# Access to Culture - Policy Analysis
# Country Report - Croatia

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Prepared by:

Institute for Development and International Relations (IRMO)[1]
Zagreb, Croatia

Report finalized: April, 2014
Last update: December 2014

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# Contents

# 1. Polity

## Constitutional framework

The term 'access to culture' is not specifically mentioned in the Constitution of the Republic of Croatia. It is not explicitly articulated in the cultural policy documents either, which does not mean that the official cultural policy and legal instruments do not include a number of references and provisions directly and indirectly aimed at the promotion of access and participation in cultural life. The right to take part in cultural life, such as it is guaranteed in the Article 27 of the Universal Declaration of Human Rights has to be taken as a starting point when analysing the position of the term 'access to culture' within the broader constitutional and legal framework of the Republic of Croatia.

The Constitution of the Republic of Croatia (adopted in 1990, amended in 2001, 2010 and 2014) explicitly refers to 'culture'. Culture has been mentioned in the text of the Constitution including some of the issues of the access to culture which are implicitly tackled in several articles. The Constitution guarantees the freedom of scientific, cultural and artistic creativity and prescribes that the state is obliged to stimulate and help their development; it guarantees the protection of scientific, cultural and artistic assets as national spiritual values, and it guarantees the protection of moral and material rights deriving from the scientific, cultural, artistic, intellectual and other creative efforts (Article 69). It also guarantees freedom of thought and expression, freedom of the media, freedom of speech and public activities, and prohibits censorship (Article 38). 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 to comprising a number of articles concerning culture directly, the Constitution contains some provisions with indirect relevance for the organization of cultural system and cultural policy. This refers to the norms defining the competence of various governmental bodies and the scope of local and regional autonomy (Article 133). The cultural needs are mentioned in the Article 135 which stipulates that the units of local (and regional) self-government shall administer the affairs of local jurisdiction by which the needs of citizens are directly fulfilled, and among others, the affairs related to the organization of cultural activities.

The decision-making and implementation of cultural policy involve procedures and interactions between the Ministry of Culture[2], the Government and the Parliament, on one hand, and the consultative cultural councils, local government and self-government, cultural institutions, non-governmental organizations, agencies, foundations and individual artists and

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[2] Available at: http://www.min-kulture.hr

their associations, on the other. The Ministry of Culture drafts laws and other strategic documents which the government then passes on to the Parliamentary Committee for Education, Science and Culture. When cleared, they undergo parliamentary discussion and enactment. The Ministry of Culture plays a part in drafting the budget and decides on the allocation of budgetary funds to various cultural fields. The Ministry of Culture is also responsible for the legislation in the field of media. The corresponding parliamentary committee is the Committee for Information, Informatisation and Media.

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

Although Croatia is a relatively small country, it has a high number of local and regional units (it has 21 Counties (*Županije*) including the City of Zagreb that has competences of a County, 127 Cities (*Gradovi*), and 429 Municipalities (*Općine*)), mostly with rather limited budgets. The funding of culture is rather centralized at the state level; while the level of cultural budgets of the local and regional governments varies.[3] The question of cutting down the number of local and/or regional units is frequently discussed, as their sustainability comes into question mainly due to the financial constraints. This has been especially evident in the recent years as the recession caused even more drastic cuts for culture.

In the last fifteen years the issue of decentralization has been a burning topic of the cultural policy debate. In that period the discussions changed from the discourse about the necessity of decentralization in the end of the nineties (due to the high state centralization in that period) towards the question of the feasibility of implementation of the decentralization instruments on the local level in the past several years. This is why the adoption of the Law on Cultural Councils (OG 48/04, OG 44/09, OG 68/13)[4] was frequently stressed as one of the major changes in the cultural policy system in Croatia. The Cultural Councils were first introduced in 2001 as the semi-arm's length bodies, independent in making decisions about the distribution of funds: however, the Ministry of Culture managed and distributed subsidies. The Law also went through subsequent changes in 2004, 2009 and 2013. With the 2004 legislative changes, Cultural Councils became consultative bodies to the Minister of Culture with reduced autonomy but similar mandate. While the 2001 Law offered a possibility for local government to introduce cultural councils on a local and regional level, the 2004 Law on Cultural Councils made this mandatory for all counties and cities with more than 30 000 inhabitants. This legislation guarantees local cultural self-government in the fields of archives, libraries, protection of cultural property and theatre. The 2013 amendments to the Law introduce the possibility of establishing the Cultural Councils in cities with more than 20 000 inhabitants, or in other municipalities where found necessary. However, not all counties and cities respect these legislative provisions as no penalties are envisaged for the county or city councils that do not follow this Law.

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[3] Detailed information on cultural budgets is available in the next chapter.
[4] The list of all relevant Laws is available on the website of the Ministry of Culture at: http://www.min-kulture.hr/propisi/ (accessed: 11/02/2014).

Together with the existing cultural councils, there are other councils and committees established by the central government that have direct and indirect impact on the formulation of cultural policies that have relevance to the access to culture, such as the government committees for national minorities, youth, gender equality, civil society and others. It should be noted that the inter-cooperation between different councils and committees is rather low.

Some laws relevant for the access to culture do not fall fully under the responsibility of the Ministry of Culture, i.e. arts education, research and minority groups or those groups with special needs. The Ministry of Education, Science and Sports takes the lead role for arts education; specific issues regarding art schools are particularly regulated through the Law on Artistic Education (OG 130/11). Also, there is a shared responsibility for the research on cultural matters between the Ministry of Culture and the Ministry of Education, Science and Sports. However, there are rarely any visible actions that take upon this declarative cooperation. 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 the issues related to ethnic minority cultural groups. The prospects for closer inter-ministerial co-operation are hindered by the strict sectorial division of activities.

The 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 the investment projects in renewing old premises of cultural institutions and setting up new ones such as libraries, archives, museums and theatres.

## Public Funding

According to the latest data gathered from the Ministry of Culture of the Republic of Croatia (October 2014)[5], the aggregated indicators for culture in 2013 were the following:
Indicator 1: Public culture expenditure, all levels of government, per capita in 2013 was 500 HRK (67 EUR).
Indicator 2: This corresponds to 0,65% of GDP per capita.
Indicator 3: The share of cultural expenditure of the total public expenditure in 2013 was 1.26%.
It has to be noted that in 2014 the total budget for culture dropped to 0,49% of the total state budget, which is the lowest point since the nineties.

## Trends

There are no recent changes in the institutional framework that would impact the access to culture issues. The funding for culture has been slowly decreasing in recent years, while in 2014 it showed even more drastic decline. The share of public cultural expenditure by

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[5] Source Compendium National Report for Croatia (2014) available at: www.culturalpolicies.net

different levels of government has not changed significantly in the last fifteen years. This ratio remains more-or-less stable with minimal fluctuations of the percentage of funding between the cities and municipalities and the Ministry of Culture in the recent years.[6] According to the latest press release from the Ministry, the funding from the local and regional level has decreased more than in previous years, which resulted in an even larger pressure on the funding from the Ministry.[7]

| Level of government | Percentage (%) |
|---|---|
| Municipalities | 4 |
| Cities | 32 |
| City of Zagreb | 22 |
| Counties | 4 |
| Ministry of Culture | 38 |
| TOTAL | 100 |

Table 1 - Financing of culture by the level of government in 2013 (source: Ministry of Culture, 2014)

According to the latest national scale research study, the financing of culture by different levels of government (see Table 1 above) has been rather centralized mainly to the state level as 38% of public cultural expenditure is provided by the Ministry of Culture, while the cities (except the City of Zagreb) provide other 32% of financing of culture. The City of Zagreb still provides a large share of the financing – 22%. The counties and municipalities have a small share of the cultural financing contributing 4% each.

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[6] As the data from the Ministry of Culture of the Republic of Croatia shows and that is presented in the Croatian Compendium profile Council of Europe/ERICarts (2013).
[7] As stated recently at the press conference by the Minister of Culture; see at Pavliša (2014). Also available online in materials prepared for the abovementioned press conference (Ministry of Culture, 2014).

# 2. Politics and Governance

## *2.1. Politics*

### Political relevance

The overview of the programmes of the major political parties shows that there are no significant differences in addressing key cultural policy challenges including the access to culture. Some ideological differences can be observed, but there is very little confrontation over specific strategic directions of the Croatian cultural policy.

It can be observed that the programmes of all analysed political parties stay mostly within the traditional cultural policy discourse. The *access to culture* (as a concept) does not appear explicitly in the key policy documents of the major parliamentary parties. Indirectly, the access and participation figure among important goals in the programmes and official documents of several political parties. Based on the analysis of the available programmes and manifestos of the parliamentary political parties it can be concluded that there is a consensus on the importance of ensuring balanced access to culture as a basic democratic principle of cultural policy.[8] The political parties implicitly recognize the need to invest in the promotion of access to culture and cultural participation. These goals and selected specific measures envisaged in their programmes can be characterized as measures of implicit cultural policy.

No major changes could be observed following governmental changes in the past fifteen years. Different governments have been introducing and financing different policy instruments and measures for the promotion of access and participation (e.g. promotion of reading, support for education programmes in museums, programmes for the promotion of education for cultural heritage, support for touring of performing artists, digitisation of the network of local cinemas). The current Government (elected in 2011) has introduced the project 'Backpack (Full) of Culture'- *Ruksak (pun) kulture* similar to some existing projects that have been successfully implemented in several European countries with the aim to promote the access to culture for children and youth and to complement school curricula which is lacking arts' education and the participation of children and youth in art and culture activities.

### Rationales and values

The programmes of the political parties in the field of culture can be described as very general with few (indirect) references to the access to culture and participation issues. Two major

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[8] See Bibliography for the list of documents used in this analysis.

political parties, the centre-right Croatian Democratic Union (HDZ) and the centre-left Social Democratic Party (SDP) have the most elaborated cultural policy goals in their political programmes.[9] As both parties were a part of the coalitions in power and had the positions of minister of culture in the past fifteen years, their programmes have many references to those goals and priorities that they articulated while they were participating in the Government. The Croatian People's Party (HNS) that currently holds the position of the minister of culture in its' programme also refers to the access to culture in an implicit manner, mainly through the prism of offering equal cultural participation for all, and providing adequate cultural offer to all citizens.[10]

The coalition government (centre-left) which is now in power has indicated several specific cultural policy priorities in their political programme called 'Plan 21'. In their 'Plan 21' programme, the ruling coalition (SDP, HNS, IDS, HSU) stresses the importance of participation of children in cultural activities and highlights the importance of continuous education for all in order to be active in cultural life. When reporting on the achieving the mid-term goals after two years in power (Kukuriku Coalition, 2013), the coalition indicated the project 'Backpack (Full) of Culture' as an instrument for achieving the above-mentioned goals. The ruling coalition also mentions that the 'access to cultural activities should not be limited because of gender, social, economic or other limiting factors' Kukuriku Coalition (2011: 22).

The HDZ (centre-right) mentions in its programme that the 'balanced access to culture for all citizens is their key political priority' (HDZ 2002: 17). In their programme they connect further development of cultural infrastructure as a tool for achieving broader cultural participation. They also refer to the use of new technologies in arts and culture including virtual libraries, galleries and museums even though they do not establish a direct link with access to culture.

The HSP AS (Croatian Party of Rights 'Dr. Ante Starčević)[11] (right) mentions in its programme a need to ensure the access to culture for children (beside the access to education, social rights, etc.) as well as the access for older population. They regard culture as an important element of welfare state. They also stress the importance of decentralization for the development of culture in Croatia.

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[9] Their programmes available at: HDZ (2002) and the SDP presents its policies through the joint Kukuriku coalition document - Kukuriku coalition (2011).

[10] HNS Programska deklaracija/Programme declaration, available at: http://hns.hr/index.php/dokumenti/2012-04-20-00-38-37/programi-i-projekti/9-nekategorizirano/2956-hns-ov-cetverolist-reformski-projekti-2 (accessed 12/01/2014).

