

# COMPENDIUM

## CULTURAL POLICIES AND TRENDS IN EUROPE

### COUNTRY PROFILE

# CROATIA

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This profile was prepared and updated by:  
**Ms. Jaka PRIMORAC and Ms. Nina OBULJEN KORŽINEK (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. This profile was prepared in 2001 by a team of researchers including: Sanjin Dragojević, Pavle Schramadei and Nina Obuljen, headed by Vjeran Katunarić. Since 2003, revisions and updates have been prepared by Nina Obuljen. In November 2008, Jaka Primorac and Nada Švob-Đokić joined her and thus formed a three member team, which was in 2016 reduced to two team members.

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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 (that was subsidised mostly by foreign sources) (see also chapter 7.3). During the following years the "independent" culture established some of its' key points e.g., 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 *Law on "Kultura nova" Foundation*, passed by the Parliament in July 2011. The 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, such as the Law on Audiovisual Activities, the above-mentioned Law on the Foundation 'Kultura Nova', etc. 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 has been 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 centre-left coalition came to power, and the 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 became part of 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). Major changes in laws concerned the changes to the Law on Croatian Radio-Television which significantly reduced the independence of the HRT and resulted in a series of political appointments, a law on theatres, authors' rights and related rights, and also the law on civil society organizations that introduced more bureaucratic obligations to CSOs.

In 2015 the new centre-right coalition government came into power and announced that its focus would be placed on the 'homogeneous national culture' and cultural heritage. Major protests by the cultural community resulted from the appointment of the new minister, with demands for his resignation. Consequently, the government fell after six months of being in power, and new elections were to follow in September 2016. However, in the short period of being in power, many actions were taken that destabilised the whole cultural sector and continued with the lowering of media independence standards in Croatia, namely through political pressure on HRT and the Agency for Electronic Media.

## 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 cultural policy in the last two decades 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, since then no action plans were made in order to implement the adopted strategy.

Strategy of Protection, Conservation and Sustainable Economic Utilisation of Cultural Heritage of the Republic of Croatia (2011-2015) was adopted in July 2011. (For more information see chapter 4.2.2). The revised Strategic Plan of the Ministry of Culture for the period 2015-2017 was adopted in 2014 with some new goals elaborated 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 has been highlighted in the Programme of the former government. However, no significant changes regarding decentralisation have been made during former or current governments. This process was further slowed down due to the lowering of income tax in 2015 which is primary source of income for local government that further influenced the decrease 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 them (e.g. Rijeka, Zadar, Varaždin, Osijek, Dubrovnik). This mainly can be attributed to the preparation of these cities for application to 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 of 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, NN 152/14, NN 98/15) 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".*

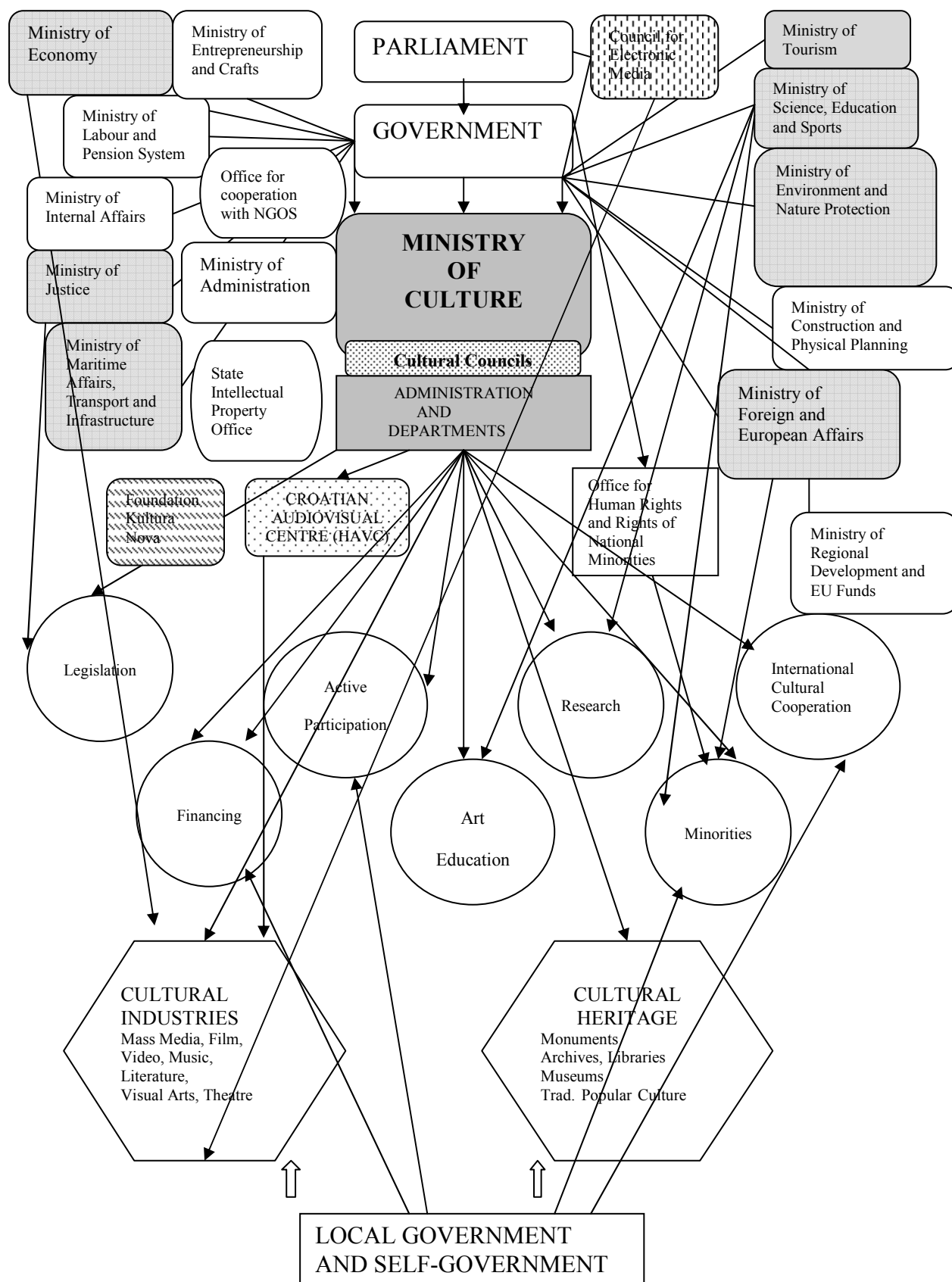
## 2.3 Cultural policy objectives

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, and it has responsibility for media policy issues.

