultural activities and productions. Gender issues are systematically monitored and adequate policies are designed by the government and parliament bodies for the promotion of gender equality.

4.2.11 New technologies and digitalisation in the arts and culture

Information and communication technologies (ICT) are increasingly being used as a "bridge" towards particular segments of the cultural industries, between culture and other sectors, and towards the public.

ICT companies are increasingly giving support to cultural activities through sponsorships and donations. However, neither side is doing this according to any government programme, but according to available regulation concerning taxes on sponsorship and donations.

ICT use is increasing in particular cultural industries, such as librarianship and archives, which are leading to new employment.

The number of Internet users in Croatia is also growing rapidly. In the period 2000-2009, usage jumped from 200 000 users to 2 244 400 (see Table 1).

Table 1: Internet usage and population statistics, 2009

Year	Users	Population	% of population	Usage source
2000	200°000	4°370°052	4.6%	ITU
2004	1°014°000	4°459°137	22.7%	ITU
2006	1°472°400	4°468°760	32.9%	ITU
2009	2 244 400	4 489 409	50.0%	ITU

Source: <http://www.internetworldstats.com/eu/hr.htm> (accessed 10 September 2009) and <http://www.internetworldstats.com/europa2.htm#hr> (accessed 10 September 2009).

With the creation of the Cultural Council for New Media Cultures in 2004 (see chapter 3.2) the financing of artists working with new technologies became more transparent and they gained easier access to public funds. One of the most active promoters of new media culture is the Multimedia Institute, a non governmental organisation in Zagreb, which promotes different perspectives on the issues raised by the use of new technologies and media in contemporary culture, presenting discourses from civil (activists), technical and media cultural scenes. The Multimedia Institute is a member of CLUBTURE – a network of non governmental and independent cultural organisations, clubs and initiatives operating as a programme platform for exchange. In the first five years since the independent cultural organisations established a CLUBTURE Network, they have organised more than 1 000 programmes around Croatia and they initiated a media project <http://kulturpunkt.hr> and a magazine *Megazine za hakiranje stvarnosti 04 (from 2004-2006)*. The Network advocates for new cultural policies, at national, regional and local levels. It has initiated projects of regional cooperation and education programmes.

The changes in the field of digitalisation are swift and the number of users of new technologies is growing rapidly, but these developments are not followed by equally swift responses in cultural policies. Nevertheless, it has to be mentioned that several projects of digitalisation of cultural heritage have been undertaken by the Ministry (see chapter 4.2.2).

4.3 Other relevant issues and debates

In 2002, there was a protest of independent artists and a public debate with the Ministry of Culture over the Ministry of Finance and the Ministry of Social Affairs' presentation of the draft of a new *Law on Retirement Benefits and Health Insurance in the Cultural Sector*. Accordingly, the contributions of artists whose activity is not regulated in regular employment contracts would be increased up to 19.5% for retirement benefits and up to 16% for the costs of health insurance payments. The protesters demanded that artistic creativity obtains a special status within the fiscal system since "artworks are of general public significance". After two years of negotiations and debate with the old and the new government, new rules were introduced that guarantee the continuation of the existing system of state support. However, it was agreed that a monitoring system would be strengthened and a property census was introduced in order to avoid misuses (see chapter 5.1.4). In 2008, the issue of lowering of the salary coefficient caused a stir in the arts community. A working group established at the Ministry drafted a new law in 2011, but after protests led by the Croatian Freelance Artists' Association and, given that the term of the government was coming to an end, it was put aside until a consensus from the artistic community will be achieved. A status for independent artists remains one of the burning issues in Croatia where an overall reform of the system is needed especially because the existing system is not harmonised with the relevant Croatian legislation (especially labour and pension laws as well as with strengthened rules on fiscal and financial discipline) (see chapter 5.1.4).

Changes for the independent cultural scene are on the way with the *Law on the "Kultura Nova" Foundation* being adopted in 2011. The Foundation will be partly financed from the Lottery Fund and will have means of applying for additional funding from other sources.

In 2010 the City of Zagreb drastically lowered funding for organisations of independent culture; in comparison with city institutions that received 3.5% lower funding, the independent sector received 26.6% less than the previous year. This can result in the destabilisation of independent cultural organisations in Zagreb, as stressed by a number of independent cultural associations in March 2010. The decrease continued in the financial plan for 2011 (see chapter 6.2.3).

5. Main legal provisions in the cultural field

5.1 General legislation

5.1.1 Constitution

The Constitution of the Republic of Croatia (adopted in 1990, amended in 2001 and 2010) guarantees the freedom of scientific, cultural and artistic creativity and prescribes that the state is obliged to stimulate and help their development (*Article 69*). It guarantees freedom of thought and expression, freedom of the media, freedom of speech and public activities, and prohibits censorship (*Article 38*). The Constitution also guarantees the right to a healthy life and environment and requires government bodies and legal entities to pay attention to the protection of human health, nature and the human environment. The sea and other natural resources and items of special cultural, historic, economic or ecological significance enjoy special protection by the state (*Articles 69 and 52*).

In addition, comprising a number of articles concerning culture directly, the Constitution contains some provisions with indirect relevance. Above all, this refers to norms defining the competence of various governmental bodies and the scope of local autonomy (*Article 2, paragraph 2*).

5.1.2 Division of jurisdiction

There is no single law regulating the division of jurisdictions. Specific laws regulate different fields and prescribe whether the local and regional authorities or the state are responsible for establishing and financing institutions in that particular field.

Decentralisation has been a much-debated topic in the past ten years. The *Law on Cultural Councils* (2001, amended in 2004 and 2009) includes the responsibility to establish cultural councils at city and country levels (decentralisation of decision-making process) but there has not been any successful attempt to consider some form of fiscal decentralisation. The 2009 amendment refers to funding and functioning of Culture Councils. Responsibilities for their establishment, financing and functioning have been shifted from city government to Mayor Offices, or equivalent.

The provisions in the *Law on the Preservation of Cultural Assets* (1999, amended 2003, 2009 and 2011) regulating the distribution of funds collected through the "monument annuity" fund ensures that a certain percentage of funds is distributed by the local government in the city / municipality where the annuity has been collected (see chapter 5.3.3). The 2009 amendments include a shift of responsibilities for the enforcement of law from city government to mayor offices or equivalent; they introduce changes in regulation of concessions by introducing public calls to obtain concessions and regulate the concession fee; they envisage the establishment of a Register of Concessions within the Ministry of Culture (that is in charge of elaboration of the Book of regulations) and within the Ministry of Finances. The amendments in 2011 relate mainly to the introduction of the Committee for Complaints and its jurisdiction.

See also chapter 3.2 and chapter 5.2.

5.1.3 Allocation of public funds

The *Law on Financing Public Needs in Culture* (1990 amended in 1993 and 2009) classifies public needs which can be financed in three ways: from the budget, from public funds, and through public enterprises. The *Law on the Areas of Counties, Towns and Municipalities in the Republic of Croatia* (2006, amended in 2007, 2008, and 2010) establishes the administrative structure of the Republic of Croatia for the purposes of

classifying those activities to be financed from the different budgets at particular levels. The 2009 changes relate to the introduction of online applications.

General laws regulating the financing of culture include the *Law on Financing Public Needs in Culture* (1990 amended in 1993 and 2009) and subsequently adopted *Rules for Determining Cultural Projects Reflecting Public Needs* and the *Law on Cultural Councils* (2001, amended in 2004 and 2009). The amendments relate to shift of responsibilities for the establishment and functioning of Culture Councils from city government to Mayor Offices or equivalent.

Cultural councils are consultative bodies and the minister has the discretion to accept or reject their proposals and make the final decision.

With regard to the compulsory public tendering, cultural institutions have to follow the general rules about public procurement.