[11] HSP AS (2010).

The HSS (Croatian Peasants Party)[12] indirectly refers to the promotion of the access through the initiative to create a catalogue of cultural programmes of national importance and the initiative to create effective networks of festivals, theatres, exhibitions, fairs of traditional culture in order to promote exchanges and to disseminate such programmes across the country.

The Croatian Labour Party (*Hrvatski laburisti*) does not have cultural policy included in their political programme. They rather refer to the importance of culture as an important element for the protection of minorities and development of democratic standards (see: Hrvatski laburisti, 2010).

The smaller political parties (regional parties and minority parties)[13] stress the importance of cultural identity and cultural heritage, as well as the importance of decentralization. In this context they indirectly deal with the access to culture. For the political parties representing national minorities, the preservation of their cultural and ethnic identity is regarded as an important element for preserving their ethnic and minority rights.

After a brief analysis of the official documents and programmes of all political parties, it can be stipulated that for most of the major parties the questions of access and participation implicitly figure as an important element in developing cultural sector. However, although this orientation can be read from the majority of documents, there are very few concrete references and/or concrete instruments aimed at achieving some progress in this area. It is also indicative that some of the parties do not mention culture at all, or refer to it very marginally.

## Other factors determining political relevance

When trying to identify other factors which may influence political views in the field of access to culture in Croatia, one should start with analysing historical factors. In many areas of cultural policy in Croatia some organizational models from the socialist period are still present. One of the main goals of the socialist cultural policy was to make culture accessible to all citizens, and this goal is still very much present and enhanced with some instruments of the contemporary cultural policy. The system of maintaining and financing public cultural institutions was a result of a policy to make culture accessible to all. In Croatia, ever since the socialist period, there exists a wide network of public cultural institutions (theatres, museums, libraries, community cultural centres, etc.) that are supported via existing cultural policy instruments. While this can be seen as a factor that today creates some imbalances in the cultural offer (as the public institutions are in a much better position than the independent

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[12] HSS, 'Programski dokument HSS - Ravnomjerni razvoj Hrvatske' (Programme document HSS – For Steadfast Development of Croatia), available at:
http://www.hss.hr/files/programski_dokument_hss_ravnomjerni_razvoj_hrvatske.pdf (accessed 15/01/2014).
[13] These include the Bosniac Democratic Party of Croatia – BDSH (BDSH, 2008), the Croatian Democratic Union of Slavonija and Baranja – HDSSB (HDSSB, 2007), the Croatian Citizens Party – HGS (HGS, 2009), the Istrian Democratic Parliament – IDS-DDI, the Independent Democratic Serbian Party – SDSS (SDSS, 1997).

sector) this represents an important element for securing a balanced access to culture across the country. The problem with the existing public cultural system, that has not undergone major reforms, lies in its' internal inefficiency.

The second important factor having a major influence in the field of access to culture are the civil society organizations working in the cultural field which are well organized and have a long tradition. The professional organizations have been established for a long time, they receive public financial support for their work and activities which permits them to take active part in all debates about cultural policy. Many reforms undertaken in the past fifteen years (i.e. the reform of cultural policy for the film and audiovisual sector, some reforms in the media sector, the re-definition of the criteria for financing etc.) have been initiated by the civil society and professional organizations. For example, the lobbying of the cultural NGOs has resulted in steps towards the institutionalization of independent culture, both on the local level (Zagreb) with the establishment in 2008 of the Centre for Independent and Youth Culture - POGON financed by the City of Zagreb and on the state level with the establishment of the arms-length body 'Kultura Nova' Foundation in 2011.

There have been several attempts, especially from the independent cultural sector to influence the political parties, and a number of round-tables[14] (prior to the local or national elections) but without much success in engaging the politicians to confront their cultural policies, election programmes and strategies.

## 2.2. Governance

### Overview of key challenges

In order to understand some of the key challenges for ensuring broader access and participation in culture, for designing appropriate policies and for establishing appropriate governance structures, in the introductory part of this sub-chapter several factors need to be mentioned.

The first one refers to the geography of the Republic of Croatia. Even though it is a country with only approx. 4,3 million inhabitants,[15] it has a narrow and long U-shaped territory with many areas that are not well connected – both inland and on the islands along the Adriatic Coast. In the beginning of 1990s, while a great part of the territory was still occupied during the Homeland War, the key distribution chains of cultural infrastructure developed during the socialist period ceased to exist (i.e. the network of cinemas, book distribution chains etc.). In line with these changes, the Ministry of Culture proposed the 'Programme of Cultural Development' (1990) with the main aim to finance the mobility and production of programmes in those areas that were described as the 'white areas of culture' (*bijela područja*

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[14] The selected press coverage of the round-tables ahead of the national parliamentary elections in 2007 can be found at Ružić (2007), while the additional information on the round-tables ahead of the national parliamentary elections in 2011 can be found at: Mandić (2011) and Derk (2011).

[15] According to the 2011 Census, the Republic of Croatia had 4 284 889 inhabitants (see the Croatian Bureau of Statistics (2012).

*kulture)*. This Programme was an integral part of the then relevant Law on Cultural Funds (*Zakon o fondovima za kulturu - OG 47/90*) which was later in 1993 transformed into the Law on the Public Needs in Culture (OG 27/93). With its changes in 1993 and 2009 this Law still remains the main instrument for financing the mobility of artists and cultural organizations across the country and for ensuring the access to culture for citizens in those areas outside of larger cities.

The second aspect that needs to be addressed is the territorial organization of the Republic of Croatia (*see the first Chapter: Polity)*. The counties, the territorial units corresponding to the organizational form of regions, have limited budgets for arts and culture thus acting in most of the cases more as the coordinators rather than the main funders and/or organizers of artistic and cultural programmes. The responsibility for core funding of arts and culture programmes remains at the level of the cities and municipalities. There is a great difference between the level of development of the cities and municipalities depending on the existing infrastructure as well as the economic development of a particular city or region (*see earlier under the first chapter: Trends*).

The third key challenge that needs to be mentioned is the system of financing and organizational model of culture. In that context the structural challenges of the Croatian economy, the influence of the prolonged financial crisis and further budgetary cuts also need to be looked at. Croatia still preserves many cultural policy instruments and organizational models dating back to the socialist period. This is particularly visible in the general policy of subsidizing production in all forms of arts and culture in order to ensure that the price of the ticket is accessible for broader population.[16] This was one of the key goals of the socialist cultural policy. However, the internal efficiency of such institutions creates a situation where the subsidy is spent for overcoming the internal inefficiency of those institutions while even such heavily subsidised ticket becomes too expensive for a larger percentage of potential audiences (this is particularly the case with the theatres). Such examples ask for the necessary reforms in the system, however, the cultural policy stakeholders do not seem to be willing to address this dilemma adequately and are delaying much needed reforms.

Another important factor representing an important obstacle to the access and participation is the role of intermediaries, and in particular the media. The space for culture in the traditional media decreased; the number of TV and radio shows dedicated to culture is reduced while the newspaper articles dedicated to culture and/or cultural supplements is reduced or diminished.[17] In addition, the present system of financing does not recognize the "presence in the media and promotion" as the legitimate costs financed from the public cultural budgets. This results with the situation where all activities related to the promotion and marketing need

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[16] If we take the data from the Compendium CUPIX table on the Cultural price Index on Goods and Services for 2012, it can be noted that the prices of selected cultural goods and services in Croatia are much higher than in more developed countries. In addition, more detailed analysis of the average salaries in these countries should also be taken into account (see: http://www.culturalpolicies.net/web/statistics-markets.php?aid=237&cid=76 ).

[17] This trend has been outlined in the Popović et al (2010: 7-11).

to be financed from own income generated by the organization or from sponsorship. A large number of cultural institutions and organizations are overcoming this issue with providing the information on their work online and through social media, which is becoming a new standard.[18] However, the focus on new technologies and new media helps in reaching younger population while the lack of channels for promotion and communication is still recognized as an important obstacle in reaching older generations. The established cultural institutions (e.g. museums or theatres) have specialized departments and/or personnel responsible for the promotion and marketing. While, on the other hand, the independent cultural organizations struggle to promote their activities, and they are put into more difficult position as the opening venues charge 'commercial prices' for their services for the cultural events in the organization of independent organizations. However, many institutions in all sectors are underfinanced and understaffed,[19] while the situation is, of course, more precarious in the independent sector. What also needs to be outlined is the importance of the direct contact with audiences that is still very much important, especially in smaller communities.

The above described four factors (geography, territorial organization, the system of financing and the organizational model of culture as well as the role of media) have to be taken into account in order to understand the specific choices of the models and systems of governance such as they have been put in place in the Republic of Croatia.

## Mapping of agents and their relations

There is a number of agents and stakeholders that participate in the mosaic of those contributing to ensuring the access and participation in Croatia.

The key agents belonging to the cultural sector include:

- the **Ministry of Culture** which is responsible for financing and for legislation in culture and media; it is also responsible for the work of the Cultural Councils that are consultative bodies for specific sectors – they can make proposals for the cultural policy instruments and also advise on the changes of budget within their competences;

- the **local and regional authorities** are important as they can finance the programmes promoting the access and participation, they can establish partnerships on the local level with other sectors etc.;

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[18] The importance of the Internet and social media for the promotion of the activities of ones' organization featured in the interviews executed as a part of our research.

[19] To quote one of the respondents *'In principle, we don't have one man-one occupation – it is at least five occupations, otherwise we would not be able to function, otherwise there should be fifty of us.'* (Interviewee 21, other sectors, Čakovec).

- the **agencies, councils and foundations** that complement the work of the ministries within their respective competencies (e.g. the arm's length body responsible for the development of the audiovisual sector – the Croatian Audiovisual Centre (*Hrvatski audiovizualni centar* - HAVC, the 'Kultura Nova' Foundation that deals with the independent cultural scene, the Agency for Electronic Media, etc.);

- the **cultural institutions** as the key actors that also propose new projects and initiatives**, professional organizations** that foster cooperation at the national level but also serve often as mediators for promoting the international best-practice experiences**,** the **artists and their organizations** that are engaging in promoting access and participation, especially through organizing workshops and other programmes etc.;

- the **Council for Electronic Media, public radio and television (Croatian Radio Television -** *Hrvatska Radiotelevizija - HRT***)**;

- **the network of community cultural centres, independent sector, amateur associations** with their umbrella association Croatian Cultural Association (*Hrvatski sabor kulture*) and others**.**

Other sectors identified as important for the promotion of access to culture and participation include: education, social and youth, tourism, minorities, media and information society, regional development, urban planning and the protection of environment.

**The Ministry of Education, Science and Sports (MZOS)**[20] has a key role in the promotion of participation of children and youth in cultural life. The majority of the respondents that were interviewed for the purpose of this report highlighted the lack of coordination between the sectors of culture and education as one of the key obstacles for improving access and participation in culture ensuring that culture is systematically present in the educational system and not as in the current situation when a presence of culture in the educational system depends on individual efforts and good will:

> '*I think there is quite a lot of space for improving communication between the Ministry of Culture and the Ministry of Science, Education and Sports; culture should be much more present in the educational system. Not only theatres, but culture in general should be more present. Sports are much more present in schools. Culture should be made an integral part of the education system. It should not be left to somebody's good will*.' (Interviewee 12, performing arts, Rijeka).

> '*I think that without integrating and improving the position of cultural activities in the educational system, there will be no results with regard to better participation in cultural activities*. (Interviewee 4, museums and galleries, Zagreb).

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[20] Available at: http://www.mzos.hr

The Law on Artistic Education (OG 130/11) only deals with the regulation regarding the network of specialised artistic schools (music, ballet, fine and applied arts schools), while there exists no consistent national policy for artistic education or any national policy and/or strategy for the promotion of access and participation of children and youth in arts and culture. While there are many positive examples and initiatives, both at national and local and regional levels, there is no consistent policy that would aim at ensuring more or less similar standards for the participation in cultural life for children and youth across the country.

