

CROATIA

Short cultural policy profile

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1. Fact and figures

- **Political system:** unitary parliamentary constitutional republic with a single house parliament
- **Official language:** Croatian

	<i>Latest available data</i>	<i>Latest available data minus 5 years</i>
<i>Population on January 1st</i>	4036355 (2021)	4190669 (2016)
<i>GDP in million EUR</i>	14039.4 (2021, Q2) ^(p)	11880.5 (2016, Q2)
<i>GDP per capita in PPS Index (EU27_2020 = 100)</i>	64 (2020)	60 (2015)
<i>General government expenditure (in % of GDP)</i>	54.5 (2020)	48.2 (2015)
<i>Public cultural expenditure</i>	3.066.392.069 HRK (2020)¹	2.164.697.000 HRK (2015)²
<i>Public cultural expenditure as % of GDP</i>	0.79 (2019)	0.68 (2014)
<i>Public cultural expenditure per Capita</i>	99.00 EUR (2019)	67.66 EUR (2014)
<i>Share of cultural employment of total employment (%)</i>	64.2 (2020)	48.7 (2016)

^(p)–provisional

- ¹–Data for the year 2020 gathered from the analysis of financing of public needs in culture programme for 2020, Ministry of Culture and Media (2020), Available at: <https://min-kul-tu->

re.gov.hr/UserDocsImages/dokumenti/Analize/Analiza%20financiranja%20javnih%20potreba%20u%20kulturi%20u%202020.%20godini.pdf

- ²- Statistical Yearbook 2016, Central Bureau of Statistics
Sources: Population on January 1st, *latest data available* / <https://ec.europa.eu/eurostat/databrowser/view/tps00001/default/table?lang=en>
GDP in million EUR, *latest data available* / https://ec.europa.eu/eurostat/databrowser/view/namq_10_gdp/default/table?lang=en
GDP per capita in PPS Index (EU27_2020 = 100), *latest data available* / <https://ec.europa.eu/eurostat/databrowser/view/tec00114/default/table?lang=en>
General government expenditure (in % of GDP), *latest data available* / <https://ec.europa.eu/eurostat/databrowser/view/tec00023/default/table?lang=en>
Public cultural expenditure / Public cultural expenditure as % of GDP / Public cultural expenditure per Capita: see also chapter 7.1.1 of the national Compendium profile
Share of cultural employment of total employment / *latest data available*: https://ec.europa.eu/eurostat/databrowser/view/cult_emp_sex/default/table?lang=en

2. Cultural policy system

2.1 Objectives

In the last two decades, the general proclaimed objectives of Croatian cultural policy have included the pursuance of values such as: cultural pluralism, creative autonomy, the increase and diversification of sources for financing of culture, polycentric cultural development, encouraging cultural participation and co-operation between the public and the private sector. These cultural policy objectives have not changed significantly in recent years. They have been put into practice in the following way:

- diversification by: encouraging cultural creativity and innovation, support for cultural minority groups and by financing activities of various cultural interests – from ‘institutional’ art and culture, cultural and creative industries to the independent cultural sector;
- support for creativity through fiscal measures such as paying social, health and retirement benefits for registered freelance artists, and support for participation by funding amateur artists' associations.

Croatian cultural policy can be described as implicit policy as there is no overall adopted strategy for the cultural sector on the national level and the sectorial strategies for most areas are lacking. Strategic plans and programmes that are present for specific fields are: the National Plan for the Development of Archive Activities (2020-2025); the Plan for Digitalisation of Cultural Heritage (2020-2025), the National Strategy for Enhancement of Reading (2017-2022) and the National

Programme for Audiovisual Activity Development (2017-2021). The Ministry of Culture and Media has announced plans for the creation and adoption of the strategy of cultural development in the near future. The analysis of the cultural sector that will be used as a background document for the future strategy is currently in preparation.

