

# COMPENDIUM

## CULTURAL POLICIES AND TRENDS IN EUROPE

### COUNTRY PROFILE

# CROATIA

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This profile was prepared and updated by:  
**Ms. Jaka PRIMORAC, Ms. Nina OBULJEN and Ms. Nada ŠVOB-ĐOKIĆ (Zagreb).**

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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## 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 and 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 POGON – Zagreb Centre for Independent Culture and Youth 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, is in full operation since December 2012.

In the period 2004-2011 there have not been any major shifts in cultural policy and overall cultural strategy. 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.

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

In December 2011, the new centre-left coalition came to power, and the new government announced the priorities of the Ministry of Culture in its mandate: firstly, the development of cultural creativity and production, and secondly, the protection of cultural heritage (see also chapter 2.3 and chapter 4.1). The Ministry of Culture ceased to be responsible for protection of nature and biodiversity, which is now in the purview of the Ministry of Environmental and Nature Protection.

The new *Decree Regarding the Internal Organisation of the Ministry of Culture* was issued in February 2012 (NN 21/12) which introduced a reorganisation of several departments and the establishment of the media department strategic planning was stressed as an important part of cultural policy; cultural institutions and organisations have been obliged to include strategic plans as part of their applications for public funding (NN 69/12). A number of workshops on strategic planning were held in 2012.

## 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.

The general objectives of the cultural policy so far have included 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 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 been the democratisation of culture, intended to increase active participation in culture and to popularise art and culture in schools and through the media. However, no action plans were made in order to implement the adopted strategy.

During the former government, 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). With the current government in power since 2011, the revised Strategic Plan of the Ministry of Culture for the period of 2012-2014 was adopted in 2012 with some new goals elaborated and the new Strategic Plan for the period 2014-2016 was adopted in December 2013 with further stress on the development of cultural and artistic creativity and production on the one side, and on the protection of cultural heritage on the other (For more information see chapter 4.1).

Decentralisation is still an important subject of debate in Croatian cultural policy and practice, and is also highlighted in the Programme of the new government. 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. This process could be further slowed down due to the announced lowering of income tax in 2015, which is a primary source of income for local government. This will influence further decreases of funding for local government. 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. Until recently cultural strategies on the local level were scarcely adopted; the only exception was the "Istrian Cultural Strategy" of the Istra County that was adopted in Poreč in 2009. However, in the last couple of years, selected cities have adopted (or are in the process of adopting city cultural strategies (e.g. Rijeka, Zadar, Varaždin, Osijek, Dubrovnik). This mainly can be attributed to the preparation of these cities for application to the European Capital of Culture programme that obliges cities to have such strategies. Amendments to the *Law on Cultural Councils* in 2013 opened up the possibility of cities (or other municipalities) with more than 20 000 inhabitants to establish cultural councils. Further discussion on decentralisation and new territorial organisation of the Republic of Croatia will be very much influenced by the

regional development strategies driven by the EU standards and priorities including NUTS regions as well as by announced changes in the tax system.

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, NN 25/12, NN 136/12, NN 157/13) 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. With the financial crisis and the changes in the legislation defining revenues from the monument annuity, the amount of funds collected through this scheme is decreasing, which is limiting the ability of local communities to invest in cultural heritage restoration.

## 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".*

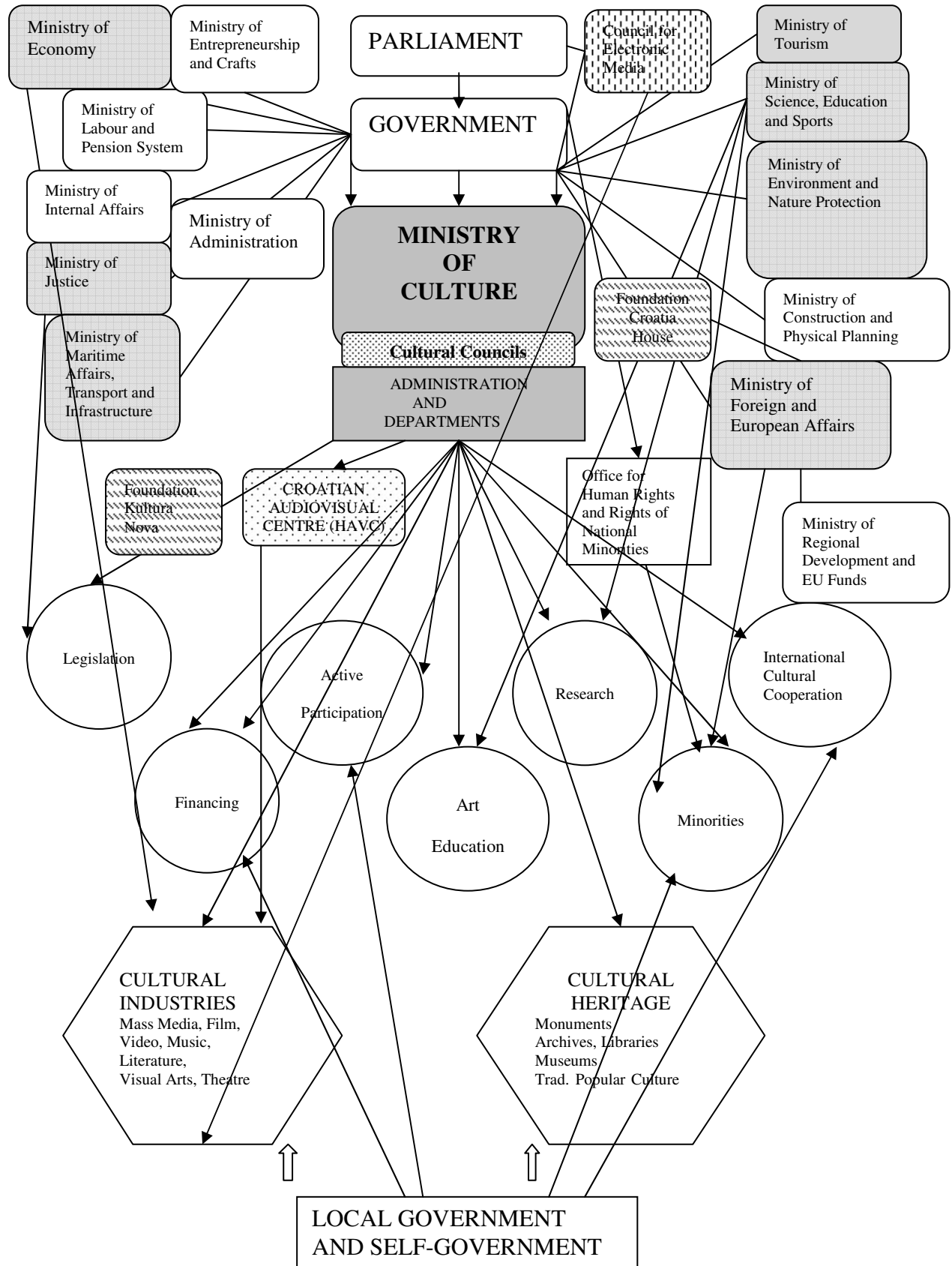
## 2.3 Cultural policy objectives

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 and have not been significantly changed since then. These principles are being put into practice in the following way:

- diversification by encouraging cultural creativity and innovation; 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 culture, 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; and
- identity affirmation and dynamic reconstruction through interplay between cultural traditions and cultural development.

### 3. Competence, decision-making and administration

#### 3.1 Organisational structure (organigram)





### 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 Education, Science and Culture, and / or Parliamentary Committee for Information, Informatisation and Media. 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.

In the last decade the major change in the cultural policy system was the adoption of the *Law on Cultural Councils (2001)* and its subsequent changes (2004, 2009 and 2013). 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: e.g. 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 (HAVC) (see chapter 5.3.6). Specific laws provided for the establishment of four other councils (cultural assets, archives, museums and libraries). If the Minister finds it necessary, according to the *Law on Cultural Councils*, he / she has the possibility of convening a National Council for Culture. The 2013 amendments to the *Law of Cultural Councils* introduced changes in the jurisdiction and the number of councils on the national level, thus establishing the councils in the following fields: music and performing arts, theatre and dance arts, books and publishing, visual arts, amateur arts and culture, innovative artistic and cultural practices, international cultural cooperation and financing of international projects. The 2013 amendments also introduce the possibility of establishing new cultural councils if deemed necessary.

While the previous laws offered a possibility for local government to introduce cultural councils on a local and regional level, the *2007 Law on Cultural Councils* made this mandatory for all counties and cities with more than 30 000 inhabitants. According to data for 2013 by the Ministry of Culture (November 2014), three out of 20 counties and one city (with more than 30 000 inhabitants) have not committed to the provision within this Law provision. 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 theatres. The 2013 amendments to the Law introduce the possibility of establishing Cultural Councils in cities with more of 20 000 inhabitants, or in other municipalities where necessary. Data from the Ministry of Culture shows that in 2013 among 11 cities with more than 20 000 inhabitants, six of them committed to establishing Cultural Councils.

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. EU accession negotiations as well as implementation of transversal strategic documents served as catalysts for improving cooperation.

### **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 Construction and Physical Planning), drafting media legislation and regulating audio and audiovisual media services and electronic publications (with the Ministry of Maritime Affairs, Transport and Infrastructure), in the functioning of the newly founded Foundation "Croatia House" and in appointing cultural attachés or organising cultural events abroad (with the Ministry of Foreign and European Affairs). Together with the Ministry of Entrepreneurship and Crafts, the Ministry of Culture runs a programme for the support of SME's in the field of culture and creative industries.