5.1.4 Social security frameworks

The legislator has acknowledged the special status of freelance artists in comparison with other workers. They have the right to retirement and disability insurance and to health insurance. Contributions are paid from the state budget (see also chapter 4.3). The Croatian Freelance Artists Association (HZSU) encourages and promotes creative work and public activity in culture and the arts, and it represents freelance artists' common interests, so as to help them achieve their goals and to protect their rights. A freelance artist becomes a member of the Association on the basis of his or her creative work and so can apply to have his or her contributions paid from the National Budget, as long as he or she meets the criteria laid down in the *Regulations about the procedures and conditions for the recognition of the rights of artists to have their retirement, disability and medical insurance paid out of the national budget of the Republic of Croatia*. Applications by the artists are considered by the Expert Commission, and decisions are subsequently confirmed by the Minister of Culture. When the Expert Commission has made a favourable decision, the Croatian Association of Freelance Artists registers the freelance artist with the Croatian Institute for Retirement Insurance and the Croatian Institute for Health Insurance according to an artist's place of residence. There are 30 arts associations which appoint their members to the expert commissions (list available at: <http://www.hzsu.hr/links.html>).

With the changes in the by-laws on the rules and conditions for granting the right to independent artists to receive retirement and health insurance from the state budget in 2004, a more efficient system was put in place. If an independent artist earns, during a 3-year period, less than the average of a fully employed academic artist's salary, he / she is entitled to receive health and social security benefits paid from the state budget. Those who earn more than this amount will no longer be entitled to additional state support.

Although the law prescribes a revision of their status every five years, the number of independent artists for whom health and social security benefits (including pension) were paid for by the budget has been constantly growing over the past years. According to available data from the Ministry (MK, 2007: 15), the number of independent artists has increased in the period 2003-2007; from 1°263 to 1°341. According to online data from the Croatian Freelance Artists' Association (HZSU) in June 2010, there were 1 316 freelance artists registered (the date of this online data was not listed).

5.1.5 Tax laws

Although legal incentives exist to encourage private support for culture, it can still be considered "marginal" compared to the funding provided by the public sector. The same is true for foundations and funds, despite the *Law on Foundations and Funds* that was passed in 1995, amended in 2001.

Freelance artists have the right to receive specific tax benefits. An income of less than 20 000 HRK a year is not taxed (approximately 2 740 EUR). Compensation for per diems and travel expenses is not considered part of the income. 25% of authors' fees are not taxed, and another 40% are recognised as business expenses.

Donations made for cultural purposes to associations and other legal entities engaged in cultural activities are not taxed. Donations of up to 2% of the donor's total annual income are recognised as such by law, while donations exceeding this sum must have a certificate issued by the Ministry of Culture.

A zero VAT rate on books has been introduced and additional taxes on cinema tickets have been abolished. In 2009, the regular VAT rate, which applies to other cultural goods and services, was changed from 22% to 23%.

To date, much of the debate on the impact of EU enlargement on culture has been focused on tax policies and a possible re-introduction of a higher VAT rate on books.

5.1.6 Labour laws

There is no specific legislation regulating labour relations for the cultural field. There is also no systematic monitoring of trends regarding cultural employment. However, according to the Strategy for Cultural Development in Croatia (Cvjetičanin and Katunarić, 2001) the labour market shows some general trends towards more flexible employment similar to those observed in other European countries. The State Institute for Statistics produces annual reports based on a very narrow definition of culture (see chapter 4.2.3).

There is a unified system of salaries for those working in the public sector, including those employed in state-established cultural institutions and those working in the city or municipal cultural institutions.

The Union of workers employed in the cultural sector (HDSK) - cultural institutions, ministry of culture, etc., includes freelance artists as well. In 2003, HDSK signed a collective agreement for employees working in the cultural institutions whose salaries are paid from the state budget (NN 2/04, addition NN 77/07). There is a need to clarify the position and rights of those who are employed in institutions vis-à-vis self-employed or freelance artists and cultural workers. It can be expected that this issue will be put on the agenda in the future. The Union of Actors was established 18 years ago, but still it does not function properly. An initiative for the establishment of the Union of Freelance Artists was outlined in 2008, but it is still not active.

5.1.7 Copyright provisions

The *Law on Copyright and Related Rights* was adopted in November 2003 (amended in 2007) and brought Croatian regulations into line with EU regulations.

The Croatian model follows the *droit d'auteur* tradition. Both in theoretical deliberations and in legal texts, it follows the continental European tradition on the protection of moral rights which has been incorporated in the text of the Law passed in 2003.

The Law includes provisions for the "fair use" of copyright material for educational purposes without remuneration. It regulates the use of "private copying" and adequate remuneration through provisions for blank tape levies.

According to Croatian legislation, authors and performers have exclusive rights of public performance while the owners of secondary rights (i.e. phonogram producers) have the right of remuneration for secondary use. The process of negotiations for full membership in the EU brought some additional changes in the existing legislation as a consequence of

the further harmonisation with the *acquis communautaire*, particularly with regard to the anticipated enforcement of the public lending right provisions.

Associations registered as collective rights management associations are:

- Croatian Composers' Society, Collecting Society (ZAMP-HDS);
- Croatian Performers' Rights Collecting Society (HUZIP);
- Protection, Collection and Distribution of Phonogram Producers' Rights Society (ZAPRAF);
- Croatian Film Directors Guild (DHFR);
- Society for Protection of Publishers Rights (ZANA);
- Croatian Association of Writers (DHK);
- Society for Protection of Journalists' Authors' Rights (DZNAP); and
- Croatian Association for Protection of Artistic Works "ARS CROATICA".

Regarding individual rights management – the Croatian Copyright Agency Intellectual Property Centre Ltd. (HAA) is a legal successor of the Croatian Copyright Agency that has been in charge of authors' rights and their legal successors for over 55 years, representing them and promoting the importance of copyright.

5.1.8 Data protection laws

The *Law on the Protection of Personal Data* has been in force since 2003 (NN 103/2003) with amendments in 2006 and 2008 (NN 118/06, NN 41/08) but so far, there have been no discussions about its relevance for cultural organisations.

5.1.9 Language laws

The Croatian Constitution determines the use of language in the public sphere. According to the new *Law on Croatian Radio-Television* (2010), the HRT (Croatian Radio-Television) fosters the use of the Croatian language and Latin alphabet in radio and television programmes and promotes creativity in the dialects of the Croatian language. Similar provisions bind all other radio and television activities. The use of the Croatian language is not obligatory when addressing the members of national minorities, according to the *Constitutional Law on Rights of National Minorities* (2002, amended 2010 and 2011).

The *Law on the Use of Language and Script of National Minorities in the Republic of Croatia* was enacted in 2000.

5.1.10 Other areas of general legislation

General laws and regulations that influence culture and cultural policy include the *Institutions Law, Associations Law, Tax and Custom Regulations, Law on Foundations and Funds, Anti-trust Laws, Law on the Implementation of the State Budget*, laws that regulate the organisation and work of public administration bodies and units of local administration and self-government, etc.

5.2 Legislation on culture

Since acquiring independence in 1990, new laws in the field of culture were passed and many have gone through several stages of revision and amendment.

Cultural institutions are registered legal and physical entities that may be private or public. The most important and the largest cultural institutions have been set up as public institutions.

There is no unified law on culture. Specific laws and regulations that completely or predominantly relate to culture are:

- *Law on Managing Cultural Institutions* (NN 96/01);
- *Law on Culture Councils* (NN 53/01, NN 48/04, NN 44/09);
- *Law on Financing Public Needs in Culture* (NN 47/90, NN 27/93, NN 38/09);
- *Law on the Renewal of Dubrovnik's Endangered Architectural Heritage* (NN 21/86, 33/89, 26/93 and 128/99);
- *Law on the Rights of Freelance Artists and Encouraging Cultural Creativity* (NN 43/96 and 44/96);
- *Law on Copyright and Related Rights* (NN 167/03), *Law on Amendments to the Law on Copyright and Related Rights* (NN 79/07, NN 80/11);
- *Museums Law* (NN 142/98, NN 65/09); *Law on Museums of Ivan Meštrović* (NN 76/07); *Law on Jasenovac Memorial Site* (NN 15/90, NN 28/90);
- *Law on Archive Material and Archives* (NN105/97, NN 64/00, NN 65/09); *Law on Croatian Memorial-Documentation Centre of Homeland War* (NN 178/04);
- *Law on Theatres* (NN 71/06);
- *Law on Audiovisual Activities* (NN 76/07, NN 90/11);
- *Law on the Protection and Preservation of Cultural Assets* (NN 69/99, NN 151/03, NN157/03, NN 87/09, NN 88/10);
- *Law on Library Activity and Libraries* (NN 105/97, NN 5/98, NN 104/00, NN 69/09);
- *Law on Rights on Access to Information* (NN 172/03, NN 144/10, 37/11, 77/11);
- *Law on Electronic Communications* (NN 73/08);
- *Law on Croatian Radio-Television* (NN 137/10);
- *Law on Croatian News Agency* (NN 96/01);
- *Law on Media* (NN 59/04, NN 84/11);
- *Law on Electronic Media* (NN 153/09, NN 84/11);
- *Law on the Preservation of Nature* (NN 162/03, NN 139/08, NN 57/11);
- *Law on Foundation "Kultura nova"* (NN 90/11); and
- *Decision on the National Classification of Activities* (NKD, 2007).