In mid-March 2020, the Covid-19 pandemic became the dominating context for most aspects of cultural policy in a number of countries around the world, and thus in Croatia as well. It became evident that there was a need to launch [ad-hoc policy measures](#) to better the situation for/of the sector. These early policy measures have been developed against the backdrop of a complex interplay of other public policy priorities, and in the case of Croatia these have also been overshadowed by the needs of the Zagreb and Sisak-Moslavina county post-earthquake reconstruction. Notwithstanding these developments, it can be said that the cultural sector has remained marginalized on the general policy level where the current situation has not been used to highlight culture as the potential of future sustainable development. Furthermore, it can be viewed that the crisis has still not been used as an opportunity for policy change and that a certain status quo in cultural policy in Croatia still exists. The emphasis is still on the market logic through the focus on the cultural and creative industries' sector e.g. through European programmes and seemingly through the recently adopted National Plan for Recovery and Resilience (2021).

2.2 Main features

The cultural policy system in Croatia is a version of a centralised model where the state is primarily the architect of cultural policy and the Ministry of Culture and Media is the basis of the funding system. Cultural councils are consultative bodies to the Minister, and the Ministry is in charge of distributing the grants. Arm's length bodies such as the Croatian Audiovisual Centre (HAVC), which is in charge of audiovisual activities, and the Foundation 'Kultura nova', which is dedicated to civil society organisations in the field of arts and culture, supplement this centralised model. The Agency for Electronic Media (AEM) is an independent regulatory body that promotes public interest and media pluralism, encourages media literacy, creates conditions for the production of Croatian audiovisual content and ensures equal conditions for media development and media freedom.

Decision-making and the implementation of cultural policy involve procedures and interactions between the Ministry of Culture and Media, the Government and the Parliament, on the one hand, and consultative cultural councils, local government and self-government, cultural institutions, NGOs, and individual artists and their associations, on the other.

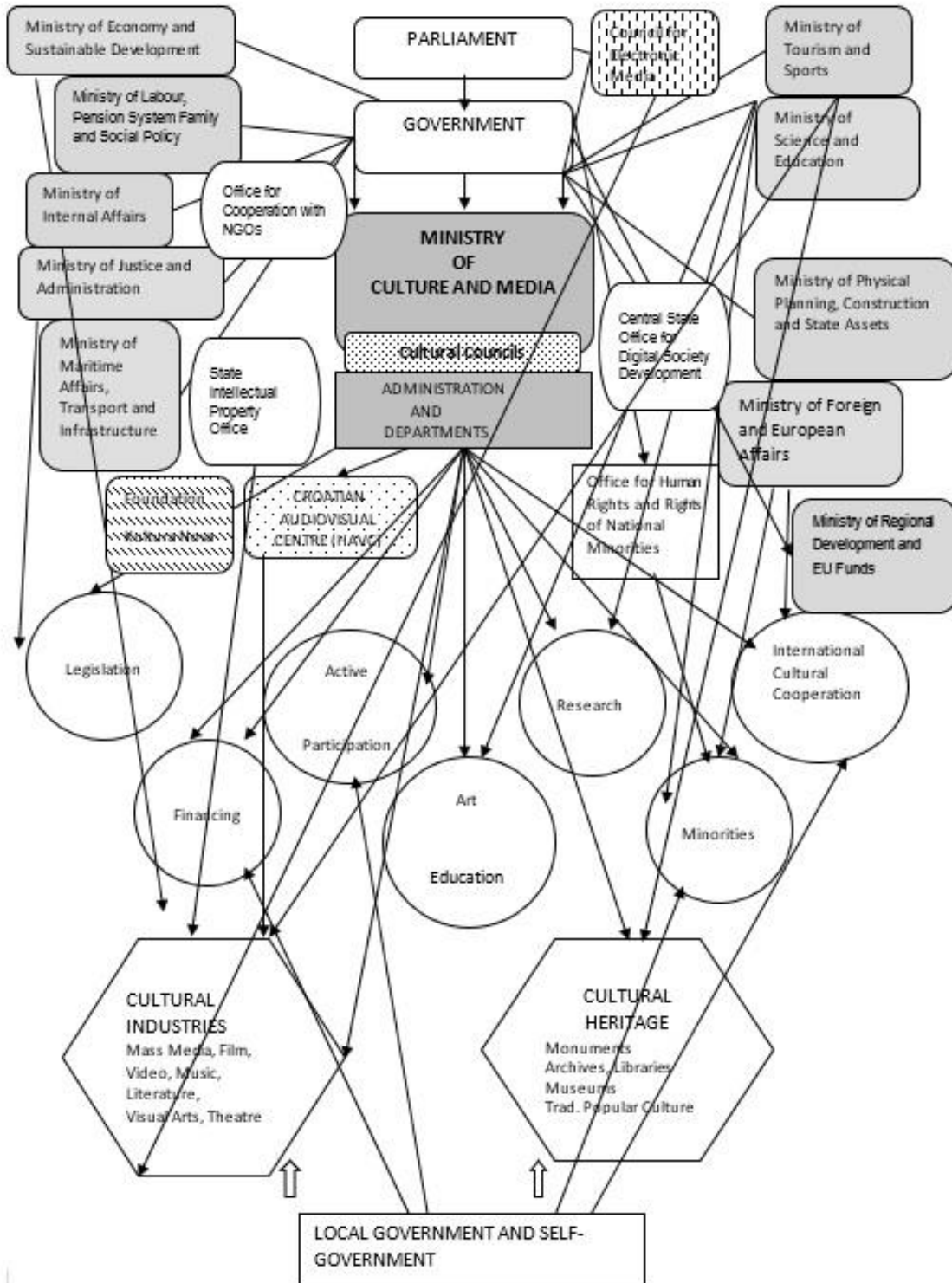
The main features of the cultural policy are oriented to:

- Fostering artistic and cultural creativity;
- Supporting the programmes of cultural autonomy of national minorities;
- Supporting artistic production through providing social security measures for free-lance artists;
- Promoting international cultural cooperation and exchange, funding exchange programmes and artistic residencies, giving support for European cultural cooperation projects, and signing new bilateral cultural cooperation programmes;
- Supporting the enhancement of media pluralism and content diversity through special funding for public, commercial and non-profit media;
- Fostering access to culture and cultural participation, especially for children and young people either through discounts for access to cultural institutions, or through specific support programmes;
- Safeguarding the local cultural infrastructure through support for digitalisation of arthouse, small and regional cinemas;
- Encouraging the development of cultural entrepreneurship;
- Fostering contemporary artistic and cultural production through support for civil society organisations in contemporary culture and the arts.

Decentralisation has been an important subject in Croatian cultural policy and practice throughout the years, and is still an open issue of debate in the cultural sector. Much is needed to further these attempts, as there are many regional differences that contribute to unequal regional cultural development.

In the recent decade, since joining the EU in 2013, one can note the introduction of more entrepreneurial cultural policy discourse that highlighted cultural and creative industries as important foci. In this light, there has been more emphasis on the need for cultural institutions and organisations to orient themselves in search of additional funding through a project-based approach, highlighting EU funding as an important source.

2.3 Governance system: Organisational Organigram



2.4 Background

After the Second World War, Croatia became a constituent republic of the Federative Popular Republic of Yugoslavia, which inherited the ex-Yugoslav kingdom. Its cultural policy was designed to accomplish the mission of building up socialist culture. The inherited cultural infrastructure was reconstructed and reorganised in compliance with the new social system.

In the mid-1950s the self-management system was introduced. Cultural and other public domains (education, media, health, etc.) were decentralised and regulated on the level of the six constituent republics. The 1960's and 1970's were a time when cultural professionalism and creativity were emphasised as a reflection of the country's multi-ethnic character. Western influences and the global openness of the country (policy of non-alignment) brought various cultural influences. Ideological control over culture loosened, followed by political liberalisation and greater autonomy of the republics. The self-management system in culture and other public fields established a quasi-market economy. Instead of grants from the budget, special funds were created and their allocation was decided by bodies composed of providers and recipients of services. The overall political and economic crisis in the mid-1980's reflected the fact that this new system was mismanaged and non-functional. It became increasingly embroiled in the main political clash between federal centralists and republican co-federalists. These political clashes led to war in 1990 and to the dissolution of Yugoslavia.