The Ministry of Culture and the Ministry of Education, Science and Sports have cooperated on several important projects (e.g. establishing the university programme for studying ballet and contemporary dance, and most recently, since 2013, the 'Backpack (Full) of Culture' project) but there is no systematic inter-sectorial approach towards the development of education in/through culture. Likewise, there is no strategic approach towards increasing access and participation in culture for children and youth.

There are many individual good practice examples where the cities and/or counties support the participation of children and youth in arts and culture (financing of the programmes of education for arts and culture, various workshops, the mobility of artists and art programmes and performances, the visits and performances in schools and kindergartens, the subsidised visits to museums and galleries etc.). However, these examples are not a consequence of elaborated strategies but rather of the individual efforts of the teachers, schools or cultural initiatives and organizations with very limited funds.

**The Ministry of Social Policy and Youth** is responsible for the coordination and monitoring of the implementation of several trans-sectorial national strategies relevant for the promotion of access and participation. This includes: the National Strategy for Ensuring Equal Opportunities for Persons with Disabilities (2007-2015) (OG 63/07), the National Programme for Youth (2009-2013) (OG 82/09) as well as the implementation and monitoring of the Law on Associations (OG 88/01, 11/02). The implementation of specific activities related to the access and participation remain within the budgets of the relevant ministries and/or local authorities, thus implementing the measures referring to the field of arts and culture remains the responsibility of the Ministry of Culture.

The National Strategy for the Creation of Stimulating Environment for the Development of Civil Society (2012-2016)[21] is another important strategic document for the promotion of access and participation in various fields including arts and culture. Following the elaboration of specific goals adopted in the former version of this Strategic document for the period 2006-2011, the **National Foundation for the Promotion of Civil Society** distributed grants including those for arts and culture; while the Ministry of Culture established the **'Kultura nova' Foundation** in 2011. This created the necessary organisational infrastructure for the development of the civil society sector in arts and culture, and emphasised the importance of

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[21] Available at: http://www.uzuvrh.hr/userfiles/file/Nacionalna%20strategija%20FINAL.pdf (accessed: 11/03/2014).

the role of foundations in this field. The Strategy for the current period (2012-2016) builds further on this backbone with the emphasis on further cooperation with other sectors and different fields.

A number of strategic documents aimed at the improvement of the status of national minorities as well as fighting all forms of discrimination include specific measures for the promotion of the participation of national and other minorities in cultural life. This includes the National Plan for Fight Against all Forms of Discrimination (2008-2013), the National Programme for the Protection and Promotion of Human Rights (2013-2016), the National Plan of Activities Promoting Rights and Interests of Children (2006-2012), the National Roma Inclusion Strategy (2013-2020) etc. **The Office of the Government for Human Rights and National Minorities**[22] coordinates the activities for implementing measures adopted in various strategic documents aimed at improving human rights and status of national minorities (see *chapter 3. Policy* for more information).

The media and information society policies are also among those sectorial policies important for the promotion of access and participation in cultural life. There are several initiatives relevant for the promotion of access and participation. The Ministry of Culture and the Agency for Electronic Media cooperate in the project of distributing grants to non-profit media as well as commercial media that promote arts, culture or educational programmes, including those aimed at fostering participation in cultural life.[23] The media legislation also prescribes quotas and other responsibilities of public service and commercial media with regard to cultural content and programming. The Government's policies for information society include measures aimed at providing easier access to the Internet and new technologies for the sectors of education, culture and others. The radiofrequency spectrum is considered a public good. Therefore, electronic media broadcasters need to address, in their programme schemes, such issues as information of interest to the ethnic minorities in Croatia and Croatians living abroad; the content that is supportive of human rights, political rights, the rule of law and the development of civil society; as well as media literacy in order to fulfil the public information needs.

The regional development policies and in particular the urban planning and environmental protection are sectors having many linkages with the field of culture where there exists cooperation regarding participation and access. This is particularly the case with urban planning and urban regeneration where in several Croatian cities (e.g. Pula, Rijeka, Zagreb) there are examples of designing such programmes for investment in opening new spaces for arts and culture particularly through restoration of industrial heritage sites. There are several good practice examples of public investment as well as public/private partnerships. The

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[22] Available at: http://www.uljppnm.vlada.hr/
[23] This refers to the Fund for the Promotion of Pluralism and Diversity of Electronic Media that was established by the Electronic Media Act provisions, and which is administered by the Electronic Media Council (VEM), and financed by 3% of the Croatian Radio and Television (HRT) license fees.

Regional Operational programmes (ROPs)[24] designed in order to create a basis for obtaining EU funding is another platform where the access and participation to culture are taken in consideration primarily through the development of local/regional networks as well as the promotion of cultural tourism. The role of the **Ministry of Tourism** is also important especially in developing policy instruments for sustainable development of (cultural) tourism where the needs of local and 'global' participants need to be taken into account.

## Private sector

It is difficult to assess the impact coming from donations and sponsorships regarding culture in general as well as the access and participation issues in particular as the information on the existing instruments are rather limited and mainly collected on a case-to-case basis. The legislation and rules regarding sponsorship and donations is regulated through the Law on the Profit Tax (OG 177/04, 90/05 and 57/06) as well as the Law on Income Tax (OG 177/04) which enable that the donations made for cultural purposes to the associations and other legal entities engaged in cultural activities are not taxed. The donations amounting up to 2% of the donor's total annual income are recognised as such by the law.[25] The Ministry of Culture provides only information on the decisions and issued certificates concerning tax relief for the companies that requested these certificates – but no data on the amount of these sponsorships or donations is available.

A significant contribution to culture funding in recent years comes from the donations and sponsorship, particularly of large companies such as Adris, B-net, Filip Trade, T-COM (T-HT), VIPnet, and different banks (e.g. ERSTE Bank Croatia, Hypo Alpe Adria Bank Croatia, Zagrebačka banka). These contributions are given mostly on a project-to-project basis, and in a number of cases this compensation is sometimes provided in goods and services rather than in monetary support. In recent years, as a consequence of the global recession and the structural problems of the Croatian economy, even these limited funds have been significantly reduced.

There is a number of projects involving the cooperation between private and public or NGO sectors dealing with the access and participation issues in the audiovisual field. The Zagrebdox Festival of documentary films has established partnership with the third programme of the Croatian public television HTV3. During the Zagrebdox Festival the HTV3 features documentary films in its programme. Similarly, the T-HT telecommunications

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[24] The ROPs are the development programmes for every region on the NUTS II level which are the basis for drawing assistance from the Structural Funds. In Croatia, the documents entitled ROPs were defined on the county level (NUTS III) with the purpose of initiating the process of drafting regional development documents according to the EU principles. For more information visit the website of the Central Finance and Contracting Agency (http://www.safu.hr).

[25] Exceptionally it is possible to claim tax deductions for donations exceeding this amount but in that case, companies must obtain special certificate issued by the Ministry of Culture which confirms that they financed some programmes and activities of special interest. Available at: http://www.min-kulture.hr/default.aspx?id=2166 (accessed 1st April 2014).

company makes new films available through their MAXTV programme offer (*television on demand*). The Animafest - festival of animated films applied the same model in 2013, but with a different telecom provider, B-net. In 2009 T-HT was also involved (together with the Croatian State Archives, the Croatian Cinemateque and the film production houses 'Jadran film' and 'Croatia film') in the digitisation project of the Croatian film classics that were later accessible at the T-HT's MAXTV Digiteka service.

Various banks have set up the special donations programmes for cultural projects and initiatives oriented either towards social responsibility (e.g. banks such as Zagrebačka banka, Privredna banka), or towards supporting artistic works, exhibitions and projects (i.e. ERSTE bank).

The Adris Foundation, as a corporate foundation established by the Adris Group, supports a number of artistic and cultural projects that have relevance to the access and participation issues. They have their regular donations programme; the Adris Gallery (situated in a small Istrian town Rovinj) as well as the established private-public partnership with the Historical Museum in Zagreb. The museum will be a part of the building complex that will also incorporate the Adris company and foundation offices – it was planned to be finished in 2013, but the works are still on the way.

There are several private initiatives in the development of cultural infrastructure that contribute to the broadening of access and participation. The first private museum 'Museum Marton' was opened in 2003 in Samobor, a small town in the vicinity of Zagreb, whose collection was moved to Zagreb in 2011. Due to the recession, the Museum in Zagreb had to be closed down in 2013. The owner returned the collection to the original location in Samobor. The Marton Museum was hosted in the same building with another successful private initiative – 'Museum of Broken Relationships', a permanent exhibition that was opened in October 2010 in Zagreb.[26] In addition to this, the House of Contemporary Art and Culture 'Lauba' in Zagreb (established and primarily funded by the Filip Trade company), and the Eco Museum and House 'Batana' in Rovinj, represent the examples of private initiatives developing long-term cultural infrastructure and not supporting short-term projects.

Due to limited data available it is difficult to assess the overall and precise impact of the private cultural sector - the most recent data comes from the research undertaken in 2008.[27] Since then no further studies have been done to assess the input of the private cultural sector. In this context it would also be beneficial to assess the impact of the crisis on this sector, and on the cultural sector in general, as it can be observed that many publishers, producers and other actors had to close down their business. In this context it is difficult to outline the available instruments on the access and participation issues in the sector, as the information has to be gathered on a case to case basis.

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[26] The building itself is owned by the City of Zagreb that offers renting of the space under special conditions.
[27] Švob-Đokić, Primorac, Jurlin (2008).

## Lobbying and partnerships initiatives

The lobbying practices are not so much visible and present in the Croatian cultural sector. The public cultural sector does not seem to engage in lobbying activities. The non-governmental organizations in culture have made the most progress in lobbying for changes in the cultural policy. After a number of actions spanning over the period of two years, the representatives of the cultural NGOs in Zagreb managed to lobby for the establishment of a hybrid cultural institution called POGON – the Centre for Independent Culture and Youth, Zagreb, based on a new management model of public-civil partnership.[28] Another example of civic-public partnership is the agreement between the City of Pula and the union of 103 NGOs (the Union for Rojc - *Savez za Rojc*) that gave these organizations the right to use the former army complex 'Rojc' for civic initiatives connected to culture, ecology, youth and sports. This offered a large number of citizens a valuable space to actively participate in many cultural activities (concerts, theatre shows, education programmes, etc.).[29] A similar example is the former (but never finished) socialist youth centre called 'Kocka' in the City of Split where the initiative of a number of independent cultural and youth organizations (KUM-*Koalicija udruga mladih*) that started in 1994 resulted in the signing of the agreement with the City of Split in 2001 for the usage of the basements of this centre.[30] However, most of these initiatives are underfunded both on the programme and on the infrastructural level, and the question of providing sustainable sources of financing becomes a pertinent issue for these initiatives.

## Other agents

The network of community cultural centres (*centri/domovi kulture*) and open public universities (*Pučka otvorena učilišta*) are an important part of cultural infrastructure pertinent for access to culture. As a structure inherited from the former socialist period a lot of these centres still struggle to redefine their role, but they nonetheless show that they can be important stakeholders in providing infrastructure and services enabling the access and participation in culture, especially in smaller cities. According to the latest data available from the Croatian Bureau of Statistics (2012: 505) in 2008/2009 there were 217 open public universities, community cultural centres and other organisers of cultural and artistic activities. Out of the total number of open public universities and community cultural centres, 207 of them were conducting cultural and artistic activities only in Croatian, 5 in other languages, 4 in Italian and 1 in the Slovenian language.

