

"EMPOWERMENT
OF SOCIAL INCLUSION GROUPS THROUGH
CREATIVITY AND CULTURAL WORKS"
2020-1-CZ01-KA227-ADV-094406

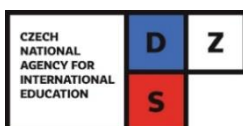
CURRENT SITUATION AND EXISTING GOOD PRACTICES IN CREATIVE AND CULTURAL SECTOR



COUNTRY REPORT - CROATIA



Co-funded by the
Erasmus+ Programme
of the European Union



OPEN MEDIA GROUP

PALkonnnect Project



Authors: Martina Belić

ABSTRACT

The current report is prepared as a result of the **PALconnect** experts work and on the desk research of the experts of Open Media Group. The aim of the report is to summarize the current situation of the cultural and creative sector in Croatia in the post-COVID 19 period and to present several good practices and examples connected with supporting of emerging artists from social inclusion groups.

For any feedback on the content, please communicate with us at office@omg.hr or martina.belic@omg.hr

HOW TO READ THIS REPORT?

This report is divided into five sections. The Introduction contains the introduction to the main characteristics and sectors development in the country. The next section provides detailed findings about current situation of the cultural sector in the post-COVID period. Section three is presenting the measures and support at local and national level. The next section is concluding the major good practices and initiatives. We are closing the paper with a list of the used resources.

This document has been prepared as part of project **“Empowerment of social inclusion groups through creativity and cultural works”** with reference number **2020-1-CZ01-KA227-ADU-094406**.

Intellectual Output 1 “Supporting Artists from social inclusion groups”, 08/2021

“The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.”

Cultural and Creative Sector in Croatia: main characteristics and sectors development

When defining the main characteristics and development of the sector, it should be considered that data are difficult to access, unsystematized and sparse.

The first and only systematic review of Cultural and Creative Industries in the Republic of Croatia (Rašić Bakarić et al., 2015) showed the economic effects of the creative industry achieved through (in)formal activities of the creative workforce. According to the data from the Mapping study, in the Republic of Croatia, according to estimates for 2012, 0,83 billion EUR was generated from creative activities, which is 2.3% of the national share of GDP. The income was generated by 124 thousand creative employees (Rašić Bakarić et al., 2015). It should be noted that despite the efforts of the creative workforce, the lack of positioning of the creative industry in Croatia is reflected in insufficient legal regulation, ie the lack of an umbrella body with a systematic and structured way of monitoring and systematizing key indicators and activities of its survival (Jobst, 2019). Consequently, Horvat (2019: 10) states that "(...) in 2020 the creative industry in the Republic of Croatia is not institutionalized, there are no analyzes of the creative workforce, proposals of nomenclatures or exchanges of cultural and creative products / services." The music sector stands out for its organization which "for more than half a century pursues the interests of music authors in our country, and under contracts with a number of foreign copyright societies and in the world" (Music Copyright Service, available at: <https://www.zamp.hr>). Based on the power of attorney, HDS ZAMP grants approval for the members of its society for public use of copyrighted works, contracts, prescribes and collects royalties, initiates proceedings and performs other tasks for the protection of collective rights.

It is necessary to develop analyzes, strategies and short-term and long-term plans for the growth and advancement of the creative industry and branding creativity, but also to assess quantitative data and economic impact on GDP and employment in the Republic of Croatia. The Republic of Croatia lags significantly behind in this regard, since the last official document and project study Mapping Creative and Cultural Industries (Rašić Bakarić et al., 2015) was conducted in June 2015, and includes analyzes from 2012 and 2013.