Some important areas of culture, however, do not fall fully under the responsibility of the Ministry of Culture, such as arts education, research and minority cultural groups. For example, while the Ministry of Education, Science and Sports takes the lead role for arts education. There is a shared responsibility for research of cultural matters between these two Ministries. The Ministry of Culture and the Government Office for Human Rights and Rights of National Minorities (until 2012 these areas were under two separate offices) 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 international cultural co-operation is listed among cultural and cultural development priorities. The Directorate for International Cultural Relations, European Affairs and Public Communication has one Sector – International Cultural Relations and European Affairs, and five Services – the Service for Public Communication, the Service for UNESCO, the Service for European Affairs and EU Funds, the Service for Cultural and Creative Industries – *Creative Europe* Desk – Culture Sub-programme, and the Service for International Cultural Relations.

The government established the Cultural Council for International Relations and European Integration following the provisions of the changed *Law on Cultural Councils* in 2004, while in 2013 this Council changed its name to the Council for International Cultural Cooperation. 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 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, and following the Cultural Council suggestions, the Ministry made some changes in the rules for distributing grants among which is the introduction of the additional deadline for financing international cultural cooperation projects in order to better follow the dynamics of international cooperation.

The government continues signing bilateral agreements and programmes of cultural cooperation; so far 48 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.

In September 2013 the Croatian Parliament passed the new Law on the establishment of the Foundation "Hrvatska kuća" (Croatia House) with the aim to create an institution working on the promotion of Croatian culture abroad. The Foundation was established in 2014, and it opened its first call for proposals in June 2014.

### **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 and European Affairs which is responsible for coordination of work of cultural attachés. Croatian embassies are still the focal points for the promotion of Croatian culture, although this should be changed with the establishment of the Foundation "Croatia House". However, it is still not transparent enough how the Foundation will function (see chapter 3.4.1).

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.

According to the planned budget for 2014, the allocation of the Ministry of Culture for international cultural cooperation is 10 972 000 HRK (approx. 1 462 933EUR). This shows a further decrease in comparison to the previous year when it amounted to 12 601 166 HRK (approx.1 680 155 EUR), and 2012 when it was 13 111 368 HRK (approx.1 750 000 EUR). However, it is still larger than in 2011 when it amounted to 9 253 000 HRK, (approx. 1 270 000 EUR). This can be attributed to the strategic orientation towards strengthening of this field. This includes the Funds received by the Ministry through the Lottery Fund (the amount varies depending on the income of the State Lottery).

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, Aula Cervantes, Balassi Institute and Instituto Camoes) support cultural cooperation between respective countries and Croatia according to their mandate. EUNIC Cluster Croatia - 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.

The country became a full member of the EU in July 2013.

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 (now Service) has been established and hosted by the Ministry of Culture. Due to the change of the Programme and the part of its purview it is now called the Service for Cultural and Creative Industries-*Creative Europe* Desk - Culture Sub-programme. Croatia has been rather successful in drawing funding in the field 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 increased substantially - Croatia drew more than 6 times the membership paid, and this trend remained in 2011. According to the partial data from the Ministry of Culture in 2012 Croatia drew 1 193 409 EUR funding from the Culture Programme, and until September 2013 this funding amounted to 612 058 EUR. In 2014 this trend has continued and Croatian cultural professionals drew between 1 300 000 and 1 500 000 EUR funding for the projects that will run over the next two to four years.

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), that is now called the *Creative Europe* Desk – MEDIA Sub-programme. 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. According to the data provided by MEDIA Desk Croatia, for the period 2012/2013, Croatian organisations drew 867 362 EUR, amounting to 6.33 more than membership paid. Therefore, from 15 September 2008 until 31 December 2012 Croatian organisations drew 2 389 157 EUR in total. This positive trend continues in 2014 as the *Creative Europe* Desk – MEDIA Sub-programme announced the results of the first two calls that amounted to 403 000 EUR for Croatian AV professionals.

Croatia is an active member of UNESCO and participates in a number of projects initiated and supported by this organisation. The Ministry of Culture is responsible for implementing and monitoring of the Convention, together with the National Commission for UNESCO. In accordance with the international agreement signed between UNESCO and the Republic of Croatia, the International Centre for Underwater Archaeology was founded in Zadar in 2007 with the aim to enhance cooperation in preservation and promotion of the underwater cultural heritage of Croatia, South East Europe and the Mediterranean.

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;
- "Ljubljana Process II – Rehabilitating our Common Heritage", supported by the European Commission and the Council of Europe.
- *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 (e.g. Triathlon Network, project SEAS, Gemine Muse, EuMCAT, TRANSART, X-OP, W-EST\_WHERE, etc.), and are now continuing participation in *Creative Europe* programme. 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. After the elections in 2014, the headquarters of ASSITEJ moved to Mexico. In 2012, the IETM-international network for contemporary performing arts, in cooperation with the NGOs "Drugo more" and "Domino", held its meeting in Rijeka and Zagreb. 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 (SEEC) 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 (RCC TFCS). The main objective of the RCC TFCS for the period 2011-2014 is to coordinate activities at the regional level and monitor the implementation of the "Ljubljana Process II – Rehabilitating our Common Heritage", supported by the European Commission and the Council of Europe. RCC TFC organised a conference in Dubrovnik on 27-28 October 2014 entitled "Cultural Heritage Rehabilitation as a Key to Sustainable Development" during which the *Dubrovnik Declaration* was adopted. The Declaration incorporates all the documents and initiatives and integrates European Union guidelines on cultural heritage usage and management.

### 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, exchange of experiences and multicultural relations) 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 Foundation" (Matica iseljenika) established by the government in 1990 by a special Law on the Croatian Heritage Foundation (HMI), 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.

"Croatie, la voici" (<http://croatielavoici.com/>), a three-month long festival of Croatian culture that was held in France during September-December 2012, was a result of a strategic partnership which was signed in 2010 at the highest level between the France and Croatia. The cooperation aimed at strengthening cultural cooperation between France and Croatia in the light of Croatia joining the European Union in 2013. The festival offered more than 60 projects ranging from key artworks of Croatian cultural heritage, to contemporary arts – films, comics, etc. Similar initiatives were developed with other countries during the 2013 – such as "Kroatien kreativ" in Germany (<http://www.kroatienkreativ2013.de/>), in the auspices of the Festival "Culturescapes" in 2012 with Swiss partners or "Welcome Croatia" in United Kingdom.

## **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 are detailed and shifted according to the proclaimed objectives and priorities of different governments. Those proclaimed by the current government (elected in 2011) are outlined in the Programme of the Government for 2011-2015. The main strategic framework in the field of culture follows the Strategy of Cultural Development that was adopted by the Parliament in 2002.

As outlined in the government Programme, cultural policy priorities are centred on: the protection and development of material and immaterial cultural heritage; improvement of the cultural system with central and other cultural institutions (theatres, museums, archives, libraries etc.); support for artistic creativity (literature, fine arts, music, performing arts, etc); and development and strengthening of cultural industries (publishing, film, music industry, etc). Special focus is on the freedom and pluralism of cultural creativity, with the emphasis on the support for the autonomy of decision making of cultural workers, and the strengthening of cultural councils.

In its Programme, the government announced the drafting of the key strategic document of overall cultural development, which will position culture as an important area affecting the overall social development. It was announced that the strategy will deal with pertinent issues of financing and legislation, with investment priorities and organisation models, but also with issues of cultural education, strengthening of the presence of Croatian culture in the region of Southeastern Europe, the development of cultural management and of inter-sectoral cooperation. The Ministry highlighted the importance of strengthening the independence of the media, and invested in the preparation of analytical materials for media policy. In October 2014 the analytical materials appeared in the media, but the policy is far from being fully conceptualised.

### **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 – 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, NN 25/12, NN 136/12, NN 157/13) states that every monument must have an owner and that licences will be granted for restoration and conservation work. The change of status 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. The Directorate for the Protection of Cultural

Heritage at the Ministry of Culture is responsible for the upholding and updating of the Registry of Cultural Assets together with its web portal and GIS enhanced search engine. Cultural assets are registered according to three categories: cultural assets of national importance; preventively protected cultural assets; and protected cultural assets.

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 Intangible Cultural Heritage was established. Croatia ratified the Convention for the Protection of Intangible 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 2011, and now has 7 expert members. The list of protected intangible cultural goods currently contains 131 units, thirteen of which were included in the UNESCO list of protected intangible cultural goods, and one item 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. According to the Archive Registry available at the web site of the Ministry of Culture, in addition to the Croatian State Archive currently there are 17 state archives, as well as an 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 seven years, over thirty 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 six university libraries (one of them being the national and university library). 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 Croatian Conservation Institute is an important heritage institution founded in 1997 by the *Decree of the Government of the Republic of Croatia on a Merger of Public Institutions in the Field of Conservation and Restoration owned by the Republic of Croatia*: the Institute for Restoration of Works of Art (founded in 1948) and the Conservation Institute of Croatia (founded in 1966). The main activity of the Croatian Conservation Institute is conservation and restoration of immovable cultural goods (architectural heritage, wall paintings and mosaics, stone sculptures and stucco), movable cultural goods (easel paintings, wooden polychrome



sculptures, furniture, art on paper, artworks of leather, items of textile or metal), archaeological heritage, and other objects of cultural, historical or technical significance.