In the past two years, the main legislative changes happened in the fields of:

- media (see chapter 4.2.6 and chapter 5.3.7); and
- audiovisual activities (see chapter 5.3.6).

5.3 Sector specific legislation

5.3.1 Visual and applied arts

There is no specific legislation in these fields.

Relevant issues can be found within the *Law on Audiovisual Activities* (see chapter 5.3.6) and the *Law on Copyright and Related Rights* (see chapter 5.1.7). The status of the freelance visual and applied artists is covered within the *Law on the Rights of Freelance Artists and Encouraging Cultural Creativity* (see chapter 5.1.4 and chapter 5.2) and relevant regulations.

5.3.2 Performing arts and music

The *Law on Theatres* was passed in the Croatian Parliament in spring 2006 came into force on 1 January 2007. This Law brought some reforms to the rules and criteria for funding theatres and theatre groups, as well as managing public theatres, including four national theatres. The Law established theatre councils as the bodies responsible for monitoring the

programme and business plans of theatres. The Law also brings some innovation regarding the status and more flexible employment rules for artists and others employed in public theatres.

Regarding the music sector, regulations are mainly addressed within the *Law on Copyright and Related Rights* (see chapter 5.1.7).

5.3.3 Cultural heritage

Cultural property may be publicly or privately owned and may be exported only in exceptional cases. The most important obligations are care and maintenance of the property and public accessibility, with the right, under certain conditions, to receive compensation from the budget for some maintenance costs. The owners of cultural property enjoy tax and duty benefits.

The *Law on the Protection of Cultural Assets*, 1999 introduced the obligation of paying a "monument annuity" in case a cultural asset is used in a printed work, for promotion, or when an income or profit is made from an economic activity performed in an immovable cultural asset. This Law was amended in 2003 aiming to improve the system of collecting and distributing funds collected from monument taxes. The 2009 amendments bring changes in regulation of concessions and jurisdictions, while recent changes reflect EU regulations regarding the trafficking and return of cultural goods. The amendments made in 2011 relate to the establishment of the Committee for Complaints and its jurisdiction.

There is special legislation (the *Law on Archive Material and Archives*, 1997 amended in 2000, and 2009) on the protection of archival material and its handling, librarianship, and the preservation of films and film material of historic, artistic and other cultural significance. The amendments in 2009 enable foreign legal and private entities to establish archives. New requirements for the position of director of the archive and new categories of archival professions have been introduced. The special law regarding museums and collections - *Museums Law* - dates from 1998 and was amended in 2009 (special provisions regarding immaterial cultural heritage – see chapter 4.2.2). New requirements for the position of director of the museum and new categorisations for museum professions have been introduced.

The government adopted the *Strategy for Protection, Conservation and Sustainable Economic Utilisation of Cultural Heritage of the Republic of Croatia* (2011-2015) in July 2011 (see chapter 4.2.2).

5.3.4 Literature and libraries

The *Law on Library Activities and Libraries* (1997 amended in 1998, 2000 and 2009) is the main legal source for librarianship. Library activities defined in this Law include the acquisition, collection, classification, maintenance, setting professional technical methods, access to books and other library materials, the conduct of bibliographic-information and documentation services. Libraries may be autonomous or components of other legal entities; they can be public or privately owned and are normally organised as institutions. Before being permitted to operate as a library, an institution must meet certain professional standards, including employing the required number of specialised trained staff, etc. The 2009 changes in law now enable foreign legal and private entities to establish libraries. There have been amendments in the regulation of requirements for the position of director of library; as well as specific categorisations of library professions and their regulations.

Agreement on the Fixed Book Price was signed in 2007 between the representatives of the Ministry of Culture, Ministry of Science, Education and Sports, Ministry of the Economy, Labour and Entrepreneurship, and the Croatian Chamber of Commerce – Community of Publishers and Bookstores.

5.3.5 Architecture and spatial planning

Since 2004, the preservation of nature has been added to the Ministry of Culture's list of responsibilities. Protection of the environment as well as legislation regarding urban planning is within the competence of the Ministry of the Environment, Planning and Construction. The *Law on the Preservation of Nature* (NN 162/03, NN 139/08, NN 57/11) regulates the protection of the following: national parks, nature parks, strict nature reserves, special nature reserves, forest parks, protected landscapes, nature monuments, monuments of park architecture, and certain plant and animal species. There are a large number of secondary pieces of legislation as well as separate laws about each national park and some nature parks. In 2008 the government adopted the Strategy and Action Plan for Biological and Landscape Diversity of the Republic of Croatia.

5.3.6 Film, video and photography

The *Law on Audiovisual Activities* (adopted in 2007, amended in 2011) regulates the performing, organising and funding of audiovisual activities as fundamental components of contemporary culture. It establishes a public institution - *Croatian Audiovisual Centre (HAVC)* – which is responsible for the production, financing, promotion and distribution of audiovisual activities. The Law also introduced a new system for financing audiovisual activities, where funds will be secured from the state budget as well as from annual gross income gained from the performing of audiovisual activities by Croatian TV, television broadcasters at the national and regional level, as well as cable service providers and operators in fixed and mobile telecommunication networks and Internet service providers (see also chapter 4.3). The 2011 amendments were specifically designed to introduce financial incentives in the form of a 20% cash rebate for production costs incurred in Croatia for feature films, documentaries, animation and TV drama. These amendments marked a first step towards realisation of strategic goals outlined in the four-year *National Strategic Programme for the Audiovisual Industry (2010-2014)*, devised by the Croatian Audiovisual Centre and approved by the Ministry of Culture in October 2010.

Croatia has signed a Memorandum on the *MEDIA 2007* programme (2007-2013) which was ratified in March 2008 by the Croatian Parliament. A Media Desk has been set-up within the Croatian Audiovisual Centre (see chapter 3.4.3).

Croatia is a member of Eurimages since 2003, and is a signatory of the European Convention for the Protection of Audiovisual Heritage (2007).

5.3.7 Mass media

Following recommendations after the screening process for the Chapter on Information Society and Media, the government prepared the proposal for the new *Law on Electronic Media* in 2009 in order to bring Croatian media legislation fully into line with the *acquis communautaire*. The new *Law on Electronic Media* was adopted in December 2009 in order to respect the deadline set by the new *Audiovisual Media Services Directive*. The new *Law on Electronic Media* (2009, and amended 2011) follows the main principles outlined in the *Audiovisual Media Services Directive* regarding the amount of Croatian and European audio-visual works as well as the amount of programmes produced by independent producers. It regulates commercial television and radio broadcasting and its provisions regarding content also apply to the public service broadcaster, HRT (Croatian Radio-Television), which is regulated by the new *Law on Croatian Radio-Television* adopted in 2010. The adopted changes relate to the organisation (composition of the management board, etc.), functioning (programming and contents) and financing of the Croatian Radio Television.

The *Law on Electronic Media* also defines the basic criteria and procedures for awarding licenses. The Agency for Electronic Media (AEM) is managed by The Council for Electronic Media (VEM), an independent regulatory body that awards licences to private radio and television broadcasters. The Minister of Culture, based on proposals made by the Council, issues the rules regarding the content and the procedure for each public tender regarding license. The Council, the Agency for Post and Electronic Communications and the respective broadcaster are signatories to the licenses contract. The new *Law on Electronic Media* regulates certain aspects of new media (e.g. electronic publications, media on demand).