In the context of access and participation in culture we should mention a large network of cultural and artistic amateur associations that is represented by the Croatian Cultural Association - *Hrvatski sabor kulture*, serving as the umbrella organisation of amateur artistic

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[28] POGON was founded in 2008 and is managed by the Alliance Operation City and the City of Zagreb. See more at: http://www.upogoni.org/wp/
[29] See more on the Union of NGOs at: http://twiki.pula.org/bin/view/Rojc
[30] More information is available at: http://www.kum-split.hr/

activities. It is a non-governmental organization that covers amateur performing activities in the Republic of Croatia in the fields of music (vocal and instrumental), contemporary and folk dance, classical ballet, theatre, literature and art. The organization brings together 940 member organizations which are united in 12 County Communities, the Association of Czechs, the Association of Culture and Art Societies of the city of Kutina, and the Zagreb Amateur Theatre Stage, as well as from the regions in Croatia without County Community cultural and art societies. According to their data, the Association brings together around 80 000 young people that are active in their member associations. In addition to the artistic and cultural amateur associations, a number of over 430 technical culture associations deserve mentioning, that include different radio, photography, cinema and video clubs (Central Bureau of Statistics, 2012) from all parts of Croatia.

## Trends

During the last two decades the focus of cultural policy on the national and on the local and regional levels has remained mainly on the cultural supply side. As it has been previously noted this stems from the fact that in the period of transition the Croatian cultural policy preserved many instruments as well as organization models from the socialist period. The network of public institutions and the system of the distribution of subsidies, although reformed several times, remained within policy model not very different from the one existing before the 1990ies period. This means that, even today, the promotion of access and participation mostly relies on traditional instruments of cultural policy, that is, on one hand based on the development of the network of institutions in order to provide 'space' for culture, and on the other hand on subsidizing cultural production in order to 'lower the price' of cultural services - thus making them available for the broader public.

Even though there are programmes that implicitly cover the access and participation previously described and that have been present in the policy instruments of the previous and of the current governments, the Ministry of Culture and local authorities did not explicitly or systematically address the issues of access and participation. The innovative initiatives and measures for the promotion of access and participation were first introduced by the institutions, organizations or artists working in the cultural field. In most of the cases the Ministry of Culture and local authorities responded to the initiatives introduced by the stakeholders in the field through occasional granting subsidies for innovative projects and initiatives through the regular Calls for funding.

To achieve the goal of the promotion of access to culture, the current Strategic Plan of the Ministry of Culture for the period 2014-2016 (Ministry of Culture, 2013) envisages measures that concentrate on the 'supply side' such as support for creation, support to the development of the network of cultural institutions and arts centres etc. In the recent years, some changes are visible that are mainly oriented towards the development of the audiences and the increase

of cultural participation, and this can be observed in the Strategic plan of the Ministry (for a detailed overview of the plan see next chapter *3. Policy*). The main focus is on the new programme - 'Backpack (Full) of Culture' that was initiated by the Ministry of Culture in 2013 and is run jointly with the Ministry of Science, Education and Sports. It is oriented towards bringing cultural projects directly to schools in the cities and municipalities where the cultural offer is not so substantial.

Nowadays, 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, and instigating new models for increasing audience participation. Amongst the most popular are the Museums' Night (*Noć muzeja*) organized by the Museum Documentation Centre (MDC), the Night of the Theatres (*Noć kazališta*) organized by the Dubrava Cultural Centre (Narodno sveučilište Dubrava), the Book Night (*Noć knjige*) that offer free entrance to exhibitions, plays, readings together with other special events during these nights.

The tradition of the network of community cultural centres created in the socialist period, that were (and to some extent still are) focal points of cultural participation on the local level, as well as a strong existing scene consisting of a high number of functioning amateur clubs and associations and technical culture associations represent a relevant infrastructure ensuring the access and participation in culture in Croatia.

The sector of cultural non-governmental organizations plays an important role in influencing cultural policy changes. They were especially important since the 1990ies and they continue to be a relevant cultural policy actor. Their efforts led to the establishment of the arm's-length body – 'Kultura Nova' Foundation in 2011, a public foundation supporting cultural civil sector. In its 2013 Programme priorities the Foundation has included the development of audiences and of the access to culture at the forefront, with the specific focus on the contemporary artistic and cultural practices.[31]

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[31] This is especially elaborated in the Programme guidelines of the last Call for Applications (Operative Support for Programme Development –PP1, available at: http://kulturanova.hr/podrska/pp1 (accessed (21/03/2014)).

# 3. Policy

## Definition

The Croatian cultural policy is in many segments implicit. There are only very few policy and strategic documents adopted since the independence in 1991.

Although almost two decades old, the 'Cultural Policy in Croatia: Policy Report' (1998) is still the most comprehensive policy document describing the Croatian cultural policy. In this Report, cultural participation is examined primarily through the analysis of statistics and data available at the time. The 'access to culture' is not explicitly defined although many chapters of this document indirectly touch upon questions relevant for the promotion of access to culture. In the chapter on the 'Participation in cultural life', the participation is outlined as a complex phenomenon that can be interpreted through passive and active participation (Cvjetičanin and Katunarić, 1999: 83). Passive participation includes visits to art performances and exhibitions, reading books, magazines and newspapers, watching television, watching video films and listening to the radio, while active participation refers to the amateur arts activities, amateur theatre, orchestra, reciting poetry, writing literary texts, folk dance, visual arts workshops, the activities of cultural and art amateur associations.

The same team of experts involved in the aforementioned national report on the Croatian cultural policy worked on the document 'Croatia in the 21st Century. Strategy of Cultural Development' (Cvjetičanin and Katunarić, 2003). This document was adopted by the Croatian Parliament in 2002. One of the key goals of this strategy refers to the need to connect professional, amateur and alternative cultural expressions: the first one ensures quality, the second ensures broad participation and the third ensures innovative interpretation and choice of places that attracts the attention of a larger number of people.

In the paragraph on cultural participation the authors of the Strategy point to the challenge that new technologies bring to the traditional forms of cultural participation. 'The Strategy of Cultural Development' also points to the contribution of the active participation to the quality of life – both for developing creativity and enhancing social benefits.

'The Strategy on Cultural Development' defined five main goals for enhancing cultural participation:
-   to enable systemic empirical research of leisure time, especially for youth as well as to develop necessary cultural statistics;
-   to promote and develop cultural amateurism in all fields of culture;
-   to motivate cultural institutions and professional organizations to cooperate with amateur artists and organizations as well as to assist amateur artists through workshops, seminars, lending of technical equipment as well as providing space for rehearsals and performances;

- to introduce incentives for participation of youth in cultural activities through discounts and other measures;
- to use the network of Croatian schools abroad in order to promote the participation of Croatians living abroad in amateur cultural and artistic activities (Cvjetičanin and Katunarić, 2003: 57).

Although the Strategy was adopted by the Parliament in 2002, the action plans have never been made and thus the operationalization of suggested instruments never occurred.

In recent years several sectorial strategies and programmes have been adopted, the first one being the National Strategic Programme for Audiovisual Industry (2010-2014). This strategic programme articulated the following goals aimed at ensuring wider access and participation: increasing the number of box-office admissions for Croatian and European films and their share in video sales and rentals and television programming; supporting digitisation of cinemas in order to make them compatible with the global market, and securing the status of domestic films in the refurbished cinema network. The strategic goals set in this document include a goal of disseminating film and audiovisual culture in general and the specific know-how related to audiovisual creativity. The National Programme sets the following objectives:

- to increase the citizens' participation in all forms of audiovisual culture;

- to increase the participation of young people and the general public in media education programmes;

- to support non-professional audiovisual creativity;

- to increase the participation of film professionals in training initiatives;

- to foster the cooperation between institutions of higher education and the Croatian Audiovisual Centre, as well as other participants in the audiovisual sector, in the production of final projects for undergraduate and graduate studies at Croatia's arts academies;

- to encourage further education of film professionals through existing international training programmes, particularly those supported by the MEDIA programme;

- to encourage publications in the field of audiovisual culture and to ensure the continuity and development of domestic film festivals and audiovisual events.

The second strategy adopted was the Strategy for the Protection, Preservation and Sustainable Economic Use of Cultural Heritage (2011-2015) that includes specific strategic goal of improving the participation of museums as active partners in different local events (cultural, tourist, sport, etc.). This Strategy also includes a goal to develop new means and methods for the presentation of museum displays including multimedia and interactive techniques. A special strategic goal refers to improving the number of visits to museums; activities should primarily be aimed at attracting specific categories of visitors such as school and pre-school

children, tourist and visitors, as well as local population throughout the year. The Strategy proposes to design specialized museum programmes aimed at specific target-groups i.e. families, young business people ('after-work' museum visits and parties), discounts for senior citizens, friends of museums, frequent museum visitors etc. It is also proposed that the museums should get involved in the research of interests and expectations of visitors (Ministry of Culture, 2011: 22). The Strategy includes references to improving access to other cultural heritage sites, and especially intangible cultural heritage. In that context the Strategy envisages programmes for raising awareness of local population about the value of intangible cultural heritage. It establishes a direct link between the participation of local communities in preserving intangible cultural heritage and the improvement of quality of life and opening new opportunities for local economic development (Ministry of Culture, 2011: 31).

In addition to the above-mentioned strategic documents, the Ministry of Culture adopts its strategic plans on a biannual rhythm. The Strategic Plan of the Ministry of Culture (2014-2016) is the most recent strategic document adopted by the Ministry of Culture (2013). It was compiled according to the methodology developed by the Ministry of Finance for all ministries. The aim of this document is to connect goals and measures of the strategic plan with specific budget lines in the state budget and budgets of each ministry or government's agency. The current Strategic plan of the Ministry of Culture for the period of 2014-2016 does not stress the 'access to culture' *per se*, but it mentions cultural participation as one of its key goals.[32] This goal is developed through the specific objective titled 'Development of cultural infrastructure and participation in cultural life'. Together with the support of the programmes of cultural institutions on the local level (Ministry of Culture, 2013: 58), the support of the network of *Matica Hrvatska* with its more than hundred branches around Croatia is mentioned (Ministry of Culture, 2013: 9) as one of the important initiatives that supports, in parallel, both cultural infrastructure and the participation of citizens in cultural life. Non-users and non-audiences are not taken into account in the official policy documents but cultural institutions and organizations pay special attention to 'non-audiences' and 'non-users' that will be shown in the next chapter (*see chapter 4.Practices*).

In the aforementioned Strategic Plan of the Ministry of Culture, the 'Development of artistic and cultural program for children and youth– 'Backpack (Full) of Culture'' is outlined as one of its strategic objectives in the development of cultural participation. This programme, that implicitly aims at developing access to culture, has been developed as a pilot project during 2013, but in the current Strategic plan it has been highlighted as a flagship project in the upcoming period (2014-2016) (Ministry of Culture, 2013: 3). The programme is a joined initiative of the Ministry of Culture and the Ministry of Science, Education and Sports, and is described as a complementary interdisciplinary program for primary and secondary school curricula on the national level with the aim at 'facilitating access to culture to children and youth, developing aesthetic culture, sensitizing children and youth for the field of arts and culture in order to enable them for positive approach to all types of arts and culture' (Ministry

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[32] Objective 1.1. 'Support to artistic creativity, entrepreneurship and cultural participation' (Ministry of Culture, 2013: 2).

of Culture, 2013: 11). In 2014 this programme will involve 40 kindergartens and 60 primary schools across twenty counties in Croatia.[33]

The outputs of the policies described in the Strategic Plan that tackle implicitly the 'access to culture' are designated for several fields – i.e. the support of the development of performing arts and of the audiovisual field will be visible in the increase of the attendance numbers (Ministry of Culture, 2013: 23, 29) or in the number of users as is in the case of archives (Ministry of Culture, 2013: 52). Regarding the book sector there are several issues that are oriented towards the enabling of access to culture – one deals with the development of the library infrastructure with the special emphasis on the 'peoples libraries' (*narodne knjižnice*) and on providing access to books for citizens (especially through the so called 'Bibliobuses', mobile libraries stationed in buses that offer services to people in the outback areas).[34] Furthermore, the emphasis is made to the promotion of reading as another strategic objective that will be achieved through the support to the manifestations, book fairs etc. (Ministry of Culture, 2013: 32). The goal of developing the independent cultural scene is aimed to be achieved through several specific objectives among which is the special objective dedicated to the 'Support of programmes of innovative cultural and artistic practices (new media cultures)', that has relevance to the 'access to culture' issues as it also aims to include citizens to be part of creative cultural processes (Ministry of Culture, 2013: 15). Last but not least, the Strategic Plan also stresses as one of its aims the increased availability of the cultural heritage in digital arena (aimed at general public as well) that will be achieved through specific digitisation projects. This will specifically be developed through the Strategy of Digitisation of Cultural Heritage for the period until 2020 that is presently being developed.