The Ministry of Culture is responsible for the majority of the CCI sub-sector in Croatia. According to this study, the legal framework governing the cultural and creative industries (CCI) sector consists of a series of regulations governing the CCI sub-sectors. The common backbone of the CCI sub-sector is products and services that are mainly based on copyright, so the common legal basis for CCI activities in Croatia is the Copyright and Related Rights Act. An additional specificity of the CCI is the high concentration of self-employed in relation to the rest of the economy, so the tax provisions relating to self-employed activities are also a common element of the CCI. The current legislative system of copyright and related rights in Croatia is the Copyright and Related Rights Act (OG 167/03) and the Act Amending the Copyright and Related Rights Act (OG 79/07). Copyright is considered to be the right of an author to works in the field of literature, science and art, and copyright is created by the realization of a work and it is not necessary to register it. The Republic of Croatia is a member of all-important international treaties, conventions and agreements governing the field of copyright and related rights. In Croatia, eight associations are involved in the collective exercise of copyright and related rights in Croatia, in the sub-sectors of music, film, publishing and art. The accelerated development of collective redress has been due to the adoption of new technologies and the modernization of collective professional organizations, and the system itself has developed thanks to effective legal enforcement. With the emergence of new technologies, especially digital technologies, new challenges and opportunities have emerged within the CCI, but also for society - for consumers and the state. Digitization of CCI has facilitated the production and distribution of creative products, especially across national borders. Thanks to new technologies, products have (quickly) become available to a wide range of consumers, making the commercialization of copyright ownership much more cost-effective. But at the same time, the risk of unauthorized use of CCI products has increased. Unauthorized use avoids payment for the use of the product, but it is also possible to gain material benefits that would otherwise belong to the original author / industry, so the author / industry may suffer significant material loss in both cases. In Croatia, consumer awareness of the use of copyright-based products is still relatively low. Since the 2000s, due to

increasing digitalization and an increase in the number of Internet users, CCI's exposure to Internet piracy has increased. The music industry, video and film and publishing are particularly affected. Unauthorized distribution of editions (books) in electronic formats (from various websites or circulating among users), music and films downloads from the Internet without authorization, without paying a fee is increasing. The legal commercial services for downloading music and film content have gained some momentum in Croatia, competing with illegal ones, but are still not prevailing. A systematic assessment of material damage to copyright and related rights industries in Croatia has not been made, but there are estimates for individual sub-sectors. According to HDS-ZAMP, the rate of piracy of musical works via the Internet exceeds 90%, while that related to unauthorized duplication and marketing of sound recordings is around 25% - thus the financial losses for the music industry, authors and performers are estimated at higher of 2 mil EUR per year.

Creative professionals and their creative contribution are the driving force of companies, crafts and organizations in CCI. The creative workforce needs considerable freedom and flexibility in employment relationships in order to achieve their creative expression and good business results. In addition to the very nature of the work of creative professionals, the organization of work is specific - it is mostly a project type of work, and the projects include the appropriate number of professionals as needed. Therefore, a supportive and flexible legislative and institutional system is important for the creative workforce, as well as for the entire system of actors in the CCI. Data show that a large part of the CCI workforce operates in micro-entities (limited liability companies and crafts) and as self-employed employees in the liberal professions. As activities of free professions within CCI, it is possible to distinguish the independent activity of architects, interpreters, translators, writers, teaching activity (in art) and independent activity of journalists and artists. In addition, some professionals in CCI in Croatia are independent artists or "artists outside the employment relationship for whom artistic creation and activity is the only and main occupation." Based on this status, they have special rights determined by the Law on the Rights of Independent Artists and Encouragement of Cultural and Artistic Creativity and the Ordinance on the Procedure and Conditions for Recognizing the Rights of Independent Artists to Pay Pension, Disability and Health Insurance Contributions from the Croatian Budget. In this way, artists who meet the conditions from the aforementioned Ordinance are relieved of a significant part of the costs that they would have to bear themselves, so it partially supports the freedom of creative creation. An independent artist can acquire the mentioned rights if he / she meets the criteria related to the relative level of income and professional achievements. Criteria for professional achievements are numerically expressed by areas of artistic creation, but a remarkable contribution to Croatian culture and art is necessary for the realization of rights. At the same time, young artists are given the opportunity to enjoy these rights if they achieve the same achievements as freelance artists with a longer career. At a time of pronounced unemployment and declining purchasing power, young independent artists are a particularly vulnerable group. Therefore, the negative consequences of the unfavorable economic situation could be seen in the transition of artists to jobs unrelated to artistic creation and / or in the outflow abroad, thus irreversibly losing the cultural and creative contribution of several generations.