The Fund for the Promotion of Diversity and Pluralism of Electronic Media created by the new *Law on Electronic Media* obliges the HRT (Croatian Radio-Television) to contribute 3% of revenues generated from licence fees to the Fund. This support goes to the promotion of the production and broadcasting of electronic media content of public interest on local and regional levels, which is important for the right of citizens to public information, the rights of national minorities, promotion of cultural creativity, and development of education, science and art. With changes in the *Law on Electronic Media*, regulations on the procedures for the Fund have been adopted by the Council for Electronic Media in 2009.

The *Law on Media* (2004, amended in 2011) regulates the print media. *The Law on Electronic Media* and the *Law on Media* were modified and amended in July 2011 to help increase the visibility of media ownership.

5.3.8 Other areas of culture specific legislation

In July 2011 the new *Law on Foundation "Kultura nova"* was adopted, and created the necessary legal framework for the functioning of the foundation that will be dedicated to the promotion and development of civil society in the field of contemporary culture and arts. The funding for Foundation "Kultura nova" shall be obtained partly through the Lottery fund, donations and other sources according to the Law.

6. Financing of culture

6.1 Short overview

The economic recession in Croatia resulted in significant cuts in the budget of the Ministry of Culture for 2009, 2010 and in the planned budget for 2011. In 2008 the budget was raised to 1 192 705 911 HRK, but in 2009, due to the recession and the government programme of restrictions, the planned budget was amended to 1 045 574 978 HRK, (approx.143 229 449 EUR) which is even lower than the budget in 2007. The anti-recession measures such as the increase in VAT from 22% to 23%, and the "crisis tax" of 2-4% (on salaries), have and will have further impact on the cultural field. The "crisis tax" was revoked in November 2010. In 2008, and 2009 and 2010 sponsorship and grants to culture were reduced, or even stopped. In 2010, as part of activities for economic development, the government introduced a programme for assistance to entrepreneurs with financial difficulties – Model 'C', which is open for entrepreneurs in culture as well.

6.2 Public cultural expenditure

6.2.1 Aggregated indicators

According to data gathered from the Ministry of Culture of the Republic of Croatia, (October 2011), the aggregated indicators for culture in 2010 were the following:

Indicator 1: Public culture expenditure, all levels of government, per capita in 2010 was 534 HRK (73 EUR).

Indicator 2: This corresponds to 0.71% of the GDP per capita.

Indicator 3: The share of cultural expenditure of the total public expenditure in 2010 was 1.43%.

If we take the data provided by Jurlin (2010: 136) then we can say that the share of cultural expenditure of the current total public expenditure in 2010 has decreased to the 2004 level (in 2004 it was 0.70% while in 2009 it increased to 0.77%). But, as these are different sources and types of measurement it is difficult to compare the two sources.

6.2.2 Public cultural expenditure broken down by level of government

As can be seen from Table 2, the share of public cultural expenditure by level of government has not changed significantly since 2000. Since 1999, the share of expenditure by Ministry of Culture has increased, while the share by municipalities stagnated, the allocation by the City of Zagreb increased until 2009 and decreased in 2010, while the share by towns and counties dropped (see Table 2).

Table 2: Public cultural expenditure by level of government, in %, 1999-2000 and 2009-2010

Year	1999	2000	2009	2010
Ministry of Culture	38	43	42	43
Towns	30	27	25	28
City of Zagreb	24	22	26	22
Counties	5	5	4	4
Municipalities	3	3	3	3
Total	100	100	100	100

Source: Ministry of Culture of the Republic of Croatia.

Table 2 shows that the City of Zagreb plays an important role in financing culture in Croatia. Nevertheless, this funding has been decreasing in the last two years; according to available data, the public expenditure of the Department of Education, Culture and Sports in the capital city of Zagreb for the year 2010 amounts to 537 000 000 HRK (approx. 73 561 643 EUR). This is more than a 7% decrease in funding for culture than in the year 2009. The funding is divided according to two main streams – the programme of public needs in culture (institutions) and the programme of independent productions (NGOs, associations and other institutions) (Source: City of Zagreb, 2009, 2010). The biggest cuts in 2010 were made in the programme of independent productions – the funding dropped from 88 075 000 HRK to 64 660 000 HRK, which resulted in protests from the independent sector but no major changes were made. Further decreases are planned in 2011 - more than 40 million HRK of a decrease in total, out of which there is more than 9 million HRK less for independent culture.

6.2.3 Sector breakdown

The total state budget for 2010 was 1 012 210 480 HRK (approx. 138 658 969 EUR), which is a decrease of 33 364 498 HRK, representing more than 3% of funding. The sector breakdown is illustrated in Table 3. It has to be highlighted that the protection of nature is a priority of the Ministry of Culture since 2004 and it takes around 7% of the budget of the Ministry, as shown in the Table.

Table 3: State cultural expenditure in 2010, in 1000, by sector, in HRK

Field / Domain / Sub-domain	TOTAL	
	in 1 000	in %
I. Cultural Heritage	481 413	47.56
<i>Historical Monuments</i>	237 924	23.51
<i>Museums</i>	124 520	12.30
<i>Archives</i>	89 549	8.85
<i>Libraries</i>	25 948	2.56
<i>Intangible Heritage / Folk Culture</i>	3 471	0.34
II. Visual Arts	5 427	0.54
III. Performing Arts	134 677	13.31
IV. Books and Press	29 500	2.91
V. Audiovisual and Multimedia	72 257	7.14
VI. Interdisciplinary	217 671	21.50
VII. Protection of nature	71 264	7.04
TOTAL	1 012 210	100.00

Source: Ministry of Culture of the Republic of Croatia, October 2011.

6.3 Trends and indicators for private cultural financing

The sponsorship of cultural events is on the rise in the last couple of years, but there is no systematic evaluation of this trend (see chapter 7.3). The Ministry of Culture only has information on the decisions and issued certificates concerning tax relief for companies that requested these certificates – no information on the amount of these sponsorships or donations is available. The support for cultural events is shown in a number of cases as compensation in goods and services rather than monetary support (see chapter 7.3).

7. Public institutions in cultural infrastructure

7.1 Cultural infrastructure: tendencies & strategies

Joint decision-making by the Ministry of Culture and representatives of the cultural sector was established on the national level through the establishment of several Culture Councils in the following fields (*Law on Culture Councils*, NN 53/01, NN 48/04, NN 44/09): film and cinematography (see chapter 3.2), music, theatre arts, fine arts, architecture and town planning, books and publishing, the media (later changed to new media cultures). While these were initially (in 2001) intended to be independent councils, the new Law reduced their autonomy in 2004 (see chapter 3.3). In addition, the Cultural Council for Architecture and Town Planning was abolished in 2004 and a new Cultural Council for International Relations and European Integration was established. Specific laws provided for the establishment of councils on cultural assets, archives, museums and libraries (see chapter 3.2).

Both public and private cultural consumption are not continuously and systematically monitored. The absence of this kind of information affects the quality of decision-making, especially decisions aimed at decreasing the existing disproportions in the level of cultural development throughout Croatia.

7.2 Basic data about selected public institutions in the cultural sector

Table 4: Cultural institutions financed by public authorities, by domain, 2009-2010

Domain	Cultural institutions (subdomains)	Number (2009)	Number (2010)	Trend* (++ to --)
Cultural heritage	Cultural heritage sites (recognised)	6 935 ¹	6 950 + 1 267 ¹²	+
	Museums (organisations)	225 ²	225 +148 ¹²	+
	Archives (of public authorities)	15	15	+
Visual arts	Public art galleries / exhibition halls	45 ³	45	+
	Art academies (or universities)	4 ⁴	4	+
Performing arts	Symphonic orchestras	7 ⁵	7	+
	Music schools	76	76	=
	Music / theatre academies (or universities)	2 ⁶	2	+
	Dramatic theatre	64 ⁷	64	+
	Music theatres, opera houses	5	5	+
	Dance and ballet companies	27 ⁸	27	+
Books and Libraries	Libraries	257 ⁹	257	+
Audiovisual	Broadcasting organisations (TV)	21 ¹⁰	21	+
Interdisciplinary	Socio-cultural centres / cultural houses	217 ¹¹	217	+

Source: Ministry of Culture of the Republic of Croatia, 2011.