## Cultural strategies at the local level

The central government and local authorities subsidise the mobility of artists, art and culture programmes, thus trying to ensure the access to culture in the areas outside of the main centres.

- With subsidies to cultural infrastructure (cultural institutions as well as cultural centres) the official cultural policy assists in lowering the price of culture for those participating in cultural life.
- Through subsidies to mobility (artists and programmes) the official cultural policies tries to enable at least the basic access and participation for those citizens living in smaller cities and municipalities.

The Law on Libraries makes it mandatory for every municipality to have a library as another measure aimed at increasing participation. The Ministry of Culture contributes financially for the purchase of new books for the public libraries across the country and it also purchases a certain number of books directly from the publishers distributing them to the networks of libraries across Croatia. The Ministry of Culture finances the informatisation of local cultural

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[33] Available at: http://www.culturenet.hr/default.aspx?id=58429 (accessed 23/04/2014).
[34] The Bibliobuses are not a new practice in Croatia – their network started back in 1969.

institutions and contributes financially to restoration, or building new cultural institutions including community cultural and art's centres, libraries, theatres, museums etc.

Not many cities have elaborated their strategic approach to culture on the local level; only Rijeka and Pula have adopted the strategies for local cultural development for the period until 2020. The City of Osijek is in the process of finalizing its Strategy of Cultural Development for the same period (public debate with stakeholders is underway), while several other cities are in the process of drafting their strategies (e.g. Dubrovnik). All of these strategic documents make reference to the access to culture as one of the strategic goals. The cultural strategies of Pula and Rijeka mostly refer to the term 'attracting audiences' and articulate measures in order to increase participation and attract new audiences including minorities and vulnerable groups as well as children, youth or elderly people.

## Visibility

Even though this report has identified various activities and programmes that are being implemented in different fields aimed at increasing participation and promoting access to culture, at the level of cultural policy the majority of identified measures remain poorly promoted and thus invisible. It is difficult for the public (the general public as well as artists and cultural professionals) to identify existing policies and measures for access to culture.

The flagship projects such as 'Backpack (Full) of Culture', a complementary interdisciplinary program for primary and secondary school curricula, have better visibility even though some other policy measures and instruments have far greater impact on access and participation (e.g. legal basis for establishing network of public libraries across the country, digitisation of cinemas, etc.).

It remains to be seen how the issue of access to culture through education is going to be dealt with in the near future. On one hand, the 'Backpack (Full) of Culture' programme aims to promote the issue of access to culture in educational context. On the other hand, the newly announced changes through the Bylaw regulating teachers' working hours' norm and default paid responsibilities (where extracurricular cultural activities will not be part of their paid work) could lead to lowering the number of activities teachers engage in the field of culture for primary school children.[35] Currently, the extra-curricular activities, such as visits to the museums, concerts and theatres, or organization of workshops outside of regular school curriculum were paid as a part of regular hourly wages of school teachers and associates. The proposed changes of the Bylaw abolish remuneration of school teachers for these extra-curricular activities which might have negative impact and result in the decrease of already insufficient number of such programmes promoting cultural participation of children and youth.

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[35]The working version of the Bylaw is available at:
http://www.kulturpunkt.hr/sites/default/files/Nacrt_Pravilnika.pdf(accessed 09/02/2012).

**Priorities**

The 'Strategic Plan of the Ministry of Culture' and the 'National Strategic Programme for Audiovisual Industry' are two most recent policy documents indicating shifting paradigm in approaching access to culture at the cultural policy level. While the 'Strategic Plan of the Ministry of Culture' was focusing on articulation of the existing policies and programmes, the 'National Strategic Programme for Audiovisual Industry' set a number of new goals for improving access and participation. Following the successful implementation of this Programme, the project of digitisation of independent cinemas across the country was completed. In 2013 the programme enabled digitisation of 28 cinema halls and six film festivals in 18 counties in 27 cities. This resulted in increased participation and broadening film audiences in a number of smaller towns that did not even have cinemas.

Besides previously introduced programmes for financing different cultural activities (visual arts, design and architecture, museums, libraries, archives, performing arts, amateur arts, innovative cultural and artistic practices, book sector including support for literary translations, digitisation, protection of heritage and international cultural cooperation) in the past five years the Ministry of Culture introduced two new programmes aimed at supporting bookshops (introduced in 2008) and a programme of support for intangible cultural heritage (2008). Both programmes contribute to the improvement of access to culture.

- Funds from the programme of support for bookshops are distributed for book promotions, various literary events taking place in bookshops, workshops and ateliers as well as other activities aimed at the promotion of reading.
- Funds from the programmes of support for intangible heritage are distributed to local organizations and individuals who are involved in creating and preserving protected phenomena inscribed in the national or UNESCO registries of intangible cultural heritage.

**Programmes**

There is a number of programmes in different areas that are indirectly promoting access and participation as a result of previously described implicit policies focusing on ensuring 'supply' infrastructure and programmes for culture. Some programmes have been in place for many years while others, as described earlier in this report, have been introduced in recent years.

**Investment in public infrastructure and venues for art and cultural activities** has been in the focus of cultural policy making for many decades. The official cultural policy has put an emphasis on financing public infrastructure in order to ensure even distribution of cultural institutions and venues across the country. This is particularly the case with the network of public libraries, community cultural centres, museums and the network of archives. Special

effort was placed in the past 15 years on restoring damaged properties in the areas that suffered destruction during the war.

- In cooperation with local authorities, the Ministry of Culture co-finances the network of public libraries and the Law on Libraries prescribes that each city and municipality has to have a library. The cities and municipalities are the legal founders of local libraries responsible for salaries and running costs.
- The Ministry of Culture is the founder of regional branches of the State Archives and is responsible for staff salaries and organisations' running costs.
- Theatres are founded by the cities and counties with the exception of the National Theatre in Zagreb.
- The majority of museums are also founded by the cities, counties and municipalities while some 10 museums that are founded by the State.
- All community cultural centres are also founded by the cities and municipalities.

The mandate of the previous Government (2004-2011) was marked by a number of investments in building new museums or restoring the existing ones. Through public tenders the Ministry of Culture contributes financially to the projects that are proposed by the cities, municipalities or in some cases, by the counties. Among the most important projects in the field of access to culture are the investments in community cultural centres and other spaces suitable for organizing public events (performing arts, visual arts and others). In 2011 the Ministry of Culture together with the Croatian Audiovisual Centre started the project of digitisation of smaller cinemas across the country. Approximately 1 million Euros was invested in the digitisation of 28 cinemas.

The Ministry of Culture has recently published information about trends in financing in the past 7 years. In 2007, the budget of the Ministry of Culture for investment in cultural infrastructure was approximately 26 million Euros. With the financial crisis, there was a sharp decrease of the budget for investment in infrastructure. In 2014 the budget for investment in cultural infrastructure is approximately 7,2 million. Local authorities usually secure at least half of the funds necessary to complete the investment projects.

**Financing of programmes in different art disciplines, particularly mobility schemes** have been in place for many years. As a part of the yearly call for proposals at the national level, in the field of performing arts, the Ministry of Culture finances concerts and theatre plays across the country, taking place in big cities, in smaller towns, municipalities and on the islands. This is probably the most important programme for the promotion of participation in cultural life across the country. The Ministry of Culture has a role (together with community cultural centres and local organizers) in planning the network of events across the country. The Ministry of Culture co-finances many festivals (theatre, music, book fairs etc.) and the Croatian Audiovisual Centre co-finances local and regional film festivals. Local festivals often have the role of a substitute for regular programmes that are lacking in many smaller cities outside of larger cultural centres. While the Ministry of Culture has been for many years involved in financing mobility of artists in mainstream art disciplines, the network of

independent organizations Clubture[36] has been very active in promoting the mobility of programmes of independent cultural organizations and in developing new artistic practices.

On the regional level, the counties promote mobility within the boundaries of their counties and with neighbouring counties through financing concerts and theatre plays of the local artists in smaller municipalities and cities. These programmes are additionally complemented by the visits of artists to schools through the programme 'Backpack (Full) of Culture'.

Another important field where the programmes of the Ministry of Culture have a direct link with ensuring access and participation are various support programmes for the book sector and the promotion of reading. The Ministry of Culture supports the programmes taking place in bookshops including book launches, public readings and similar programmes aimed at the promotion of reading. Together with local authorities, the Ministry of Culture purchases books for public libraries. The funds distributed by the Ministry of Culture require matching funds from local authorities. Unfortunately, due to the current financial crisis, in many cases the Ministry of Culture remains the only funder for purchasing of books for public libraries.

In March this year the Ministry of Culture launched the initiative of drafting the National Strategy for the Promotion of Reading and the Working Group was appointed accordingly.[37] It is expected that this document will make proposals for new innovative programmes for the promotion of reading. The libraries and associations of librarians continuously promote various projects and initiatives aimed at the promotion of reading (e.g. the Month of Croatian Book). For example, there is a national programme of support for the promotion of reading to small babies and children until the school age. [38]

With the aim of promoting the access of national minorities to libraries, the Ministry of Culture finances reference libraries for national minorities: the City Library Beli Manastir (Hungarian); the Public Library Daruvar (Czech); the City Library 'Ivan Goran Kovačić' Karlovac (Slovenian); the City Library Pula (Italian); the Public Library Našice (Slovak); the Library 'Bogdan Ogrizović' Zagreb (Albanian); the Libraries of the City of Zagreb (Ruthenian and Ukrainian); the City and University Library Osijek (Austrian), and the Serbian Cultural Association 'Prosvjeta' (Serbian) and the Public Library "Vlado Gotovac" Sisak (Bosniak). The Ministry also provides support for the establishment of the Serbian Cultural Association 'Prosvjeta' and the Jewish communities in Zagreb.

The Croatian Government (2008) proclaimed the digitisation of television broadcasting (DVB-T) a matter of national interest. The basic task was creating conditions for quality improvement in the scope of production and broadcasting of content that would enrich the media space of the Republic of Croatia. Due to the affordability of digital technologies, and

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[36] http://www.clubture.org/
[37] http://www.min-kulture.hr/default.aspx?id=10213 (accessed 03/04/2014).
[38] "Read to me!" is the first national campaign promoting early reading aloud. It is organized by the Croatian Library Association – Children and Youth Services Commission, the Croatian Paediatric Society, the Croatian Reading Association, the Croatian Association of Researchers in Children's Literature and UNICEF. The campaign was launched on the occasion of the European Year of Reading Aloud and it is sponsored by the Ministry of Social Policy and Youth. More info: http://www.citajmi.info/naslovna/

the widening of the previously scarce radiofrequency spectrum, the new commercial and public broadcasting channels were created.

The Ministry of Culture also provides support through the programme of support for intangible cultural heritage to culture and art amateur associations as well as individuals and organizations that are preserving and promoting intangible cultural heritage. Active participation of all citizens from children and youth to elderly citizens in culture and art amateur associations (e.g. traditional dance companies, chorus) is funded mostly by local authorities. The Ministry of Culture contributes to their programme costs and also finances mobility (especially the participation in national and international festivals).

While there are no formal channels of coordination between the Ministry of Culture and local authorities, similar programmes are also run at local levels according to the local strategies or local cultural policies.

