

CULTURAL MANAGEMENT IN THE REPUBLIC OF CROATIA - POSSIBILITIES OF DEVELOPMENT

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SUMMARY

At the beginning of the 21st century modern societies have turned to creative industries as a key factor of their development. Culture (cultural) management as an element of the “new economy” is most prominent in the specific sector of creative industries. Creative industries encompass a variety of activities and thus include a wide range of professions. What they have in common is that they bring together creativity and specialized knowledge, specific skills and information technologies. At present, being dominant on the information market and the digital content market is the most profitable area of human activity. In an indirect way, it also provides increasing opportunities to create the conditions for political and economic domination.

This paper aims to discuss to what extent public policies of European countries are harmonized and whether there is a coherent framework for promoting the values of the information society. Furthermore, we will look into the cultural policy of the Republic of Croatia and determine how much creative industries have been included in the priorities of this key strategic document for the country’s cultural development.

JEL clasiffication: Z1

Keywords: creative industries, cultural management, cultural policy of the Republic of Croatia, public sector, cultural identity

1. INTRODUCTION

The goal of creative industries is to build the synergy of conceptual and practical creative arts with creative industries in the context of information – communication technologies, i.e. their new media technologies.

The process is occurring (and continuing) within the new knowledge economy, which can be and is used by citizens – consumers.

2. CREATIVE INDUSTRIES AND CULTURAL MANAGEMENT

There is no single definition of the term creative industry. This is hardly surprising due to the fact that this subject matter has been studied only for a shorter period of time, although some creative industries have an exceptionally long history. John Hartley states that the idea of creative industries “...seeks to describe conceptual and practical convergence of the creative arts (individual talent) with cultural industries (mass scale) in the context of new media technologies (...) within a new knowledge economy, for the use of newly interactive citizen – consumers”. (Hartley; 2007:11) Some individuals describe creative industries as “...a spectrum of economic activities that relate to creation and exploitation of knowledge and information.” (The Economy of Culture in Europe; 2006:49) Some authors use the terms creative economy, i.e. cultural industries to describe creative industries. Creative industries can also be defined as human activities that by incorporating specific skills, creativity, knowledge and technology generate products and services, i.e. contents aimed at providing information, education and entertainment, and indirectly generate employment and financial capital.

3. CREATIVE INDUSTRIES, CULTURAL INDUSTRIES AND EXPERIENCE ECONOMY

The concept creative industries first appeared in the early 1990s of the previous century, and has been most intensively used in the United Kingdom, where it is defined as “...those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property”. (The Economy of Culture in Europe; 2006:47) The approach to creative industries in this case is economic.

The French approach is economic-statistics and the term cultural industries is used, which are defined as “...a set of economic activities that ally conception, creation, and production functions to more industrial functions of manufacturing and

commercialising at large scale, through the use of material supports or communication technologies”. (The Economy of Culture in Europe; 2006:47)

In the Nordic countries, the experience economy is the term that is used, where “...the value of physical products only constitutes a fraction of the price”. (The Economy of Culture in Europe; 2006:48).

