

PRIRUČNIK O
RAZNOLIKOSTIMA
I INKLUZIJI
U KULTURNIM
I KREATIVNIM
INDUSTRIJAMA

DIVERSITY
AND INCLUSION
HANDBOOK IN
CULTURAL AND
CREATIVE
INDUSTRIES



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DIVERSITY MIXER



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**RIJEKA 2020 Europska prijestolnica kulture / Diversity Mixer
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Diversity Mixer – politike i prakse u kulturnim i kreativnim industrijama pokrenuli smo unutar programskog pravca **Kuhinja različitosti**, Rijeka 2020 – Europska prijestolnica kulture, želeći, zajedno s partnerima, biti djelatni ne samo u području proizvodnje kulturno-umjetničkog programa nego i u području kulturne politike, donoseći strukturne smjernice i preporuke koje mogu biti određena vrsta putokaza i drugim akterima u tom području.

Pri tome smo se vodili sloganom Rijeke 2020 – EPK, Luka različitosti, ali i konkretnim programima (Kuhinje) poput Porto etno festivala, RoUma, Petog ansambla ili pak drugih programa EPK, poput programskog pravca 27 susjedstava ili pak programskog pravca Dječja kuća koji su tu različitost već iznijeli na vidjelo.

riječ uvoda

Različitost, relativno neudomaćen koncept u nacionalnim i lokalnim promišljanjima kulturne politike te jednim dijelom srodan konceptu sudjelovanja u kulturi, pritom smo shvaćali primarno kroz različitost proizvođača, dakle svih onih koji kulturu i umjetnost svojim stalnim i plaćenim ili nestalnim i prekarnim, a često i besplatnim radom proizvode, kao i svih onih koji tu kulturu i umjetnost mogu proizvoditi te u nju kroz proizvodni proces biti uključeni. Različitost smo shvaćali i kao različitost i pluralizam (zanemarenih) tema i sadržaja te naposljetku kao različitost recipijenata, odnosno publika kulturno-umjetničkih sadržaja i proizvoda (dobara i usluga) kulturnih i kreativnih industrija.

We launched the **Diversity Mixer - policies and practices in the cultural and creative industries** within the **Kitchen of Diversity** programme direction of Rijeka 2020 - European Capital of Culture, wanting, together with our partners, to be active not only in the production of cultural and artistic programmes, but also in the field of cultural policy by introducing structural guidelines and recommendations that may serve as a particular type of roadmap to other actors in the field.

We were guided by the slogan of Rijeka 2020 – ECoC, *Port of Diversity*, but also specific programmes (of the Kitchen of Diversity) such as the Porto Ethno Festival, RoUma, the Fifth Ensemble or other ECoC programmes, such as the programme direction of 27 Neighbourhoods or the programme direction of the Children's House that have already brought said diversity to light.

We primarily understood diversity – a relatively unfamiliar concept in national and local cultural policy considerations, and in part related to the concept of participation in culture – through the diversity of producers, i.e. all those who create culture and art with their permanent and paid for or non-permanent and precarious, and often unpaid efforts, as well as all those who can create culture and art, and who can be involved in it through the production process. We understood diversity as the diversity and pluralism of (neglected) topics and contents, and finally as the diversity of recipients, i.e. audiences of cultural and artistic contents and products (goods and services) of cultural and creative industries.

Priručnik koji je pred vama jedna je od etapa, jedna od aktivnosti projekta Diversity Mixer, namijenjena svima koji u kulturnim i kreativnim industrijama sudjeluju, upravljaju i rade. Autorice su vam njime pokušale osigurati neki vrstu „kuharice s receptima“ koja vam može pomoći u vašim praksama, pitanjima i razmišljanjima koje se u velikoj mjeri odnose na prepoznavanje prava na različitost, uključivanje drugih, drugačijih i drugačije sposobnih te njihovo sudjelovanje u kulturi.

Fizička nepristupačnost, fizička udaljenost i financijska nedostupnost iskazale su se kao glavne prepreke sudjelovanja, odnosno glavne odlike nepristupačne/ nedostupne kulture, a autorice vam u priručniku nude zakonodavni i strateški okvir, kao i primjere dobre prakse, odnosno „recepte“ za prevladavanje navedenih teškoća.

Međutim, „recepti“ nisu lagani za pripremu niti su svemogućí.

Oni se ne događaju u vakuumu, kao što ni raznolika, inkluzivna i solidarna kulturno-umjetnička praksa i kulturna politika ne može postojati sama za sebe, odvojena od drugih politika i praksi. Bez istovjetnog političko-ekonomskog okvira ona postoji samo kao „privremena zona“ jednako krhka i ranjiva kao i mnogi njezini sudionici, odnosno proizvođači, što smo recentno mogli bolno iskusiti kroz posljedice pandemije prouzrokovane virusom COVID-19 koje su zahvatile cijeli sektor KKI, kao i sam EPK projekt.

Nadam se da će priručnik pomoći u raščišćavanju vaših profesionalnih nedoumica i trasiranju novih praksi, a svima nama poslužiti u „dizajniranju“ nekog novog, otpornijeg i solidarnijeg sustava kulturnih i kreativnih industrija.

Lela Vujanić,
voditeljica programskog pravca
Kuhinja različitosti

Lela

This handbook is meant to present one of the activity stages of the Diversity Mixer project, intended for all those who participate, manage and work in the cultural and creative industries. The authors tried to provide you with a kind of 'recipe cookbook' in order to help you in your own practices and answer to your own questions and thoughts about recognising the right to diversity, involving others, who are different and differently capable within their participation in culture.

Physical inaccessibility, physical distance and financial inaccessibility have proved to be the main obstacles to participation, i.e. the main features of inaccessible/ unavailable culture, and the authors offer you a legislative and strategic framework, as well as examples of good practice or 'recipes' for overcoming these challenges.

However, the 'recipes' are neither easy to prepare nor omnipotent. They do not exist

in a vacuum, just as diverse, inclusive and solidary cultural-artistic practices and cultural policies cannot exist on their own, separate from other policies and practices. Without an equivalent political-economic framework, they exist only as a 'temporary zone', as fragile and vulnerable as many of its participants and producers, which is something we have recently been able to experience in a painful way through the consequences of the Covid-19 pandemic affecting the entire CCI sector and the ECoC project itself.

I hope that the handbook will help clear up your professional doubts and trace new practices, and serve all of us in 'designing' a new, more resilient and solidary system of cultural and creative industries.

Lela Vujanić,
Programme Manager of the
Kitchen of Diversity programme

Lela

priručnik

o čemu, za koga?

Cilj priručnika je u sektoru kulturnih i kreativnih industrija izaći u susret svima koji na praktičan i direktan način žele upoznati, prepoznati i razvijati vlastitu različitost ili različitosti, pristup raznolikosti i inkluziji te širiti ili pospješiti svoje djelovanje, odnose i prakse različitosti, raznolikosti i inkluzije.

Podupirući namjere projekta **Diversity Mixer** za konkretizacijom slogana **Rijeke 2020 – Luka različitosti** u politikama i praksama upravljanja različitosti, u javnom i privatnom sektoru / financiranju kulturnih i kreativnih industrija – priručnik slijedi rezultate i preporuke istraživanja provedenog u Primorsko-goranskoj županiji i gradu

Rijeci. Sukladno tome uvodi i konkretne preporuke i savjete namijenjene umjetnicima i djelatnicima u kulturnim i kreativnim industrijama, a koji će se testirati tijekom radionica osmišljenih kako bi provjerili i potaknuli dobre prakse, ali i ukazali na slabe točke u različitim sustavima koji se sektorski susreću u ovim područjima djelovanja.