The subsidies by the Ministry and local governments permit cultural organizations and institutions to grant discounts on their products or services in order to attract more audiences. Special categories of the population (school children, disabled persons and senior citizens) pay only 50% of the full ticket price for some events. The rebates for university students are also available for some theatres, museums, etc. The measures targeting tourists include examples such as 'Zagreb card' or 'Dubrovnik card' which allow visitors free public transportation, discounts for various museums and cultural events, reduced prices at restaurants and shops, etc.

An 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. The 'Music in the Neighbourhoods' is another programme the HGM runs in cooperation with the City of Zagreb with the aim to acquaint primary school children with classical music.

The Ministry of Culture and local governments financially support theatres for children, youth and puppet theatres, registered either as public institutions or private companies.[39] Most of these theatres also have studios for young actors. These institutions do not only perform theatre plays for children, but they also organise training courses and workshops involving many young people in amateur productions. In addition to the specialised children theatres, a number of professional theatres, particularly those in smaller towns, regularly produce plays for children and youth (e.g. the Dubrovnik Theatre, the 'Zorin dom' the Theatre in Karlovac, the Virovitica Theatre etc.). With smaller productions, these companies also regularly perform in educational institutions such as schools and kindergartens. However, the Ministry of

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[39] The Croatian Association of Professional Theatres for Children and Youth gathers 22 members – theatres that regularly produce plays for children and youth. They also gather fourteen studios for young actors which are run by professional actors or directors. The complete list of theatres for children and youth can be found at: www.assitej.hr/o-nama

Science, Education and Sports is not involved in the coordination of these activities and thus it is not possible to gather systematic information about the number of such performances. The professional theatres (both public and private entities) voiced their complaints on numerous occasions about the fact that teachers often choose plays according to their own preferences, not necessarily being able to base their judgement on the artistic performance and value. The representatives of professional theatres stressed the need for the ministries of culture and education to coordinate their efforts and provide schools with some objective in depth information about particular plays and/or organizations.

The cities and municipalities finance programmes in local community cultural centres and public educational centres which are in many smaller towns 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.[40] Last year the Zagreb cultural centres have also started with the project entitled 'KvARTura' as a networking project of joint open day of all thirteen cultural centres which present their projects and activities to all interested parties.[41]

Some cultural institutions are able to attract more visitors through their seemingly successful campaigns – here we can highlight as good-practice examples the campaigns launched by the Museum of Arts and Crafts or the Gallery Klović in Zagreb. Film festivals have also been successful in attracting lots of visitors, particularly younger generation. In this context it is important to mention that a number of cinemateques is minimal – the 'Tuškanac' Cinema in Zagreb and the 'Zlatna vrata' Cinematheque 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' changed its venue several times but its' programme runs during the whole year.

**Awareness-raising and capacity-building**

The public authorities, so far, have not initiated themselves the awareness-raising campaigns or capacity building of professionals as regards to the issues concerning the access to culture. However, the Ministry of Culture financially contributes to the programmes or campaigns

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[40] Since 1994 the City of Zagreb has been responsible for eleven community cultural centres and two institutions organized as cultural centres (*'narodna sveučilišta'*) Dubrava and Sesvete. They are divided according to their role: as specialized centres (*Kulturno informativni centar, Centar za likovni odgoj Grada, Centar mladih Ribnjak*); as neighbourhood centres (*Centar za kulturu i film August Cesarec, Centar za kulturu i informacije Maksimir, Centar za kulturu Novi Zagreb, Centar za kulturu Trešnjevka, Centar za kulturu i obrazovanje Susedgrad, CEKAO «Zagreb», Kulturni centar Peščenica i Međunarodni centar za usluge u kulturi – Posudionica narodnih nošnji*), and *'Narodna sveučilišta'* – the Dubrava Cultural Centre and the Sesvete Cultural Centre.
[41] Available at: http://www.centrikulture.com/docs/program.pdf

launched by the professional organizations or individual institutions aimed at improving the access to culture (e.g. the Night of Museums, the Night of Cinemas, the Month of Croatian Book). The same is the case with the cities and counties. These events are widely promoted and present in the media.

Several professional organizations (e.g. the Association of Librarians, the Association of Museums, ASSITEJ – the Croatian branch of the International Association of Theatre for Children and Young People) put audiences in the focus of their education programmes and conferences.

The joint programme of the Ministry of Culture and the DeVos Institute of Arts Management at the Kennedy Centre in the education of managers in the cultural sector was offered in 2013 and 2014. The two-year programme offers education in the issues relevant also for the topic of access to culture such as audience building etc. It is free for the selected candidates chosen after the Open Call for Applications.[42]

## Funding

There is no systematic evaluation (at national or local levels) of the relevant data and statistics that would enable measuring the impact of the funded cultural programmes from the access and participation perspective. The received public funding in the field of culture does not impose a condition for the assessment of the measures aimed at fostering access. There are some examples where the success in attracting audiences results in the increase in financing, but it is not a consequence of an articulated policy or of a systemic overview of results of individuals and/or organizations.

## Partnerships

Although there are no specific (cultural) policy instruments oriented towards promoting partnerships with other sectors, there are examples how particular partnerships develop through the bottom-up initiatives of particular cultural institutions and organizations.

- The Libraries of the City of Zagreb in partnership with the Rehabilitation Centre for Stress and Trauma and Kosnica shelter developed a programme for homeless people entitled 'From Book to Roof: A Network of Libraries for Empowering Homeless People'.[43] The programme's workshops offer help to homeless people through enhancing their computer skills, writing job applications, offering other types of consultations and space for communication.
- Another partnership project in the field of inclusion policies is the joint project 'Extra Ordinary Design' developed by the Croatian Designers Society, the Association for Promoting Inclusion (UPI) and the Institution for Vocational Rehabilitation and the

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[42] Available at: http://devoscroatia.org/program-description/ (accessed: 13/03/2014).
[43] More on the project on the website of the project at: http://beskucnik.kgz.hr/projekt/

Employment for Persons with Disabilities (URIHO) and with the support of the British Council Croatia.

- A partnership between the Archaeological Museum in Pula and the Pula Prison enabled prisoners to work on excavations on different sites as a part of the re-socialisation programme.
- Other examples include partnerships with either student NGOs or volunteers' centres who participate in the projects of bringing books to elderly and/or disabled offered by several libraries (e.g. Rijeka city library, Zadar library).

## European and international dimension

Until now there has been no visible influence of the EU policy documents on the access to culture policies on the national, regional or local level in Croatia. However, selected institutions and organizations have been involved in a number of EU projects and programmes stemming from the EU pre-accession instruments of financial assistance (IPA; CARDS and PHARE) that were used for projects with a cultural component and carried out by local organisations, towards the Council of Europe's activities and initiatives influencing the field of culture.

Croatia was a full member of the EU Culture 2007-2013 programme since 2007. The Ministry of Culture published by-laws, introducing rules for co-financing of Croatian participants in the Culture 2007-2013 programme (last amendments in July 2011), with the aim to stimulate applications in the first period of the Croatian participation in the Programme. In addition, the Cultural Contact Point (CCP) Department (now Service) was established and hosted by the Ministry of Culture. Due to the change of the programme to the Creative Europe Programme, a part of the purview of the CCP changed together with its name and it is now called the Service for Cultural and Creative Industries-Creative Europe Desk - Culture Sub-programme. Connected to this, in 2008 the Memorandum of Understanding between the European Community and the Republic of Croatia on the Participation of the Republic of Croatia in the Community Programme MEDIA 2007 (2007-2013) was signed and Croatia established a Media Desk within the Croatian Audiovisual Centre, which is now called the Creative Europe Desk – MEDIA Sub-programme. Croatia has been rather successful in attracting funding through these programme schemes; the influence of the EU programmes can be viewed through the implementation of the Culture and Media projects that sometimes implicitly dealt with the access to culture issues.

It can be stipulated that the influence of the EU policy dimension on the access to culture will be more visible following the implementation of different projects that cultural institutions and organizations will run within the framework of the Creative Europe programme. The discussions stemming from the presentations of the Creative Europe programme have dealt with its' programme streams which are oriented towards the issues of audience development

and attracting youth to cultural events. Considering the early stage of the Programme, it is still difficult to assess how it is going to impact the access to culture policies in Croatia.

Since the establishment of the OMC working groups the Representatives of the Ministry of Culture of the Republic of Croatia have participated at the OMC working groups meetings and have contributed to the debates. However, it is difficult to discern whether the participation in the OMC process has influenced the developments in regards to the access to culture at the national level.

In this context it can be noted that no reference has been made to the access to diverse international cultures either on the European level or globally.

# 4. Practice

This chapter draws the data from the interviews with the selected managers and representatives of cultural institutions and professional organizations that are involved in the promotion of access and participation. The conclusions drawn from these interviews are illustrated with the selected quotes and references to concrete projects or activities launched by the interviewees.

**General approach**

As the field of culture is rather diverse, different stakeholders have various understandings of the 'access to culture' due to their belonging to a particular sector where they are working, and/or because of their different approach to culture as such.[44] The plethora of definitions, different understandings of access to culture, results in different approaches to creating instruments in this field (and thus to specific practices). This has been evident in the responses of our interviewees as well.[45]

Their understanding of the issues of access to culture stemmed from the underlying notion of the availability of cultural infrastructure for all citizens that can be described as follows:

> *'... it means that I can realize my social and cultural needs in my nearest surroundings. In this municipality, in this county... That I have a library in this municipality, that I have a multimedia centre... Everything a person who pays its' taxes deserves to have'* (Interviewee 18, other sectors, Zagreb).

Some interviewees' understanding of the access issue leaned towards the notion of new ways of active participation in arts and culture:

> *'There are two levels to consider – the first one relates to the projects with active audience participation inside contemporary cultural practices, based on a concept of bringing particular project into the community, engaging a passerby or deliberate audiences in such a way that they become co-creators or co-authors in our projects – we have such types of projects. And on the other side participation can be this step where citizens become active themselves, regardless of their age and they become co-producers of particular cultural activities'* (Interviewee 1, independent culture, Zagreb).

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[44] This complements the results of the 'Literature review' executed for this research project that shows the diversity of approaches to the 'access to culture' and different instruments coming from these approaches. For more information see: http://educult.at/wp-content/uploads/2013/04/Review-on-the-policies-at-European-level.pdf (accessed 02/04/2014).

[45] For more information on the interviewees and interview process see chapter 7. Remarks on Methodology and in the Annex to this report.

As the policy instruments towards the access to culture on the national and local level are mainly oriented towards supporting the cultural supply side – either offering support towards the cultural infrastructure or towards supporting the development of cultural production, etc., the main focus of such implicit access policies lies on providing access to the existing cultural objects and services, and to a lesser extent on the access to creative and productive resources. The active participation is mainly supported through the programmes of a number of amateur associations and the non-governmental sector. As regards to the access to decision-making in culture, the instruments towards the decentralization through the cultural councils are available in the existing legislature (*see chapter 3.Policy*) even though the general impression is that this field is rather neglected.

A number of cultural institutions and organizations offer programmes and projects that include the access promoting measures. In the analysis of the available data and interviews with the stakeholders from different cultural fields, we can decipher existing innovative examples that are also oriented towards other sectors (especially education, tourism and social policy). The actors from these institutions and organizations recognize the relevance that the access to culture and enhancing cultural participation have for their organisations, and include the access promoting measures in their strategic plans and programmes. What can be observed from these examples of good practice is that they are bottom-up, executed because the stakeholders believe that these issues are important, and often financed by the institutions' own income, or through the international (mainly European) funds.

## Target groups

As it is visible in the previous parts of this report, there is a plethora of different projects and programmes that the cultural institutions and organizations organize with various partners for a variety of audiences. There are projects oriented towards children, youth, senior citizens, persons with special needs, homeless people, and other marginalized groups as well as projects oriented towards national minorities that also take the linguistic diversity into account (in the regions of Croatia where particular minorities are situated). Although there is a diversity of thematic approaches, it can be observed that the majority of programmes fostering the access to culture offered by different cultural institutions and organizations focus mainly on children and youth.