In the last few years a number of new or reconstructed museums have been opened (e.g. Museum of Krapina Neanderthals, Narona Museum Vid, Archaeological Museum in Osijek, Novigrad Lapidarium, Museum of Antique Glass in Zadar, and the most recent Museum in Vukovar in the Palace Eltz). The establishment of new museums (the Museum of the Vučedol Culture which already has a management team but has not yet opened, the Homeland War Museum Zagreb, the Museum of Sacral Art Split, the Museum of Croatian Emigration Zagreb, etc.) is planned, but the current economic crisis has postponed some of the projects. 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. While investment in cultural infrastructure was seen by many as very positive, there is also some criticism expressed that there is no adequate investment in modernisation and strengthening of the capacities of existing museums. The orientation towards developing projects for EU funds has started, but still there are no visible results.

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.

In 2014 the building of the Academy of Music at the University of Zagreb was inaugurated as another big cultural investment by the Ministry of Science, Education and Sports and the City of Zagreb worth over 210 million HRK (approx. 28 million EUR).

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. Unfortunately, due to the recession the Museum in Zagreb had to be closed in 2013 and the owner returned the collection to the original location in Samobor. The Marton Museum was hosted in the same building with another private initiative – "Museum of Broken Relationships", a permanent exhibition that was opened in October 2010 in Zagreb. The latter already received a number of international awards. Two other private initiatives can also be mentioned as examples: House of 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 former Central State Administrative Office for e-Croatia of the Government of the Republic of Croatia (now merged with the Ministry of Administration), 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 13th March 2007 for the period of three years between the Ministry of Culture, National and University Library in Zagreb,

State Archives and Museum Documentation Centre as the leader of the project. Some of these participants are involved with "Europeana" where the materials digitalised through this project can be found. In summer 2012 the new Council for the project "Croatian cultural heritage" was appointed and the new strategy for digitalisation of cultural heritage is planned.

ARHiNET (<http://arhinet.arhiv.hr/default.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. There are no indications to when the Action plan could be prepared and adopted although the implementation of the Strategy and Action plan is a prerequisite for effective application of projects to the EU structural funds.

#### **4.2.3 Cultural / creative industries: policies and programmes**

There is no overall legal framework to specifically promote and develop the cultural / creative industries. The legal provisions that affect cultural industries refer to specific cultural sectors (book production, music, audio-visual products, 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 former 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), in 2011 (128 projects selected for this year) and in 2012 (90 projects selected). In 2013 this model was partially changed and the Ministry of Culture was responsible for part of the project that distributed in total approx. three million HRK (approx. 400 000 EUR) to 17 projects, while the Ministry of Entrepreneurship developed a special line devoted to SMEs in creative industries as a part of the new call "Entrepreneurship Impulse" that distributed 3 million HRK (approx. 400 000 EUR). In 2014 the Ministry of Culture distributed 1 526 900 HRK (approx. 200 000 EUR), while the Ministry of Entrepreneurship and Crafts has not announced the new calls for creative industries projects, but has opened a Pilot Project for contemporary design and artistic and traditional projects in the amount of 500 000 HRK (approx. 67 000 EUR).

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). Several innovations have been introduced since, 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 in 2007 and 2011.

The cultural industries are statistically not transparent enough 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 of South East Europe. 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, have boosted the domestic audio-visual production which includes also independent productions (mostly entertainment programmes). However, the recession showed the extent of the high reliance of the cultural and creative industries on public funds.

Lack of appropriate statistics for this sector makes it impossible to assess the turnover or employment figures for most culture industries in Croatia. Employment in the sector has been growing constantly in the period 1998-2008, as shown in Jurlin (2008: 127-128) (see chapter 9.1), but no data is available for recent years.

#### **4.2.4 Cultural diversity and inclusion policies**

There are 22 officially organised minorities in Croatia: Albanians, Austrians, Bosnians, Bulgarians, Czechs, Germans, Hungarians, Italians, Jews, Macedonians, Montenegrins, Poles, Roma, Romanians, Russians, Ruthenians, Slovaks, Slovenians, Serbs, Turks, Ukrainians, and Vlachs. According to the 2011 Census, these minorities make up about 8.5% of the population. Apart from Serbs who represent 4.36% of the total population, all other minorities are below 1%. All minorities receive state support through the Government Office for Human Rights and National Minorities. The total population of Croatia is 4.284 million. According to the 2011 census, Croats make up 90.42% of the population and 7.67% are ethnic minorities (the remaining percentage either did not respond to the census, or they responded by quoting regional affiliation, or they did not want to declare themselves). The political and legal framework defining the position of national minorities is derived from the *Constitution* (1990, rev. 2001, 2010) and the *Constitutional Law on Rights of National Minorities* (2002, rev. 2010, 2011). 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 wider and their participation in the cultural life of Croatia is more general. The Serb minority cultural activities are visible and observed as specific, while cultural visibility of other minorities is limited.

The Ministry of Culture supports various programmes through the distribution of grants in art and cultural fields. Reference libraries for national minorities are: 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), the Serbian Cultural Association "Prosvjeta" (Serbian) and the Public Library "Vlado Gotovac" Sisak (Bosniak). 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. These follow the usual procedure and criteria applied to the selection of all proposals. 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. Special provisions referring to education and cultural activities of the Roma people have been adopted through the National Programme for the Support of Roma and programmes such as the Action Plan for the Decade of Roma Inclusion 2005-2015.

#### **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 (*Law on Education in the Language and Script of National Minorities*, NN 51/00, NN 56/00). Such programmes have been established for Czech, Hungarian, German, Serbian and Italian minorities. The first preregistered primary schools in the Serbian language were opened in 2002. The laws are 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. However, in 2013 the implementation of the double-script (Latin-Cyrillic) plaques on the official buildings in Vukovar and some other cities caused protests by the Croatian representatives of war veteran communities.

In line with the *Law on Croatian Radio-Television* and the *Law on Electronic Media*, Croatian Radio-Television has 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.

A lot of attention has been paid to promotion of the Croatian language and culture abroad; teaching of Croatian language and literature for Croatians in the Diaspora is supported through programmes of financing by the Ministry of Science, Education and Sports in 20 countries around the world. In some countries the classes are organised as a part of regular educational curricula, while in some countries it is organised as extracurricular activity in the auspices of the Croatian Diaspora community activities. The Ministry of Science, Education and Sports also organises and finances the network of Readers in Croatian Language and Literature exchange positions in 28 different higher education institutions around the world, and three centres for Croatian Studies in Australia and Canada. Foreign

students of Croatian gain scholarships at the "Croaticum" study programme at the Faculty of Humanities and Social Sciences, University of Zagreb, as well as at the "Zagreb Slavic School" at the Inter University Centre in Dubrovnik.

In the context of language policies, one must mention the trends in lexicography; 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. In 2013 the encyclopaedia became available online together with other lexicons (i.e. film lexicon, lexicon on the work of Miroslav Krleža etc.) produced by the MK Institute.

#### **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 *Law on Electronic Media* 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 production and broadcasting of public interest programmes in local and regional radio and television channels, 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. With the stipulation on the enhancement of media diversity the new amendments to the *Law on Electronic Media* (NN 94/13) allow the non-profit media organisations to apply to the Fund as well.

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.

The number of media organisations in Croatia fluctuates constantly. According to data available on the website of the Agency for Electronic Media (AEM), in 2014 there are 28 TV channels (ten with national concessions, four of them publicly owned), 146 radio stations (six with national concessions), seven media-on-demand service providers, and 170 currently registered electronic publications (portals). According to the web data of the Croatian Post and Electronic Communications Agency (HAKOM) there were 97 Internet service providers (ISPs) operating in Croatia in 2014.

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. Even though the process of digitisation opened space for new national and local TV channels to be established, due to the economic crisis and sharp decrease of revenue in all of the media, the process of tendering for new licences has been significantly delayed.

Media production in the arts, humanities, cultural history and identity is mostly broadcast on the PBS Croatian Television First Channel and Croatian Radio Third Programme (the latter completely devoted to culture). In September 2012, responding to the initiative led by the key cultural institutions and organisations, the PBS opened a new television channel (HT3) devoted to cultural, artistic, TV archive, documentary and movie programmes. The HT1 channel has also complemented its news broadcasting by devoting 3-5 minutes to cultural information. 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-The Bridge* (literature), *Europski glasnik-European Herald* (culture and sciences), *Hrvatski filmski ljetopis-Croatian Film Chronicles* (film), etc. According to data from July 2014, the Ministry of Culture supported the publication of 86 programmes of local, regional or national (printed and online) cultural journals with 4 928 000 HRK (approx. 657 000 EUR). The biggest change can be seen through the development of diverse cultural portals dedicated to different cultural fields.

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. An amended version of the *Law on Croatian Radio Television* was passed in July 2012 (NN 76/12) that simplifies and improves the management structure even though this Law was criticised for a serious democratic deficit in terms of the independence of the PSB from the government. The amendments to the *Law on Media* in 2013 (NN 81/13) introduced changes to the penalties for law infringements that were a result of aligning the Law with the Directive on the services in the internal market.

There are specific training programmes for journalists that are organised by the Association of Journalists. There are 7 journalism regular study programmes at Croatian universities, as well as some private ventures in this area such as media programmes at Sveučilište Sjever-North University that started in 2012/2013.

Together with the discussions on the role of the Public Broadcasting Service triggered by the above-mentioned changes of the law, the debates in the last two years included discussions on the position of journalists (in print and electronic media), the quality of broadcast content in public and commercial media, and issue of financing non-profit (electronic) media. The new Programme of non-refundable support for the non-profit media was introduced on an *ad hoc* basis in 2013 due to freeing of funds from the Lottery Fund. Only the NGO-based non-profit media are eligible for financing from this newly established Fund, which caused a stir among other non-profit media organisations.