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 2001 the Law established the following cultural councils: 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 introduced 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 obliged to 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 the theatre. 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 used this possibility of 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, but better coordination and cooperation is still lacking.

### 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), and in appointing cultural attachés or organising cultural events abroad (with the Ministry of Foreign and European Affairs). From 2008-2012, together with the Ministry of Entrepreneurship and Crafts, the Ministry of Culture ran a programme to support SME's in the field of culture and creative industries entitled 'Entrepreneurship in culture', while since 2013 the Ministry of Culture is now the only supporter (see chapter 4.2.3).

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

International cultural co-operation has been continuously listed among cultural and cultural development priorities. The Directorate for International Cultural Relations, European Affairs and Public Communication has two Sectors – International Cultural Relations and European Affairs and the Sector for EU Programmes and Projects, and six Services – the Service for Public Communication, the Service for UNESCO, the Service for Preparation, Implementation, Monitoring and Evaluation of EU Programmes and Projects, and the Service for Development and Coordination of EU Programmes and Projects, Service for Cultural and Creative Industries – *Creative Europe Desk* – Culture Sub-programme, and 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 with other countries of the European Union 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 proposal was not broadly discussed, it is not mentioned in the Strategic plan of the Ministry of Culture and the Law itself does not indicate how this new Foundation would operate. The Foundation was established in 2014, and it opened its first call for proposals in June 2014, which resulted in the first 24 projects being accepted for funding in 2014-2015, while for the period 2016-2017 the Foundation supported 22 projects. During 2016, the government opened public discussion on the dissolution of the Foundation, the Law was abolished and the Foundation ceased to exist.

### **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.

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 2016, the allocation of the Ministry of Culture for international cultural cooperation was 10 652 222 HRK (approx. 1 420 296 EUR). (2015 - 11 188 000 HRK (approx. 1 491 733 EUR) and 2014 - 10 972 000 HRK (approx. 1 462 933 EUR). 2016 figures are not promising as they show a lower figure in comparison to 2013 when it amounted to 12 601 166 HRK (approx. 1 680 155 EUR), and 2012 when the amount was 13 111 368 HRK (approx. 1 750 000 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 Camões) 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 2014), 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 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 since its' first application; in 2009 Croatia drew 1.71 times more funding than membership paid while in 2010 this amount increased 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. Until September 2013 this funding amounted to 612 058 EUR, while in 2014 the amount was between 1 300 000 and 1 500 000 EUR funding for the projects running in the following two to four years. This trend continued in 2015 with the results from the October 2015 Call showing the funding secured for Croatian partners in the amount of 361 211 EUR for smaller projects and 511 112 EUR for bigger projects.

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 *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; according to data from the MEDIA Desk, from 2008-2015, Croatian organizations drew 3,3 million EUR of funding.

Croatia is an active member of UNESCO and participates in a number of projects initiated and supported by this organisation. 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 Service for UNESCO at the Ministry of Culture coordinates the work of the National Commission for UNESCO; cooperates with responsible ministries in implementing normative instruments, regularly manages calls for UNESCO Participation programme, awards stipends for Women in Science etc.

The Ministry of Culture actively participates in the work of different international networks such as the International Federation of Arts Councils and Agencies (IFACCA), Forum of Slavic Cultures and others.

### **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* and by the *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 now 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 (SEECP) in Sofia, on 27 February 2008, as the successor to the Stability Pact for South Eastern Europe. The RCC Secretariat is situated in Sarajevo, Bosnia and Herzegovina. The RCC Board decided on the establishment of the RCC Task Force on Culture and Society during 2010. The meeting held in Cetinje, Montenegro, on 22-25 June 2011 marks the formal establishment of the RCC Task Force on Culture and Society and the opening of the Task Force Secretariat in Cetinje (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 organized a conference in Dubrovnik 27-28 October 2014 entitled 'Cultural Heritage Rehabilitation as a Key to Sustainable Development' during which *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

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.

The focus of the Ministry of Culture is put on distributing grants for mobility, co-productions and programmes of cultural cooperation that are submitted by artists and cultural organisations through two public calls. However, the Ministry is also actively involved in planning and executing some large-scale international cooperation projects such as cultural seasons, weeks of Croatian culture, participation in book fairs, the Venice biennial and similar exhibitions. It is important to note that the government does not have an articulated Strategy for International Cultural Cooperation or Promotion.

As a result of cross-border cooperation, Bosnia and Herzegovina, Serbia, Croatia and Montenegro succeeded in placing the first trans-border inscription of 'stećci' medieval tombstones on the UNESCO World Heritage List. These tombstones are found in all four countries. The process of nomination included close cooperation of experts from all four countries.

## 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 former government (2011-2015) followed the main framework of the Strategy of Cultural Development that was adopted by the Parliament in 2002.

In the presentation of the Key Guidelines of the Programme (Orešković, 2016) of the (now technical) government elected in 2015, stress was put on development of programmes that are oriented towards protection of national cultural identity, safeguarding traditional culture, connecting culture with other sectors, highlighting the importance of local cultural production and strengthening of the cultural budget to 1%, etc (Orešković, 2016). The Minister of Culture did not present the cultural policy programme of the Ministry in the following six months, and the cultural budget remained under 0.5%.