Jedinstvenog sadržaja, priručnik je strukturno podijeljen u tri dijela. U prvome dijelu, pod nazivom **1. Jednake mogućnosti ili zašto je važno biti autentičan, stavlja u fokus proizvodnju umjetnosti i kulture**, prava svih sudionika u procesima razvoja i produkcije kulture te obrađuje različite kategorije

The aim of the handbook in the cultural and creative sector industries is to meet the needs of all those eager to know, recognize and develop their own diversity/ies, approach to diversity and inclusion in a practical and direct way, and who want to expand or enhance their activities, relationships and practices pertaining to diversity and inclusion.

Supporting the intentions of **the Diversity Mixer project** to make the slogan of **Rijeka 2020 - Port of Diversity** more concrete in diversity management policies and practices, in the public and private sector/financing of cultural and creative industries – the handbook follows the results and recommendations of research conducted in

Primorje-Gorski Kotar County and Rijeka. In accordance with this, it also introduces concrete recommendations and advice for artists and workers in the cultural and creative industries, which will be tested during workshops designed to check and encourage good practices, but also to point out weaknesses in the various systems encountered in the sectors.

With its unique content, the handbook is structurally divided into three parts. In the first part, entitled **Equal opportunities and diversity or why it is important to be authentic, it focuses on the production of art and culture**, the rights of all participants in the processes of development and production of culture while also dealing with

handbook-

WHAT IS IT ABOUT AND WHO IS IT INTENDED FOR?

temeljene na pravno zaštićenim osnovama¹, ali i posljedicama različitih pristupa, stajališta i mogućnosti. Cilj ovog analitičnog pristupa jest smanjivanje i uklanjanje pretpostavki za diskriminaciju, kao i izgradnja organizacija čija je prednost vrednovanje identiteta različitosti i inkluzije te samim time jačanje kapaciteta zajednice ustanova, organizacija i djelatnika u kulturnim i kreativnim industrijama.

U drugome dijelu, pod nazivom ***Tko ne može do kulture i zašto?***, stavljajući u fokus publike i korisnike kulturnog sadržaja, tematski obrađuje koncept sudjelovanja u kulturi i prava na kulturu te posebno, uzimajući u obzir vezu između sudjelovanja u kulturi kao temeljnog ljudskog prava i društvene kohezije, pristup umjetnosti te slobodu umjetničkog i kulturnog izražavanja

kao nužan doprinos razvoju kritičkog mišljenja, međurazumijevanja i međusobnog poštovanja, posebno izdvajajući osjetljive skupine kojima pristup kulturi djelomično ili u potpunosti nije moguć.

Globalna ekonomska i društvena kriza uzrokovana pandemijskim širenjem virusa COVID-19, odnosno posljedičnom provedbom nacionalnih mjera civilne zaštite radi sprečavanja širenja zaraze, posebno se snažno odrazila u područjima kao što su kulturne i kreativne industrije. Strukturna i egzistencijalna kriza, posebno malih i srednjih organizacija, trgovačkih društava i ustanova čije su polje djelovanja proizvodnja i diseminacija kulturnih i kreativnih sadržaja, primarno je rezultat gubitka izravnog prihoda direktnih korisnika, posjetitelja i gledatelja. Kreativne industrije, sektor gospodarstva

different categories based on legally protected grounds¹, as well as the consequences of different approaches, views and opportunities. The goal of this analytical approach is to reduce and eliminate the preconditions for discrimination as well as to build organisations whose advantage is to value the identity of diversity and inclusion, and thus strengthen the capacity of the community of institutions, organisations and employees in cultural and creative industries.

In the second part, entitled **Who cannot access culture and why?**, focusing on audiences and users of cultural content, the handbook thematically deals with the concept of participation in culture and the right to a culture and in particular, taking into account the link between cultural participation as a fundamental human right and social cohesion, access to art

and the freedom of artistic and cultural expression as a necessary contribution to the development of critical thinking, mutual understanding and mutual respect, especially highlighting vulnerable groups whose access to culture is made partially or completely impossible.

The global economic and social crisis caused by the pandemic spread of the Covid-19 virus, i.e. the consequent implementation of national civil protection authority measures aimed at preventing the spread of the infection, has been particularly strong in areas such as the cultural and creative industries. The structural and existential crisis, especially of small and medium-sized organisations, companies and institutions whose field of activity is the production and dissemination of cultural and creative content, is primarily the result of the loss of direct

¹ „Zaštićena osnova“ jest osobina pojedinca koja se ne smije smatrati relevantnom za različito postupanje ili uživanje posebne koristi (*Priručnik o europskom antidiskriminacijskom pravu*, Agencija Europske unije za temeljna prava, Vijeće Europe, 2010., str. 85).

¹ “Protected grounds” is a characteristic of an individual that should not be considered relevant to different treatment or enjoyment of a special benefit (*Handbook on European non-discrimination law*, European Union Agency for Fundamental Rights, 2010. Council of Europe, 2010, p. 85)

s najvećim faktorom zaposlenosti i jedna od najdinamičnijih rastućih grana svjetskoga gospodarstva, podlegle su katastrofičnom utjecaju pandemije uzrokovane virusom COVID-19. Preventivnim mjerama zaštite zdravlja i sigurnosti djelatnika u kulturnim industrijama te njihovih direktnih korisnika, odnosno publike, kao što su otkazivanje događanja, festivala, zatvaranje kazališta, kina, muzeja ili knjižnica, kulturni sektor vrlo se brzo suočio s različitim nacionalnim strategijama, programima i mjerama za preživljavanje i oporavak od posljedica ove zdravstvene krize. Paradoksalno izazovima s kojima su se suočile kreativne i kulturne industrije, umjetnost i kreativni sadržaji pokazali su se kao najučinkovitiji alati i sredstva potencijalnog oporavka u novootvorenom, nesagledivom polju rastućih potreba skrbi za zdravlje, mentalno i psihičko, društvenu koheziju, dobrobit, obrazovanje te razvijanje vještina izoliranog pojedinca i zajednice.