In the 1990s, the cultural policy of independent Croatia was politically and administratively centralised and incorporated in everyday life with special emphasis on national traditions. It was designed to foster a sense of national cohesion, especially at the beginning of the period when the country was drawn into war. Cultural planning and funding gave priority to activities of "national interest" in culture and left all other activities to the emerging market and to NGOs.

Since 2000, when the new centre-left coalition government was elected, there has been a broader implementation of cultural policy with a particular stress on pluralist cultural orientations, together with steps towards further decentralisation. The first national cultural development strategy was created and adopted in Parliament, but it was not followed through by the next nor following governments.

In the following period, although there were changes between the centre-right and centre-left political coalitions in power, in principal there have not been any major shifts in the structuring of the overall cultural system. Culture has remained

a marginal cultural policy, while the cultural budget has remained less than 1% of the overall state budget throughout the years, including by the current centre-right government as well.

3. Current cultural affairs

3.1 Key developments

The biggest challenges for cultural policy-making in Croatia in the last year have been connected to two major events: first (as in the other countries around the globe) is the global crisis caused by the corona virus, and second, Zagreb and Sisak-Moslavina County 2020 earthquakes. In such circumstances the problems resulting from these events as well as their interconnection have become the main policy priorities, while other issues have been shadowed by them. Policy-makers on the national as well as on the local level (in the areas concerned) have struggled with the impact of the pandemic on the cultural sector, where the local and regional level have not addressed the problems adequately or at all. The policy-makers at the national level have prepared a number of measures within the framework of the first wave, that have caused reactions from the artistic and cultural sector that deemed these measures as not adequate in number, form, or in the amount of funding. In the following months the government kept on adjusting as well as adding additional measures, in communication with other EU countries under the joint action of dissemination of information on COVID measures, as well as under the continuous pressure from the cultural sector.

The issue of the earthquakes in Zagreb and Sisak-Moslavina County raised a number of issues that were mainly concentrated around the assessment of the (cultural infrastructure) damage, future funding of the reconstruction, and the complex processes that ask for multi-stakeholder cooperation. Although more than a year has passed since the first earthquake, many issues still need to be resolved, and during that time a number of cultural institutions remain closed to the public or work in precarious conditions.

However, there have been other policy developments within the cultural sector. Policy-makers faced challenges during the drafting and adoption of the new Law on Copyright and Related Rights (NN 111/21) and new Law on Electronic Media (NN 111/21), changes that have been primarily the result of the transposition of EU legislation. Major public debates in connection to the Law on Copyright and

Related Rights were connected to the implementation of issues related to collective rights' management and licensing rights, and to issues related to the revision of contracts between artists and their publishers. In connection to the draft Law on Electronic Media, the major debates were connected to the responsibilities of the owners of electronic publications for the content provided and how to regulate user content on these publications. Debates and changes also concerned the issues of protection of minors, unlawful ownership changes, vertical integration, and quotas related to the support of Croatian cultural and creative industries. These debates and pressures from the media sector and public during the readings of both of the laws influenced the government action that resulted in the amendments of the first drafts of the laws. However, not all issues that have been put to the fore during the public discussions have been resolved before the laws were adopted.

3.2 Key themes

As noted in chapter 3.1, two major events have been dominant in the cultural policy discussions in Croatia in 2021: firstly, the impact of the pandemic on the cultural sector and secondly the aftermath of the Zagreb and Sisak-Moslavina County earthquakes on the cultural infrastructure of these areas. The impact of the earthquake on the Zagreb region has been especially significant due to the general high centralization of the cultural infrastructure and cultural production in the capital city. At the beginning of the pandemic one of the topics that was especially highlighted was the impact of the pandemic on the living and working conditions of artists, cultural and media workers, which was evident in the public debates related to the governmental measures for assistance.