## Obstacles to access

The previous chapters have shown that many obstacles to the access and participation in culture are not addressed systematically. Although the policy instruments of subsidizing culture in order to tackle the issue of price of cultural goods and services exist, the issue of price still remains an important one as the cultural budgets (national and local) are decreasing every year and as the cultural spending per capita is also on the decrease (see chapter 1 and 5

for more data). The recession in Croatia has been prolonged for the sixth year now, and it is not surprising if the citizens have been making further cuts on the 'recreation and culture' part of their personal budgets. What was presented as a more pertinent obstacle longitudinally is connected to the education of new audiences; to illustrate this we will use quote from one of the interviewees:

> *'However, except for the economic aspect, what I find important also is this educational aspect. People have to be educated for culture, they have to desire something, and I think this is achieved through education. Therefore, I think that education is immensely important, because even if you offer something for free, if there is no yearning, need, or affinity for it, I think we will not achieve much'* (Interviewee 10, library sector, Rijeka).

There are different obstacles regarding the access to culture for people with special needs. They stem not only from the issues of physical access to particular buildings of cultural institutions and organizations, but also on the (lack of) accessibility of cultural products, services and all other necessary information. Although plans for renovating buildings of cultural institutions have been made, the adjustments are being made rather slowly – partly due to the financial restrains, and sometimes due to the restrictions imposed by the Service for the cultural heritage protection. The implementation of various strategies and plans in this regard is lacking, and one can observe the marginalization of (the requirements of) the persons with special needs in the cultural sector. There are, however, good practice examples such as the work of the 'Theatre of Blind and Partially Sighted - New Life' that offers the theatre workshops and theatre repertoire with blind and partially sighted actors, and collaborates with other theatres on different shows and theatre plays.

The official cultural policy documents do not tackle non-audiences or non-users. The available data and the analysis of interviews showed that the cultural institutions and organizations pay attention to their 'non-audiences' and 'non-users'. For example, one of the interviewees from the library sector reported on the programme for attracting non-users:

> "*on the day when we celebrated the anniversary of the library, the library invited those who have never used the library to receive a free inscription thus becoming members of the library*" (Interviewee 10, library sector, Rijeka).

The described activity resulted with over 170 new members (previous non-users) inscribed in just one day. Similar programmes exist in other libraries as well as in the museums, theatres and other institutions which have special programmes and activities aimed at reaching out to non-users, showing that cultural operators take into account non-audiences and non-users and that they design specific programmes in order to attract their attention and make them interested in their cultural and artistic programmes. An interviewee from the museum and galleries sector (Interviewee 7, museums and galleries, Zagreb) reported on the targeted activities for attracting the inhabitants of the museum neighbourhood who have never visited their museum before.

Another interesting project aimed at attracting non-users was launched by the Basketball club 'Cibona' together with four cultural institutions in Zagreb (the Concert Hall 'Vatroslav Lisinski', the Zagreb Philharmonic Orchestra, the Kerempuh Theatre and the Musical Theatre 'Komedija'). The visitors to the basketball game can get significant discounts or even free tickets for concerts and theatre plays in these four cultural institutions by purchasing their ticket for a basketball match.[46]

Although the data presented here is fragmentary, it shows that there are bottom-up initiatives of the cultural institutions and organizations that try to remedy the lack of the national cultural policy instruments in this field.

The issues of (de)centralization and offering the access to culture outside of the big cities have been repeatedly mentioned in the interviews; all stakeholders outside the capital city of Zagreb have stressed the importance of this issue on various levels and in different fields. It also featured as an issue in several interviews from respondents from Zagreb as well.

> '(...)*it is very important that the creators of cultural policy begin to understand that culture is not happening only in the city of Zagreb, that is, that the Zagreb segment of culture can and must move towards its partners in other regions with more solidarity, and to motivate these to create synergy with joint projects*' (Interviewee 28, museums and galleries, Split).

> '*The decentralization is an important issue. It is more difficult to receive any kind of support from the Ministry of Culture for the programmes happening outside of the City of Zagreb*' (Interviewee 15, museums and galleries, Pula)

This also illustrates the importance of better communication with the key institutions responsible for the sector and the necessity of better connectivity of various institutions and their programmes across Croatia. Many programmes are funded and created across the country but they are rarely distributed and/or promoted outside of their towns or regions in other parts of Croatia. One initiative from the independent sector that tries to remedy the centralization issues in their sector by creating their own model of exchange of the programmes and projects is the Clubture network.[47] Clubture has formed a platform for programme exchange among the network members that facilitate exchange, cooperation and co-productions of various projects including exhibitions, performing arts, workshops or films.


## Tools

Regarding the development of strategic planning on the level of cultural institutions and organizations, a major change occurred after the 2012, connected to the decision making process for public needs in culture (OG 69/12). The Article 5 of the Bylaw obliges cultural

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[46] Available at: http://www.cibona.com/2014/01/od-kulture-do-kosarke/ (accessed 09/02/2012).

[47] The last Call for cooperation and exchange programmes is available at: http://www.clubture.org/clubture-14-krug-razmjene-i-suradnje-poziv/ (accessed 12/04/2014).

institutions and organizations to submit a strategic plan of the institution together with other documents necessary for the application to public calls for yearly cultural financing. Thus, now the majority of cultural institutions and organizations have developed their strategic plans,[48]that in some cases among its goals include the objectives and, consequently, instruments related to the access to culture. The process of creation of these strategic plans differs from institution to institution and in some cases this reflects the elaboration of issues towards access; in some cases they were created bottom-up, where all employees participated in the process, and sometimes through the top-down process where the strategic plan was written by the management.

The data and literature review and the interview analysis show that the cultural institutions and organizations create partnerships on a case-to-case basis; the type of partnership mainly depends on a proposed project and it can include other institutions and/or cultural organizations (mainly the NGOs, schools and similar). The majority of the respondents in our interviews see the necessity of building partnerships with stakeholders in different fields in order to develop the cultural sector and to enhance the access to culture;

> '*Well, the recommendation would be that, firstly, cultural institutions need to be in some kind of a network as well ... connecting of cultural institutions should occur ... this would result with more dynamic relationship toward institution's own work and towards a stronger relationship with the audiences. By doing so, it will be easier to answer to public needs'* (Interviewee 4, museums and galleries, Zagreb).

> '*I think that it is absolutely necessary to establish joint projects dealing with the issues of availability and easier access (through modern technology). Joint projects could contribute to improve access by providing Internet for free, by providing payment of different licenses (that are very demanding), investment in joint projects of digitisation etc. Such joint projects would contribute to better functioning of the entire cultural system.*' (Interviewee 5, library sector, Zagreb).

This illustrates the necessity of building more explicit policies in this field; there is a number of (innovative) initiatives on offer, many individuals and actors understanding the need for such instruments to be available on a broader scale. Currently, many resources are spent and lost due to the fragmentary nature of these different initiatives - with better communication and networking these obstacles could be overcome.

**Emerging forms of access and participation and other observations**

Although the actors are aware of the changes that the processes of digitisation bring and of the possibilities that the usage of new technologies offer, not many stakeholders in cultural institutions use these opportunities in an advanced way. Digitisation is still approached mainly through digitising of catalogues, and other data available in i.e. museums, libraries, etc., but

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[48] It has to be noted that some of these institutions had the strategic plans before these Bylaw changes.

rarely in the application of other possibilities that these processes bring. Many institutions use social media, but mainly for dissemination of information and rarely for finding more innovative ways in engaging with their users. To quote one of the respondents:

> *'There is a need for it, but it is an additional workload, and you don't have funding for it, you don't have a dedicated staff for it. Although one can have their positive or negative opinion about the Internet, it is not possible to escape it because a significant number of people spend a lot of time there. And if you are not present there - it is as if you don't exist. I think it is an excellent tool for enhancing the visibility of institutions. But it is difficult to use it in an appropriate way.'* (Interviewee 10, library sector, Rijeka).

The institutions rarely commission and/or conduct the research specifically oriented to the audience analysis, mainly due to the lack of funding. However, many stakeholders analyse their available data (for example on the entrance to the museums, theatres and such) that they collect on a regular basis due to their obligations towards the Croatian Bureau of Statistics and similar. However, the data collected by the Croatian Bureau of Statistics remains inadequate for many cultural sectors and there is a pressing need to improve the national statistics in order to be able to analyse the results of specific policies and programmes as well as to develop measurable and comparable indicators including those on the access and participation.

# 5. Data overview – trends and figures

Presently, there is an insufficient number of surveys and statistical information or analyses that could adequately support designing polices to link participation in cultural life to the broader issues of civil participation. The official data gathered through the Croatian Bureau of Statistics (DZS)[49] can give us general indications on cultural participation and access to culture. However, most of the data from the statistical office is presented through outdated, inadequate categories with the changes in cultural statistics occurring very slowly. Although there have been advances brought by the harmonization of the Croatian statistics with the Eurostat, these changes have not brought much improvement in the field of culture.

Some data on cultural participation can be gathered from the commissioned surveys done by the specialised market research agencies like GfK, Puls etc. (that are directed mostly to the research in selected cultural markets and commissioned by specific companies and/or institutions). It also has to be noted that the data regarding the new types of cultural participation, for example the data connected to the usage of the new media outlets for cultural purposes, etc. and in general, data regarding digital culture participation is difficult to obtain.

According to the Croatian Bureau of Statistics (2012: 12), the personal expenditure for the 'Recreation and Culture' in 2011 represented 5.3% of the total household consumption expenditure. There is a constant decline in personal expenditure in culture in the last three years as in 2010 it represented 5.6% and in 2009 - 5.99%. This trend can be attributed to the impact of the recession combined with the structural problems of the Croatian economy.

The participation trends stabilised in the mid-1990s, but presently the participation is still considerably lower than it was in the 1980s as the data from the Central Bureau of Statistics shows.[50] The reasons can be attributed to the lower standard of living, changed habits in cultural consumption (greater consumption within the household) and the disappearance of the outlets through which the tickets were sold *en masse*, an infrastructure typical of the 1980s. However, new outlets for selling tickets emerged: major theatres, concert halls or festivals offer on-line booking services and new companies that are specialised for on-line ticket sales emerged, e.g. the Eventim franchise for Croatia, while the web portal www.ulaznice.hr offers on-line ticket sales and reservations for fifteen cultural institutions that are mostly situated in Zagreb.

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[49] Available at: http://www.dzs.hr/
[50] See following footnote for references.

**Cultural infrastructure and attendance data in specific cultural fields**

According to the data provided by the Central Bureau of Statistics (*Statistical Yearbook 2009 2010*, and *2011*),[51] the number of professional theatres rose from 15 in 1983 to 23 in 2009, while in 2010 the number rose to 44 theatres. In the same period, the number of cinemas dropped dramatically from 314 to 118. On the other hand, while the number of cinemas, as well as the number of seats was in decline in the period 2003-2010 due to the dismantling of the old cinema network, the number of screenings showed an increase – from 40 429 to 92 527 screenings, which can be attributed to the opening of several multiplex cinemas across Croatia. The largest increase of screenings was in the period of 2007-2008 when the number rose by 67.7%, while the number of visits per inhabitant in this period rose from 0.56 to 0.74. However, in 2010 the number of visitors showed a slight decline together with the number of visits per inhabitant – from 0.79 to 0.76. In 2013 the project of the digitisation of independent cinemas was finished, that included the digitisation of 28 cinemas in 18 counties and 27 cities, as well as the digitisation of six festivals. It is expected that this new network will contribute to the diversification of offer and enable better access to film content throughout Croatia.