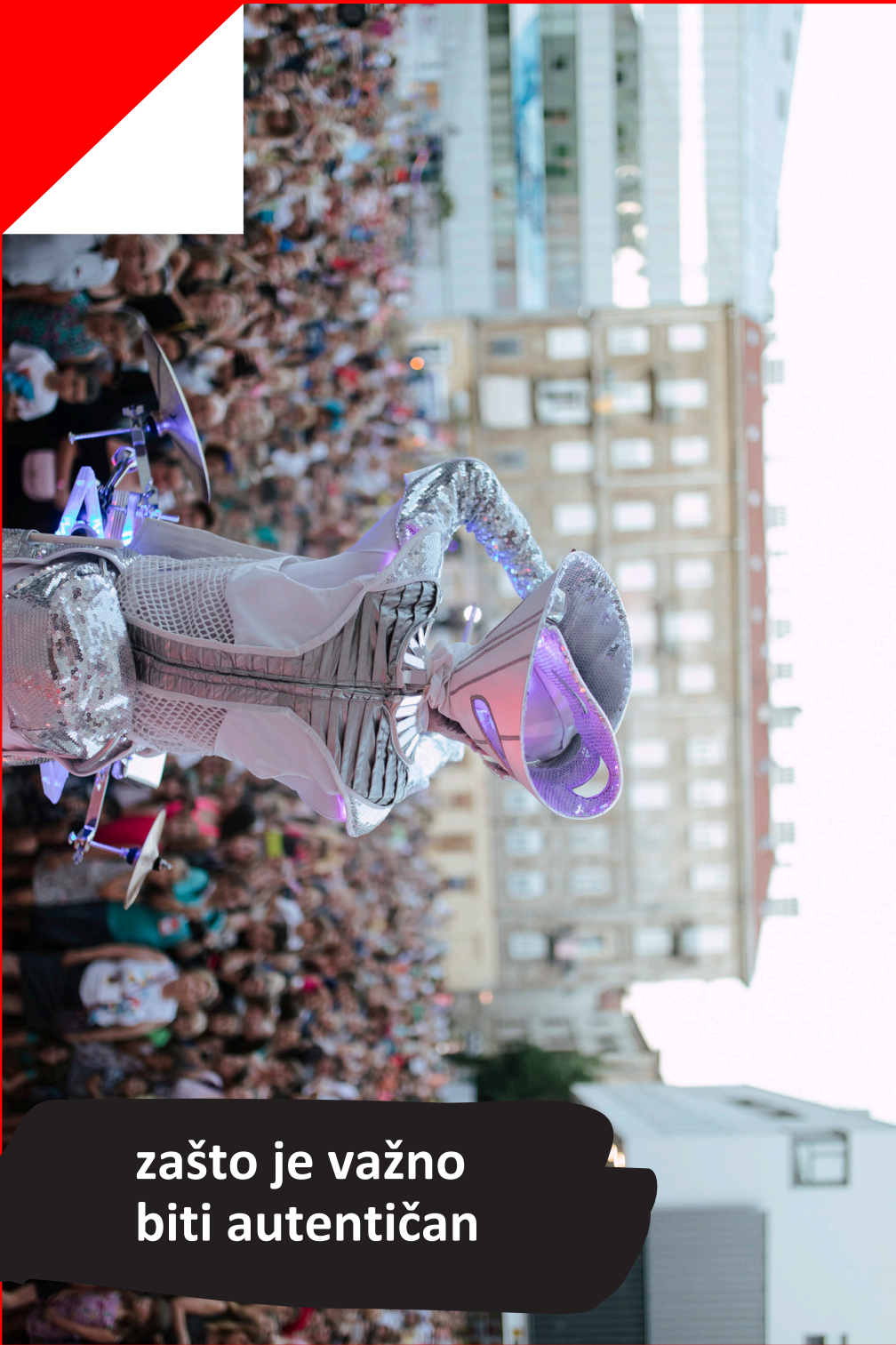
Treće poglavlje, pod nazivom ***Kultura u ne-namjernom digitalnom okruženju, u fokusu ima spektar različitosti***: od manjkavih do promišljenih strategija i mjera suočavanja s posljedicama krize izazvane koronavirusom te oporavkom sektora kulturnih i kreativnih industrija; zatim raznolike i raznorodne mogućnosti aktera u proizvodnji kulturnog sadržaja u odgovoru na imperativ prijenosa sadržaja u novo, obvezujuće digitalno okruženje; različite karakteristike i specifičnosti određenih kulturnih sadržaja za digitalni format primarno namijenjenih za direktni kontakt s publikama te različitih potencijala i okolnosti ciljanih javnosti, publika i korisnika, u pristupu i medijskoj pismenosti u novome okruženju.

3.

income from direct users, visitors and audiences. The creative industries, the sector of the economy with the largest employment factor and one of the most dynamic growing branches of the world economy, have succumbed to the catastrophic impact of the Covid-19 pandemic. Through the preventive measures aimed to protect the health and safety of workers in the cultural industries and their direct users, i.e. audiences, such as the cancelling of events and festivals, as well as theatre, cinema, museum or library closures, the cultural sector very quickly faced various national strategies, programmes and measures for the survival and recovery from the effects of the healthcare crisis. Paradoxically, the challenges faced by the creative and cultural industries, the arts and creative content have proven to be the most effective tools and means of potential recovery in the newly opened and unfathomable field of growing needs for care for mental and psychological health, social cohesion, well-

being, education and the development of the skills of an isolated individual and the community.

The third chapter, entitled ***Culture in an unintentional digital environment, focuses on the spectrum of diversity***: from deficient to thoughtful national strategies and measures to deal with the effects of the coronavirus crisis and the recovery of cultural and creative industry sectors; then the diverse and multilateral capabilities of institutions in the production of cultural content in response to the imperative of transferring content to a new, binding digital environment; different characteristics and specifics of particular cultural content to be transformed for the digital format, primarily intended for direct contact with audiences; and, finally, the audience different media literacy potentials and circumstances within the new digital environment.



zašto je važno
biti autentičan



JEDNAKE
možnosti

Equal
opportunities
or why it is important
to be authentic

Javne politike različitosti u kreativnim i kulturnim industrijama ne moraju nužno biti politički ispravan način govora: one se izražavaju našim djelovanjem i kroz opredjeljenje životnog stila.

Angažiranost u zajednici, bilo da smo kao umjetnici i umjetnice prisutni autorski i javno na sceni ili da im tehnički i administrativno, organizacijski, produkcijski kao kulturni radnici i radnice otvaramo prostor, a potom i vrijeme te kontekst u kojem će u punoj i inovativnoj slobodi stvarati, **nužan je preduvjet društva u kojem živimo.**

Solidarno očuvanje dijaloga s jedne strane stvaralaca i stvarateljica te s druge onih često neimenovanih vrijednih ruku i mozгова koji postavljaju koordinate jednom umjetničkom djelu (što god žanrovski ono bilo), početak je istinske realizacije jedne umjetničke ideje. Često se, tijekom dvadesetog stoljeća uvjetovano intenzivnim tehnološkim i tehničkim razvojem, taj proces izgradnje i strukturiranja koncepta,

puta od zamisli, preko riječi (dakle, komunikacijskih strategija) do ostvarenja (odnosno umjetničkog djela), nije sastojao samo od pojedinačnog umjetnika ili umjetnice nego se ključno temeljio na zajedničkom radu mnogih stručnih timova i ekipa. **Uvažavanje tog zajedničkog rada**, uvažavanje **različitih doprinosa** koji su sadržajno i tehnički, odnosno tehnološki, sačinjavali bezbroj usputnih stanica tog procesa, **nužni su i u koncipiranju politika različitosti** samoga sektora kulturnih i kreativnih industrija. Riječima osobe koju smo intervjuirali u prethodnim projektnim fazama *Diversity Mixera*, već je i sam sektor KKI definiran kolektivnošću proizvodnje – „pojedinačno autorstvo je rijetko i uglavnom je samo dio distribuiranog rada skupine ljudi koji svi s nekakvim zajedničkim ciljem uključuju sva svoja znanja i sva svoja iskustva i sve svoje vizije u razne načine i stvaralačke izričaje kako bi došli do zajedničkog cilja“. Ključan je jedan društveni trenutak tijekom kojeg svaki subjekt

Public diversity policies in the creative and cultural industries need not be a politically correct way of speaking: they are expressed through our actions and lifestyle commitments.

Engagement in the community is a necessary precondition of the society in which we live whether we contribute as artists on stage and in public, or if we participate, as technicians or administration and production workers, creating space, time and context for artists to produce and perform in an innovative way and with complete freedom. Solidarity in maintaining dialogue – between creators on the one hand and those often-unnamed valuable hands and brains who set the coordinates of a work of art (whatever the genre) – on the other, is the beginning of the true realisation of an artistic idea. Very often, throughout the twentieth century, conditioned by intensive technological and technical development, this process of building and structuring the concept, the path from an idea, through words (therefore,

communication strategies) to realisation (i.e. the work of art), did not consist only of an individual artist, but it was, in a crucial sense, based on the joint work of many professional teams and groups. **Respect for this type of joint work** and for the various contributions that have made up countless incidental stations of the process in content and technique, i.e. technology, are also necessary in the conception of diversity policies of the cultural and creative industries sector itself. In the words of a person we interviewed in the previous project phases of *the Diversity Mixer*, the CCI sector itself is defined by the collective quality of production - “individual authorship is rare and mostly just part of the distributed work of a group of people who all include all their knowledge, experience, and vision in various creative expressions in order to reach a common goal”. The key is a unique social moment during which each subject within that community contributes with its different experience, i.e. its diversity.

unutar te zajednice pridonosi svojim različitim iskustvom, odnosno svojom različitošću.