Notwithstanding the debates connected to the implications of these events to/for the cultural sector, additional developments occurred in other areas as well. Among one of the dominant topics were the changes occurring within the digital cultural policy. Together with the transposition of the EU legislation related to AVMSD and DSM, that has been evident in the adoption of the new *Law on Copyright and Related Rights* and the *Law on Electronic Media* as discussed in chapter 3.1, the major change to digital policy in relation to the field of cultural heritage occurred with the project 'e-Culture – Digitalisation of Cultural heritage' that started in 2020. In addition, the themes of (digital) media literacy and combating fake news have also been at the forefront of discussions in this regard.

In connection to developments in the digital cultural policy one can note that the first public call for the development of video games was issued in 2021 by the Croatian Audiovisual Centre. This has been a direct result of the measures related to video games that were implemented in the new Law on Audiovisual Activities in 2018. Together with the project [EDU4GAMES 'Creation of standards of professions and qualifications as well as new study programmes for the area of design and development of video games'](#) developed through the Croatian Qualification Framework (HKO), and the business incubator '[Pismo](#)', video games have started to be one of the new budding sectors of cultural and creative industries in Croatia.

Themes in the relationship between culture and social inclusion have been addressed through projects dealing with the development of (inclusive) cultural programmes for the elderly population, other vulnerable groups (e.g. disabled persons), which have been financed through EU funds, mainly through the European Social Funds. EU funding has been also important for the programmes oriented to broadening cultural participation: 35 milion kuna for the development of cultural infrastructure of various stakeholders, 35 milion kuna for renewing the network of Bibliobuses (mobile libraries), and for the support of the development of programmes in online arts and culture as well.

It can be said that the overarching theme of the cultural sector in Croatia is how the pandemic and earthquakes have highlighted the major structural problems of the sector and its vulnerability. It also showed that the market approach that has been dominant in the last couple of years needs to be changed. However, the prevalence for the policies of the development of CCI is still present as evident in the presentation of the National Recovery and Resilience Plan (NRRP) where the emphasis has been placed on the support to competitiveness of the CCI sector, and different mechanisms related to the media.

3.3 International Cultural Cooperation

International cultural co-operation has been continuously listed among cultural and cultural development priorities of the former as well as of the current government. The Ministry of Culture and Media operates all major instruments used in international cultural relations including state guarantees, bilateral agreements and programmes, as well as sector-specific agreements such as co-production agreements. However, it is important to stress that the majority of projects financially supported by the Ministry of Culture and Media (mainly

through public calls) are not based on the traditional form of "government to government cooperation" but on direct contacts between artists and arts and cultural organisations.

The Ministry of Culture and Media (on the national level) and larger cities (on the local level) are major funders of international cultural cooperation projects and initiatives. The Ministry of Culture and Media cooperates with the Ministry of Foreign and European Affairs which is responsible for coordination of work of cultural attachés. Croatian embassies are still the focal points for the promotion of Croatian culture. The Ministry of Foreign and European Affairs publishes a Public Call for projects of cultural promotion, public diplomacy and international recognition of the Republic of Croatia that are then executed jointly by the Ministry of Foreign and European Affairs and diplomatic missions.

Strengthening cultural cooperation with other countries of the European Union is continuously one of the priorities of international cultural cooperation. Such cooperation is based on existing links between artists and arts managers; bilateral and regional programmes of cooperation; cooperation within the framework of international organisations such as UNESCO or the Council of Europe; cooperation within regional organisations such as the Council of Ministers of Culture of South East Europe, the network of ministers responsible for cultural heritage sponsored by UNESCO, the Danubian Region, the Alps Adriatic Working Community, the Central European Initiative, the Quadrilateral Initiative, Adrian-Ionian Initiative, etc. No significant changes in this orientation has been detected in the recent period.