The development of cultural and creative industries (CCI) in Croatia is linked to cultural policies that support operations and development of different subsectors. In their activities, the CCI sub-sectors rely partly on public funding within cultural policy, and partly within the policy of encouraging small and medium-sized enterprises. Changes in the availability of funding sources within cultural policy affect almost all sub-sectors of the CCI. The exposure of art to changes in public funding is particularly pronounced. Recession episodes and declining public revenues have led to a gradual decline in total public spending on culture, and CCIs have been directly affected - both by reducing the availability of public funding and by reducing demand for services and products in the country. The private part of the CCI sector in Croatia is extremely fragmented - it consists of many smaller legal entities and individuals. The professional and artistic associations are "independent" part of the CCI. Associations are partly funded by membership fees, but in fact rely predominantly on public funding. The remaining part of the sector consists of public cultural activities (archiving, museum and gallery activities, theater activities, library activities, audiovisual activities and media and cultural goods) whose regular activities are directly financed from public funds.

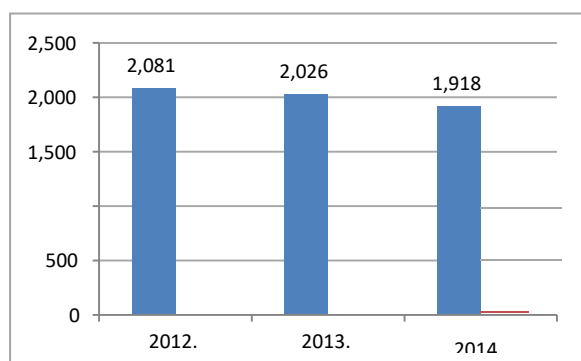
The creative and cultural sector made a significant economic contribution to the overall results of the Croatian economy in 2012, measured by the values of selected economic indicators. In 2012, the total gross

value added of the sector amounted to 0,84 billion EUR, or 2.3 percent of the gross domestic product (GDP) of the Republic of Croatia. The largest contributors to value creation are the sub-sectors of publishing (19.9 percent), electronic media (18.2 percent), museums, galleries and libraries (14.0 percent), the sub-sector of computer programs, games and new media (13.7 percent), the advertising sub-sector (11.8 percent) and the arts sub-sector (including music and performing arts) (11.6 percent).

When the number of employees in CCI is added to the number of persons in creative and cultural occupations employed in the rest of the economy, the total employment of the creative and cultural economy can be estimated. Based on data from the Labor Force Survey (LFS), it is estimated that persons employed in creative and cultural occupations participate in the total number of employed persons in the Croatian economy with a 7.7 percent share. The share of persons in creative and cultural occupations in total employment in the creative and cultural industries is 41.1 percent, and in the rest of the economy 6.1 percent. If we add to the number of employees in creative and cultural occupations employed in the rest of the economy, the total employment of the creative and cultural economy is 124,304 or 8.9% of total employment. The high share of employed persons with creative and cultural occupations in the rest of the economy indicates that persons with creative and cultural occupations in Croatia are largely employed in creative jobs in activities that are not creative in nature.

While craftsmen and self-employed people make up 5.8 percent of the total employment in the Croatian economy, their share in the number of employees in the CCI is as high as 9.6 percent. The fragmentation of CCI can be explained by the project nature of the work and the need for freedom of artistic and creative activity. Among employees in creative and cultural occupations in Croatia, there are on average more men, 58 percent compared to the general share of 54.3 percent. Employees in creative occupations are more likely to work in their own company or craft (22.7 percent), as opposed to people in other occupations (6.9 percent of employees do business as a self-employed person). Also, creative occupations are characterized by a higher frequency of persons performing work on the basis of honoraria and copyright agreements (1.2 percent compared to 0.3 percent in other occupations). Persons employed in creative occupations are less likely to be employed in the public sector (23.5 percent), compared to employees in other occupations, one third of whom work in the public sector (33.1 percent)

Employment: No employed persons in the CCI sector



Legal forms of CCI entities:

Ltd.	Crafts	Independent artists	Total
57	48	1.580	1.685
% in CCI			
1,0%	2,2%	77,5%	16,5%

Current situation of the cultural sector in the post-COVID period

The cultural sector in the Republic of Croatia in 2020 was affected by two unforeseen disasters - one related to the global pandemic COVID-19 disease, and the other to a series of earthquakes that shook the country during the year. They confirmed the fragility of the cultural sector and its sensitivity to external unpredictable influences.