#### **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 should be mentioned 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 social integration and creating equal opportunities for all 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.
- Days of Italian Culture and Language in Rijeka.

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 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.
- Intercultural dialogue is widely promoted through a number of EU supported cultural and educational projects, mainly carried out by NGOs. Such projects are multinational and directly devoted to intercultural dialogue, communication and related multicultural competencies. Their aim is to support cultural diversity and intercultural dialogue through different activities (theatre, music events, exhibitions, festivals, etc.) In 2013 there are 52 such projects in Croatia, supported by different EU programmes and co-financed by the Ministry of Culture or by the city and local governments.

The government of the Republic of Croatia takes steps to support all activities that promote dialogue between different faith groups. Sixteen agreements have been signed 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, and in 2012 the Agreement was also signed with the Co-ordination of Jewish Communities in the Republic of Croatia. In August 2014 after three years of court proceedings and with the verdict of the European Court of Human Rights the Agreement was also signed with three

other churches: the Union of Churches "Word of Life"; the Church of the Full Gospel (CCE); and the Protestant Reformed Christian Church.

#### **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 concentrated 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 supported 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 cultural 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). Since that period, the Croatian economy experienced a crisis that resulted in a general drop of employment that influenced the cultural and creative sector as well. The data from the Central Bureau of Statistics accounts for 20 896 persons employed in Arts, Entertainment and Recreation activities in 2012.

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: Governmental Office for Gender Equality, Committee for Gender Equality of the Croatian Parliament, and the State Ombudsman for Gender Equality.

Among one of the rare such actions was a round table on gender inequality in the audiovisual sector organised by the Governmental Office for Gender Equality in July 2008 entitled "Visibility of women in Croatian cinematography" that resulted in policy recommendations for HAVC. It can be said that some of these recommendations later on contributed to changes in decision-making and also to the publication of a booklet promoting women workers in the industry entitled "Cinderellas, Queens and Godmothers of Croatian Film 2012/2013" prepared by HAVC and financed by the European Women's Audiovisual Network.

#### 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 (see chapter 5.1.5).

ICT use is increasing in particular cultural industries, such as the audiovisual industry (the gaming industry in particular) as well as librarianship and archives, which are leading to new employment.

The number of Internet users in Croatia is also growing rapidly. In the period 2000-2012, usage jumped from 200 000 users to 3 167 838 (see Table 1).

**Table 1: Internet usage and population statistics, 2012**

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
2011	2 656 089	4 483 804	59.2%	ITU
2012	3 167 838	4 480 043	70.7%	ITU

Source: <http://www.internetworldstats.com/eu/hr.htm> (accessed 10 September 2009) and <http://www.internetworldstats.com/europa2.htm#hr> (accessed 8 October 2013).

However, more detailed in-view of Internet usage data gives a less optimistic picture; according to Digital Agenda Scoreboard data in June 2013, 63% of Croatians reported using the internet at least weekly (regular users), that is below the EU average of 72%. Croatia exhibited lower rates of daily use of the internet (frequent users), with 53% of the population reporting going online every day, compared to an EU average of 62%. It also has to be mentioned that in 2013, 29% of the population still had never used the Internet; which was lower than in 2012 but higher than the EU average of 20%.

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. In 2013 the Council for New Media Cultures changed its purview to the Council for Innovative Cultural and Artistic Practices.

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. The Network advocates the 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). In 2013, the programme of digitalisation of the network of independent cinemas was completed and enabled digitalisation of 28 cinema halls and six film festivals in 18 counties and in 27 cities. This programme continues to be developed, and the new Croatian Network of Independent Cinemas – "Kino mreža" was established in Zagreb in November 2014.

Since 2012, the Croatian Audiovisual Centre is a partner on a three-year project "Balkans Memory" on the protection and promotion of audio-visual heritage in the Western Balkans that is coordinated by INA - Institut national de l'audiovisuel, with co-partners the Albanian national film archives (AQSFH) and COPEAM - Conférence permanente de l'audiovisuel méditerranéen.

### 4.3 Other relevant issues and debates

The debate about the status of the artist in particular regarding social security and pension funds remains one of the open questions of Croatian cultural policy. Several governments initiated consultations about the necessary changes in the system but it was always blocked by protests from the Association of Independent Artists. In 2014 this issue still remains open; the draft of the new *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* was put online for public discussion, but still no changes are evident.

Changes for the independent cultural scene are underway with the establishment of "*Kultura Nova*" Foundation in 2011. The Foundation is partly financed from the Lottery Fund and has means of applying for additional funding from other sources. In 2013 the Foundation supported 95 projects and programmes with total funding of 5 619 799 HRK (750 000 EUR), while in 2014 the budget for programmes in 2014 was increased to 5 660 000 HRK (approx.755 000 EUR). In July 2014 the Foundation published its Strategic plan for the 2014-2017 period.

Although widely publicly criticised, the proposal of the amendment to the *Theatre Law* was adopted by the Parliament and put into force in September 2013; it introduced changes in the decision-making process of appointing the commissary of the National Theatre in Zagreb, and in the establishment of the new National Theatre in Varaždin (see chapter 5.3.2). In 2014 a similar technical amendment to the *Theatre Law* was again made that relates to the decision-making process of appointing theatre commissaries / directors.

Some new cultural initiatives have been established in 2013 and in 2014; such as the Festival of Literature held in Zagreb in September 2013 and 2014 which attracted a lot of attention by bringing well-known writers to participate in the public discussions and present their newest books.

As part of its strategic goal of supporting participation of artists and cultural workers in multilateral programmes enhancing intercultural dialogue and cultural diversity, the Ministry highlighted the importance of residency programmes during its mandate. The pilot research project on mapping residencies showed that although the funding for residencies has been increasing in the last couple of years, it still amounts to only approx. 3.23% of the budget of international cultural cooperation. In 2014 there were several events dedicated to residency programmes (co)organised by the Ministry, and additional online information on available residency programmes was also provided.

One also has to mention the Open Call on the nominations for the *European Capital of Culture for 2020 in the Republic of Croatia* that was opened in June 2014. This also prompted the preparations of several cities for this nomination, which subsequently resulted in the elaboration of strategic documents for culture in these cities.

## 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, 2010 and 2014) 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 fifteen years. The *Law on Cultural Councils* (2001, amended in 2004, 2009 and 2013) 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 2013 amendments included the change of names and jurisdiction of some of the cultural councils, the possibility of establishment of new cultural councils at national level if deemed necessary and a change in the number of members of the councils.

The provisions of the *Law on the Preservation of Cultural Assets* (1999, amended 2003, 2009, 2011, 2012 and 2013) 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 included a shift of responsibilities for the enforcement of law from city government to mayor offices or equivalent; they introduced 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 Cultural Assets 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, and 2012 amendments are related to classification categories of those eligible for monument annuity tax.

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 2009 changes relate to the introduction of online applications, while in 2012 and 2013 the changes were introduced through the *Rules for Determining Cultural Projects Reflecting Public Needs* that included the obligation of elaboration of the strategic plans of institutions that apply for funding, and the amendments connected to related changes of jurisdiction of cultural councils. The *Law on the Areas of Counties, Towns and Municipalities in the Republic of Croatia* (2006, amended in 2007, 2008, 2010 and 2013) 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.

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 new *Rules for Determining Cultural Projects Reflecting Public Needs* and the *Law on Cultural Councils* (2001, amended in 2004, 2009 and 2013). The amendments relate to a shifting of responsibilities for the establishment and functioning of Culture Councils from city government to Mayoral Offices or equivalent, a change in the jurisdiction of councils, number of members, the possibility of cities with more than 20 000 inhabitants being able to establish cultural councils (or other municipalities if they deem it necessary) and prevention of conflict of interest of council members (see chapter 5.1.2).

Cultural councils are consultative bodies and the minister has the discretion to accept or reject their proposals and make the final decision on financing of particular projects or programmes.

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://hr.hzsu.hr/Struktura-WEB-a/Glavna-navigacija/Umjetnicke-udruge>).

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.

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 would be achieved. A status of independent artist 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). This has continued to be a hot issue of discussion and the changes in the legislation are still expected.

In the prerecession period, the number of independent artists was on the rise; according to available data from the Ministry (MK, 2007: 15), in the period 2003-2007; it increased from 1°263 to 1°341. However, it can be said that the upward trend has diminished during the crisis period; according to online data from the Croatian Freelance Artists' Association (HZSU) in June 2010, there were 1 316 freelance artists registered, while in November 2012 the number lowered to 1 283 artists (the date of this unofficial online data was not listed), while in October 2013 there were 1 303 freelance artists listed on the HZSU website, and in October 2014 the number dropped to 1 300.

#### **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 30% 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.

In 2012, the regular VAT rate, which applies to other cultural goods and services, was changed from 23% to 25%. With Croatia entering the EU, the tax rate on books and cinema tickets changed from 0% to 5%; for concert tickets and other cultural events it is 10%, while for e-books it remained at 25%. All newspapers that have valid media statutes are taxed at 5%. One of the more debated issues was the decision of the Ministry of Finance to introduce 25% VAT on authors' fees for foreign artists / authors that highly influence the organisation of festivals, programmes in concert halls, theatres etc.

#### **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) and contributes to the Eurostat cultural statistics according to their rules and categories.