4. Cultural Institutions

4.1 Overview

Cultural institutions in Croatia are mostly public – they are founded mainly by the state and towns, and more rarely by counties or wealthier municipalities. The legislation in force prescribes that every decision to close an institution must be approved by the Ministry of Culture and Media; a provision to preserve the existing level of cultural infrastructure. The status and number of state-owned institutions has remained almost unchanged throughout the years and there has been no major restructuring in recent years. In the last five-year period the total number of cultural institutions (both public and private) in certain subsectors stagnated (archives, professional and children’s theatres, radio stations); some decreased slightly (cultural heritage sites, museums, galleries and professional orchestras); while in some it increased (libraries, cinemas and TV stations), as it can be seen in Table 1. Although the financing of public cultural institutions is not put into question, it still remains insufficient for all of the institutions’ activities, and it has to be said that in the last couple of years there has been an impetus that the public cultural institutions should introduce a market approach to their finances. Emphasis has been placed on the availability of funding from the European Union through different programmes and public cultural institutions are applying to these funds with different levels of success and through different types of programmes (e.g. IPA, Creative Europe). Their success depends on their field of work as well as the internal capacities of the institutions to manage and implement EU-type project applications and programmes.

The number of private cultural institutions is very low, whether they are of a non-profit or commercial nature and the separate data on their exact number is not collected. Partnerships between public cultural institutions and private ones (the most common being the cooperation of public cultural institutions with non-governmental cultural organisations or other actors from civil society) is primarily project-based and it mainly depends on the organisation’s current interests and budgeting opportunities. Such cooperation can be established through domestic projects but also through international (mainly European-based and EU funded) programmes and networks.

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

Zagreb which is the main funder of the institution. In collaboration with the network of NGOs and the Kultura Nova Foundation, the Ministry of Culture and Media has applied to the European Social Fund with the project for the development of socio-cultural centres in several Croatian cities inspired partly by the successful example of POGON. Private commercial initiatives in the cultural infrastructure can be mentioned: e.g. Lauba - the House of Contemporary Art and Culture in Zagreb, Batana Eco Museum in Rovinj; "Museum of Broken Relationships", a permanent exhibition that opened in October 2010 in Zagreb and received a number of international awards. An interesting local community initiative was the opening of a museum of local shipbuilding heritage in the municipality of Tisno, in Betina. Currently, the main policy, financial and infrastructural issue of the cultural institutions (whether public or private) that are based in Zagreb (where a lot of national cultural institutions are based) and in Sisak-Moslavina county is the post-2020 earthquake rebuilding and renovation. The *Law on the Reconstruction of the City of Zagreb and Sisak-Moslavina county* has been adopted and amended, partly with funding secured from the EU and national funds, but the renovation and rebuilding of all buildings and including those in the cultural sector as well, are progressing slowly.

4.2 Data on selected public and private cultural institutions

Table 1: Cultural institutions, by sector and domain

Domain	Cultural Institution (Subdomain)	Number (YEAR, latest available data)	Number (YEAR, latest available data minus 5 years)
Cultural Heritage	<i>Cultural heritage sites (recognised)</i>	6 372 ¹ (2021)	6950 (2010) ³
Museums	<i>Museums and museum collections</i>	162 (2018)	181 (2012)
Archives	<i>Archive institutions</i>	19 (2020)	19 (2014)
Visual arts	<i>Galleries</i>	30 (2018)	46 (2012)
Performing arts	<i>Professional theatres</i>	89 (2019/2020)	91 (2015/2016)
	<i>Professional children's and amateur theatres</i>	31 (2019/2020)	29 (2015/2016)
	<i>Professional orchestras, ensembles and choirs (including symphonic orchestras)</i>	40 (2019/2020)	56 (2015/2016)
Libraries	<i>Libraries</i>	1814 (2019)	1781 (2013)
Audiovisual	<i>Cinemas</i>	75 (2019)	67 (2014)
	<i>Radio stations</i>	134 (2019)	138 (2014)
	<i>Television stations</i>	31 (2021) ²	26 (2014)

Sources: If not otherwise noted, data presented are from the First Releases for data in the cultural sector for relevant years as presented on the website of Central Bureau of Statistics.

¹ Permanently protected cultural assets on 26.11.2021. (Website Registry of Cultural Assets of the Republic of Croatia, Ministry of Culture and Media). Note: the website does not include data on movable cultural assets).