4. CULTURAL AND CREATIVE SECTOR

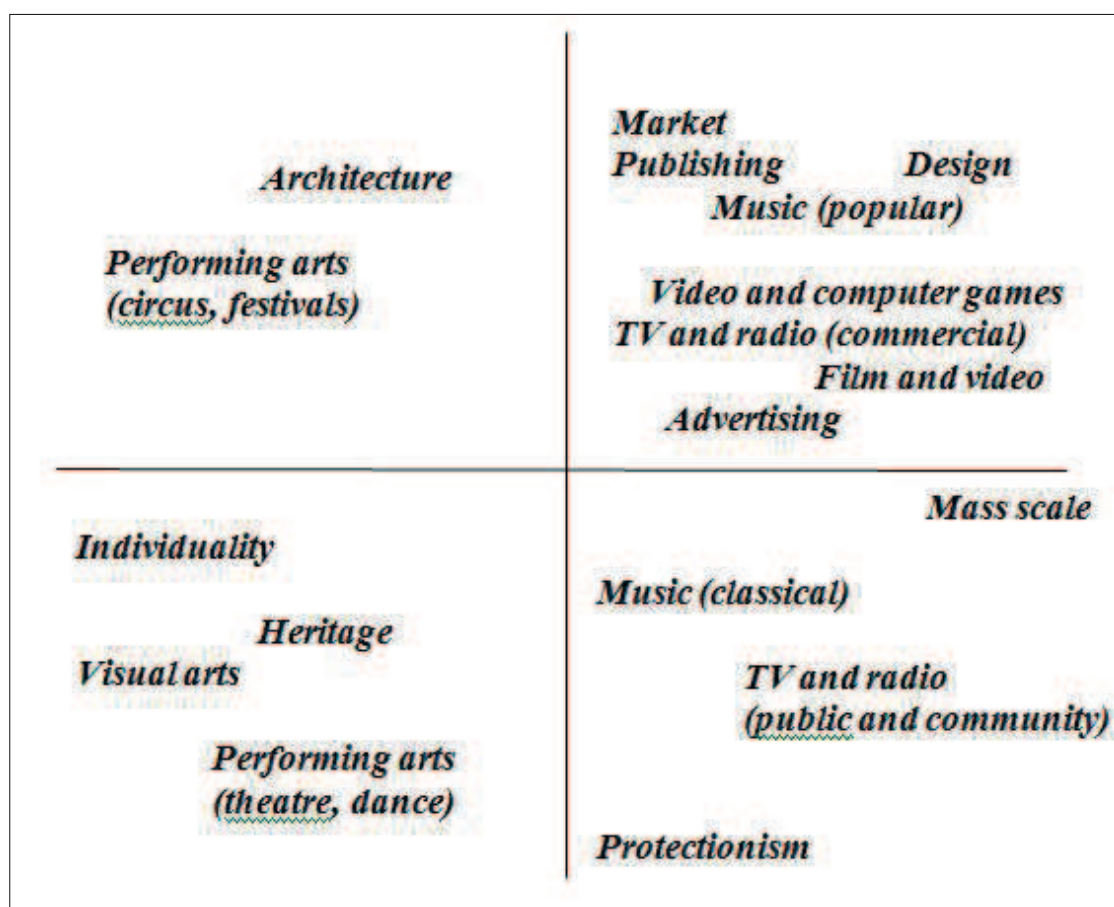
The study on the economy of culture in Europe proposes the existence of four circles into which the elements from cultural and creative sectors can be delineated:

1. Core arts – visual arts (crafts, paintings, sculpture, photography), performing arts (theatre, dance, circus, festivals), heritage (museums, libraries, archaeological sites, archives);
2. Cultural industries – film and video, television and radio, video games, music (recorded music market, live music performances, revenues of collecting societies in the music sector), books and press (book publishing, magazine and press publishing);
3. Creative industries and activities – design (fashion design, graphic design, interior design, product design), architecture, advertising;
4. Related industries (PC manufacturers, MP3 player manufacturers, mobile industry, etc...). (The Economy of Culture in Europe; 2006:3)

5. THE SEGMENTATION MODEL OF THE CULTURAL AND CREATIVE SECTORS

The activities from the cultural and creative sectors can be classified according to two criteria: individual vs. mass production and market approach vs. protectionist approach. The activities divided by the above mentioned criteria can be demonstrated by the following model:

Picture 1: The segmentation model of the cultural and creative sectors



Source: Authors

6. CREATIVE INDUSTRIES IN A WORLD CONTEXT

There are some estimates at the world level that show how in 1991 creative industries “...generated \$ 2.2 billion revenue, which accounted for 7.5 per cent of the global gross national product”. (Flew; 2007: 501). The largest individual share of the creative sector is that of the USA, where in 2001 the creative industries “...accounted for 7.75 per cent of the gross national product, 5.9 per cent of national employment and \$ 88.97 billion in export”. (Flew; 2007: 501) As for Great Britain, creative industries “...generate revenues of around £ 112.5 billion and employ some 1.3 million people (...) exports contribute around £ 10.3 billion”. (Creative Industries Mapping Document; 2001: 10) At present, Croatia does not have detailed and unified statistics for creative industries. Nevertheless, the financing of culture is still based on the budget, where “...according to the 1999 estimates, the Ministry of Culture accounts for 30%, towns account for 30%, the City of Zagreb