* Relating to the last researched period.

- ¹ Permanently protected cultural assets on 31.12.2009. (Registry of Cultural Assets of the Republic of Croatia, Ministry of Culture).
- ² Registry of the museums, galleries and collections in the Republic of Croatia. Note: The collection of 148 collections of religious communities is not numbered as they are registered in the Registry of Museums, Collections and Treasures of Religious Communities of the Museum Documentation Centre.
- ³ Central Bureau of Statistics, First Releases and Statistical Reports, Education, Research and Development, Culture and Social Welfare, 30.09.2010. Nr. 8.3.6. Museums, galleries and collections in 2009.
- ⁴ Academies in Zagreb, Split, Rijeka and Osijek, Statistical Yearbook 2009.
- ⁵ Statistical Yearbook 2009.
- ⁶ Statistical Yearbook 2009.
- ⁷ Statistical Yearbook 2009.
- ⁸ Ballet companies: 5; contemporary dance companies and independent choreographers: 22. – Association of Croatian Dance Artists, 2008.
- ⁹ Statistical Yearbook 2009.
- ¹⁰ Television broadcasting: 21; Radio Stations: 146. - Statistical yearbook 2009.
- ¹¹ Central Bureau of Statistics, First Releases and Statistical Reports, Education, Research and Development, Culture and Social Welfare, 30.9. 2010., Nr. 8.3.5. Open public universities, homes of culture and other organisers of cultural and artistic activities, Season 2008/2009.
- ¹² The number added shows the number of cultural assets in preventive protection status.

7.3 Status and partnerships of public cultural institutions

In 2000, several laws were changed and amended to reflect the intentions of the then new government to embark on a process of decentralising responsibility for culture. The right to appoint and approve directors and to found a public institution has been transferred from the state to the counties, towns and municipalities. Cultural institutions are now usually founded by towns, more rarely by counties, and sometimes by the wealthier municipalities.

The status and number of state-owned institutions has remained almost unchanged. The experiences in privatising cultural industries (especially publishing) markedly slowed down or stopped the process of privatisation. However, public cultural institutions have not been closed. The legislation in force prescribes that every decision to close an institution must be approved by the Ministry of Culture; a provision to preserve the existing level of cultural infrastructure.

Since November 2006, income tax is no longer collected in the cities where companies have their headquarters (mostly in the capital city of Zagreb) but rather in the cities where the income is being made. This could have some impact on the funding of culture, but the recent available data does not provide enough information on the new situation.

The most obvious result of the newly emerging partnerships is the establishment of a number of NGOs in culture. In 2000, co-operation was established between the Ministry of Culture and the Open Society – Croatia (Soros Foundation), a partnership that offered significant support to the non-profit cultural sector. The most important project was the development of a national cultural information portal CultureNet.hr Croatia. It was originally realised as a joint venture between the Ministry of Culture, Open Society – Croatia Institute, Croatian Telecommunications, Microsoft Croatia and the European Cultural Foundation. Today, CultureNet Croatia is a portal managed by the Ministry of Culture as part of its regular activities. Other projects that could be mentioned are the establishment of a modern dance centre, support for publishing houses and programmes, establishment of the Institute for Contemporary Arts (SCCA-Zagreb), the development of CLUBTURE network, etc.

A more significant contribution to recent culture funding comes from donations and sponsorship, particularly of large companies such as Adris, T-COM, VIPnet, Filip Trade, B-net, and banks (e.g. ERSTE Bank Croatia, Hypo Alpe Adria Bank Croatia, Zagrebačka

banka, etc.). The precise amounts and / or indication of trends cannot, however, be given due to lack of statistical data. These contributions are given mostly on a project basis. It has to be noted that in 2009 and 2010, the funds have narrowed down, as a consequence of the global recession.

There was a significant increase in the number of cultural festivals and manifestations in the last two decades. Alongside traditional festivals and events – new partnerships emerged. Several large international cultural events that have a long tradition are: Dubrovnik Summer Festival (which celebrated its 60th anniversary last year); Animafest – festival of animation (established 39 years ago as a biennale, and since 2005 is functioning as an annual event); International Children's Festival Šibenik that celebrated its 50th anniversary last year; Vinkovci Autumn folklore event established in 1974, the International Festival of New Theatre – EUROKAZ (since 1987), Dance Week Festival (since 1984), Music Biennale since 1961, etc. Some of these traditional events established themselves as cultural institutions. New partnerships forged from private and public funds have resulted in important new cultural events that have established themselves on the international scene, such as: Motovun film festival, Zagreb film festival, Dance and Non-verbal Festival San Vincenti, Split Film festival, Urban Festival, Julian Rachlin and Friends Festival, to name a few.

8. Promoting creativity and participation

8.1 Support to artists and other creative workers

8.1.1 Overview of strategies, programmes and direct or indirect forms of support

On the state level, cultural creativity is supported - both directly and indirectly - in three ways:

- support from the budget through annual public competitions in all fields of culture (theatre, film, publishing, music etc.), all basic cultural activities (creativity, reproduction, transmission etc.) and supplementary cultural activities (education, information technology support etc.);
- payment of retirement and health contributions for independent artists; and
- ad hoc support from the Ministry's reserve of budgetary funds for projects that have already ensured a) or b) support, or have appeared as new projects outside the competition procedure.

8.1.2 Special artists' funds

Every year the Ministry of Culture organises special competitions to support artistic creativity. A special prize (*Marin Držić Prize*) to stimulate contemporary playwriting is awarded through a public competition. In addition to a monetary prize, a Croatian theatre stages the premiere of the prize-winning play. There is also a national prize to support modern Croatian composers to write music, but in this case the prize-winning works are not given their first public performance. Finally, there are year long competitions in filmmaking and publishing to ensure continuous support to creativity in these fields.

Guest recitals held in smaller communities are additionally financed; the resources are allocated to musicians through a general annual competition. About 260 recitals are financed in this way every year, and each guest recital must include at least one work by a living Croatian composer.

Cultural institutions also offer support. An example is the Croatian National Theatre in Zagreb, which occasionally and in addition to its regular activities requests special resources for commissioning a new Croatian opera.

Finally, the Ministry issues special decisions to approve support. In 2002, the expenses of performers for acquiring copyright and for buying music scores are being compensated from a special fund. Issues regarding collective rights management are discussed in chapter 5.1.7.

8.1.3 Grants, awards, scholarships

The "Vladimir Nazor" Prize, the most important national award established in 1991, is a monetary grant given every year for achievements of special value in all the fields of culture. It is also granted to artists for their life's work. Although it is a state prize given by the Ministry, the decisions about the winners are taken by independently chosen experts and renowned artists from the different fields represented. In 2005, the Ministry of Culture established a new award "Ico Velikanović" for literary translators. The Ministry of Culture also gives awards for the protection of heritage "Vicko Andrić" and the protection of nature "Ivo Horvat".

The central professional art and culture associations (in the field of literature, theatre, film etc.) also give many awards. These awards evaluate artistic achievements, and can be given in recognition of the work of an individual, group or institution.

Special institutions or cultural events and festivals give prizes. There are numerous examples such as the "Orlando" Award for the best performance at the Dubrovnik Summer Festival, the "Golden Arena" Award at the Pula Film Festival and many others.

The President of the Republic of Croatia awards Medal of the Republic of Croatia for special achievements in cultural field "Red Danice hrvatske - Marko Marulić".

Since 2005, the Ministry of Culture has been awarding grants to individual writers and translators; in 2009 it supported 3 six months projects and 32 three months projects in the total amount of approx. 110 000 EUR. In 2011, this support was increased - forty six projects were financed with a total amount of approx. 188 000 EUR. Finally, companies such as publishing houses also give prizes in the form of financial support, usually in literature (i.e. VBZ award, T-portal award, and similar).