² Data on TV publishers from the online registry of the Agency of Electronic Media, available at: <https://pmu.e-mediji.hr/Public/PregledTvNakladnici.aspx>

³ Data from the Compendium Croatia cultural policy profile for 2016, available at the following link: https://www.culturalpolicies.net/wp-content/uploads/pdf/croatia/croatia_072016.pdf

5. Cultural Funding

5.1 Overview

The most important level of cultural funding in Croatia remains the central state level where the Ministry of Culture and Media distributes the main public funding in the field of culture. Current and previously available data (Primorac and Obuljen Koržinek 2017) show how the share of public cultural expenditure by the level of government had not changed significantly since 2000. From 1999-2010, the share of expenditure of the Ministry of Culture and Media increased (from 38% to 43%), but since 2011, it showed a fall in the percentage of funding (41% in 2011 to 35% in 2014). Looking at the data for 2020, the share of the state level funding increased again to 40.2% from 35% in 2015, as presented in Table 2, although one has to take into account that since 2018 cultural expenditure at the state level is reduced by the amount that the City of Zagreb is financing the Croatian National Theatre Zagreb. However, the local level of funding (towns and municipalities) is also very important with 38,6% of total public funding, where the role of City of Zagreb as the country's capital plays an important role. In addition, the Compendium 2016 report (Primorac and Obuljen Koržinek 2017) shows that the funding by municipalities and towns showed an increase in the period 2011-2014, while the allocation of the City of Zagreb stagnated in 2013 and 2014. Thus, it can be highlighted that the data shows that the local level funding is important for the cultural sector in Croatia, where the City of Zagreb plays an important role.

Private cultural funding in Croatia is rather scarce and there are no studies or surveys covering it. It is hard to assess the level of, for example, sponsorship support and donations as there is no systematic evaluation on this type of support in Croatia. The Ministry of Culture and Media only has information on the decisions and certificates issued concerning tax relief for companies that requested these certificates, but no information on the amount of these sponsorships or donations. It has to be noted that in a number of cases the support for artistic and cultural events is provided through compensation in goods and services rather than monetary support.

5.2 Public cultural expenditure by level of government

Table 2: Public cultural expenditure by level of government, in national currency and in EUR, 2020 and 2015

Level of government	Total cultural expenditure 2020			Total cultural expenditure 2015		
	Total in HRK*	Total in EUR*	% of total	Total in HRK*	Total in EUR*	% of total
State	1.256.056.887	166.738.822	40.9	763.525.000	100.337.061	35.3
Regional	625.811.508	83.075.118	20.4	530.897.000	69.766.733	24.5
Local	1.184.523.675	157.242.944	38.6	870.275.000	114.365.392	40.2
TOTAL	3.066.392.070	407.056.884	100	2.164.697.000	284.469.186	100

Source: Data for 2020 from the analysis of financing of public needs in culture programme for 2020, Ministry of Culture and Media (2020), Available at: <https://min-kultu-re.gov.hr/UserDocsImages/dokumenti/Analize/Analiza%20financiranja%20javnih%20potreba%20u%20kulturi%20u%202020.%20godini.pdf>; Data for 2015, Statistical Yearbook 2016, Central Bureau of Statistics.

Note: * Conversion at the date of expenditure.

5.3 Public cultural expenditure per sector

Table 3: Public cultural expenditure: by sector, in national currency and in EUR, 2020 and 2015