In a study conducted by the Kultura nova Foundation during 2021 in Croatia, respondents estimated that the crisis caused by the COVID-19 pandemic directly affected certain aspects of their work:

- the implementation of cultural and artistic activities (83.2%),
- travel and mobility programs (78.1%),
- organization of daily work (73.4%), cooperation and networking (64.5%).
- employment (29.3%) and
- revenues from EU funds and programs (39%).

The crisis caused by the pandemic had a different impact on different segments of the sector. The public sector had the greatest impact on market revenues (56.2%) and international projects and cooperation (46.7%). The civil sector reported greatest impact on revenues from public budgets (44.8%), donations and sponsorships (54.4%) and international projects and cooperation (64.2%). Compared to other actors, respondents from the private sector assessed the impact of the crisis on market revenues (72%), space management and material maintenance (46.9%) and employment (41.3%) as more significant. Natural persons and independent artists estimated that the crisis had a greater impact on the implementation of international projects and cooperation (65.7%), market revenues (60.5%) and employment (37.2%), while 25% of respondents closed its premises for up to nine weeks.

According to the results of the research, the total number of implemented activities in 2019 was 80,640. The total number of implemented activities was 55% lower in 2020 due to the epidemiological measures. The largest number of activities was realized by the public sector. For other actors, the cancellation and postponement of cultural and artistic activities consequently led to the cancellation of the cooperation agreements for the performances.

When it comes to financial income of the persons working in CCI, the data show that the largest number of cancelled contracts occurred with the external associates, either due to cancelled activities in 2020 or postponed activities for 2021. As a significant difference, full time employment contracts were cancelled in much lower levels. The disparity between the numbers of cancelled employment contracts and external cooperation contracts clearly indicates which forms of cultural contract work are directly endangered during the crisis, ie how much the system does not cover all forms of cultural work with equal rights and security.

With the cessation of all social movements and activities, ticket sales for cultural and artistic programs needed to adapt to the new situation. Most actors in the cultural sector did not sell tickets for cultural and artistic activities that were cancelled. Namely, only 9.2% of respondents returned the full amount for the purchased tickets because the organizers mostly cancelled cultural and artistic activities before the tickets went on sale. Numerous organizers offered activities free of charge to the public, so in case of an unfavourable epidemiological situation, it was not necessary to return the money. In doing so, they mostly tried to repeat the program when the epidemiological situation improves and informed the audience about the new date. In case of cancellation of activities for which tickets were already sold, the organizers, in addition to the possibility of a refund, also offered the possibility of choosing another program or issuing vouchers.

The availability of cultural and artistic content to different audiences, as well as maintaining relationships with the public were the biggest challenges for all actors in the cultural sector due to the ban on public gatherings, physical distancing measures and other epidemiological measures. Considering the decline in the number of realized activities in 2020, it is expected that the decline in the audience in 2020 compared to 2019 is also noticeable. The average number of audiences per respondent in 2019 was 19,299, while in 2020 it was 7,127. In total, 70.1% of respondents had fewer visitors in 2020 than in 2019, 23, 2% did not record changes in the number of audiences, while only 6.7% of respondents had more audiences than in 2019. The last ones are mostly those having developed internet presence and various forms of digital content and its distribution before the pandemic. Their adaptation to changed circumstances was rather effortless and timely.