Kolektivnost proizvodnje karakterizira individualni, grupni i timski rad u proizvodnji kulture, ne samo na razini pojedinaca u kreativnim procesima, nego i u različitim oblicima suradnje organizacijske i institucionalne prirode. Preduvjeti i okolnosti za njihovu realizaciju i održivost te, u konačnici, za finalni umjetnički i kulturni proizvod ili manifestaciju rezultat su kompleksnog odnosa subjekata koje karakteriziraju djelomično ili u potpunosti različiti prioriteta, perspektive i pogledi na učinke (partnerske) suradnje. Fokus, primarni interesi i motivi djelovanja suradnje između umjetnika i stvaralaca, umjetničkih organizacija, ustanova u kulturi, trgovačkih društava, organizacija civilnog društva i jedinica lokalne samouprave variraju od težnje za širenjem organizacije i povećanjem publika, preko jačanja konkurentne snage i ekonomskog učinka do zaštite demokratskih prava i društva

jednakosti. Paralelno s navedenim različitim perspektivama djelovanja raznolike subjekte u kulturnim i kreativnim industrijama karakteriziraju različiti organizacijski i upravljački pristupi i kvalitete. Sudioničko upravljanje lokalnim, nacionalnim i međunarodnim projektima i manifestacijama u kulturi posebno definira kompleksan razvojni proces partnerskog odnosa u kojemu svaka strana, osim o sebi, korisnicima i javnosti, mora kontinuirano skrbiti o evoluciji (partnerskog) odnosa i njegovoj održivosti.

Je li tome tako? Koliko i kako je moguća ravnoteža kulturnog, ekonomskog i društvenog interesa raznolikih tijela, organizacija i institucija?

Upravo su te politike različitosti, njihova britkost i primjenjivost prvi element kojim se gradi jasan stav te potom ulazi u pregovore s institucijama, tijelima upravljanja i donošenja odluka (bez obzira na to je li riječ o političkim strankama ili utjecajnim pojedincima) koje

The collective quality of production is characterised by individual, group and team work in the production of culture, not only at the level of individuals in creative processes, but also through various forms of cooperation of an organisational and institutional nature. The preconditions and circumstances for their realisation and sustainability, and ultimately for the final artistic and cultural product or event, are the result of a complex relationship of subjects characterised by partially or completely different priorities, perspectives and views on the effects of (partnership) cooperation. The focus, the primary interests and motives of collaboration between artists, creators, art organisations, cultural institutions, companies, civil society organisations and local governments vary from striving to expand the organisation and expand their audiences, through strengthening the level of competitiveness and economic growth to protecting democratic rights

and the societies of equality. In parallel with these different perspectives of action, diverse subjects in the cultural and creative industries are characterised by different production and governance approaches and qualities. The participatory management of local, national and international projects and cultural events specifically defines a complex development process of partnership in which each party, in addition to itself, its users and audiences, must continuously care about the evolution of its (partnership) relationship and sustainability. Is that so? How and to what extent can the balance of cultural, economic and social interests of diverse bodies, organisations and institutions be maintained?

It is exactly these diversity policies, their sharpness and applicability that are the first element with which one can build a clear position and then enter into negotiations with institutions, governing and decision-making bodies (either political parties or

dodjeljuju financijske i strukturne potpore. Nakon tridesetak godina paralelnog razvoja države (javnih institucija) i civilnog društva (a priori neprofitnog sektora) te zamora u jednom, kao i u drugom institucionaliziranom svijetu, poroznost međusobnog utjecaja uvelike je opteretila jezik različitosti i njezine primjene. Ekonomske krize, politička i ideološka stremljenja, epohalni potresi, zaključno i s biopolitikama koje se tek počinju manifestirati, nepovratno ostavljaju trag u umjetnosti (što god žanrovski bila i kojoj god umjetničkoj grani pripadala), načinima na koje ona nastaje, njezinoj recepciji i projekciji njezine budućnosti, ali i u kulturi općenito. Hoćemo li moći živjeti bez umjetnosti? U što će se pretvoriti umjetnici/e u sljedećem post-neo-ultra-... kapitalizmu? Hoćemo li izdržati pred cunamijem nedostatnih sredstava za sadržaje koji nisu pragmatično profitabilni u nadi da će preživjeti prakse i djela kojima se njeguje, kako su to stari Grci bili formulirali, **kalokagatija**, odnosno

sklad dobrog i lijepog (gr. *καλοκάγαθία*: čestitost i vrlina proizašli iz susreta lijepog /gr. *καλόν*/ i dobrog /gr. *ἀγαθόν*/; napominjemo pritom da ta grčka ljepota nije estetske ili estetizirajuće prirode).

U Rijeci, a onda i u Primorsko-goranskoj županiji osnovni slogan oduvijek je počivao na radikalnoj otvorenosti zbog povijesnih činjenica multikulturalizma i multikonfesionalizma, ali i zato što je stvaralačka energija otvorenoga grada rado prihvaćala različite utjecaje modelirajući ih sukladno svome kontekstu. Svjesne trenutka u kojem nastaje ovaj priručnik, ali i **vremena potrebnog da bi se proizveli kvalitetni učinci različitosti**, a ponajprije svjesne **rizika** koje preuzimamo (jer otvorenost uvjetuje pojačanu odgovornost), jedino što možemo tvrditi jest da ova svojevrsna „kuharica“ (priručnik pred vama) različitosti u KKI sektoru nastaje i kao rezultat elaborata provedenog, a potom i analiziranog istraživanja

influential individuals) that grant financial and structural support. After thirty years of the parallel development of the state (public institutions) and civil society (a priori non-profit sector) and fatigue in one as well as in the other institutionalised world, the porosity of mutual influence has greatly burdened the language of diversity and its applications. Economic crises, political and ideological aspirations, epochal upheavals, including biopolitics that are just beginning to manifest, leave an irreversible mark on art (no matter the genre or artistic branch it belongs to), the ways in which it arises, its reception and the projection of its future, and in culture in general. Will we be able to live without art? What will the artists in the next post-capitalism, neo-capitalism, ultra-capitalism turn out to be? Will we withstand the tsunami of insufficient funds for content that is not pragmatically profitable, in the hope that it will survive the practices and deeds with which it is nurtured, as the ancient Greeks called it

kalokagathos, or the harmony of good and beautiful (Gr. *Καλοκάγαθία*: honesty and virtue arising from the meeting of the beautiful (*καλόν*) and the good (*ἀγαθόν*). We would like to note that this Greek beauty is not of an aesthetic or aestheticizing nature.

In Rijeka, and then in the Primorje-Gorski Kotar County, the basic slogan has always been based on radical openness due to the historical elements of multiculturalism and multiconfesionalism, but also because the creative energy of the open city gladly accepted different influences, modelling them according to its context. Aware of the moment in which this handbook is created, but also of **the time needed to produce quality effects of diversity**, and above all aware of the **risks** we are taking (because openness requires increased responsibility), the only thing we can say is that this kind of diversity "cookbook" (the handbook before you) in the CCI sector, is the result of a study conducted and then

naslovljenog *Vrijeme i rizik proizvode kvalitetu* na osnovi navoda jednog kreativnog radnika intervjuiranog tijekom prvog radnog razdoblja projekta **Diversity Mixera**. Posebna je pozornost u provedbi projekta bila posvećena primjenama i dobrim praksama različitosti, ali i detektiranju prilagodbi praksi i intersektorskih mjera, uključujući i moguće razlike u implementaciji između javnog i privatnog sektora. Primjene su pak bile i od ključne važnosti u fazi kojom su pripremljene aktivnosti radionica izgradnje kapaciteta za upravu i zaposlenike ustanova, neprofitne organizacije i profitne tvrtke s obzirom na to da je jedan od ciljeva proširivanje i komunikacija dobivenih rezultata, ali i osvještavanje pragmatičnih razloga i koristi upravljanja različitostima s posebnim fokusom na KKI.