24%, counties 5% and municipalities account for 3%". (Strategija kulturnog razvitka; 2003: 47)

7. THE CONTEXT OF CREATIVE INDUSTRY IN THE CULTURAL POLICY OF THE REPUBLIC OF CROATIA

Croatian cultural policy as a national report was adopted in 1998, and it neither mentions nor defines creative industries. The Ministry of Culture singled out five main priorities in Croatia with a view to defining the strategies of cultural development: The preservation of cultural heritage (...); The revival of national image and identity, including festivals, as well as promotion and presentation of history. (...); The integration of the above mentioned (the revival of cultural heritage and the revival of national image and identity; author's comment) with Croatian tourism offer (...); further computerization of cultural institutions and activities (...); Stimulating coordination and expert collaboration at all levels of government (...). (Hrvatska kulturna politika; 1998: 16)

Lately, redefined priorities of the Government of the Republic of Croatia are being emphasized. They include: greater investment in and decentralisation of the cultural infrastructure; continuous promotion of cultural life and creativity in order to ensure that cultural programmes and activities are available to every citizen to the greatest possible extent; strengthening international cultural cooperation, with special emphasis on the European cultural programmes, particularly those that support the mobility of artists and cultural professionals; reform of the system of financing and investment in the arts and culture including the introduction of low interest rates for loans to revitalise certain branches of culture including publishing and librarianship; review of existing measures which support the status of the artist in order to guarantee stability of his / her work and ensure adequate social security protection; investment and support for cultural tourism projects in order to ensure sustainable cultural and economic development; reform of legislation and policies, primarily electronic media, book, film, audiovisual and performing arts policies, as well as investment in developing statistics and indicators; support for a functioning network of cultural centres, libraries and other local cultural establishments. (Main cultural policy issues and priorities; <http://www.culturalpolicies.net/web/croatia.php?aid=41>; accessed on 12 January 2010) The strategy of cultural development of the Republic of Croatia (2003) advocates the cultural cooperation with Europe, which should result in numerous benefits: supporting and promoting the "social contract" with the citizens of Europe and its nations as communities

founded on tolerance, diversity, creative values and civil society; starting the wider process of educating human resources along with narrow education for competitive market, including the cultural rights of women, youth, minorities and other marginalised groups; the process of creative employment via cultural industries and “cultural districts” in towns; the system of preservation of communication and expression specific qualities and identity patterns of small countries which are faced with economic and cultural globalisation, i.e. industrial and media corporations from large countries. (Strategija kulturnog razvitka; 2003: 34-35)

The goals, i.e. the priorities of cultural strategy should be continuously adapted to the trends of the 21st century. The fact that the priorities of cultural policy were created at the time of the first years of democracy and war, i.e. post-war events in Croatia has to be taken into account. Moreover, it is necessary to add the following priorities of the Croatian national cultural policy to the already existing ones:

- supporting and developing the sector of creative industries (theatre, film, music and other creative work, museum and gallery activities) as initiators of economic development;
- supporting cultural entrepreneurship, i.e. generating profitability in the cultural and creative sector;
- harmonizing with the European cultural policies and utilising European integration processes for the promotion of Croatian culture; using the positive elements of globalisation (the possibility of transcultural integration and spread of ideas and products of national culture on the global stage), and avoiding the negative aspects of globalisation (the danger of losing one's own identity).

8. CREATIVE WORKER AS A PILLAR OF CREATIVE INDUSTRIES

The age of the new economy based on creative sector (both in production and in consumption) also requires a new kind of employee, i.e. creative worker. This group “...includes a vast multi-national workforce of talented people applying their individual creativity in design, production, performance and writing”. (Hartley; 2007: 49) There is a broad range of professions that appear in particular segments of creative sectors. In the film sector there are actors, but also stunt doubles, directors, screenplay writers, stage artists, lighting technicians and many other professions. On the other hand, the heritage protection sector includes a completely different kind of creative workers – archaeologists, curators, museum counsellors, coordinators, experts in galleries and other professions. In the world, and increasingly in Croatia, one can talk about creative workers as freelance employees without perma-

nent contracts, whose occasional employment is project-based. Although full-time employment is still dominant, “...other ways of work are becoming sustainable alternatives, such as permanent employment as freelance experts, part-time portfolio careers and sole proprietors”. (Howkins; 2003: 185-186) Creative workers have very little “bargaining power, beyond the laws of supply and demand, operating as self-employed satellite suppliers of professional or technical services”. (Hartley; 2007: 50) We can present workers and consumers in the old and new economies in the following way:

Table 3: Workers and consumers in the old and new economies

Issues	“Old” economy	“New” economy
Tastes	Stable	Changing rapidly
Skills	Job-specific skills	Broad skills and adaptability
Educational needs	One-off craft training or degree	Lifelong learning
Workplace relations	Adversarial	Collaborative
Nature of employment	Stable	Increasingly contract/project-based

Source: adapted from Flew; 2007:505

9. Creative industries in the public sector in the Republic of Croatia

Nevertheless, creative employment exists both in the public sector and as well as in private enterprise. As a rule, the following basic creative activities are included in the domain of the public sector in Croatia: performing arts (theatre, dance) and heritage preservation (museums, libraries, archaeological sites, archives and related activities). The analysis of the number of employees in creative industries in the public sector for four Croatian regional centres – Zagreb, Split, Rijeka and Osijek – is presented below. The data on employees are taken from the Internet site *Poslovna Hrvatska* (www.poslovna.hr) in the period from 21 January until 30 January, while the results of this research have been calculated by authors. The data include the period from 2004 until 2008. 13 museums, 2 libraries, 1 archive, 7 theatres and 1 dancing ensemble from Zagreb were included in the analysis. 6 museums, 2 libraries, 1 archive and 3 theatres from Split were analyzed. In Osijek, 2 museums, 1 library, 1 archive, 2 heritage institutions (Agencija za obnovu osječke Tvrđe and Gradske galerije Osijek – The Agency for the Restoration of Osijek Tvrđa and Town Galleries Osijek) were analyzed.

Table: The employment overview in creative industries of the public sector

ZAGREB	Heritage preservation	Performing arts	TOTAL
2004	1.034	1.107	2.141
2005	1.065	1.102	2.167
2006	1.067	1.097	2.164
2007	1.260	1.117	2.377
2008	1.288	1.123	2.411
SPLIT	Heritage preservation	Performing arts	TOTAL
2004	204	304	508
2005	207	303	510
2006	212	303	515
2007	217	302	519
2008	223	307	530
RIJEKA	Heritage preservation	Performing arts	TOTAL
2004	136	297	433
2005	138	303	441
2006	141	298	439
2007	148	307	455
2008	150	321	471
OSIJEK	Heritage preservation	Performing arts	TOTAL
2004	102	242	344
2005	102	246	348
2006	104	250	354
2007	108	252	360
2008	117	251	368

Source: authors' calculations

The previous data allows us to deduce the following conclusions:

- Zagreb and its employment in the creative part of the public sector, as the centre of Croatian cultural life, surpasses the total number of creative employment of the three remaining regional centres (Split, Rijeka and Osijek);

- a significant increase in creative employment in the public sector was recorded in Zagreb in 2004 – 2008 period, while this growth is slower in other towns;
- employment in the public sector of creative industries is mostly based on performing arts, mainly in theatres (Split, Rijeka and Osijek); except in Zagreb, where employment in heritage preservation and employment in performing arts is mostly the same;
- creative employment in the public sector is proportionally distributed according to the size, i.e. the number of inhabitants in 4 regional centres.

CONCLUSION

Creative industries as a concept of employment in cultural, i.e. creative sector are gaining in importance in European countries. The turnover in these types of industries is constantly increasing, whether it is in film, music, stage arts or some other activities. The European cultural policies themselves (EU member states' policies and those of other countries) do not ignore economic contribution that creative industries make to a country's employment and GDP. Croatian cultural activities are still mainly connected to the budget, but harmonisation with EU standards in the pre-accession process will result in the development of creative industry sectors. In the meantime, it is necessary to moderately increase creative employment in the public sector, as well as support creative employment in the private sector by means of grants on state and local level. Only by investing and supporting can Croatia keep up with the countries of North America and the European Union, when it comes to the new economy founded on creative industries.

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