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 (HSDK) - cultural institutions, ministry of culture, etc., includes freelance artists as well. In 2003, HSDK 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). In 2012, the government cancelled the Collective Agreement for public sector employees, and this included those employed in culture. The new Collective Agreement for state and public sector employees was signed by HSDK in December 2012, while the collective agreement for employees working in the cultural institutions was signed in May 2014 between government and HSDK, and the New Union.

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. Another initiative relating to creative workers is the establishment of the Association of Independent Professionals in October 2014 that is based around authors involved in co-working practices and similar.

### **5.1.7 Copyright provisions**

The *Law on Copyright and Related Rights* was adopted in November 2003 (amended in 2007, 2011 2012 and 2013) 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 of 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. The Agreement was signed in 2013, but still no further changes on implementation were made. It was announced that funding will be secured in the Ministry of Culture's budget for 2015.

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 Authors' Agency Centre for Intellectual Ownership Ltd. (HAA) is a legal successor of the Croatian Authors' 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.

Many issues still remain unresolved regarding the audiovisual works from the Yugoslav period. Additionally, many issues connected to rights of screenwriters need to be dealt with; a number of authors have advocated for creating a screenwriters association that is planned to be established soon.

In November 2014, the Croatian Composers' Society, Collecting Society (ZAMP-HDS) signed contracts with YouTube (for remunerating authors for advertisements shown before or after clips of their music) and with Google for licensing music of Croatian authors in the Google Media Player Service.

### **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, 2008, 2011 and 2012 (NN 118/06, NN 41/08, NN 130/11, NN 106/12) 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, amendment 2012), 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* and the *Law on Education in the Language and Script of National Minorities* were 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.

In 2013 the *Fiscalisation in Cash Transactions Act* enacted by the Ministry of Finance influenced a lot of stakeholders in the cultural sector including freelance artists and organisers of cultural events with the introduction of centralised digitalised fiscalisation tills and receipts.



## 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; NN 68/13);
- *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, 128/99 and NN19/14);
- *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; NN 144/12, NN 141/13);
- *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; NN 22/01);
- *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, NN 121/13, 26/14);
- *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, NN 61/11 , NN 25/12; NN 136/12, 157/13);
- *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 25/13);
- *Law on Electronic Communications* (NN 73/08; NN 90/11; NN 133/12; 80/13, NN 71/14);
- *Law on Croatian Radio-Television* (NN 137/10, NN 76/12);
- *Law on Croatian News Agency* (NN 96/01);
- *Law on Media* (NN 59/04, NN 84/11; NN 81/13);
- *Law on Electronic Media* (NN 153/09, NN 84/11; NN 94/13; NN 136/13);
- *Law on Foundation "Kultura nova"* (NN 90/11); and
- *Law on Foundation "Croatia House"* (NN 123/13)

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

- media (see chapter 4.2.6 and chapter 5.3.7);
- audiovisual activities (see chapter 5.3.6) ; and
- theatre (see chapter 5.3.2).

## 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 and 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 new government announced changes to the *Law on Theatres* for 2013. The amendment to the Law enacted in October 2013 introduced changes in the election procedures of the commissary of the Croatian National Theatre, and on the election and tasks of its Theatre council. Against public and expert opinion which considers that Croatia already has too many national theatres (four), the Law provided the status of national theatre to the municipal theatre in Varaždin. Only several months after the changes which provoked heated discussions, the Law was changed again (January 2014).

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, and 2012 amendments are related to classification categories of those eligible for monument annuity tax. Additional amendments in 2012 relate to the regulations and jurisdictions on movement of cultural assets within the European Union.

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. The public lending right provisions are announced and are planned to be enforced in the near future (see chapter 5.1.7).

### **5.3.5 Architecture and spatial planning**

From 2004 until 2011, the preservation of nature was under the responsibility of the Ministry of Culture. Since December 2011, under the new government, the preservation of nature is now in the realm of the Ministry of Environmental and Nature Protection, while the legislation regarding urban planning is within the competence of the Ministry of Construction and Physical Planning. Key challenges with regard to cooperation between the Ministry of Culture and the Ministry of Construction and Physical Planning refer to the need to ensure respect for cultural heritage protection provisions in the context of development projects as well as in the current process of legalisation of illegally constructed buildings and sites. While it is good that the government decided to launch this process and finally legalised buildings constructed decades ago that never obtained all of the necessary permits, at the same time there is a concern that in this process protection of cultural heritage, and in particular respect of archaeological sites and zones, might be endangered.

### **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 are 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. In October 2012, the representatives of HAVC presented the results of the first two years of the implementation of the Strategic Programme, and outlined the positive changes in four of five strategic goals – positive changes in audiovisual legislation, increased number of produced films, increased number of viewers of Croatian films, and an increase in digitalisation of independent cinemas and audiovisual (heritage) content (see chapter 4.2.11).

Following the 2011 Law, the new *Book of Regulations* was put into force in 2012 introducing the Film Production Incentive Programme for investment in audio-visual production in Croatia. This Cash Rebate Programme is available to international and local filmmakers in the form of a cash rebate of up to 20% of production costs incurred in Croatia; in 2013 this support amounted to 1.5 million EUR. In the period 2012-2014 this resulted in 18 international co-productions from ten countries; the spending on these co-productions in Croatia increased from 25 million HRK in 2012 to 55 million HRK in 2013.

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, which is now the *Creative Europe Desk – MEDIA* sub-programme (see chapter 3.4.3).

Croatia is a member of Eurimages since 2003, is a signatory of European Convention on Cinematographic Co-production (2004) and is a signatory of the European Convention for the Protection of Audiovisual Heritage (2007). Since 2009 HAVC is a member of the European Film Promotion (EFP), where it actively contributes to EFP initiatives and programmes; in 2013 a number of Croatian professionals participated in several EFP programmes. In September 2014 during the Venice Film Festival an agreement on co-productions was signed between representatives of audiovisual centres of Slovenia, Croatia -the Friuli Venezia Giulia region. The RE-ACT (Regional Audiovisual Cooperation and Training) initiative aims to structure the current cooperation between these three funds on a formal level, and to develop film education and networking between these regions.

### 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, amended 2011 and in 2013) 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 *Law on Croatian Radio-Television* adopted in 2010 and amended in 2012. The adopted changes relate to the organisation (management structure and Programme council), 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 radio and television broadcasters. Regulation of the new media and the Internet in particular has not been developed so far. This poses a problem for the functioning of portals and new media in general.

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. The numerous discussions on media policy in Croatia have engendered a set of recommendations on the improvement of the legal structures regulating media. The government introduced amendments to the laws in order to revise the regulations, including the definition of electronic publications, while also enabling the non-profit media to compete for finance from the Fund. The new public call for the Programme for non-refundable assistance to the non-profit media resulting from the changes in the Law was introduced in 2013.

The *Law on Media* (2004, amended in 2011 and 2013) 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. The changes to the *Law on Electronic Media* in July 2013 were related to eligibility of non-profit media for the funding from *The Fund for the Promotion of Diversity and Pluralism of the Electronic Media*.

### **5.3.8 Other areas of culture specific legislation**

In July 2011 the new *Law on Foundations "Kultura nova"* was adopted, and the foundation dedicated to the promotion and development of civil society in the field of contemporary culture and arts started its work. The funding for Foundation "Kultura nova" is obtained partly through the Lottery fund, donations and other sources according to the Law.

In September 2013, the Croatian Parliament passed a new Law on the establishment of the Foundation "Hrvatska kuća - Croatia House", a foundation whose aim is to promote Croatian culture abroad. The establishment of such a foundation was contested during public discussion, but nevertheless the Foundation began its work in 2014.

## 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 2011, 2012, 2013 and in the planned budget for 2014. 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 budget continued to drop in the following years (see chapter 6.2.3). The anti-recession measures of the new government such as the increase in VAT from 23% to 25% have impacted the cultural field. From 2008-2011 sponsorship and grants to culture were considerably reduced, and this trend continued in the following years.

### 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 2014), the aggregated indicators for culture in 2013 were the following:

Indicator 1: Public culture expenditure, all levels of government, per capita in 2013 was 500 HRK (67 EUR).

Indicator 2: This corresponds to 0.65% of GDP per capita.

Indicator 3: The share of cultural expenditure of the total public expenditure in 2013 was 1.26%.

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 of the Ministry of Culture has increased, with a fall in 2011 and in 2012 as well. The funding by municipalities and towns increased in 2012, while the allocation of the City of Zagreb stagnated in the last two years (see Table 2).

**Table 2: Public cultural expenditure by level of government, in %, 1999-2000 and 2009-2013**

Year	1999	2000	2009	2010	2011	2012	2013
Ministry of Culture	38	43	42	43	41	37	38
Towns	30	27	25	28	29	32	32
City of Zagreb	24	22	26	22	23	22	22
Counties	5	5	4	4	4	4	4
Municipalities	3	3	3	3	3	5	4
<b>Total</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>

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 five years. The planned

public expenditure of the Department of Education, Culture and Sports in the City of Zagreb for the 2014 shows a further drop – according to the planned budget it amounts to 460 504 900 HRK (approx. 61 400 000 EUR) while in 2013 it was 467 098 300 HRK (approx. 62 279 773 EUR), in 2012 it was 471 403 350 HRK (62 853 780 EUR) and in 2010 of 537 000 000 HRK (approx. 73 561 643 EUR). 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, 2012). The biggest cuts for 2012 were made in the programme of independent productions – the funding dropped from 88 075 000 HRK (2009) to 64 660 000 HRK (2010) to 55 524 100 HRK (financial plan for 2012), while the planned budget for 2014 shows the first increase in funding in the last five years – 55 758 000 HRK (7 434 400 EUR).