### 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 from the former socialist system (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, NN 152/14) 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. 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 update 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 139 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 nine 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. The network of university libraries consists of six university libraries and one of them being national and university library. One of the last big investments in libraries was the opening of the new library at the Faculty of Philosophy, University of Zagreb in 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, Naronia Museum Vid, Archaeological Museum in Osijek, Novigrad Lapidarium, Museum of Antique Glass in Zadar, Museum in Vukovar in the Palace Eltz, Museum of Alka in Sinj, Archaeological Museum of Apoksiomenos in Mali Lošinj and a few smaller museums and collections. The Homeland War Museum Zagreb, Museum of Sacral Art Split and the Museum of Croatian Emigration Zagreb are also 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 150 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 of projects for EU funds has started, but still there are no visible results.

Among other big infrastructural investments one has to mention the establishment of the new Museum of Contemporary Art in Zagreb, which opened in 2009, and the inauguration of the new building of the Academy of Music, University of Zagreb in 2014. About 59 million EUR were invested by the City of Zagreb and the Croatian Ministry of Culture in the building of this Museum of Contemporary Art, while the building of the Academy was supported by the Ministry of Science, Education and Sports and the City of Zagreb, to the amount of 210 mil. HRK (approx. 28 mil. 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. In spring 2016, the Museum of Broken Relationships conceptualized by Zagreb-based artists was opened in Los Angeles. 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. An interesting local community initiative was the opening a museum of local wooden shipbuilding heritage in the municipality of Tisno, in Betina.

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. In recent years more focus has been given to the protection of industrial heritage (e.g. the exhibition of Croatian industrial heritage), which has also been a focus for some EU projects.

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. Selected meetings and presentation were held, but no document has yet been created.

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 still 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. In 2013 this model was partially changed and the Ministry of Culture was responsible for part of the project, 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). In 2015 and 2016, the Ministry of Culture continued its Programme with slightly increased funds.

**Table 1 – Number of projects and amount of funding (2008-2016) 'Entrepreneurship in Culture' programme**

Year	Number of supported programmees	Amount of funding HRK/EUR
2008	70	2 000 000 HRK (approx. 280 000 EUR)
2009	108	4 000 000 HRK (approx. 560 000 EUR)
2010	136	4 000 000 HRK (approx. 560 000 EUR)
2011	128	4 000 000 HRK (approx. 560 000 EUR)
2012	90	4 000 000 HRK (approx. 560 000 EUR)
2013	39	1 649 880 HRK (approx. 219 984 EUR)
2014	44	1 526 900 HRK (approx. 203 586 EUR)
2015	60	1 854 096 HRK (approx. 247 212 EUR)
2016	60	1 817 577 HRK (approx. 242 343 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, which established the Croatian Audiovisual Centre as an

independent body, and which has created a cash rebate system for filming in Croatia (see chapter 5.3.6).

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 cultural and creative industries on public funds and the need for a more sustainable approach to financing.

#### 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, 2014) 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. All national minorities have designated reference libraries that are distributed throughout the country: 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 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 National Strategy for Roma Inclusion 2013-2020 and its first Action Plan for 2013-2015, while the new Action Plan had not been elaborated at the time of writing this report.

#### **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, and they are still in dispute.

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 Croatian language and culture abroad; teaching of Croatian language and literature for Croatians in Diaspora is supported through programs of financing by the Ministry of Science, Education and Sports in 20 countries around the world. In some countries the classes are organized as a part of regular educational curricula, while in some countries it is organized as extracurricular activity in the auspices of Croatian Diaspora community activities. The Ministry of Science, Education and Sports also organizes and finances the network of Reader 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 'Croaticum' study programme at Faculty of Humanities and Social Sciences, University of Zagreb, as well as through the Croatian Seminar for Foreign Slavic Studies or the 'Zagreb School of Slavic Studies' at the Inter University Centre (IUC) 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 difficult 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 2016 there are 27 TV channels (ten with national concessions, four of them publicly owned), 150 radio stations (six with national concessions), ten media-on-demand service providers, and 236 currently registered electronic publications (portals). According to the web data of the Croatian Post and Electronic Communications Agency (HAKOM) there were 108 Internet service providers (ISPs) operating in Croatia in 2016.

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 digitization opened space for new national and local TV channels to be established, due to the economic crisis

and sharp decrease of revenues in all media, the process of tendering for new licences has still 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 social / political events the amount of published information on cultural life has been gradually diminishing. A number of specialised bi-monthly magazines that write extensively about art and culture have been cut down, and information on cultural life has shifted to diverse cultural portals dedicated to different cultural fields. 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 April 2016, the Ministry of Culture supported the publication of 106 programmes of local, regional or national (printed and online) cultural journals with 4 988 000 HRK (approx.665 066 EUR).

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.

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.

According to the results of the 2015 pilot implementation of the Media Pluralism Monitor (MPM) (Bilić et al, 2015) the risks to media pluralism in 2015 in Croatia were scored low risk in the basic domain (28%), which is the same for most other countries implementing the monitor. The market pluralism domain also scored low risk (29%), while medium risk was scored in the domain of political independence (40%) and the social inclusiveness domain (55%).

#### **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. The recent migrant crisis opened up the issue of changing asylum and migration policies but no specific measures relating to intercultural dialogue have been made.

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.
- World Day of the Romani language.

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.)

Selected NGOs have created programmes that relate to integration of migrants and welcoming refugees (e.g. Taste of Home/Okusi doma; Are you Syrious?).

The question of religious communities in Croatia is regulated through the Law on the Legal Position of Religious Communities (NN 83/02, 73/13), and the Ministry of Administration holds the Registry of Religious Communities. According to the online Registry in 2016, there are 52 registered religious communities in Croatia.

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 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 data from the Central Bureau of Statistics for 2013 accounts for 20 902 persons employed in Arts, Entertainment and Recreation activities, while in December 2014 this number amounted to 20 465, and it further dropped to 19 310 in December 2015 (DZS, 2013, 2014, 2015).

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 the gender inequality in the audiovisual sector organized 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 on booklet promoting women workers in the industry entitled 'Cinderellas, Queens and Godmothers of Croatian Film 2012/2013' prepared by HAVC and financed by European Women's Audiovisual Network (EWA). This cooperation with EWA continued and in 2016 the results of the study "Where are the women directors in European films? Gender equality report on female directors (2006-2013), with best practice and policy recommendations" that was carried out in Croatia and six other European countries, showed further gender inequalities in the film industry.