U konačnici, a to bi bilo i osnovno usmjerenje naše „kuharice“, u njoj i s vama, sudionicima/cama u radionicama, kreativcima/kama i kulturnjacima/kinjama,

pitamo se kako bi bilo moguće prepoznavati različitost? Kako dobiti potvrdu o vlastitoj različitosti i razumjeti procese tijekom kojih se obogaćuju prakse različitosti a da se ne usudimo mijenjati stare navike, zagovarački utjecati na korigiranje normativnih i normiranih procedura te brisati neuspješne ili otežavajuće mjere, odnosno poništavati restrikcije, a pritom ne raspravljati neposredno s onima bez kojih ne bi bilo umjetničkih djela, instalacija, intervencija u prostoru i vremenu, performansa i različitih oblika inovativnih akcija u kulturi općenito te stoga i sektoru kreativnih i kulturnih industrija? Najprije se u takvim kontekstima može iznjedriti angažiranost s kojom je različitost neupitno srasla i s kojom javne politike različitosti mogu pledirati univerzalnom značenju.

Recimo kratko da se tek zadovoljenjem tog uvjeta omogućava i autentičan pristup potpisivanju hrvatske „Povelje o raznolikosti“.

analysed in a research entitled *Time and risk* produce quality based on the statements of one creative worker interviewed during the first working period of the **Diversity Mixer** project. Special attention in the implementation of the project was paid to the application and good practices of diversity, but also to detecting adjustments of practices and intersectoral measures, including possible differences in the implementation between the public and private sectors. The applications were also crucial in the phase with which the activities of capacity-building workshops were prepared for the management and employees of institutions, non-profit organisations and for-profit companies, as one of the goals is to expand and communicate results but also to raise awareness of the pragmatic reasons and benefits of diversity management with a special focus on CCI.

Ultimately, and that would be the basic direction of our "cookbook", in it and with you, the participants in workshops, creatives and cultural figures,

we ask ourselves how it would be possible to recognise diversity? How does one attain confirmation of one's own diversity and understand the processes during which diversity practices are enriched without daring to change habits, without advocacy for correcting normative procedures and without getting rid of unsuccessful or aggravating measures, i.e. cancelling restrictions without discussing matters directly with those without which works of art, installations, interventions in space and time, performances and various forms of innovative actions in culture in general, and therefore in the sector of creative and cultural industries, would not even be possible? First, in such contexts, an engagement can emerge with which diversity has unquestionably grown together and with which public diversity policies can plead for universal meaning.

Let us briefly say that only by satisfying this condition is an authentic approach to the signing of the Croatian "Diversity Charter" enabled.

Nerijetko se među kreativcima te umjetnicima i u kulturnom sektoru, kao i u društvu općenito, pridaje prevelika ili premalena važnost starosnoj dobi, bilo u obliku komplimenta i prednosti koji prerastaju u neke oblike nezasluzenog favoriziranja ili pak diskriminacije, kada se slijede negativne predrasude u odnosu na percepciju kojom se potenciraju ili prikrivaju godine. Različiti su oblici podrazumijevajućih stereotipova (engl. *implicit bias*) kojima se upravo potencirajući nečije životno doba procjenjuje radna sposobnost, vještina ili brzina, sklonost ili otpor promjenama, sporije donošenje odluka ili jednostavno stjecanje novih znanja.

Kada je riječ o suvremenom tehnološkom kontekstu, u engleskom jeziku čak postoji sintagma „digital ageism“ koja upućuje na to da su

mladi digitalno „sposobniji“, dok su starije osobe digitalno „nesposobnije“ jer ne mogu slijediti trendove ili brzo i fleksibilnije usvajati nove komunikacijske i radne navike. Obrnuti trend, s druge strane, pretjeranog pozivanja na životno iskustvo kojim se mlađima ne pruža mogućnost za stjecanje iskustva, također donosi frustrirajući osjećaj međugeneracijskog nerazumijevanja.

Osjetite li nerazumijevanje, ali i nepravdu zbog činjenice da se gledaju vaše godine a da pritom ne postoji potreban razlog za to, sjetite se da ste u Hrvatskoj zaštićeni *Zakonom o suzbijanju diskriminacije*² još od 9. srpnja 2008., nadopunjenim 2012., odredbama koje slijede zakonske akte Europske unije, u kojem se opisuje i određuje diskriminacija u odnosu na životnu dob i propisuju mehanizmi sudske zaštite.

² Vlada Republike Hrvatske, na sjednici održanoj 1. prosinca 2017. godine, usvojila je Odluku o donošenju Nacionalnog plana za borbu protiv diskriminacije za razdoblje od 2017. do 2022. godine i Akcijskog plana za provedbu Nacionalnog plana za borbu protiv diskriminacije za razdoblje od 2017. do 2019. godine.

Often, among creatives and artists in the cultural sector as well as in society in general, too much or too little importance is attached to age, either in the form of compliments and advantages that grow into some form of undeserved favouritism, or in the form of discrimination, when there is negative prejudice in relation to a perception that implies or conceals one's age. There are various forms of implicit bias which, by emphasising one's age, assess one's ability to work, their skill or speed, inclination or resistance to change, slower decision-making or simply the acquisition of new knowledge.

When it comes to the modern technological context, in English there is even a phrase called "digital ageism" which indicates that young people are digitally "more capable" and that older people are digitally "incompetent"

because they cannot follow trends or quickly and flexibly adapt to new communication and work habits. The reverse trend, on the other hand, of over-relying on life experience that does not give young people the opportunity to gain experience, also brings a frustrating sense of intergenerational misunderstanding.

If you feel not only misunderstanding, but also injustice due to the fact that your age is being looked at without a sufficient and necessary reason for it, remember that in Croatia you are protected by the *Anti-Discrimination Act*² from 9 July 2008, amended in 2012 by the provisions that follow the legal acts of the European Union, which describes and determines discrimination in relation to age and prescribes the mechanisms of judicial protection.

² At its session held on 1 December 2017, the Government of the Republic of Croatia adopted the Decision on the adoption of the National Plan for Combating Discrimination for the period from 2017 to 2022 and the Action Plan for the implementation of the National Plan for Combating Discrimination for the period from 2017 to 2019.

Jednako tako, u *Smjernicama za prepoznavanje slučajeva diskriminacije*³ nedvosmisleno ćete pronaći da već sâm odredivanje dobnih granica u velikoj mjeri upućuje na to da se radi o diskriminaciji". Naravno, postoje jasne i razumljive iznimke kojima se propisuje, na primjer, dobnu granicu za upravljanje vozilima određene kategorije (1) *Biciklom na cesti smije upravljati osoba koja je navršila 14 godina*. Ili (2) *Djeca s navršenih devet godina koja su u školama osposobljena za upravljanje biciklom i za to im je izdana potvrda, smiju samostalno upravljati biciklom na cesti, a druga djeca s navršenih devet godina samo u pratnji osobe koja je navršila 16 godina*, ili ekonomske povlastice za umirovljenike u javnom prijevozu. Lako je prepoznati izravne oblike diskriminacije, no niza reakcija i ponašanja za koje ne bismo mogli nedvosmisleno

reći kako reagirati i opredijeliti se.

No ako vam bilo tko uskrađuje neku uslugu ili pravo na djelovanje ili izbor samo na osnovi vaše starosne dobi ili zato što ste *stariji* ili *mlađi*, znajte da se odmah možete zapitati je li riječ o diskriminaciji kojom se cilja vaša starosna dob. Što je još važnije, budite svjesni spoznajte da u takvim trenucima niste sami. Priključite se strukovnoj udruzi, ustanovi ili nekoj drugoj organizacijskoj jedinici koja opravdava svoje postojanje time što štiti interes struke ili skupine i mogla bi se putem instituta *udružne tužbe* založiti na različite načine kako bi zaštitila i vas. Jedan od tih načina mogao bi biti i pravni postupak kojim biste u suradnji s ekspertima za pravna pitanja mogli razumjeti jeste li i u kojem obliku izloženi diskriminaciji te na koji način možete potraživati

Likewise, in the *Guidelines for Detecting Cases of Discrimination*³, you will unequivocally find that the mere "setting of age limits largely indicates that there is discrimination". Of course, there are clear and understandable exceptions which prescribe, for example, the age limit for driving vehicles of a certain category (1) *A bicycle may be driven on a road by a person who has reached the age of 14*. Or (2) *Children over the age of nine who have been trained to ride a bicycle in schools and have been issued a certificate may independently ride a bicycle on a road, while other children over the age of nine can do so only accompanied by a person who has reached the age of 16*, or economic benefits for retirees in public transportation. It is quite easy to recognise direct forms of discrimination, however, there are a number of reactions and behaviours for which we could

not unequivocally say how one should react to and consider.