The total number of awards and prizes is large. For example, 31 major awards are granted in the field of professional music. Nevertheless, only some of them are monetary. Some of these are public awards while some are granted by professional associations.

The Ministry of Culture does not grant educational scholarships. The Ministry of Education, Science and Sports is responsible for granting scholarships.

In some areas, e.g. cultural management, there is no adequate university-level education in Croatia. Students try to acquire their training abroad; however, resources for this training are limited. To rectify the situation, the Ministry of Culture grants funds for short-term professional training in Croatia and abroad from the funds set aside for international cultural co-operation and other programmes.

Website Culturenet.hr provides updated information on available major cultural awards and bursaries, and offers database on past events and other relevant information.

8.1.4 Support to professional artists associations or unions

The Ministry of Culture provides support for the activities of artists associations or unions in the form of grants and subsidies for their regular activities. The Ministry also approves grants for individual members of these associations or unions to spend time at special artist's centres and various other forms of cooperation (within Croatia and internationally).

8.2 Cultural consumption and participation

8.2.1 Trends and figures

According to the data of the Central Bureau of Statistics (*Priopćenje*, 8 July 2010), the personal expenditure for "Recreation and Culture" in 2009 represented 5.99% of the total household expenditure. This is an increase of 0.55% in relation to the year 2008.

Participation trends stabilised in the mid-1990s, but participation is still considerably lower than it was in the 1980s. The reasons are: a lower standard of living, changed habits in cultural consumption (greater consumption within the home), and the disappearance of the outlets through which tickets were sold *en masse*, an infrastructure typical of the 1980s which has not yet been replaced by new electronic systems to provide information about events and sell tickets. Major theatres, concert halls or festivals offer on-line booking services. The web portal (<http://www.ulaznice.hr>) offers on-line ticket sales and reservations for eleven cultural institutions (mostly in Zagreb).

Table 5: Attendance data in specific cultural fields (in thousands), 1983-2009

Year	Professional theatres	Cinemas	Museums and museum collections	Professional children's theatres*	Professional orchestras, ensembles and choirs*
1983	1 101	21 324	N/A	N/A	N/A
1994	643	4 562	580	N/A	N/A
1997	705	3 233	1 129	N/A	N/A
2000	658	2 743	1 073	N/A	N/A
2002	879	2 766	1 074	426	279
2003	1 024	2 343	1 268	429	286
2004	1 043	2 976	N/A	436	374
2005	952	2 174	N/A	374	409
2006	941	2 669	1 674	370	378
2007	959	2 483	N/A	419	443
2008	1 067	3 283	N/A	404	318
2009	1 033	3 524	2 191	379	323

Source: Republic of Croatia – Central Bureau of Statistics, Statistical Yearbook 2009 and 2010.

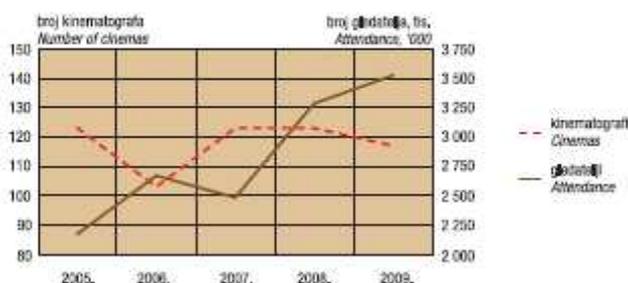
Note: Table is compiled from four different Tables (Culture and Arts, Museums and Museum Collections, Professional Children's Theatres, and Professional Orchestras, Ensembles and Choirs.) given in the section "Culture, Arts and Sport" in both yearbooks.

* The data provided concerns seasons not years, thus data for 2002 reflects the season 2001/2002.

According to data provided by the Central Bureau of Statistics (Statistical Yearbook 2009 and 2010), the number of professional theatres rose from 15 in 1983 to 23 in 2009. In the same period, the number of cinemas dropped dramatically from 314 to 117. On the other hand, while the number of cinemas, as well as the number of seats was in decline in the period 2003-2009, the number of screenings showed an increase – from 40 429 to 89 679 screenings. The largest increase was in the period of 2007-2008 when the number of screenings rose 67.7%; the number of visitors per inhabitant in this period rose from 0.56 to 0.74. This is an interesting trend as the number of screens 2007-2008 stagnated and the number of seats dropped from 37 404 to 34 201 seats (Figure 1). In 2009 the number of visits per inhabitant rose steadily to 0.79.

Figure 1: Number of cinemas and attendance in thousand, 2005-2009

G 28-4, KINEMATOGRAFI DD 2005, DO 2009,
CINEMAS, 2005 – 2009



Source: Republic of Croatia - Central Bureau of Statistics, Statistical Yearbook 2010, (CBS, 2010: 597).

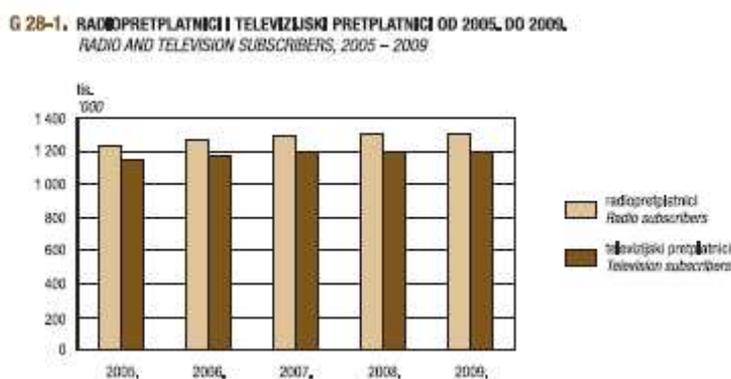
The number of professional children's theatres and amateur theatres has remained steady – 14 in the 2002/2003 season, and in 2008/2009. The number of professional orchestras, ensembles and choirs dropped from 29 in the season 2002/2003, 26 in the 2007/2008 season, to 24 in the season 2008/2009.

In 1994, there were 146 museums and museum collections, and in 2006 this figure rose to 164. In 2009 this number further increased to 175. The number of visitors increased steadily in this period – from 579 919 in 1994, to 1 268 128 in 2003 and 2 191 189 in year 2009. The increasing number of museum visitors in 2003 and 2006 in comparison to the 1990s has also been noted.

As regards the archives sector, the *Statistical Yearbook 2009* shows that in 1993 there were 16 archives with 9 288 holdings and collections and 9 681 users; although in 2005 the number of archives dropped to 14, the archival holdings as well as the number of users increased to 12 660 and 10 991 respectively. In 2008 there were 15 archives with 13 291 archival holdings and 9 329 users. The Statistical Yearbook for 2010 does not offer new data on archives.

In the period 2005-2009, there was a slow but steady increase in radio and television subscribers, as it can be seen from Figure 2.

Figure 2: Radio and television subscribers, 2005-2009



Source: Statistical Yearbook 2010, Central Bureau of Statistics, pg.505.

There are no special surveys monitoring the participation of national minority groups or immigrant groups in cultural life.

8.2.2 Policies and programmes

An increasing number of cultural institutions have special departments for marketing and public relations and there are more media campaigns promoting cultural events and activities. While it is difficult to assess the effects of these efforts, there are visible examples of some institutions which are able to attract more visitors through seemingly successful campaigns. Some of the most successful examples are the Museum of Arts and Crafts in Zagreb and Gallery Klović.

Special categories of the population (school children, disabled persons and senior citizens) pay only 50% of the full ticket price for some events. Rebates for university students are also available from selected theatres, museums, etc. There are also reduced cards or tickets available such as the "Zagreb ticket" or "Dubrovnik card" which can be used to buy cheaper tickets for various cultural events. Other cities in Croatia are introducing different incentives in order to increase participation.

Number of cinématèques is minimal – kino "Tuškanac" in Zagreb and Kinoteka "Zlatna vrata" in Split offer film programmes with special focus on audiovisual heritage; Art kino Croatia with similar programme opened in Rijeka in 2009. The first cinema specialised for documentary films in the region of South-eastern Europe opened in Zagreb in June 2009. *Dokukino "Croatia"* (<http://www.dokukino.net>) shows only high quality documentary

films, and its' programme runs during the whole year. The organisers, NGO *Restarted* and film company *Croatia* collaborate with various festivals in Croatia and in the region.