#### **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 giving support to cultural activities through sponsorships and donations that are mainly in-kind. However, neither side is doing this according to any government programme, but according to available regulation concerning taxes on sponsorship and donations (see 5.1.5).

ICT use is increasing in particular cultural industries, such as audiovisual industry (gaming industry in particular) but also in librarianship and archives and other cultural sectors. However, the support for the digitalisation of cultural institutions is not adequate enough and is hindering further development. In the last Call for support for the digitalisation of the museum, library and archival programmes, the Ministry of Culture supported 28 projects with 559 000 KN (approx. 74 553 EUR), while the support for informatisation (buying new equipment in selected cultural institutions) amounted to approx. 2 mil kuna (266 666 EUR). A number of institutions are working on different digitalisation projects; in April 2016 the National and University Library in Zagreb organized 'The Sixth Festival of Digitalization Projects' that gathers experts in the field of development and management of digital collections, building up the systems of digital libraries, digitalisation of different types of data and usage and promotion of the digital cultural and scientific heritage.

According to ITU, the percentage of individuals using the Internet is quite high in Croatia – in 2014 it amounted to 68,57%. However, more detailed in-view in Internet usage data gives less optimistic picture; according to Digital Agenda Scoreboard data in 2015, 66% of Croatians reported using the internet at least weekly (regular users), that is below the EU average. Croatia exhibited lower rates of daily use of the internet (frequent users), with 60% of the population reporting going online every day, compared to an EU average. It also has to be mentioned that in 2015, 26% of the population still had never used the Internet; which was lower than in 2013 but still higher than the EU average.

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, 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 with 15 more cinemas planned in 2015, and the new Croatian Network of Independent Cinemas – ‘Kino mreža’ was established in Zagreb in November 2014.

### 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 to online public discussion, but still no changes are evident. However, the planned budget of the Ministry of Culture for 2016 drastically cut the funding for social security and health benefits, which opened up discussions on the probable change of the system in the near future.

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.

As a part of its’ strategic goal of support of participation of artists and cultural workers in multilateral programmes enhancing intercultural dialogue and cultural diversity, the former 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)organized 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 the June 2014. This also prompted the preparations of several cities for this nomination, which subsequently resulted in the elaboration of strategic documents on culture for the cities that were bidding for the title. The finalists were the cities of Dubrovnik, Osijek, Pula i Rijeka, and the city of Rijeka was chosen as the winner with the project entitled 'Port of Diversity'.

Following the adoption of the revised Law in 2011, from 2012 Croatia has put in place a system of rebate (20%) that stimulates foreign productions for filming in Croatia. The growth in the number of productions and income has been almost 100% yearly. With no explanation, the current minister of culture failed to ensure an adequate budget for the rebate but also failed to renew the mandate of the Committee that is responsible for granting the right to rebates. This was debated in the election campaign and all political parties expressed their commitment to stabilize the system and make all necessary decisions as soon as the new government took office, following elections in September 2016.

## 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, 2013, and 2014) 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 were related to classification categories of those eligible for monument annuity tax. The 2014 changes relate mainly to the procedures related to issuing of concessions, regulations relating to the inspection of movable cultural assets, etc.

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 but the minister has the discretion to accept or reject their proposals and make the final decision on financing of particular project or programme.

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.hzs.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.

In the pre-recession period, the number of independent artists entitled to support from the state budget 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 entitled to the support 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, in October 2014 this number dropped to 1 300, while in May 2016 it amounted to 1 319.

A status of independent artist entitled to the support from the budget 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 were announced several times but are still expected.

### 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 cultural and artistic magazines and concert tickets it is 13%, while for e-books it remained at 25%. All newspapers that have valid media statutes are taxed at 5%.

### 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. 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 Eurostats' 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 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 the 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, 2013 and 2014) and brought Croatian regulations into line with EU regulations.

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

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

According to Croatian legislation, authors and performers have exclusive rights of public performance while the owners of secondary rights (i.e. phonogram producers) have the right of remuneration for secondary use. The process of negotiations for full membership in the EU brought some additional changes in the existing legislation as a consequence of the further harmonisation with the *acquis communautaire*, particularly with regard to the anticipated enforcement of the public lending right provisions. 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.

In order to improve the efficiency of the enforcement system of intellectual property rights, a permanent mechanism of coordinating enforcement tasks and activities of intellectual property rights has been established in the Republic of Croatia in the course of 2010, based on the National Strategy for the Development of the Intellectual Property System of the

Republic of Croatia for the period 2010 – 2012. The related coordination model operates on several levels, through permanent coordination bodies and coordination subgroups, and ad hoc working groups to provide support to individual professional activities.

Many issues still remain unresolved regarding the audiovisual works from the Yugoslav period, and this has especially been a pertinent issue in regards to protection of audiovisual heritage. Additionally, many issues connected to rights of screenwriters need to be dealt with that will be addressed by the Screenwriters' Guild that was established in 2016.

In November 2014 Croatian Composers' Society, Collecting Society (ZAMP-HDS) has signed contracts with YouTube (for remunerating authors from advertisements shown before or after clips of their music) and with Google for licensing music of Croatian authors in 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 NN19/14, and NN 99/14);
- *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, NN 127/14);
- *Museums Law* (NN 110/15); *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, NN 157/13, NN 152/14);
- *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, NN 85/15);
- *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

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) ;
- cultural assets and museums (see chapter 5.3.3) 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 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 brought changes in regulation of concessions and jurisdictions, while the subsequent 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 were 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 new special law regarding museums and collections was adopted in 2015 and brought about a number of changes, including those related to the EU Directive on Services, which brought about criticism that it brings over-commercialisation of the museum sector.

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). However, no action plans have been adopted since then.

### 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 were 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 the cooperation between the Ministry of Culture and the Ministry of Construction and Physical Planning refers to the need to ensure respect of cultural heritage protection provisions in the context of development projects as well as in the current process of legalization of illegally constructed buildings and sites. While it is understandable that the government decided to launch this process and finally legalized buildings constructed decades ago that never obtained all 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 the percentage of 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). New Strategy for the period 2015-2019 is still in the making.