However, if anyone denies you a service or the right to act or choose, just because of your age or because you are *older* or *younger*, know first and foremost that you can immediately ask yourself if this is discrimination that targets your age. More importantly, you should be aware of the realisation that you are not alone in such moments. You should join a professional association, institution or other organisational unit that justifies its existence by protecting the interests of a profession or group and could advocate in various ways through the initiation of a class action lawsuit to protect you as well. Another possibility is a legal process through which, in cooperation with legal experts, you can come to understand whether and in what form you are exposed to discrimination and then learn how you can

³ Wolfgang Zimmer, *Smjernice za prepoznavanje slučajeva diskriminacije*, Institut za ljudska prava „Ludwig Boltzmann“, Beč, Pučka pravobraniteljica i Ured za ljudska prava i prava nacionalnih manjina Vlade Republike Hrvatske, Zagreb, 2013.

³ Wolfgang Zimmer, *Guidelines for Detecting Cases of Discrimination*, Ludwig Boltzmann Institute of Human Rights, Ombudswoman and the Croatian Government's Office for Human and Minority Rights, Zagreb, 2013.

zadovoljenje svojih zahtjeva. Naravno, treba imati na umu da normativni oblici zaštite, i kada je riječ o diskriminaciji na osnovi starosne dobi, nikad nisu dovoljni te je uvijek potrebno na različite načine planirati i provoditi promidžbe kojima bi prije svega trebalo uočavati stereotipove, o njima raspravljati i dekonstruirati ih jer, kao i pozitivne pojave, one također zadiru u sve pore zajednice.

Koji je to uopće pogon kojim mladi ili sad već ljudi u godinama idu u kreativne i kulturne industrije? Mladi ili stari, uvijek i upravo kao kreativci, ponajprije osjetljivi na izgradnju vlastitog svijeta umjetnosti, a potom i kulturnog tkiva jedne zajednice i društva, podložni su, što zbog svoje snage ili slabosti, utjecajima koji nisu uvijek pozitivni. Bez obzira na to jesu li provodili ili trpjeli utjecaj, ako nisu mogli pronaći kanale i materijale provedbe, nerijetko su ih stvarali sami. Bez obzira na to jesu li tek počeli svoj kreativni razvoj i ušli u kulturalni svijet razmjene spoznaja, iskustava

ili dobrih praksi, uvijek su spremni osnaživati se i propitivati vlastite talente, energije i vrijeme.

● Poticanje različitosti nerijetko ide u smjeru individualnog razvoja koji je specifičan umjetničkim profesijama jer svaki umjetnik postaje i sam odgovoran i motiviran u kojem se smjeru želi razvijati. Kako onda uopće spriječiti pojavu omalovažavanja na osnovi starosne dobi?

● Radite li u javnoj ustanovi ili ste samostalni umjetnik, uvijek je važno da svjesno negujete svoju karijeru.

● Ne nasjedajte na frazu da većina umjetnika s vremenom (poput vina) dobro stari. Baš kao što ni svako vino ne stari na isti način, tako i vi možete doživjeti određene promjene svojih namjera. Ne prezajte potražiti pomoć ili podršku.

● Radite na vlastitoj radoznalosti, jer radoznali teže podliježu stereotipovima, pa i stereotipu da smo kao mladi „zeleni“ i kao stari „prekuhani“ za promjene.

make a claim against it. Of course, one should bear in mind that normative forms of protection, even when it comes to age-based discrimination, are never sufficient and that it is always necessary to plan and implement promotions in different ways, which should primarily identify stereotypes, discuss them and deconstruct them because just like positive phenomena, they also seep into all the pores of the community. What is the drive with which younger or older people enter the creative and cultural industries? Young or old, always and especially as creatives, primarily sensitive to building their own world of art but then also the cultural fabric of a community and society, are subject, due to their strength or weakness, to influences that are not always positive. Whether they carried out or suffered due to influence, if they could not find channels and materials of implementation, they often simply created them themselves. Whether they have just started their creative development and entered the

cultural world of exchanging knowledge, experiences or good practices, they are always ready to empower themselves and question their own talents, energies and time.

→ Encouraging diversity often goes in the direction of individual development that is particular in the artistic professions, because in the end, each artist becomes responsible and motivated regarding the direction they want to develop in. How, then, can age-related underestimation be prevented at all?

→ If you work in a public institution or if you are a freelance artist, it will always be important to nurture your career consciously.

→ Don't fall for the idea that most artists age well over time (like wine). Just as not every wine ages in the same way, you too can have certain changes in your intentions. Do not hesitate to look for support and ask for help.

● Usudite se mijenjati svoja vjerovanja, ali i vjerujte u nove mogućnosti koje se s godinama otvaraju.

● Vjerujte da uvijek imate što reći i da nikad niste prestari u prenošenju svoga iskustva.

● Ali i ne bježite od činjenice da svako doba donosi svoje dobitke i boljtitke.

● Možda bi i prije nego što dođete u situaciju u kojoj ćete postati svjesni svoje različitosti bilo dobro imati uši i oči za one koji su već u takvim situacijama i životnim opredjeljenjima.

● Nemojte dopustiti da šutnjom potvrdite nedoumice i dvojbe drugih u vašoj okolini o raznolikosti i različitosti.

● Ne zaboravite koliko prekarna može postati marginalnost utemeljena na starosnoj dobi i „nematerijalnom entuzijazmu nepresušne mladosti“. Neoliberalno, postliberalno ili ultraliberalno doba u kojem živimo iz svojih uvjerenja o trajanju i izrabljivanju svih kreativnih energija

jednostavnom objavom i marketinškom praksom lako može utvrditi da „zrelije“ nije samo starije nego i poželjnije, kao i da je mlađe prihvatljivije jer u sebi nema oholosti i osobenosti zreloga doba.

● U konačnici, a i sukladno intersekcionalnom pristupu više humanističkih disciplina i unakrsnoj analizi različitih pozicija raznolikosti, ne treba zaboraviti da na sličan način kao što je zbog mnogo marketinških i ideoloških razloga činjeno, poput „demonstriranja ženstvenosti“ kada se zloupotrebljava feminizam, i starosna doba može postati fluidna strateška floskula kojom se eksploatiraju i iskorištavaju godine radi „demonstriranja vječne mladosti“, a za potrebe kapitala i porasti profita. Kako, s druge strane, ne bismo samo od pojedinaca očekivali entuzijazam, moć prilagodbe i neprestani napor da se odgovara na izazove, ustanovama u kulturi i civilnom društvu angažiranom u kreativnim i kulturnim industrijama preostaje formiranje programa koji

→ Enhance your curiosity. Everyone who is curious has a harder time succumbing to stereotypes, such as: the young are "green" or the older are "too hardened" and resistant to making changes.

→ Dare to change your beliefs, but also believe in new possibilities that open up over the years.

→ Believe that you always have something to say and that you are never too old to share your experience.

→ But also do not run away from the fact that each age brings its own gains and its own benefits.

→ Perhaps even before you get into a situation where you will become aware of how you are different, it would be good to keep your eyes and ears open for those who are already in such situations and who have made such life choices.

→ Do not allow silence to cover up the doubts of others around

you about difference and diversity issues.