After a period of quarantine (from 19 March) and restrictions on social gatherings, work in shops, services and sporting and cultural events, on 24 April 2020 a Decision was passed allowing libraries, museums, galleries, antique shops and bookstores to operate, while is the Decision of 10 May 2020. allowed rehearsals of artists and cultural workers. From time to time the decisions are changed so that a certain number of participants (larger or smaller) is allowed to gather, subject to various epidemiological measures and recommendations, such as the obligation of the gathering organizers to submit a anti-epidemic measures and special recommendations and instructions of the Croatian Institute of Public Health, etc. Thus, after the spring quarantine in Croatia, the work of cultural spaces was allowed, unlike many other countries in the European Union where these spaces were completely closed for a long time. However, holding public events that gather a large number of visitors indoors or outdoors (eg music concerts). Regardless of the somewhat more liberal measures for the cultural sector in Croatia compared to many other countries, the impossibility of realization and / or difficult realization of cultural and artistic activities is what most negatively affected the actors of the cultural sector. Public institutions in culture, such as museums, libraries and theatres, pointed out that due to the necessity of implementing epidemiological measures, they had to reduce their programs, while certain activities had to be cancelled. The cancellation and / or postponement of the program particularly affected smaller communities where the cultural offer was already reduced. Associations and artistic organizations also pointed out the impossibility of realizing cultural and artistic activities and the impossibility of working as the most important negative effects of the pandemic on their activities. A special problem for civil society organizations was the inability to hold dance / acting / singing rehearsals, group workshops, trainings and other activities for members. Also, it was often a problem for them to adapt the premises to epidemiological measures because they has mostly smaller premises. As a result, a number of organizations have postponed or cancelled their activities, while some have suspended all activities altogether.

The inability to implement cultural and artistic activities for most of 2020, the bad tourist season and the general decline in economic activities have directly financially affected independent artists and the private cultural sector, those actors in the CCI who are more susceptible to market changes. Therefore, it is not surprising that the financial aspects of the crisis are particularly emphasized in the responses of independent artists, as well as private sector in culture. In the words of one independent artist, the crisis resulted in a "complete financial collapse." Artists for whom cultural and artistic work is the primary source of income are existentially endangered, and their answers clearly show the scale of the crisis due to the impossibility of implementing cultural and artistic activities. Contracts and engagements were often cancelled, leaving artists without financial resources. Part of the artists were therefore forced to

find work outside the cultural sector or accept jobs that were not related to their cultural and artistic work. Musicians were in a particularly difficult situation because their revenue before the pandemic depended heavily on public appearances, in line with global trends in the music industry, which has seen declining revenue from the sale of sound recordings since the early 2000s and continuous growth in revenue from concerts and festivals. Entrepreneurs in the music industry have also been hit hard by the continued ban on major public events. Concert organizers were additionally discouraged by conducting inspections during the concerts and high fines for non-compliance with epidemiological measures, and some organizers gave up further organization of concerts after the fines. The financial consequences of the pandemic were also felt by the civil sector. In addition to reduced own revenues due to the inability to carry out cultural and artistic activities, organizations experienced reduced or cancelled funds from local and regional budgets. In addition, some responses show that measures to assist the cultural sector were not available to all associations. Unfortunately, due to the long-term unfavourable financial situation, cancelled programs and reduced financial resources, some organizations were forced to terminate employment contracts with employees. Despite a more favourable position than other cultural actors, the public sector has also felt financial losses due to the pandemic. This is primarily due to reduced amounts of own revenues due to the reduced number of visitors. Institutions for which renting their own premises (halls) was a significant source of income were also left without these funds.

The inability to travel and limited international mobility, with a number of restrictions placed on organizers of public cultural and artistic activities, have particularly affected the entire cultural sector. International events have been cancelled or postponed to 2021 and even 2022, and due to the ban on public gatherings, many opportunities for networking within the cultural scene have been lost, as well as opportunities for new collaborations. Due to limited international mobility, actors were often forced to change their programs. Furthermore, the organizers had additional costs, such as PCR tests for participants in the international program.

In their responses, research participants often mentioned negative psychological consequences in the form of depressive episodes and anxiety, increased stress, feelings of uncertainty and insecurity. The psychological consequences are visible in the responses of independent artists and natural persons who have been in existential endangerment due to their inability to work. Representatives of the public and civil sectors pointed out the fear of infection among the public, despite consistent adherence to epidemic measures.