<i>Field / Domain</i>	<i>Public cultural expenditure 2020</i>			<i>Public cultural expenditure 2015</i>		
	<i>Total in HRK*</i>	<i>Total in EUR*</i>	<i>% of total</i>	<i>Total in HRK*</i>	<i>Total in EUR*</i>	<i>% of total</i>
<i>Cultural Heritage</i>	147.423.466	19.570.145	11.32	185.722.265	24.406.308	20.45
<i>Museums</i>	167.227.103	22.199.035	12.84	112.671.921	14.806.548	12.40
<i>Archives</i>	95.892.510	12.729.522	7.36	79.496.359	10.446.850	8.75
<i>Visual Arts</i>	-	-	-	-	-	-
<i>Performing Arts</i>	154.329.431	20.486.897	11.85	147.518.395	19.385.825	16.24
<i>Audiovisual and Multimedia</i>	164.818.074	21.879.241	12.65	94.083.737	12.363.820	10.36
<i>Interdisciplinary Socioculture Cultural Rel. Abroad Administration Cultural Education</i>	572.902.787	76.051.600	43.98	288.887.739	37.963.586	31.80
TOTAL	1.302.593.371	172.916.439	100.0	908.380.417	119.372.936	100.0

Source: Ministry of Culture and Media, data for central government level; budget figures data for 2020 and 2015.

6. Legislation on culture

6.1 Overview national cultural legislation

Since acquiring independence in 1990, new laws in the field of culture were passed and many have gone through several stages of revision and amendment.

Cultural institutions are registered legal and physical entities that may be private or public. The most important and the largest cultural institutions have been set up as public institutions.

There is no unified law on culture. The most important specific laws and regulations that completely or predominantly relate to culture and media are:

- Law on Managing Cultural Institutions (NN 96/01; NN 98/19);
- Law on Culture Councils (NN 53/01, NN 48/04, NN 44/09; NN 68/13);
- Law on Financing Public Needs in Culture (NN 47/90, NN 27/93, NN 38/09);
- Law on the Rights of Freelance Artists and Encouraging Cultural Creativity (NN 43/96, 44/96);
- Museums Law (NN 61/18, NN 98/19);
- Law on Archive Material and Archives (NN 61/18, NN 98/19);
- Law on Theatres (NN 71/06, NN 121/13, NN 26/14, NN 98/19);
- Law on Audiovisual Activities (NN 61/18);
- Law on the Protection and Preservation of Cultural Assets (NN 69/99, NN 151/03; NN 157/03 Amendm., NN 87/09, NN 88/10, NN 61/11, NN 25/12, NN 136/12, NN 157/13, NN 152/14, NN 44/17, NN 90/18, NN 32/20, NN 62/20, NN 117/21);
- Law on Library Activity and Libraries (NN 17/19, NN 98/19);
- Law on Croatian Radio-Television (NN 137/10, NN 76/12, NN 46/17, NN 73/17 - Corrigendum, NN 94/18–Decision of the Constitutional Court of the Republic of Croatia);
- Law on Croatian News Agency (NN 96/01);
- Law on Media (NN 59/04, NN 84/11; NN 81/13);
- Law on Kultura Nova Foundation (NN 90/11).

During 2021, major changes have been made in the sectors of:

- Copyright (adoption of the new Law on Copyright and Related Rights (NN 111/21));
- Electronic Media (adoption of the new Law on Electronic Media (NN 111/21)).

These changes mainly resulted from the transposition of the EU legislation to the national legislation (e.g. Audiovisual Media Services Directive (AVMSD); Directive on copyright and related rights in the Digital Single Market; Directive on laying down rules on the exercise of copyright and related rights applicable to certain online transmissions of broadcasting organisations and retransmissions of television and radio programmes; Directive on concerning misleading and comparative advertising), but also included other amendments concerning the regulation of electronic publications, video-sharing platforms etc.

6.2 Overview international cultural legislation

Croatia has either succeeded, signed, adopted, acceded or ratified all of the major international legal instruments related to culture. Some of the last legal instruments that are enforced in the national legislation are the Law on the Confirmation of the Memorandum of Understanding Between the European Community and the Republic of Croatia on the Participation of the Republic of Croatia in the Culture Programme (2007 to 2013) (NN-MU 7/07) and the Law on the Confirmation of 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) NN 3/2008-49. Croatia was one of the first countries to ratify the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005) and was one of its' avid promoters internationally.

The list of the international legal instruments implemented by Croatia in the cultural field is available in the Croatia 2020 Compendium profile available at the following link: <https://www.culturalpolicies.net/database/search-by-country/country-profile/download-profile/?id=7> .