Generally speaking, participation is not something that is being systematically promoted by the Ministry or local communities. There are very few surveys and statistical information or analysis that could result in designing policies to link participation in cultural life to the broader issues of civil participation.

8.3 Arts and cultural education

8.3.1 Institutional overview

Special arts education is carried out in primary and secondary schools of applied arts and design, music and dance schools. When attending primary music and or ballet school the pupils are obliged to concurrently attend regular primary school. At the university level arts education is carried in music, drama and fine arts academies. On 16 of September 2011, an agreement on the establishment of two undergraduate university programmes in the field of dance art was signed between the Ministry of Culture, Ministry of Science, Education and Sports, University of Zagreb and Academy of Dramatic Arts. These are the first programmes in dance arts at university level. They should start in the year 2012/2013.

According to *Statistical Yearbook 2010*, in 2008/2009 there were 84 ballet and music primary schools with total number of 14 501 pupils and 1 686 teachers. In the same school year there were 47 secondary arts schools with the total number of 4 957 pupils and 1 594 teachers. The number of primary and secondary school graduates in art schools remains steady in the last five years (this includes students in private schools as well).

In 2009/2010 there were 6 art academies in Croatia, with the total number of 1 765 students enrolled, and the total number of 788 persons of academic staff.

8.3.2 Arts in schools (curricula etc.)

According to the National plan for primary schools, arts education is part of obligatory curricula during all eight years of primary school – 35 hour per year (special double hour sessions); music education is obligatory during all eight years of primary school (for more information see: <http://public.mzos.hr/fgs.axd?id=14915>).

General, linguistic and classical secondary schools (*gimnazija*) have one hour per week of music education, and one hour of arts education throughout four years of education, while natural science-mathematics secondary schools have one hour per week during first two years of education. Special natural science schools have two hours music education during fourth year and two hours of artistic education during third year of study (for more information see: <http://public.mzos.hr/fgs.axd?id=16434>).

Special arts education carried out in schools of applied arts and design, music and dance schools have particular curricula according to their specialisation.

8.3.3 Intercultural education

A national curriculum for "democratic society and human rights" has been developed, which also includes intercultural education. Various elements from this curriculum are included in different subjects on the primary and secondary level and have been promoted through the new Croatian National Education Standard (HNOS). Development of the curricula in Croatia has, for many years, been supported by UNESCO, the Council of Europe, the OSCE, the Stability Pact as well as other international and intergovernmental

organisations. Amnesty International Croatia is just one example of an NGO working actively on these issues.

Intercultural education is the central element of school curricula in those areas which were occupied during the war and where there is a special need to build an inclusive education system.

Croatia is also a member of the Task Force for Education about the Holocaust and participates in the project on the revision of text books and curricula.

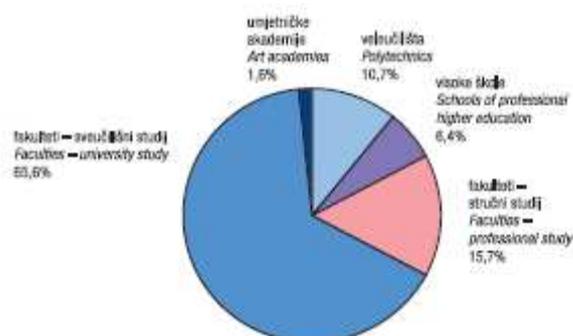
8.3.4 Higher arts education and professional training

The Bologna process is bringing substantial changes to the higher education system in Croatia, which has a great impact on arts education as well. As the year 2006 is the first year of its application, it is still too early to make any assessment about the impact of the changes.

Figure 3 shows the percentage of students who graduate from art academies in comparison to other institutions of higher education in 2009.

Figure 3: Undergraduate students who graduated from institutions of higher education, by type of institution, 2009

G 26-4. STUDENTI DODIPLOMSKOG STUDIJA KOJI SU DIPLOMIRALI NA VISOKIM UČILIŠTIMA PREMA VRSTAMA VISOKIH UČILIŠTA U 2009.
UNDERGRADUATED STUDENTS WHO GRADUATED FROM INSTITUTIONS OF HIGHER EDUCATION, BY TYPE OF INSTITUTION, 2009



Source: Statistical Yearbook 2010, Central Bureau of Statistics, pg.485.

8.3.5 Basic out-of school arts and cultural education (music schools, heritage, etc.)

A special summer programme in media culture "Dr. Ante Peterlić" has been organised by the Croatian Film Club's Association since 1999. It is oriented primarily to teachers at primary and secondary level, teachers in amateur audio-visual associations, but also to university lecturers and artists as well.

8.4 Amateur arts, cultural associations and civil initiatives

8.4.1 Amateur arts and folk culture

One of the main characteristics of cultural life in Croatia is a diversified landscape of amateur cultural activities which usually take place in halls and in schools; considered to be the most evenly distributed form of cultural infrastructure in the country. Although the Ministry of Culture considers that local authorities should take responsibility for amateur activities, it nevertheless provides considerable funding. The reasons for the Ministry's support are:

- there are hardly any other cultural activities in many towns / villages;

- the difficult financial situation in many local communities;
- protection of valuable forms of traditional heritage; and
- stimulation of awareness about the importance of culture for the identity and revitalisation of a town or region.

Financial support coming from the Ministry of Culture represents approximately 0.68% of their total programme resources. In the opinion of the Croatian Culture Assembly (the central umbrella organisation of amateur activities) this contribution is insufficient and too dispersed. The Croatian Culture Assembly (Hrvatski sabor kulture) has its roots in the hundred year old tradition of amateur cultural and artistic activities and its mission is oriented to the support and development of cultural and artistic activities. It is a member of CISM, AITA, AMATEO, etc.

According to data from the Central Bureau of Statistics (CBS, 2011) in the 2009/2010 season, there were 965 associations of cultural and artistic amateurism operating in the Republic of Croatia, which shows an increase of 23.1% compared to the 2006/2007 season (the survey is triennial). The total number of members increased by 10.7% compared to the 2006/2007 season. The share of female members in the associations of cultural and artistic amateurism increased by 8.4%. The share of active members in the total number was 75.4%; assistant members made up 22.4% and professional personnel - 2.2%. Out of the total number of performances, 46.3% of took place in the associations' headquarters, 47.8% on tours in the Republic of Croatia and 5.9% on tours abroad. The data also shows that the representation of amateur cultural and artistic performances in radio and TV programmes increased by 60.5%, compared to the 2006/2007 season.

Table 6 shows the number of amateur cultural and artistic associations in 2009/2010, according to type.

Table 6: Amateur cultural and artistic associations, season 2009/2010

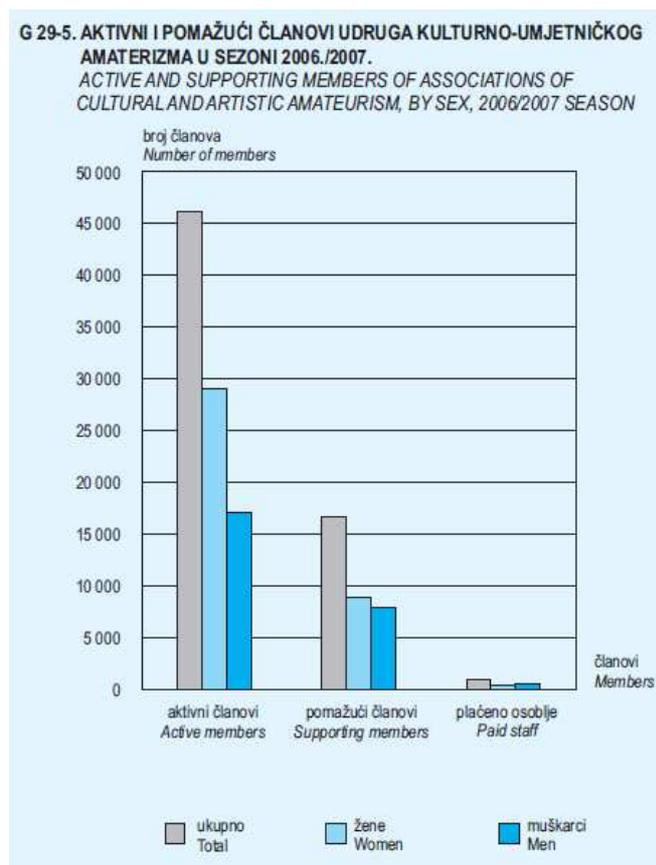
Type of association	Section - group	Active members (total)*	Active members (male)	Active members (female)
Folklore groups	836	25 209	7 917	17 292
Drama groups	201	3 272	1 349	1 923
Painting and drawing groups	67	1 356	527	829
Literary groups	53	681	249	432
Dance groups	139	3 275	451	2 824
Orchestras	539	8 298	6 272	2 026
Vocal and choir groups	486	10 001	3 190	6 811
Majorette groups	63	1 440	11	1 429
Ethno groups	83	1 564	663	901
Other	153	2 023	1 045	978
TOTAL	2 620	57 119	21 674	35 445