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 the period 2012-2015 this resulted with 24 international co-productions from ten countries; the spending on these co-productions in Croatia in this period amounted to 326,3 million kuna for services and goods incurred in Croatia.

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 *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 European Film Promotion (EFP), where it actively contributes in EFP initiatives and programmes; in 2013 a number of Croatian professionals have participated in several EFP programmes. In September 2014 during the Venice Film Festival an agreement on co-productions was signed between representatives of audiovisual centers of Slovenia, Croatia, and 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, although changes have been introduced in the last couple of years in regards to registration of portals and funding for them. However, 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. However, the new government disabled these amendments in 2016.

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 with its work. The funding for Foundation "Kultura nova" is obtained partly through the Lottery fund, donations and other sources according to the Law.

## 6. Financing of culture

### 6.1 Short overview

The economic recession in Croatia resulted in significant cuts in the budget of the Ministry of Culture for the last five years. 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 (June 2016), the aggregated indicators for culture in 2014 were the following:

Indicator 1: Public culture expenditure, all levels of government, per capita in 2014 was 518.29 HRK (67.66 EUR).

Indicator 2: This corresponds to 0.68% of GDP per capita.

Indicator 3: The share of cultural expenditure of the total public expenditure in 2014 was 1.31%.

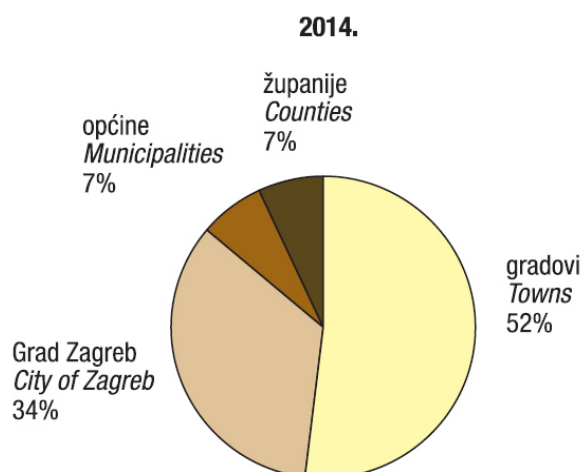
#### 6.2.2 Public cultural expenditure broken down by level of government

As can be seen from Table 2, the share of public cultural expenditure by level of government has not changed significantly since 2000. From 1999-2010, the share of expenditure of the Ministry of Culture has increased, but since 2011 it shows a fall in the percentage of funding. The funding by municipalities and towns shows an increase in the last couple of years, 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 2009-2014**

Year	1999	2000	2009	2010	2011	2012	2013	2014
Ministry of Culture	38	43	42	43	41	37	38	35
Towns	30	27	25	28	29	32	32	34
City of Zagreb	24	22	26	22	23	22	22	23
Counties	5	5	4	4	4	4	4	4
Municipalities	3	3	3	3	3	5	4	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>	<b>100</b>

Source: Ministry of Culture of the Republic of Croatia.

**Figure: Funds for culture at local budget level, 2014**

Source: Statistical Yearbook 2015, pg.553

Table 2 and Figure show that the City of Zagreb play an important role in financing of 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 2016 shows a further drop – according to planned budget it amounts to 445 153 000 HRK (approx. 59 353 733 EUR) which is a further decline from 2014 when it was 460 504 900 HRK (approx. 61 400 000 EUR) while in the year 2013 it was 467 098 300 HRK (approx. 62 279 773 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), in 2014 there was an increase in funding to 55 758 000 HRK (7 434 400 EUR), while in the planned budget for 2016 the drop is significant – 49 380 000 HRK (approx. 6 584 000 EUR).

For a comparison, in the City of Split, which is the second largest city in the country, the planned expenditure for Department for Culture, Arts and the Old City in 2016 amounts to 117 997 000 HRK which is a significant increase from 2015 when it was 87 704 000 HRK and 2014 when it was 87 803 000 HRK. In the City of Rijeka, the third biggest city in Croatia, the planned budget of the City Department for Culture in 2016 is 116 227 700 HRK which is an increase in comparison to 2014 when it amounted to 86 040 900 HRK. As well as the year 2012 when it was 78 863 100 HRK, this amounted to 9.45% of the proposed city budget for that year and shows a strategic orientation towards culture.

When looking at the share of the budget for culture in the local budget, according to the *Statistical Yearbook 2015*, in 2014, the counties with the highest budget for culture were Dubrovnik-Neretva county (8,97%), Šibenik- Knin county (8,73%) and Primorsko-goranska county (6,89%).

### 6.2.3 Sector breakdown

The total state budget for culture for 2014 amounted to 776 955 880 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 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 (central level)\*: by sector, YEAR, in 1000 of national currency - 2014**

Field/Domain/ Sub-domain	TOTAL		of which: <b>Direct expenditure</b> **	of which: <b>Transfers**</b>	
	in kn	in %	(of government or its agencies)	to other	to NGOs, companies, individuals
				levels of government	
<b>I. Cultural Heritage</b>					
<i>Historical Monuments</i>	157.802.023	20,31	70.473.191	22.712.043	64.616.790
<i>Museums</i>	89.897.120	11,57	78.501.857	999.000	10.396.263
<i>Archives</i>	71.966.767	9,26	71.966.767		
<i>Libraries</i>	24.281.623	3,13	2.921.414	12.997.414	8.362.794
<b>II. Performing Arts</b>					
<i>Music</i>					
<i>Theatre, Music Theatre, Dance</i>	98.293.663	12,65	98.293.663		
<i>Multidisciplinary</i>	35.268.156	4,54		5.999.707	29.268.449
<b>III. Books and Press</b>					
<i>Books</i>	27.791.036	3,58		500.000	27.291.036
<i>Press</i>	24.293.245	3,13	20.779.720		3.513.525
<i>V. Audiovisual and Multimedia</i>	48.577.990	6,25	1.532.668		47.045.322
<b>IV. Interdisciplinary</b>					
<i>Socio-culture</i>	18.970.398	2,44	5.000.000		13.970.398
<i>Cultural Relations Abroad</i>	16.635.301	2,14	499.681		16.135.620
<i>Administration**</i> **	66.985.166	8,62	66.985.166		
<i>Cultural Education****</i>					
<b>V. Not covered by domain I-VI</b>	96.193.393	12,38		23.077.244	73.116.149
<b>TOTAL</b>	<b>776.955.880</b>	<b>100,00</b>	<b>416.954.128</b>	<b>66.285.407</b>	<b>293.716.345</b>

Source: Ministry of Culture of the Republic of Croatia, June 2016.