→ Remember how precarious marginality based on age and the "immaterial enthusiasm of inexhaustible youth" can become. The neo-liberal, post-liberal or ultra-liberal age in which we live because of its persuasions of duration and exploitation of all creative energies, can easily establish by simple publication and marketing practice that "more mature" is not only older but also more desirable, and that younger means more accepting because it does not contain the arrogance and peculiarities of a more mature age.

→ Ultimately and in line with the intersectional approach of several disciplines in the humanities and the cross-sectional analysis of different positions of diversity, it should not be forgotten that age can become a fluid strategic platitude that exploits age towards "demonstrating eternal youth" and for the needs of capital and profit

potiču aktivnosti za borbu protiv diskriminacije u posebnim projektima namijenjenim isključivo osobama starije životne dobi.

Primjeri Engleske⁴ ili Francuske⁵ koje se s posebnom pažnjom brinu o svojim seniorima ukazuju na vrstu skrbi koja veliku pozornost poklanja poboljšanju kvalitete života, što bi mogao biti jedan od važnih putokaza u institucionalnom planiranju kulturnih sadržaja općenito. Koliko nam je stalo do poboljšanja nematerijalnih strana života? Možemo li upravo činjenicu da jesmo različiti iskoristiti u smjeru osnaživanja nematerijalnih vrijednosti izraženih kroz indikatore sreće, zadovoljstva i ispunjenosti kulturnim sadržajima koji nam vrijeme proteklo gledajući kazališnu predstavu, koncert ili izložbu čini dragocjenim? Zašto ne

zahtijevati od lokalne samouprave i kulturnih ustanova nemoguće? Ponajprije time da sami očekujemo kako nas predstave, koncerti, izložbe i instalacije mogu ispuniti zadovoljstvom.

Sjetimo se na kraju i izvrsnog primjera iako za sada nije odraz kontinuiteta: projekt **KREATIVA 54+**, čiji je nositelj Narodno učilište u Rijeci, a provodi se zajedno s Maticom umirovljenika grada Rijeke, organizira izložbe, filmske i druge umjetničke radionice na visokoj razini i s puno entuzijazma.

growth, similar to the way in which feminism is abused with “demonstrating femininity” for many marketing and ideological reasons.

On the other hand, so as to not expect only individuals to provide enthusiasm as well as adaptability and constant effort to respond to challenges, it is up to cultural institutions and civil society engaged in creative and cultural industries to form programmes that encourage activities to combat discrimination through special projects intended exclusively for people of an older age.

The examples of England or France taking special care of their seniors point to a type of care that pays great attention to improving the quality of life which could be one of the important roadmaps in the institutional planning of cultural content in general. How much do we care about improving the intangible aspects of life? Can we use

the fact that we are different to strengthen the intangible values expressed through indicators of happiness, satisfaction, fulfilment of cultural content that makes our time attending a theatre play, concert or exhibition valuable? Why not demand the impossible from the local government and cultural institutions? Primarily in a way that we ourselves expect performances, concerts, exhibitions and installations to give us pleasure.

Finally, let us remember an excellent example, although for now it is not a reflection of continuity: the project **CREATIVE 54+ (KREATIVA 54+)**, which is carried out by the Croatian University of Rijeka, and which is implemented together with the Rijeka Pensioners’ Association, organizes exhibitions, film and other art workshops at a high level and with a lot of enthusiasm.

⁴ <https://cdn.baringfoundation.org.uk/wp-content/uploads/2009/08/AgeingArtfully.pdf>; (pristupljeno 8. 6. 2020)

⁵ <https://www.culture.gouv.fr/Regions/Drac-Ile-de-France/Appels-a-projets/Appels-a-projets-Action-territoriale-Education-artistique-et-culturelle/Appel-a-projets-artistiques-et-culturels-en-secteur-medico-social3>; (pristupljeno 8. 6. 2020)

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- *Recommendation CM/Rec(2014)2 of the Committee of Ministers to member States on the promotion of human rights of older persons*, Committee of Ministers of the Council of Europe, 19. 2. 2014.
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- *Resolution on the European Union Youth Strategy 2019–2027.*, Council of Europe, 26. 11. 2018.

Propisi

- *Zakon o radu* (NN 93/14, 127/17, 98/19)
- *Zakon o mirovinskom osiguranju* (NN 157/13, 151/14, 33/15, 93/15, 120/16, 18/18 – OUSRH, 62/18, 115/18 i 102/19)
- *Zakon o suzbijanju diskriminacije* (NN 85/08, 112/12)

Strategic documents

- *Directive establishing a general framework for equal treatment in employment and occupations*, Council of the European Union, 2000/78 /EC of 27 November 2000
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- *Promotion of human rights of older persons*, Recommendation CM/Rec(2014)2 Adopted by the Committee of Ministers of the Council of Europe on 19 February 2014
- *Madrid International Plan of Action on Ageing (MIPAA)*, United Nations, New York, 2002
- *Resolution on the European Union Youth Strategy 2019-2027*

Legal Acts

- *Labour Act* (OG 93/14, 127/17, 98/19),
- *Pension Insurance Act* (OG 157/13, 151/14, 33/15, 93/15, 120/16, 18/18 - *Decision of the Constitutional Court of the Republic of Croatia*, 62/18, 115/18 and 102/19),
- *The Anti-Discrimination Act* (OG 85/08, 112/12)

1.2.

jesu li
SPOL,
ROD ILI
SEKSUALNA
ORIJENTACIJA
doista
PROBLEMATIČNI ?

Are sex,
gender
and sexual
orientation
really
problematic
?



Zamislite prototip ljudskog bića uz koji započinjete promišljanje o čovjekovoj prirodi, o njegovim moćima, dometima, sposobnostima i ograničenjima u zajednici i s drugima, i tako redom. Zamislite ga s točke gledišta svijeta u kojem trenutno živimo i prepoznat ćete bijelog, sredovječnog ili u „najboljoj životnoj dobi“, naočitog i snažnog muškarca. Zamisao je tragikomična, ali istodobno i ubojita jer su kulture kojima pripadamo, društveni okviri u kojima smo rođeni i društveni kontekst u kojem živimo strukturirani i postavljeni upravo po uzoru na takvu figuru. Pritom je takva figura, kada se sve više oslanja na vlastite moći, snage i prohtjeve, smatrajući da mu vitalnost proistječe iz vlastite volje i želje, iznimno isključiva. Sve drugo, drugačije i različito, sve što u takvoj jednoj hijerarhiji stvari u svijetu gravitira određenom prototipu kao centru jednostavno ne može postojati drugačije nego se definirati i stajati u odnosu prema takvom prototipu ili u odnosu s njim. Sasvim je anakrono u Europi

i zajednici koju izgrađujemo na načelima jednakosti i pravde održavati samu mogućnost jednog takvog modela. Pa ipak, nevjerojatni su primjeri i situacije u kojima takav fenomen opstaje.

Ponavljamo, a vjerojatno će svima koji češće budu uzimali u ruke ovu „kuharicu različitosti“ ubrzo postati razvidno – cilj nam je, između ostalog, postaviti osnove za nadilaženje takvog prototipa, i to ne politizirajući ga nego jednostavno uranjajući u životne i realne situacije svaki diskurs koji bi takav prototip mogao izražavati. Nemoguća je i nezamisliva figura bilo čega (ljudskog bića, životinje i drugih elemenata) kako opstaje i stoji sama. Misliti o individuali predstavlja nemoguću misiju a da ne mislite o njoj u relaciji. Njemački jezik (*Selbstständigkeit*) otkriva nam najdublju poroznost individue jer odmah ukazuje na to da, iako samostojeća, individua ne može opstati sama. Naš rad, pojedinačni rad obje autorice, upisan je u sve vas, slušatelje i slušateljice, polaznike

Imagine a prototype of a human being with whom you begin to reflect on human nature, on its powers, reach, abilities, and limitations in a community and with others, and so on. Imagine that person from the point of view of the world we currently live in and you will recognise a white, handsome and strong man who is middle-aged or in the "best years of his life". The idea is a tragedy and a comedy at the same time while also being deadly because the cultures to which we belong, the social frameworks in which we were born and the social context in which we live are structured and set exactly on the model of such a single figure. At the same time, such a figure, when it increasingly relies on its own powers, strengths and desires, believing that its vitality stems from its own will and desire, is extremely exclusive. Everything else that is different and diverse, everything that in such a hierarchy of things in the world gravitates towards a certain prototype as a centre, simply cannot exist other than to be defined and stand in

relation to or in relation with such a prototype. It is quite anachronistic in Europe and the community we are building on the principles of equality and justice to maintain the very possibility of such a model. Yet, there are amazing examples and situations in which such a phenomenon persists.