Numerous collaborations have been cancelled, programs have been reduced, the capacity of the audience has been reduced so much that almost no show was worthwhile organizing; financial losses were great. Continuity has been lost, the same programs were constantly being contracted and cancelled due to changes in epidemiological measures, people were afraid to come to shows.

With the exception of the Kultura Nova Foundation and the Ministry of Culture and Media, which did not reduce funding for the independent scene due to the coronavirus situation, all other providers reduced their budgets by at least 15%, while the Split-Dalmatia County and Tourist Board cancelled tenders. Consequently, the financial disadvantages for 2020 businesses are large. So far, possible minuses have been covered through private sponsors and patrons, but due to the difficult economic situation in the private sector, most of the cooperation in this field has been cancelled. Therefore, employees were forced to go to a minimum salary in order to alleviate the financial situation caused by the pandemic to some extent. Most of the international events in which personal participation was

planned were postponed or transferred to the internet, which affected further networking. The events, which nevertheless took place live in an international context, required PCR tests, the costs of which were not covered by the organizers, which further raised the costs of participation.

Measures and support at local and national level

As already pointed out, unlike many European countries, there has been no permanent or long-term closure of cultural space in Croatia. Following the Decision of the Croatian Civil Protection Headquarters to prevent the spread of coronavirus infection of 19 March 2020, which restricted cultural events, a new Decision was adopted on 24 April 2020, exempting libraries, museums, galleries, antique shops and bookstores from these restrictions. by the Decision of 10 May 2020, rehearsals of artists and cultural workers in smaller groups were allowed. In Croatia, various measures to assist the cultural sector were quickly devised, both within the Ministry of Culture and Media of the Republic of Croatia and horizontally, which were implemented in several phases, thus facilitating the work of the cultural sector in unpredictable and changing circumstances. However, there was a lack of engagement at local and regional levels where cultural administrations did not offer adequate solutions or assistance to cultural actors in most cases, so specific measures to assist the cultural sector in crisis situations were mostly the exception, which further affected the crisis. in the cultural sector and put more pressure on the state level.

At the same time, the actors of the cultural system were able to use measures in different ways or could not access some of them because they were not intended for everyone, but depended on the legal status and cultural and artistic field of the actors.

The Ministry of Culture and Media of the Republic of Croatia reacted very quickly to the new circumstances brought about by the pandemic, and since March 2020 it has been creating a series of measures aimed at helping actors in the cultural sector. Immediately after the proclamation of the pandemic in the Republic of Croatia, the Ministry of Culture issued a Decision on 17 March 2020 to suspend the revision of recognized rights of independent artists, and on 24 March 2020, based on the Croatian Government's Conclusion on measures to help the economy due to coronavirus on the postponement of the execution of contracted programs of public needs in culture and the conditions of payment of funds for approved programs in special circumstances. This was followed by measures to ensure a complementary CES measure for independent artists, while a special one-time assistance fund was provided for independent professionals who do not have a regulated status. During 2020, new calls were opened: "Art and Culture Online" (total amount of HRK 35 million), "Encouraging Entrepreneurship in Cultural and Creative Industries for 2020." (HRK 8 million), "Support to a part of the cost of performance in the field of theater, dance and music (classical and jazz music) activities" (HRK 882,925), "Program for digital adaptation and creation of new cultural and educational content" (HRK 8,189,193) , and in cooperation with the Croatian Music Union, an invitation was published for "Concert programs within the project 'Because you have to play' " (HRK 5,226,000). Additional funds have also been provided to co-finance the films, and diving centers have been exempted from paying an annual fee for underwater cultural assets. The Ministry of Culture and Media of the Republic of Croatia has ensured the inclusion of cultural and creative industries in the Government's measures for the preservation of jobs implemented by the Croatian Employment Service. Horizontal assistance to the cultural sector was also provided through the cooperation of HAMAG-BICRO, the Ministry of Finance and the Ministry of Culture and Media for the allocation of state aid to support entrepreneurs in culture and creative

industries (HRK 300 million loan with a guarantee of 100% loan principal). According to a survey conducted by the Ministry of Culture and Media to collect data on cultural funding and support for the cultural sector during the 2020 pandemic at subnational levels (counties, cities and municipalities), only 553 bodies that responded show that only 48.46% of them ensured the payment of all program funds allocated for the implementation of cultural and artistic programs in 2020. Less than 2% (1.63%) of them announced specific tenders to help the cultural sector during the pandemic.