- \* Where available, please provide separate tables – 2.1, 2.2, etc. – for other levels of government
  - \*\* 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.
  - \*\*\* This category does NOT include public investment in constructions or for the renovation of buildings. It covers e.g. the promotion of architecture, educational activities, etc.
  - \*\*\*\* When not allocable by domain.
- NOTE The diverse field of digital arts could be mentioned either in their appropriate contexts (e.g. design or multimedia) or, where separate budgetary categories exist, specified under VII.

### **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, 2009-2014**

Domain	Cultural institutions (sub-domains)	Number (2010)	Number (2011)	Number (2012)	Number (2013)	Number (2014)	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	N/A
	Museums (organisations)	225 +148 <sup>12</sup>	N/A	181 +148	181 <sup>2</sup>	184 <sup>2</sup>	+
	Archives (of public authorities)	15	16 <sup>13</sup>	16	18 <sup>13</sup>	20 <sup>13</sup>	+
<b>Visual arts</b>	Public art galleries / exhibition halls	45	N/A	46	46 <sup>3</sup>	46 <sup>3</sup>	Stagnating
	Art academies (or universities)	4	4	4	4 <sup>4</sup>	4 <sup>4</sup>	Stagnating
<b>Performing arts</b>	Symphonic orchestras	7	7	7	8 <sup>5</sup>	6 <sup>5</sup>	-
	Music schools	76	81	N/A	152	155 <sup>14</sup> (119+36)	+
	Music / theatre academies (or universities)	2	2	2	2 <sup>4</sup>	2 <sup>6</sup>	Stagnating
	Drama theatres	64	62	71	83 <sup>7</sup>	93 <sup>7</sup>	+
	Music theatres, opera houses	5	5	5	5	5	Stagnating
	Dance and ballet companies	27	N/A	27	27 <sup>8</sup>	27 <sup>8</sup>	Stagnating
<b>Books and Libraries</b>	Libraries	257	N/A	249	249 <sup>9</sup>	269 <sup>9</sup>	+
<b>Audiovisual</b>	Broadcasting	21	22	22	26 <sup>10</sup>	26 <sup>10</sup>	Stagnating

	organisations (TV)						ing
<b>Interdiscipli nary</b>	Socio-cultural centres / cultural houses	217	N/A	217	217 <sup>11</sup>	217 <sup>11</sup>	Stagnat ing

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 2015.

<sup>5</sup> Statistical Yearbook 2015.

<sup>6</sup> Academy of Music, Zagreb; Academy of Dramatic Arts, Zagreb; Statistical Yearbook 2015.

<sup>7</sup> Statistical Yearbook 2015.

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

<sup>9</sup> Statistical Yearbook 2015.

<sup>10</sup> Statistical Yearbook 2015.

<sup>11</sup> Central Bureau of Statistics, First Release No. 8.3.5. 16. February 2010. 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> Ministry of Culture of the Republic of Croatia, Archives 2016.

<sup>14</sup> Central Bureau of Statistics, First Releases No. 8.1.2. Basic Schools 2014./2015., april 2015.; Central Bureau of Statistics, First Releases No. 8.1.3 Upper Secondary Schools 2014./2015., April 2016.

### 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. The announcement of the lowering of income tax in 2015 could further influence the decrease of funding for local government, but there is not enough data to assess the current situation.

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 which is the main funder of the institution. In collaboration with the network of NGOs and the Foundation

‘Kultura Nova’ the Ministry of Culture has applied to the European Social Fund with the project of the development of socio-cultural centres in several Croatian cities inspired partly by the successful example of POGON.

A more significant contribution to recent culture funding comes from donations and sponsorship, particularly of large companies such as Adris, T-HT, VIPnet, B-net, and banks (e.g. ERSTE 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 and in many cases in-kind. 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 celebrated 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.

## **8. Promoting creativity and participation**

### **8.1 Support to artists and other creative workers**

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

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

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

#### **8.1.2 Special artists' funds**

Every year the Ministry of Culture organises special competitions to support artistic creativity. A special prize (*Marin Držić Prize*) to stimulate contemporary playwriting is awarded through a public competition. In addition to a monetary prize, a Croatian theatre should stage 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. The Ministry of Culture also gives awards for the protection of heritage "Vicko Andrić" and the protection of nature "Ivo Horvat" and the "Ico Velikanović" award for literary translators.

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. In 2016, support went to 72 projects in the amount of 221 200 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 and this number continued in 2014 as well.

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 –private business school "Baltazar Krčelić", Zaprešić, and Business School Zagreb (VPŠZ) offer 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.

The website on Croatian culture 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, personal expenditure on "Recreation and Culture" in 2014 represented 6% of total household expenditure. This shows an increase after a few years of decline – in 2011 it represented 5.3%, in 2010 it represented 5.6%, and it shows somewhat a return to the level of expenditure in 2009 when it amounted to 5.99%. 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), 1983-2015**