For a comparison, in the City of Split, the planned expenditure of the Department for culture and arts in 2014 amounts to 85 210 000 HRK, which is an increase in comparison to 2012 when it was 79 952 100 HRK and 2011 when it was 74 268 220 HRK. In the City of Rijeka, the third biggest city in Croatia, the planned cultural budget in 2014 is 86 040 900 HRK which is an increase in comparison to 2012 when it was 78 863 100 HRK that amounted to 9.45% of the proposed city budget for that year and shows a strategic orientation towards culture.

### **6.2.3 Sector breakdown**

The total planned state budget for culture for 2014 amounts to 813 291 058 HRK which shows a further decline in public funding of culture as the planned funding for 2013 was 817 829 426 HRK (approx. 109 043 923 EUR) and for 2012 was 833 206 812 HRK (approx. 111 094 241 EUR), while in 2011 it amounted to 953 564 151 HRK (approx. 128 184 453 EUR). This can further be illustrated by data provided by the Ministry, showing that the percentage of the cultural budget in the state budget in 2011 was 0.64% of the total budget, while in 2012 it dropped to 0.61%. In 2014 the total budget for culture dropped to 0.49% of the total state budget, which is the lowest point since the nineties.

The sector breakdown is illustrated in Table 3.

**Table 3: Direct state cultural expenditure and transfers: by sector, 2014, in HRK**

Field/Domain/Sub-domain	TOTAL		of which: <b>Direct expenditure*</b> (of government or its agencies)	of which: <b>Transfers*</b>	
	in HRK	in %		to other levels of government	to NGOs, companies, individuals
<b>I. Cultural Heritage</b>					
<i>Historical monuments</i>	184 149 852	22.64	73 155 436	16 935 950	94 058 466
<i>Museums</i>	92 589 613	11.38	80 085 157	800 000	11 704 456
<i>Archives</i>	74 513 385	9.16	74 513 385		
<i>Libraries</i>	25 512 458	3.14	3 012 611	13 799 849	8 699 998
<b>II. Performing Arts</b>					
<i>Theatre, Music Theatre, Dance</i>	101 547 983	12.49	101 547 983		
<i>Multidisciplinary</i>	36 476 989	4.49		6 000 000	30 476 989
<b>III. Books and Press</b>					
<i>Books</i>	29 798 481	3.66		500 000	29 298 481
<i>Press</i>	24 273 358	2.98	21 679 720		2 593 638
<b>IV. Audiovisual and Multimedia</b>	53 391 745	6.56			53 391 745
<b>V. Interdisciplinary</b>					
<i>Socio-culture</i>	10 905 306	1.34	5 000 000		5 905 306
<i>Cultural Relations Abroad</i>	25 941 667	3.19			25 941 667
<i>Administration</i>	66 180 128	8.14	66 180 128		
<b>VI. Not covered by domain I-VI</b>	88 010 093	10.82		11 450 000	76 560 093
<b>TOTAL</b>	<b>813 291 058</b>	<b>100.00</b>	<b>425 174 421</b>	<b>49 485 798</b>	<b>338 630 839</b>

Source: Ministry of Culture of the Republic of Croatia, October 2014.

\* Definition: "Direct expenditure" is spent within the administration and its own cultural institutions (for personnel, goods and services, capital investments in their own premises), whereas "transfers" are being allocated to either "other levels of government", e.g. on the local level, or to independent cultural institutions and organisations, to film companies, publishing houses, individual artists; etc.

### 6.3 Trends and indicators for private cultural financing

It is hard to evaluate the level of sponsorship support and donations as 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 (*Law on Culture Councils*, NN 53/01, NN 48/04, NN 44/09, NN 68/13). While these were initially (in 2001) intended to be independent councils, the new Law reduced their autonomy in 2004 (see chapter 3.3). With the changes of the Law in 2013 the following Cultural Councils operate at the national level: music; drama, dance and performing arts; books, publishing and library activities; visual arts; cultural and artistic amateurism; innovative artistic and cultural practices; international cultural cooperation and financing of international projects. 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, 2009-2013**

Domain	Cultural institutions (subdomains)	Number (2010)	Number (2011)	Number (2012)	Number (2013)	Trend* (++ to --)
<b>Cultural heritage</b>	Cultural heritage sites (recognised)	6 950 <sup>1</sup> + 1 267 <sup>12</sup>	N/A	N/A	N/A	N/A
	Museums (organisations)	225 +148 <sup>12</sup>	N/A	181 +148	181 <sup>2</sup>	Stagnating
	Archives (of public authorities)	15	16 <sup>13</sup>	16	18 <sup>13</sup>	+
<b>Visual arts</b>	Public art galleries / exhibition halls	45	N/A	46	46 <sup>3</sup>	Stagnating
	Art academies (or universities)	4	4	4	4 <sup>4</sup>	Stagnating
<b>Performing arts</b>	Symphonic orchestras	7	7	7	8 <sup>5</sup>	+
	Music schools	76	81	N/A	152	+
	Music / theatre academies (or universities)	2	2	2	2 <sup>4</sup>	Stagnating
	Dramatic theatre	64	62	71	83 <sup>7</sup>	+
	Music theatres, opera houses	5	5	5	5	Stagnating
	Dance and ballet companies	27	N/A	27	27 <sup>8</sup>	Stagnating
<b>Books and Libraries</b>	Libraries	257	N/A	249	249 <sup>9</sup>	Stagnating
<b>Audiovisual</b>	Broadcasting organisations (TV)	21	22	22	26 <sup>10</sup>	+
<b>Interdisciplinary</b>	Socio-cultural centres / cultural houses	217	N/A	217	217 <sup>11</sup>	Stagnating

Sources: Ministry of Culture of the Republic of Croatia and other related sources as listed below.

\* Relating to the last researched period.

<sup>1</sup> Permanently protected cultural assets on 31.12.2009. (Registry of Cultural Assets of the Republic of Croatia, Ministry of Culture).

<sup>2</sup> Registry of 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 Treasuries of Religious Communities of the Museum Documentation Centre.

<sup>3</sup> Central Bureau of Statistics, First Releases and Statistical Reports, Education, Research and Development, Culture and Social Welfare, 24.10.2013. Nr. 8.3.1. Museums, galleries and collections in 2012.

<sup>4</sup> Academy of Fine Arts, Zagreb; Arts Academy, Osijek; Arts Academy, Split; Academy of Applied Arts, Rijeka, Statistical Yearbook 2013.

<sup>5</sup> Statistical Yearbook 2013.

<sup>6</sup> Academy of Music, Zagreb; Academy of Drama Arts, Zagreb; Statistical Yearbook 2013.

<sup>7</sup> Statistical Yearbook 2013.

<sup>8</sup> Ballet companies: 5; contemporary dance companies and independent choreographers: 22. – Association of Croatian Dance Artists, 2008.

<sup>9</sup> Statistical Yearbook 2013.

<sup>10</sup> Radio and television broadcasting, 2013. First Release, No. 8.3.3., 2. June 2014.

<sup>11</sup> Central Bureau of Statistics, Statistical yearbook 2013. Open public universities, homes of culture and other organisers of cultural and artistic activities, Season 2008/2009 – last collected data.

<sup>12</sup> Shows the number of cultural assets in preventive protection status.

<sup>13</sup> Central Bureau of Statistics, First Releases and Statistical Reports, Education, Research and Development, Culture and Social Welfare, Archives in 2011, 20 June, 2012 Nr. 8.3.6.

### 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. Public cultural institutions are now usually founded by the state, towns, more rarely by counties, and sometimes by the wealthier municipalities.

The status and number of state-owned institutions has remained almost unchanged. 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. The announcement of the lowering of income tax in 2015 could further influence the decrease of funding for local government.

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 realised in that period 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.

An interesting example of a hybrid cultural institution is POGON – Centre for Independent Culture and Youth, Zagreb, which is based on a new model of public-civil partnership. Pogon's founders are the Alliance Operation City and the City of Zagreb who is the main funder of the institution.

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 the lack of statistical data. These contributions are given mostly on a project basis. It has to be noted that since 2010 the funds have narrowed down, as a consequence of the global recession and the same trend persists in 2013 and 2014.

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; Animafest – festival of animation (established over 40 years ago as a biennale, and since 2005 is functioning as an annual event); International Children's Festival Šibenik that will celebrate its 55th anniversary in 2015; Vinkovci Autumn folklore event established in 1974, the International Festival of New Theatre – EUROKAZ (since 1987 until 2013), 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 (e.g. according to 2012 data of the MEDIA Desk Croatia, there are currently over 40 film festivals).

## **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:

- a) 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 (support for cultural management education, information technology support etc.);
- b) payment of retirement and health contributions for independent artists; and
- c) *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 competitions in filmmaking (by the Croatian Audiovisual Centre) and publishing (by the Ministry) 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. Since 2002, the expenses of performers for acquiring copyright and for buying music scores are compensated. 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, 2012, and 2013 this support was increased - forty six projects were financed with a total amount of approx. 188 000 EUR in 2011, in 2012 fifty projects were supported with almost 200 000 EUR of funding, and a further increase is visible in 2013 when 53 projects are being funded, with over 260 000 EUR. A special award for novels was introduced in 2012 and the Ministry gave financial support to the ten best novels written in 2011, while in the following year this support went to twenty authors in total.