One of the most important segments of the contemporary work of actors in culture is the diversification of financial sources, ie the provision of funds from various funds (international and domestic, public and private), especially in times of crisis. The results of the research show that only 22.3% of all respondents are familiar with cultural funds. Within Croatia, the respondents mostly addressed the Ministry of Culture and Media of the Republic of Croatia for crisis support, emphasizing the permanent call for project proposals "Art and Culture Online". In addition to the programs of the Ministry, the respondents were acquainted with the Support Program of the Foundation "Culture New", the programs of the Croatian Music Union and the Croatian Employment Service (measures to preserve jobs). Counties and cities are sporadically represented in the responses, indicating a lack of concrete and appropriate responses from regional and local levels of cultural governance and cultural policies in times of crisis. An even smaller share (12.4%) of those who applied for or used some of the international cultural funds. 70% of respondents answered using some support measures to mitigate the consequences of the crisis. The Ministry of Culture and Media of the Republic of Croatia was highlighted in this category as the key and most important source of support for the cultural sector, given that most of the respondents used the measures of the Ministry, mostly support for independent artists. In addition to the Ministry, the respondents used the mentioned measures to preserve the jobs of the Croatian Employment Service. Given the profile of measures most used by respondents, relating to independent artists and self-employed professionals and small entrepreneurs in arts and culture, it is not surprising that the Croatian Agency for Small Business, Innovation and Investment (HAMAG-BICRO³⁰) assistance to micro, small and medium-sized enterprises whose business is largely affected by the pandemic. The data show that public bodies at the local (57.9%) and regional level (58.7%) are the most flexible, while public foundations (39.9%), international donors (35.8%) and EU programs (34.3%) much less. These are expected differences given that international and EU administrative frameworks are much more complex and intensive than local and regional authorities.

Good practices and initiatives working at local and national level supporting the emerging artists from social inclusion groups

Violinmusic4all

Violinmusic4all is quite innovative and unexpected project in which the deaf people learn to play violin using the method developed by Renata Novoselec. After more than a decade of research and successful four years of practical work, violinist Renata Novoselec uses violin for therapeutic purposes dedicated to deaf and hard of hearing children, as well as adults and children with various disabilities, marginalized and vulnerable groups. The method was applied in practice with great success. The peculiarity of this method in relation to all existing methods for learning the violin is in its basic premise. All the other methods are based on hearing and tonalization. This one is based on vibrations of the instrument felt by the body of deaf and disabled people.

The learners with disabilities had a public concert as showed in the video bellow. The important impact of the project is development of new musical skills, improvement of learners' self-esteem and possibility for public performance that fosters inclusion of deaf people.



TeatarR/TheatreR

Due to cultural and social reasons, language barrier and numerous prejudices of general population, children and youth from the Roma communities are generally unable to participate, or insufficiently participate in cultural and artistic activities and regular training programs, education and training in cultural and artistic field. The aim of this project was to improve the opportunities for the inclusion of Roma young people and increase their competences by strengthening their personal skills of artistic expression and creation. Young Roma actively participated in the creation of all segments of the play (text, scenography, directing, music, acting) and showed huge artistic potentials and a rich jug of talent.

The project was revived during 2020 and 2021 in the midst of COVID 19 epidemic and the 2nd edition of the theatre play was put on stage during the COVID 19 crises. The project was important because it enhanced enhance social acceptance of Roma communities and recognized their potential to enrich cultural landscapes. The Roma youth received informal training (that can be preparation for formal one) in the areas connected with theatre performances and acquired skills needed for public performance. Nevertheless, it is needed to secure additional prerequisites to make Roma theatre more visible in the wider community (wide social acceptance and better socio-economic status of Roma people), as art cannot change the world but can produce new ideas, understanding and emotions.