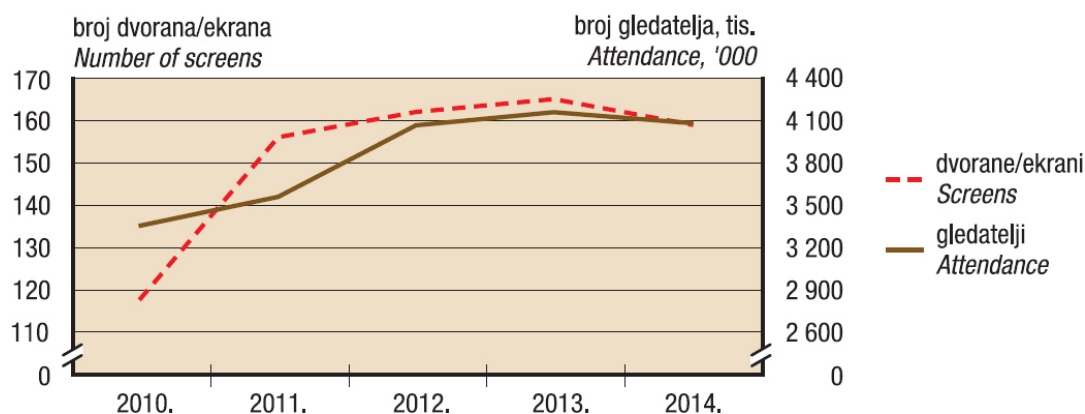
Year	Professional theatres	Cinemas	Museums and museum collections	Professional children's theatres*	Professional orchestras, ensembles and choirs*
1983	1 101	21 324	N/A	N/A	N/A
1994	643	4 562	580	N/A	N/A
1997	705	3 233	1 129	N/A	N/A
2000	658	2 743	1 073	N/A	N/A
2002	879	2 766	1 074	426	279
2003	1 024	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	2 284	399	294
2013	1 161	4 156	N/A	569	255
2014	1 374	4 079	N/A	386	298
2015	1 245	4 347	N/A	477	245

Source: Republic of Croatia – Central Bureau of Statistics, Statistical Yearbook 2009, 2010, 2011, 2012 and from First Releases on ‘Cinematography’, ‘Artistic production and live performances’ and ‘Museums, galleries and collections’, for the years 2013, 2014 and 2015.

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.

Over the years there is a continuous increase in the number of professional theatres; 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, 53 in 2011, 60 in 2012, while in the season 2014/2015 it rose to 98. In the same period, the number of cinema screens dropped dramatically from 314 to 118 in 2010, while the number rose again to 156 in 2011 and in 2012 to 162. In 2015 the number of cinema screens rose to 164. 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, and this increase continued in the following years. The positive trend is visible in the last three years when the number of cinemas, seats, screenings and attendance showed an increase, as is visible from Figure 1.

**Figure 1: Number of cinemas and attendance in thousands in Croatia, 2008-2014****G 28-4. KINEMATOGRAFI OD 2010. DO 2014.***CINEMAS, 2010 – 2014*

Source: Republic of Croatia - Central Bureau of Statistics, Statistical Yearbook 2015, (CBS, 2015: 546).

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 next two seasons show again an increase in the number of professional children's theatres. The high increase is also seen for professional orchestras, ensembles and choirs - after stagnation in the previous decade - 24 in the seasons 2008/2009, 2009/2010 and 2010/2011 respectively, while in the season 2013/2014, this number rose to 52 professional orchestras, ensembles and choirs.

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 and in 2012 to 181. 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 and 2 284 673 in 2012. The Statistical Yearbook for 2015 does not offer new data on museums.

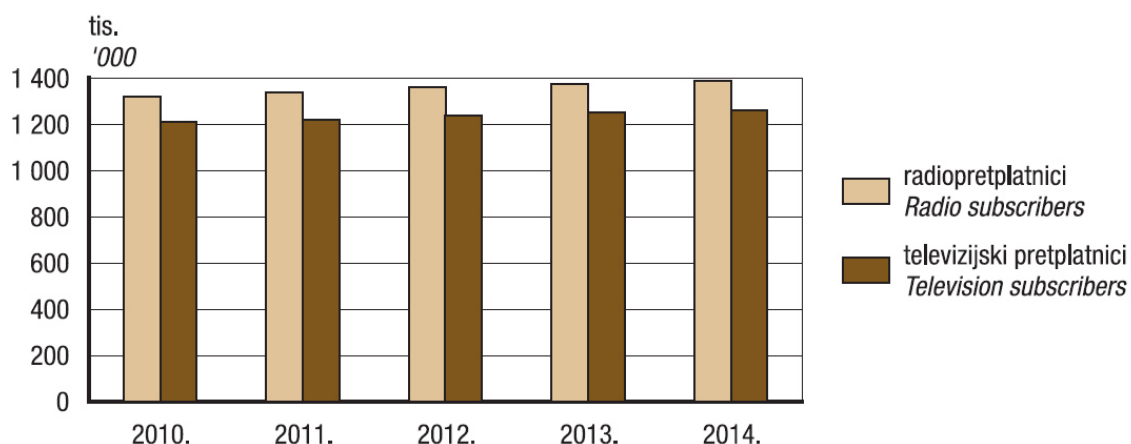
As regards the archives sector, the *Statistical Yearbook 2015* shows that in 1993 there were 16 archives with 9 288 holdings and collections and 9 681 users; although in 2005 the number of archives dropped to 14, the archival holdings as well as the number of users increased to 12 660 and 10 991 respectively. In 2011 there were 18 archives with 14 418 archival holdings and 8 379 users and 472 employed, while in 2014 there were 19 with 15 222 archival holdings, 12 090 users and 498 employed.

In the period 2008-2014, 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, 2008-2014**

**G 28-1. RADIOPRETPLATNICI I TELEVIZIJSKI PRETPLATNICI OD 2010. DO 2014.**  
**RADIO AND TELEVISION SUBSCRIBERS, 2010 – 2014**



Source: Statistical Yearbook 2015, Central Bureau of Statistics, pg.544

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 provided financing for the selected programmes, while the Ministry of Science, Education and Sports was responsible for providing the network of schools that hosted the selected programmes. However, the current technical minister of culture did not show support for this programme. It was deleted from the Strategic Plan of the Ministry without evaluation and/or any explanation.

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 Klovčić.

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, but which are primarily oriented towards tourists. Other cities in Croatia are introducing different incentives in order to increase participation.