Source: Republic of Croatia – Central Bureau of Statistics, *Priopćenje*, 28 February 2011, Year XLVIII, Number 8.3.5. (Available at: <http://www.dzs.hr>).

* Number of active members from this table is larger than the real number of active members as the same person can be a member of several sections-groups.

Cultural and artistic amateurism is very much alive, which is also shown by the data in Figure 4.

Figure 4: Active and supporting members of associations of cultural and artistic amateurism, by gender, 2006/2007 season



Source: Statistical Yearbook 2010, Central Bureau of Statistics.

The *Law on the Protection and Preservation of Cultural Assets (Article 9)*, under immaterial cultural heritage, stipulates the special status of folk activities. The *Strategy of Protection, Conservation and Sustainable Economic Utilisation of Cultural Heritage of Republic of Croatia (2011-2015)* envisages actions in this field. The Strategy also provides the analysis of the Ministry's support to NGOs in culture in 2007 which outlines that the support to folk and activities in traditional culture amounted to 5% of the total support to NGOs.

Two examples of long tradition of activities in folk and traditional culture have to be mentioned: 1) National Folk Dance Ensemble of Croatia "Lado" (<http://www.lado.hr/en/naslovna.asp>) was founded in 1949 in Zagreb as a professional national ensemble, with the aim of researching, artistically interpreting and presenting on stage the rich tradition of Croatian music and dance; and, 2) International Folklore Festival that celebrated 45 years of continuous activities.

Institute of Ethnology and Folklore Culture (<http://www.ief.hr/>) is a scientific institution that among its other activities regularly publishes research on folklore and traditional culture in Croatia.

8.4.2 Cultural houses and community cultural clubs

Cultural centres are mostly established by local authorities or run by NGOs on the local (city or municipal) level. There is a growing number of such centres (especially in small cities) involved in different aspects of cultural lives from traditional amateur arts activities to new media (see also chapter 4.2.11). A Network of the open community learning centres (*Zajednica pučkih otvorenih učilišta / Association of Community Centres*) consists of

community cultural and educational centres offering educational programmes for children, youth or adults and cultural programmes. All of these centres are mostly funded by local authorities but there is no data available on the state level that would give some indication of their penetration, impact and overall budgets. In smaller towns these centres are very important as sometimes they are the only points of cultural activities.

In total, according to the *Statistical Yearbook 2009*, in 2005/2006 there were 153 institutions that belonged either to public open universities, homes of culture, cultural centres or to other types of institutions / companies, and they are spread evenly around the country. In the season 2008/2009, this number increased to 217, as data from the *Statistical Yearbook 2010* shows (CSS, 2010: 511), which is a substantial increase.

8.4.3 Associations of citizens, advocacy groups, NGOs, and advisory panels

The number of cultural associations has increased considerably in recent years. One of the reasons is the new legislation introduced in 2001 which provides greater tax benefits than before (see also chapter 5.2). According to data from the Government Office for Associations (February 2001) there were a total of 18 981 associations; 2 174 of these were in the cultural field. In 2008 the same Registry displays a total number of 36 219 associations of which 5 032 are in the cultural field, and in October 2010 the total number of associations was 41 628, 6 048 in the cultural field. In October 2011 the total number of associations was 44 463, while the number of cultural associations was 6 552 – Web Database Registry: <http://195.29.186.154/RegistarUdruga/>.

9. Sources and links

9.1 Key documents on cultural policy

Antolović et al.: *Media Legislation of the Republic of Croatia*. Biblioteka kulturni razvitak: knjiga 6. Zagreb: Ministarstvo kulture RH, 2003.

Republic of Croatia – Central Bureau of Statistics (CBS): *Statistički ljetopis Republike Hrvatske 2010 (Statistical Yearbook of the Republic of Croatia)*. Zagreb: Državni zavod za statistiku RH.

Republic of Croatia – Central Bureau of Statistics (CBS): *Culture and Arts*, Statistical Reports, Zagreb, 2011.

City of Zagreb: *Program potreba u kulturi Grada Zagreba, Gradski ured za obrazovanje, kulturu i sport, Grad Zagreb (Programme of Public Needs in Culture of the City of Zagreb, City Office for Education, Culture and Sports)*, available at: <http://www.zagreb.hr>

Cvjetičanin, B. & Katunarić, V. (ur.): *Strategija kulturnog razvitka: Hrvatska u 21. stoljeću. (The Strategy of Cultural Development: Croatia in the 21st Century)*. Zagreb: Ministarstvo kulture RH, 2001.

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Landry, C.: *From Barriers to Bridges: Re-imagining Croatian Cultural Policy*. Strasbourg: European Programme of National Cultural Policy Reviews, 1999.

MK: *Ministarstvo kulture 2004-2007*. Zagreb, 2007. Available at: <http://www.min-kulture.hr/userdocsimages/nove%20novosti/press%20MK.pdf> (accessed 12 November 2008).

Republic of Croatia: *Legislativa u području kulture. (Cultural Legislation)*. Legislation (in Croatian). See: <http://www.min-kulture.hr/default.aspx?id=74>.

Republic of Croatia: *Narodne novine - Službeni list Republike Hrvatske. (Official Gazette of the Republic of Croatia)*. Legislation (in Croatian). See: <http://www.nn.hr>.

9.2 Key organisations and portals

Cultural policy making bodies

Ministry of Culture of the Republic of Croatia (Ministarstvo kulture RH)

<http://www.min-kulture.hr>

Croatian Audiovisual Centre (Hrvatski audiovizualni centar)

<http://www.havc.hr>

Professional associations

Croatian Composers' Society (Hrvatsko društvo skladatelja)

<http://www.hds.hr>

Croatian Culture Assembly (Hrvatski sabor kulture)

<http://www.hrsk.hr>

Croatian Film Directors Guild (Društvo hrvatskih filmskih redatelja)

<http://www.dhfr.hr>

Croatian Freelance Artists' Association (Hrvatska zajednica slobodnih umjetnika)

<http://www.hzs.hr>

Croatian Musicians' Union (Hrvatska glazbena unija)

<http://www.hgu.hr/>

Cultural research and statistics

Croatian State Archive (Hrvatski državni arhiv)

<http://www.arhiv.hr>

Central Bureau of Statistics

<http://www.dzs.hr>

Institute for International Relations – Department for Culture and Communication

<http://www.imo.hr/node/50>

Culturelink Network

<http://www.culturelink.org>

Museum Documentation Centre (Muzejski dokumentacijski centar)

<http://www.mdc.hr>

National and University Library (Nacionalna i sveučilišna knjižnica)

<http://www.nsk.hr>

Culture / arts portals

CultureNet Croatia (links to all relevant cultural sites in Croatia)

<http://www.culturenet.hr>

Cultural Heritage Portal

<http://www.kultura.hr>

Archive Information System

<http://arhinet.arhiv.hr>

Kulturpunkt Portal (portal dedicated to independent culture)

<http://kulturpunkt.hr>

Theatre Portal

<http://www.teatar.hr>

Film Portal

<http://film.hr>

Music portal

<http://www.muzika.hr/>