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

The analysis of the available data on the access and participation confirms that the lack of data remains the key obstacle for research and analysis as well as for formulating policies and programmes promoting the access and participation that would be based on visible and measurable trends. The Ministry of Culture should work with the Central Bureaus of Statistics as well as with other ministries and representatives of cultural sector in order to develop a plan or strategy for improving cultural statistics with special reference to the access and participation.

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[51] Central Bureau of Statistics (2009), Central Bureau of Statistics (2010), and Central Bureau of Statistics (2011).

# 6. Conclusion - Towards more explicit policies for access to culture?

The Croatian cultural policy at the national and local levels regarding the access to culture and cultural participation can be described as implicit. The term 'access to culture' is not specifically mentioned in the Constitution of the Republic of Croatia but it is implicitly tackled in several articles referring to 'culture'. In addition, the analysis of the available cultural policy documents on the national and local levels shows that there are no explicit policy measures and that there are no significant changes in the past few years regarding the articulation of new policies aimed specifically at improving access and participation. The focus of the Croatian cultural policy still remains more on the *supply* side rather than on the *demand* side. This is why the majority of the programmes linked to the promotion of the access and participation include the support for developing cultural infrastructure and the direct support for the production and distribution in all segments of cultural policy. The specific policy instruments identified as targeting improvement of the access and participation at the national level stem from the instruments oriented towards (co)financing of cultural infrastructure and venues, towards financial incentives for programmes in different art activities. Possible orientation towards explicit policies in regards to the access to culture for children and youth on the national level can be deciphered through the new pilot programme 'Backpack (Full) of Culture' developed by the Ministry of Culture and the Ministry of Science, Education and Sports, but without new overall strategic instruments proposed or adopted.

At the level of politics and governance, the overview of policies and programmes of major political parties shows that there are no significant differences in addressing key cultural policy issues, including those related to the access to culture. The references to those instruments indirectly promoting the access to culture can be found in the political programmes of all major political parties but they remain mostly within the existing cultural policy system and discourse that implicitly deals with the issues regarding access and participation issues.

The research identified a number of different governmental bodies as well as public, private and non-governmental institutions and organizations that contribute to the promotion of access and participation in cultural life. These actors act on a case-to-case basis, rather fragmentary, and very frequently without adequate (financial or other) support. Among sectors identified as important for the promotion of access to culture and participation the following sectors have been identified - education, tourism, minorities, media and information society, regional development, urban planning and the protection of environment. Better intersectorial coordination and communication in designing the programmes and strategies for improving the access and participation seems to be a prerequisite for any improvements of the access and participation in the Republic of Croatia. In this context the role of the sector of education was highlighted as being the most important, and the need for more explicit intersectorial measures was stressed as pertinent for the amelioration of the current situation.

Even without the adequate explicit reference to the access to culture in the official cultural policy, this report demonstrates that the cultural institutions and organizations recognize the development of the access and participation as important elements in their work. The research outlined many innovative examples of programmes and initiatives that aim at improving the access and participation across all cultural sectors and that involve all segments of the population including different age groups as well as a number of programmes aimed at different minority groups. It can be said that the positive examples and innovative programmes have been transferred from the practices to the policies, rather than the other way around. It is to be seen whether indeed such examples of the 'bottom-up' approach could lead towards the design of more explicit policies in regards to the development of the access to culture either on national or/and on local levels.

# 7. Remarks on methodology

This report was written on the basis of the desk research that included the review of the relevant legislation, strategic documents, political programmes, campaign manifestos, media documents, relevant literature in the field and statistical data available. In order to complement the lack of specific data needed for this research task, the research team executed twenty-nine semi-structured interviews with key stakeholders working in cultural institutions and organizations in the Republic of Croatia. They included stakeholders from the library sector, museums and galleries sector, performing arts, audiovisual sector, independent culture, community cultural centres, cultural amateurism and other. The list of potential interviewees was compiled after the preliminary overview of the cultural infrastructure and cultural funding in Croatia, together with the consultations among the research team members. In order to cover the regional diversity to the best possible extent, the interviews included stakeholders from Čakovec, Koprivnica, Pazin, Pula, Rijeka, Split, Zadar and Zagreb.

The interviewees were contacted firstly by e-mail and then via telephone in advance of the interview and were given the general information about the research, and what were the aims of the interview process. If the interviewees requested more details about the project they were provided with the information available at the project website and with the interview questions if necessary. The interview questions differed between those posed to the stakeholders from cultural institutions/organizations and those to the key stakeholders in the umbrella associations. The former were asked additional questions regarding the infrastructure of information on the access and participation in their institution/organization and on the available measures and instruments for the development of this infrastructure.

Before the start of the interview, they were presented with the letter of acceptance for the participation in the research in which they were guaranteed the anonymity of their responses. All of the interviewees signed this letter. The interviews were recorded and later on transcribed for easier analysis.

The list of the interviewees, the translated interview questions and the letter of acceptance form are available in the Annex of this report.

# 8. Bibliography

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National Foundation for Civil Society Development - http://zaklada.civilnodrustvo.hr

Narodne novine (Official Gazette) – http://www.nn.hr

# 9. Annex

## A. List of interviewees

Note:

The 'other sectors' comprises of cultural amateurism, community cultural centres, and other types of cultural institutions and organizations. This has been done in order to easier protect the anonymity of the interviewees. For this reason the gender of the interviewee was also omitted from this list, as it is not crucial for the type of analysis needed for this research.

| | Sector | City | CODE |
|---|---|---|---|
| 1 | independent culture | Zagreb | Interviewee 1, independent culture, Zagreb |
| 2 | performing arts | Zagreb | Interviewee 2, performing arts, Zagreb |
| 3 | performing arts | Zagreb | Interviewee 3, performing arts, Zagreb |
| 4 | museums and galleries | Zagreb | Interviewee 4, museums and galleries, Zagreb |
| 5 | library sector | Zagreb | Interviewee 5, library sector, Zagreb |
| 6 | museums and galleries | Zagreb | Interviewee 6, museums and galleries, Zagreb |
| 7 | museums and galleries | Zagreb | Interviewee 7, museums and galleries, Zagreb |
| 8 | audiovisual sector | Zagreb | Interviewee 8, audiovisual sector, Zagreb |
| 9 | museums and galleries | Zagreb | Interviewee 9, museums and galleries, Zagreb |
| 10 | library sector | Rijeka | Interviewee 10, library sector, Rijeka |
| 11 | museums and galleries | Pazin | Interviewee 11, museums and galleries, Pazin |
| 12 | performing arts | Rijeka | Interviewee 12, performing arts, Rijeka |
| 13 | other sectors | Zagreb | Interviewee 13, other sectors, Zagreb |

| 14 | audiovisual sector | Rijeka | Interviewee 14, audiovisual sector, Rijeka |
|----|--------------------|--------|--------------------------------------------|
| 15 | museums and galleries | Pula | Interviewee 15, museums and galleries, Pula |
| 16 | other sectors | Rijeka | Interviewee 16, other sectors, Krk |
| 17 | museums and galleries | Zagreb | Interviewee 17, museums and galleries, Zagreb |
| 18 | other sectors | Zagreb | Interviewee 18, other sectors, Zagreb |
| 19 | other sectors | Zagreb | Interviewee 19, other sectors, Zagreb |
| 20 | other sectors | Čakovec | Interviewee 20, other sectors, Čakovec |
| 21 | other sectors | Čakovec | Interviewee 21, other sectors, Čakovec |
| 22 | library sector | Koprivnica | Interviewee 22, library sector, Koprivnica |
| 23 | independent sector | Zagreb | Interviewee 23, independent sector, Zagreb |
| 24 | other sectors | Karlovac | Interviewee 24, other sectors, Karlovac |
| 25 | library sector | Zadar | Interviewee 25, library sector, Zadar |
| 26 | performing arts | Split | Interviewee 26, performing arts, Split |
| 27 | performing arts | Split | Interviewee 27, performing arts, Split |
| 28 | museums and galleries | Split | Interviewee 28, museums and galleries, Split |
| 29 | library sector | Zagreb | Interviewee 29, library sector, Velika Gorica |

### B. Interview questions

Note:

The interview questions differed between those posed to the stakeholders from cultural institutions/organizations from those posed to the key stakeholders in the umbrella associations. The set of questions to the stakeholders from cultural institutions/organizations had the additional questions regarding the infrastructure of information on the access and participation in their institution/organization and on the available measures and instruments for the development of this infrastructure. Thus, the questions referring to these issues were omitted in the interviews with the stakeholders in the umbrella associations (see the seventh set of questions in the table below).

| **Question** |
| --- |
| What do you understand by access to culture/cultural participation? How do you enable it? |
| In your opinion, how could access to culture be improved on the national level? Which stakeholders and sectors should be involved in this process? |
| What is the significance of the European practices and European recommendations in this field? Are you involved in the European projects? If yes, do these projects involve the issues regarding cultural participation, audience development? |
| Do you have a strategic plan of your organization? If yes, since when? Do you deal with the issues of access and cultural participation in your strategic plan, that is, does you strategic plan develop some of the activities and programmes of your institution/organization dealing with: <br><br> a) Audience development in general <br><br> b) Programmes for persons with special needs <br><br> c) Programmes that contribute to diminishing of social inequality <br><br> d) Programmes for youth <br><br> e) Programmes for senior citizens <br><br> f) New activities in virtual sphere oriented towards enabling access to users and |

communication with them

g) Programmes oriented towards some other target group? (which one?)

Do you develop some of these activities outside of your strategic plan?

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If you do not have strategic plan, do you deal with the issues of access and cultural participation in your daily practice? Do you develop some of the activities and programmes of your institution dealing with:

a) Audience development in general

b) Programmes for persons with special needs

c) Programmes that contribute to diminishing of social inequality

d) Programmes for youth

e) Programmes for senior citizens

f) New activities in virtual sphere oriented towards enabling access to users and communication with them

g) Programmes oriented towards some other target group? (which one?)

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Can you specify and describe some of these programmes?

Which of the programmes that you offer are long term ones, and which are new?

Have you managed to accomplish all the planned activities related to fostering access and participation in culture? What were the main obstacles? Can you indicate them?

How can you improve access on the level of your organization/institution?

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Do you (and in what way) use the Internet for the dissemination of information and for audience participation in your activities? Why yes/no?

Do you dedicate special resources for such type of activities (editorial board, web design, finances, etc.)?

How do you assess your Internet activity and in what way it influences all your other activities?

Do you have statistics on your visitors? Can you specify some of the key trends?

Have you ever executed a research of your audience structure, their habits, etc.?

How do you receive feedback from your users?

Do you have the personnel dedicated to these issues?

| If yes, how do you invest in their education? If not, do you educate, or have plans for educating people who would do such tasks? |
|---|
| What are your other plans in this field? (of access to culture)<br><br>In what way could the Ministry of Culture and/or the City help you in this regard?<br><br>Do you see the EU programmes and projects as an important factor for development of access to culture? |
| Would you like to add something? |

### C. Acceptance form

LETTER OF ACCEPTANCE FOR PARTICIPATION IN RESEARCH PROJECT

'Access to culture – Policy analysis'

Name of the interviewee:

Name of the researcher:

1. I agree to participate in this research. I have been informed on the details of the research and I have obtained adequate written information about it.

2. I hereby authorise the researcher to use the data obtained through this interview

3. I confirm that:

   a) I understand that my participation is voluntary and that I can withdraw from this interview at any moment without specifying why and without any consequences.

   b) The interview data will be used only for the purposes of this research. I have been informed about all the consequences stemming from this interview.

   c) The anonymity of data has been guaranteed according to the legal provisions and ethical codes of scientific practice.

   d) I have been informed that the interview is recorded and later transcribed.

   e) I understand that no part of the conversation that will be used for research publications will use the data that could point to my identity.

   f) I understand that all the data from the interviews (transcripts and audio recordings) will be safely and adequately stored.

Signature_____        Signature_____

(Interviewee)                                                                  (Researcher)

Date and place: _____