Number of cinématèques is minimal – kino "Tuškanac" in Zagreb and Kinoteka "Zlatna vrata" in Split offer film programmes with special focus on audiovisual heritage; Art kino Croatia with similar programme opened in Rijeka in 2009. The first cinema specialised for

documentary films in the region of South-eastern Europe opened in Zagreb in June 2009 - *Dokukino* however, currently it is based only as a programme in various different venues. 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 2013/2014 there were 124 ballet and music primary schools with a total of 17 363 pupils and 2 228 teachers. In the same school year there were 48 secondary arts schools with a total number of 5 448 pupils and 1 769 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 2013/2014 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 2013/2014 was 2 043, with 802 academic staff, which is a stagnation in the number of staff and an increase in the number of students 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).

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. However, the programme has been discontinued by the current technical government and it is to be seen whether it will be continued in the future.

In 2015, the Government adopted an overall Strategy of Education, Science and Technology (<https://vlada.gov.hr/strategija-obrazovanja-znanosti-i-tehnologije-nove-boje-znanja/151>). One of the important elements of this Strategy is the overall reform of the curriculum, which will also include arts education. The current government decided to replace responsible working groups with new people, which resulted in mass protests. During the most recent political campaign, all political parties expressed their commitment to the continuation of the reform, including the leading party of the technical government HDZ whose minister contributed to the crisis. It remains to be seen what the position of the new coalition government will be on this matter.

### 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 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.

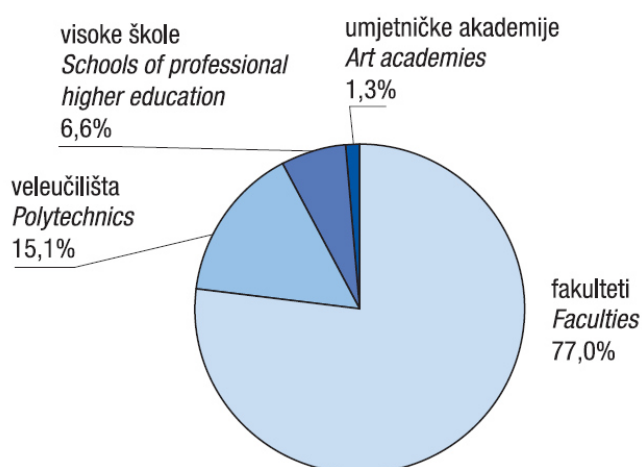
### 8.3.4 Higher arts education and professional training

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 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 the academic year 2013/2014.

**Figure 3: Students who graduated from institutions of higher education in Croatia, by type of institution, academic year 2013/2014**

*STUDENTS ENROLLED IN INSTITUTIONS OF HIGHER EDUCATION, 2013/2014 ACADEMIC YEAR*



Source: Statistical Yearbook 2015, Croatian Bureau of Statistics, pg.524.

In comparison to the academic year 2012/2013, there was a drop in the percentage of students enrolled in institutions of higher education – in 2012/2013 the percentage was 1,8%, while in the 2013/2014 this percentage was 1,3%.

### 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 organize 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. (see chapter 8.2.1).

A number of NGOs develop cultural education programmes for children and pupils that are developed as a part of their regular programmes.

Important role in promoting participation in music life for 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 in 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% of took place in the associations' headquarters, 47.8% on tours in the Republic of Croatia and 5.9% on tours abroad. The data also 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**

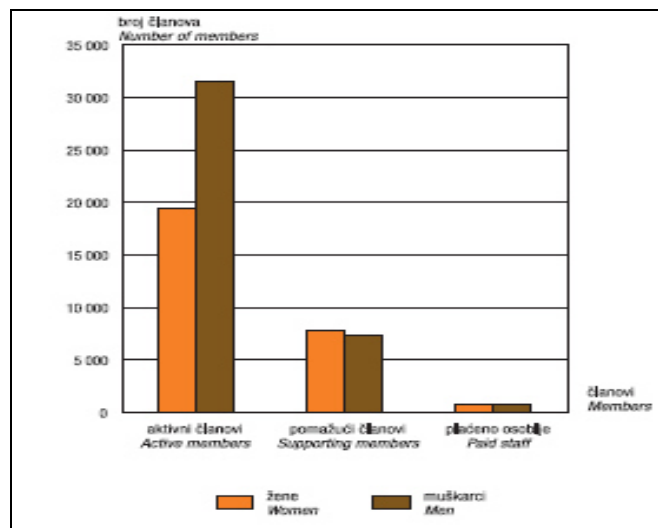
Type of association	Section - group	Active members (total)*	Active members (male)	Active members (female)
Folklore groups	836	25 209	7 917	17 292
Drama groups	201	3 272	1 349	1 923
Painting and drawing groups	67	1 356	527	829
Literary groups	53	681	249	432
Dance groups	139	3 275	451	2 824
Orchestras	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). No new data is available.

**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/naslovna.asp>) was founded in 1949 in Zagreb as a professional national ensemble, with the aim of researching, artistically interpreting and presenting on stage the rich tradition of Croatian music and dance; and, 2) International Folklore Festival that in 2016 celebrates 50 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. No new data is available as the research on these types of organizations is periodical.

#### **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/>.

The foundation ‘Kultura nova’ was established by *The Law on Foundation ‘Kultura nova’* in 2011, with the purpose of the promotion and development of civil society in the Republic of Croatia in the fields of contemporary arts and culture. The foundation is in full operation since December 2012. Since then the Foundation has supported a number of organizations and programmes through programme areas dedicated to the support for organizations, conception and preparation of new projects, development of cooperation platforms in the Republic of Croatia and development of cooperation platforms in Southeastern Europe.

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

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Ministry of Culture (2014) *Strateški plan Ministarstva kulture 2015-2017* (Strategic plan of the Ministry of Culture, available at [http://www.min-kulture.hr/userdocsimages/FINANCIRANJE/strateski%20plan%20web\\_2015-2017\\_SP%20MK%20-%20dopunjen.pdf](http://www.min-kulture.hr/userdocsimages/FINANCIRANJE/strateski%20plan%20web_2015-2017_SP%20MK%20-%20dopunjen.pdf))

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

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

## 9.2 Key organisations and portals

### Cultural policy making bodies

Ministry of Culture of the Republic of Croatia (Ministarstvo kulture RH)  
<http://www.min-kulture.hr>

### 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.hzs.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/>