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. 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 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 – one private business school "Baltazar Krčelić", Zaprešić offers a graduate course with a specialisation in cultural management. 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. In 2013, support for education in cultural management was awarded to 20 managers through an educational programme executed by the DEVOS Institute and supported by the Ministry of Culture.

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, the personal expenditure for "Recreation and Culture" in 2011 represented 5.3% of the total household expenditure. This is a constant decline in personal expenditure on culture in the last three years as in 2010 it represented 5.6% and in 2009 - 5.99%. This can be attributed to the impact of the recession and the structural problems of the Croatian economy. No new data is available.

Participation trends stabilised in the mid-1990s, but participation is still considerably lower than it was in the 1980s. The reasons can be attributed to: a lower standard of living, changed habits in cultural consumption (greater consumption through media, in particular the Internet, within home), and the disappearance of the outlets through which tickets were sold *en masse*, an infrastructure typical of the 1980s. 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 fifteen cultural institutions (mostly in Zagreb). Companies specialised in on-line ticket sales have emerged, e.g. Eventim franchise for Croatia.

**Table 5: Attendance data for specific cultural fields (in thousands), 1983-2012**

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
2010	1 184	3 355	N/A	387	320
2011	1 261	3 558	N/A	399	290
2012	1 211	4 064	N/A	399	294

Source: Republic of Croatia – Central Bureau of Statistics, Statistical Yearbook 2009, 2010, 2011, 2012 and 2013.

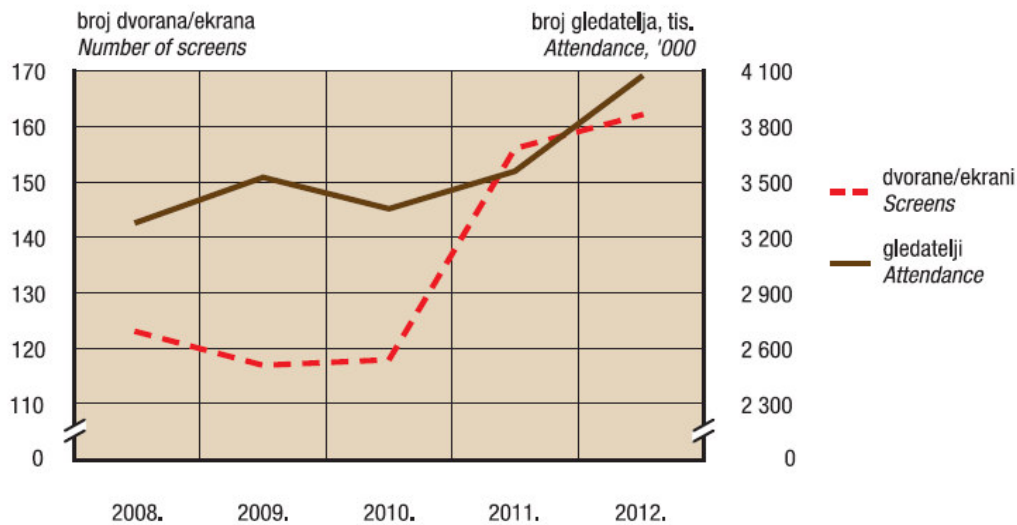
Note: Table is compiled from four different Tables (Culture and Arts, Museums and Museum Collections, Professional Children's Theatres, and Professional Orchestras, Ensembles and Choirs.) given in the section "Culture, Arts and Sport" in all yearbooks.

\* 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 2010, 2011, 2012 and 2013), the number of professional theatres rose from 15 in 1983 to 23 in 2009, while in 2011 it rose to 53 and in 2012 to 60 theatres. In the same period, the number of cinemas dropped dramatically from 314 to 118 in 2010, while the number rose again to 156 in 2011 and in 2012 to 162. On the other hand, while the number of cinemas, as well as the number of seats was in decline in the period 2003-2011, the number of screenings showed an increase – from 40 429 to 129 145 screenings. The positive trend is visible in the last two years when the number of cinemas, seats, screenings and attendance showed an increase, where the number of screenings of domestic films almost doubled. As visible from Figure 1 in 2012 one can notice the further increase in visitors, and the corresponding rise in the number of visitors per inhabitants to 0.95.

**Figure 1: Number of cinemas and attendance in thousands in Croatia, 2008-2012****G 28-4. KINEMATOGRAFI OD 2008. DO 2012.**

CINEMAS, 2008 – 2012



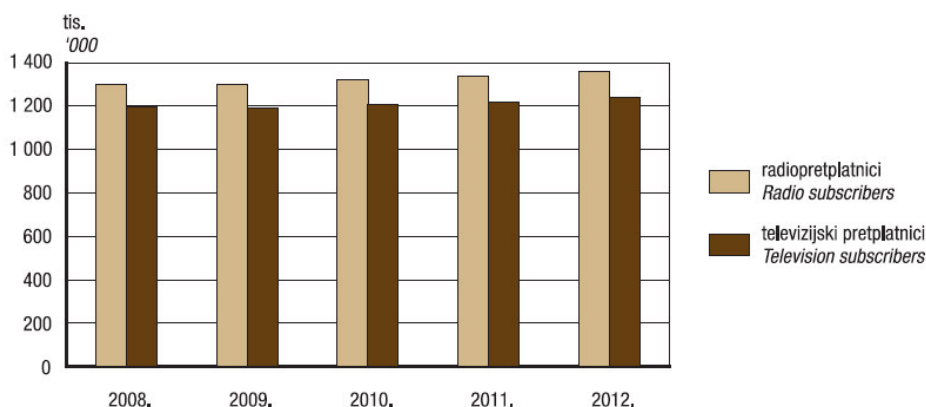
Source: Republic of Croatia - Central Bureau of Statistics, Statistical Yearbook 2013, (CBS, 2013: 512).

The number of professional children's theatres and amateur theatres increased from 14 in the 2008/2009 to 18 in season 2009/2010 and remained the same in 2010/2011, while in the season 2011/2012 it dropped to 17. 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 seasons 2008/2009, 2009/2010 and 2010/2011 respectively, while it dropped to 23 in season 2011/2012.

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. The Statistical Yearbook for 2013 does not offer new data on museums.

As regards the archives sector, the *Statistical Yearbook 2013* 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 2011 there were 18 archives with 14 418 archival holdings and 8 379 users and 472 employed.

In the period 2008-2012, 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 in Croatia, 2008-2012****G 28-1. RADIOPRETPLATNICI I TELEVIZIJSKI PRETPLATNICI OD 2008. DO 2012.**  
RADIO AND TELEVISION SUBSCRIBERS, 2008 – 2012

Source: Statistical Yearbook 2013, Central Bureau of Statistics, pg.510.

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

### 8.2.2 Policies and programmes

In 2012, the Ministry of Culture in association with the Ministry of Science, Education and Sports started a pilot programme "*Backpack (full) of Culture / Ruksak (pun) kulture*", with the aim of bringing artists and cultural events directly to kindergartens, primary and high schools. The pilot programme was successful, and in October 2013 the Ministry of Culture issued a public call for the expression of interest for artists, artistic organisations and cultural NGOs to participate in this programme. The Ministry of Culture will provide financing for the selected programmes, while the Ministry of Science, Education and Sports will be responsible for providing the network of schools that will host the selected programmes. The Ministry of Culture also announced the development of a Strategy for promotion of reading and the first meeting of the working group for the development of the Strategy was held in June 2014.

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 cinematèques 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 KIC* (<http://www.dokukino.net>) shows only high quality documentary films, and



its' programme runs during the whole year. The organiser, NGO *Restarted* and *Cultural Information Centre – KIC* collaborate with various festivals in Croatia and in the region.

Generally speaking, participation is not something that is being systematically promoted by the Ministry of Culture or local communities. In most cases cultural organisations themselves promote their programmes and invest in reaching an ever wider audience. 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 Drama Arts. These are the first programmes in dance arts at university level – with the signing of the financing agreement in summer 2013, the undergraduate programmes in Contemporary Ballet and Ballet Pedagogy started in October 2013.

According to the *Statistical Yearbook 2013*, in 2011/2012 there were 114 ballet and music primary schools with a total of 16 840 pupils and 2 018 teachers. In the same school year there were 48 secondary arts schools with a total number of 5 480 pupils and 1 668 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 2011/2012 there were 6 art academies in Croatia – at the University of Zagreb - Academy of Drama Arts, Academy of Fine Arts, Academy of Music; at the University of Osijek - Arts Academy, and Academy of Drama Arts; Arts Academy in Split, and Academy of Applied Arts in Rijeka. The total number of students enrolled in academies in 2012/2013 was 1 956, with 801 academic staff, which is a stagnation in the number of students and a drop in the number of staff in comparison to the previous year.

### 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 – also 35 hours per year (for more information see: <http://public.mzos.hr/fgs.axd?id=14181> (in Croatian)).

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 per week during fourth year and two hours of artistic education per week during third year of study. For more information see: <http://public.mzos.hr/fgs.axd?id=18553> (in Croatian).

Special arts education carried out in schools of applied arts and design, music and dance schools have particular curricula according to their specialisation (for more information see: <http://public.mzos.hr/Default.aspx?sec=3388> (in Croatian).

After the pilot programme in 2012, in 2013 the new programme "*Backpack (full) of Culture / Ruksak (pun) kulture*" was established with the aim of bringing artists and cultural events directly to kindergartens, primary and high schools as a part of additional activities. The suggested programmes should be in line with the national curricula for the suggested subjects (see chapter 8.2.2), whose aim is to complement the missing artistic and cultural content in the existing curricula.