The project was carried out by Udruga žena Romkinja "Bolja budućnost"/Association of Roma Women "Better Future".

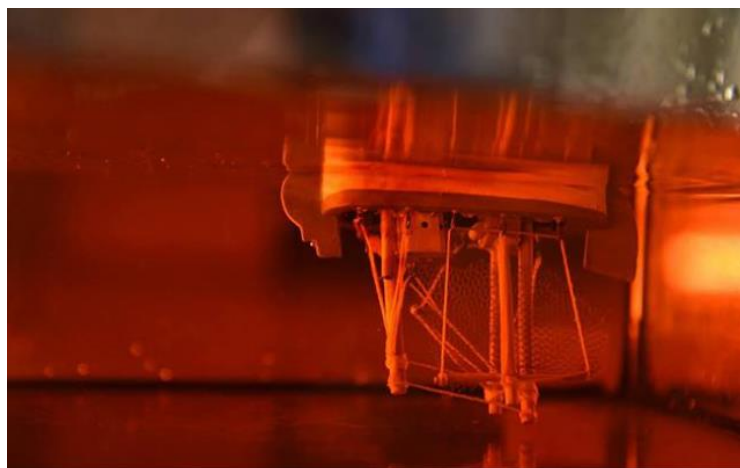
Novi život/New Life

The Theatre of blind and visually impaired people started in 1948, and since then has been producing theatre productions. Over the years, it become partly professional theatre were blind and visually impaired people can prepare and act in the shows that are professionally produced. The theatre professionals (writers, costume and stage designers, directors etc.) has been collaborating with the theatre. The theatre has gained international fame and was awarded different awards for theatres (general, professional ones).

All the actors are always completely blind or seriously visually impaired. The Theatre is very good example of the community activity with marginalized groups that has over the 72 years become nationally and internationally important with not so generous support of the authorities. The fund-raising efforts was always the major issue for the organization, as they did not generate any significant income. The example is important due to the model of securing very long-term sustainability. The main tool used by the organization is to secure a core of 4 to 10 dedicated people (some of them working full time or part time) that will take care of organizational issues. Also, it is important to provide to the volunteers a deep personal satisfaction and place them at the tasks they like (whether it is acting or being a personal assistant).



Čekanja/Waitings



Arterory produces one play a year that includes marginalized or disadvantaged groups. This production is based on the belief that every human being in the world has the right to freedom. The treatment of asylum

seekers and asylum seekers and their non-acceptance by society and the state threatens this fundamental human right. How open are we as a society to acceptance? How aware are we that the place of birth is a circumstance we could not choose? Why do individuals in society condemn those who have bravely decided to leave their home, away from their families, friends, colleagues and acquaintances in search of freedom versus a life that does not allow them security, a normal and peaceful environment, living permanently in fear for their own safety and your children? Dealing with family relationships in crisis situations, the play presents two asylum seekers who play themselves in the play. The play enabled two main and only actors to integrate more easily in the new environment, improve language skills and improve their employment chances.

Resources

<https://min-kulture.gov.hr/UserDocImages/dokumenti/Strate%C5%A1ki%20plan%20Ministarstva%20kulture%202020.%20-2022..pdf>

<https://hkkki.eu/dokumenti/mapiranje.pdf>

https://kulturanova.hr/istrazivanje_covid_potres_2_faza/zkn-covid-potres-2.pdf

<https://bit.ly/3udNhO5>

<https://bit.ly/3CPjvLL>

<https://bit.ly/3zVB3Lj>

<https://bit.ly/39VqgpT>

<https://bit.ly/3EVewSd>

<https://violinmusic4all.com/>

<https://www.rtl.hr/vijesti-hr/video/vijesti/302569/imamo-nove-2cellos-prvi-orkestar-gluhih-violinista-na-svijetu/>

<http://romni.net/2020/01/08/zelimo-vise-roma-da-budu-na-sceni/>

<https://www.youtube.com/watch?v=cWqEQER1Djc>

<https://m.facebook.com/teatarroma/posts/190352931808875>

<https://www.novizivot.hr/>

<https://arterarij.webnode.hr/>