### **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). The Agency for Education (AZOO) is responsible for management of special educational programmes for teachers.

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.

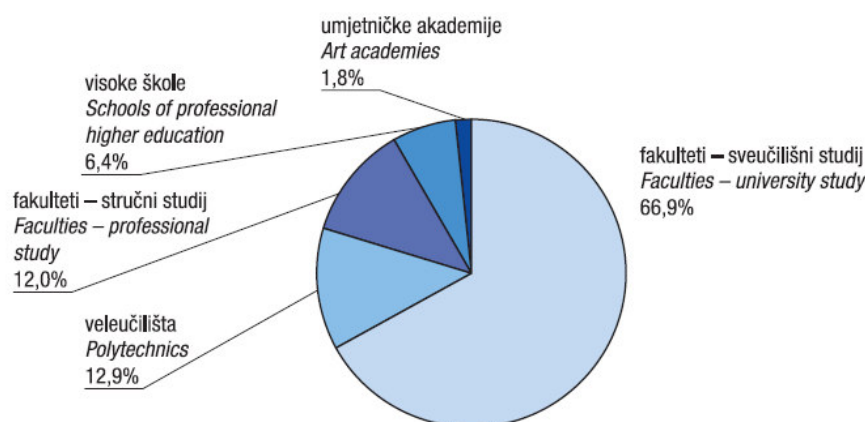
### **8.3.4 Higher arts education and professional training**

The Bologna process brought a number of changes to the higher education system in Croatia that had a great impact on arts education. A number of new art schools and art academies have been established; however, no research data on the impact of the changes is available.

Figure 3 shows the percentage of students who graduate from art academies in comparison to other institutions of higher education in 2012. In comparison to the year 2010, in 2011 there was an increase in students who graduated from art academies – from 638 to 695 students, while there was a slight drop in 2012 when 689 students graduated.

**Figure 3: Students who graduated from institutions of higher education in Croatia, by type of institution, 2012**

**G 26-4. STUDENTI KOJI SU DIPLOMIRALI NA VISOKIM UČILIŠTIMA PREMA VRSTAMA VISOKIH UČILIŠTA U 2012.**  
STUDENTS WHO GRADUATED FROM INSTITUTIONS OF HIGHER EDUCATION, BY TYPE OF INSTITUTION, 2012



Source: Statistical Yearbook 2013, Croatian Bureau of Statistics, pg.491.

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

Cities and municipalities finance programmes in local community cultural centres and public educational centres which are in many smaller cities the only venues for art and culture. The network of these community cultural centres is fully decentralised and the level of their involvement in cultural life as well as their ability to organise and / or host cultural and artistic programmes varies greatly from one city to the other. The biggest network of community cultural centres exists in the City of Zagreb.

The Ministry of Culture and the cities financially support theatres for children, youth and puppet theatres, registered either as public institutions or private companies. Most of these theatres also have studios for young actors.

An important role in promoting participation in music life for the younger population is played by the "Jeunesses Musicales Croatia" (HGM), a member of the "Jeunesses Musicales International". Their "cultural card" permits young people (age 14 to 30) to have discounts at theatres, museums, concerts etc. "Music in the Neighbourhoods" is another programme HGM runs in cooperation with the City of Zagreb with the aim to acquaint primary school children with classical music.

A special two-week intensive 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. The programme has been recognised by the Ministry of Science, Education and Sports as a programme of professional training in media culture for teachers and professors.

## 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 small 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.

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 Croatian 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). Thus, no new data is available. 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% took place in the associations' headquarters, 47.8% on tours in the Republic of Croatia and 5.9% on tours abroad. The data also show 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. Data for the season 2010/2011 and 2011/2012 is not available.

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

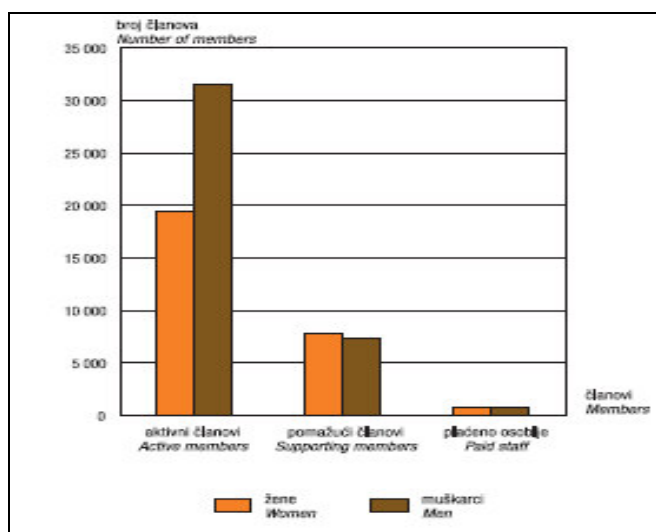
Type of association	Section - group	Active members (total)*	Active members (male)	Active members (female)
Folklore groups	836	25 209	7 917	17 292
Drama groups	201	3 272	1 349	1 923
Painting and drawing groups	67	1 356	527	829
Literary groups	53	681	249	432
Dance groups	139	3 275	451	2 824
Orchestras	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
<b>TOTAL</b>	<b>2 620</b>	<b>57 119</b>	<b>21 674</b>	<b>35 445</b>

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. According to the Croatian Bureau of Statistics, the number of active members of associations of cultural and artistic amateurism increased significantly – from 43 115 in season 2006/2007, to 57 119 members in season 2009/2010 (Statistical Yearbook 2012, p.509).

**Figure 4: Active and supporting members of associations of cultural and artistic amateurism, by gender, 2009/2010 season**



Source: Statistical Yearbook 2012, Croatian 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/naslovnna.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 in 2014 celebrated 48 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 small 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 organisations, and they are spread evenly around the country. In the season 2008/2009, this number increased to 217, as data from the *Statistical Yearbook 2012* shows (CBS, 2012: 505), 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 first reasons was the legislation introduced in 2001 which provided 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. Ten years later, this number has more than doubled: in October 2011 the total number of associations was 44 463, while the number of cultural associations was 6 552. In November 2012, the increase in the number of associations still continued: there are 47 438 associations in the online registry, with 7 144 cultural associations listed, while in October 2014 the number of cultural associations was 7 965 out of 51 927 associations in total – Web Database Registry: <http://195.29.186.154/RegistarUdruga/>. It can be stipulated that this increase will continue further as the Ministry of Culture has shown a strategic orientation towards NGOs in the cultural and (new) media field.

## 9. Sources and links

### 9.1 Key documents on cultural policy

Republic of Croatia – Central Bureau of Statistics (CBS): *Statistički ljetopis Republike Hrvatske 2011 (Statistical Yearbook of the Republic of Croatia 2011)*. Zagreb: Državni zavod za statistiku RH.

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Republic of Croatia – Croatian 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 šport, 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>

City of Zagreb: *Proračun za 2014. godinu (Budget of City of Zagreb for 2014)*, available at: <http://www.zagreb.hr/default.aspx?id=365>

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

Ministry of Culture (2013) *Strateški plan Ministarstva kulture 2014-2016 (Strategic plan of the Ministry of Culture)*, available at: <http://www.min-kulture.hr/userdocsimages/Propisi/Strate%C5%A1ki%20plan%20MK%202014.-2016.%20-%20za%20web.pdf>

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>.

Švob-Đokić, N., Bilić, P. and Peruško, Z.: *Case Study Report. Does Media Policy Promote Media Freedom and Independence? The Case of Croatia*, MEDIADEM, EU 7th framework project, 2011, available at: <http://www.mediadem.eliamep.gr/wp-content/uploads/2012/01/Croatia.pdf>

## 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>

### Arms' length bodies

Croatian Audiovisual Centre (Hrvatski audiovizualni centar)  
<http://www.havc.hr>

### Independent regulators

Council for Electronic Media (Vijeće za elektroničke medije)  
Agency for Electronic Media (Agencija za elektroničke medije)  
<http://www.e-mediji.hr/>

### Professional associations

Croatian Composers' Society (Hrvatsko društvo skladatelja)  
<http://www.hds.hr>

Association of Croatian Writers (Društvo hrvatskih književnika)  
<http://www.dhk.hr>

Croatian Writers Society (Hrvatsko društvo pisaca)  
<http://www.hrvatskodrustvopisaca.hr/hr/>

Croatian Association of Dramatic Artists (Hrvatsko društvo dramskih umjetnika)  
<http://www.hddu.hr/>

Croatian Culture Assembly (Hrvatski sabor kulture)  
<http://www.hrsk.hr>

Croatian Film Directors Guild (Društvo hrvatskih filmskih redatelja)  
<http://www.dhfr.hr>



Croatian Producers Association (Hrvatska udruga producenata)

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

Croatian Freelance Artists' Association (Hrvatska zajednica slobodnih umjetnika)

<http://www.hzsu.hr>

Croatian Musicians' Union (Hrvatska glazbena unija)

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

### **Cultural research and statistics**

Croatian Archive (Hrvatski državni arhiv)

<http://www.arhiv.hr>

Croatian Bureau of Statistics

<http://www.dzs.hr>

Institute for Development and International Relations – Department for Culture and Communication

<http://www.irmo.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>

### **Foundations**

"Kultura Nova" Foundation

<http://kulturanova.hr/>

Foundation "Hrvatska kuća-Croatia House"

<http://www.min-kulture.hr/default.aspx?id=10864>

### **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://www.moj-film.hr>

Music portal

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