We repeat, and it is likely that all those who take this "cookbook of diversity" into their hands more often will soon come to understand that our goal is, among other things, to lay the foundations for overcoming such a prototype, not by politicising it, but simply by immersing any kind of discourse this prototype could generate into real-life situations. It is impossible and unimaginable to consider a figure of anything (human being, animal and even other elements) as it exists and stands alone. Thinking about an individual is an impossible mission without thinking about it in relation to something else. The German language (with the word *Selbstständigkeit*) reveals to us the deepest porosity

i polaznice naših radionica te čitatelje i čitateljice samog priručnika.

Ključno razumijevanje „zajedničkog“ preduvjet je, dakle, i razumijevanja, prihvaćanja, a potom i suzbijanja razloga bilo kojeg oblika diskriminacije i kada je riječ o problematiziranju spola, roda ili seksualnih orijentacija. Prvi preduvjet potom nailazi na svoj komplementarni element koji upućuje na međusobnu uvjetovanost jer, recimo to još jednom, samo u odnosu s drugim (dopunimo pritom, ne i istim, ali jednakim) mogući je kreativni rad. Moguća je kultura i moguć je razvoj kulturnih i kreativnih sadržaja.

Zašto bi spolna orijentacija (možemo je i nabrajati, homoseksualnog, biseksualnog ili heteroseksualnog opredjeljenja) bila presudna i od tolike važnosti u umjetnosti? Čak i kada postaje tema nekog rada ili kada označava bolan i mukotrpan proces razumijevanja nečijeg razvojnog i životnog procesa, moguće ju je tematizirati

u sferama koje ne nose vrijednosne prosudbe te se ne stigmatizira.

Ako se i započne spolom, ako se pitamo što bi to žensko ili muško imalo ili moglo biti, pogled ili prst uprli bismo u neki biološki, eventualno anatomski priručnik s jasno i uredno posloženim značajkama ljudskih (počesto i ne samo ljudskih) tijela te bismo se opet susreli s konvencijom kojoj je polazište prototip s početka poglavlja. Kategorizacija je jasna i nepokolebljiva (u najvećem broju slučajeva): postoje dvije kategorije, ona „muško“ i ona „žensko“. Takve nam kategorizacije djeluju potpuno prihvatljive, kao dobar opis nekog stanja stvari u svijetu: postoje neke vrste tijela koje imaju osobine A, a postoje i neke vrste tijela koje imaju osobine B. Na svome tijelu možemo primijetiti neke od tih osobina i tako se uvrstiti u ponuđene kategorije. Time smo napravili korak prema tome da smo svoje tijelo uvrstili u jedan od (najčešće) prepoznatih spolova – muški

of the individual because it immediately indicates that although independent, the individual cannot survive alone. Our work, the individual work of both authors, is inscribed in all of you, our listeners, the participants in our workshops and the readers of the handbook itself.

The key understanding of the "common" is therefore a prerequisite for understanding, accepting and then suppressing the causes of any form of discrimination and when it comes to critically reflecting on sex, gender and sexual orientation. The first precondition then encounters its complementary element, which points to mutual conditioning, because, let us say it once again, only in relation to the other (let us add, not the same, but equal), creative work is possible. Culture is possible and the development of cultural and creative content is possible.

Why would sexual orientation (more precisely, homosexual, bisexual or heterosexual orientation) be crucial and

of such importance in art? Even when it becomes the subject of a work or when it signifies a painful and arduous process of understanding one's developmental and life process, it can be used as a theme in spheres that do not carry judgments on value and which do not stigmatise.

If we start with sex, if we ask ourselves what a woman or a man could have or could be, we would look or point at some biological, possibly an anatomical handbook with clearly and neatly arranged features of human (often not only human) bodies and we would once again encounter the convention for which the prototype from the beginning of the chapter is the starting point. The categorisation is clear and unwavering (in most cases): there are two categories, the "male" and the "female". Such categorisations seem completely acceptable to us, they act as a good description of a state of affairs in the world: there are some types of bodies that have properties A, and there are also some types of

i/ili ženski. Veznik „i/ili“ mogao bi zbunjivati pa se tako brzo prisjećamo onih tjelesnih mogućnosti koje svojim opisima objedinjuju, pomućuju ili uznemiruju granice binarne podjele na muški i ženski spol, a danas su najčešće objedinjene u terminu interspolnosti. Nadalje, neke osobine (svojeg) spola možemo zapaziti samomotrenjem, neke, pak, ne možemo bez često kompliciranijih metoda. Spol je, naime, kombinacija (barem) anatomskih, endokrinoloških i kromosomskih značajki.

Kada bismo se dalje pitali što bi od društvenog utjecaja najviše moglo utjecati na prosuđivanje biološkog spolnog binariteta, jedan od mogućih odgovora bio bi vezan uz reprodukciju. Dva se reproduktivno komplementarna spola nadaju idealnim tjelesnim tipovima koji imaju iznijeti produžetak vrste. Primjerice, možemo tako ustvrditi da je žensko tijelo ono u kojem se (najčešće) odvija proces začinjanja i razvoja ploda, ono je koje porađa, ono koje može podajati. Spomenuta

(spolna) mogućnost tijekom ne preduge, no svakako dinamične povijesti rodne i/ili feminističke teorije jedna je od točaka u kojima se prelama niz metodoloških, epistemoloških, svjetonazorskih pozicija koje na različite, pokatkad kontradiktorne, načine barataju s naoko samorazumljivim znanstvenim opisom, a redom se bave onime što bismo manje mogle imenovati spolom, a više – rodom. No čemu onda uvoditi novu riječ, koncept koji tijekom već polja stoljeća prerasta u različite teorije i paradigme razumijevanja svijeta? Sam koncept roda moguće je razložiti u tri kategorije: *rodni identitet* (ili unutarnji, subjektivni osjećaj o svojoj rodnoj pripadnosti), *rodnu ekspresiju* (način predstavljanja svog roda drugima) te biološki spol (o kojem je bilo riječi u prethodnom paragrafu). Rod predstavlja i područje studija usporedivo s kulturnim, performativnim ili postkolonijalnim studijima te antropologijom, a unutar njega kohabitiraju veoma različita teorijska staništa i pozicije: nije

bodies that have properties B. We can notice some of these properties on our body and thus fall into the categories offered. With this, we took a step towards including our body in one of the (most often) recognised sexes - male and/or female. The conjunction "and/or" could be confusing, so we will quickly like to draw attention to those bodies whose descriptions seem to unite, confuse or disturb the boundaries of the binary division into male and female, and which are nowadays most often united under the term intersex. Furthermore, some characteristics of (one's) sex can be observed by self-observation, while others cannot be observed without some often more complicated methods. Namely, sex is a combination of (at least) anatomical, endocrine and chromosomal features.

If we were to further ask which of the social influencing factors could most significantly influence the judgment of one's categorisation into the binary biological sexual system, one of the possible answers

would be related to the issue of reproduction. The two reproductively complementary sexes hope for ideal body types that have to bring about an extension of the species. For example, we can argue that the female body is the one in which (most often) the process of conception and development of the foetus takes place; it is this sex which gives birth, it is this sex which can breastfeed. The mentioned (sexual) possibility during the not too long, but certainly dynamic history of gender and/or feminist theory is one of the points where a number of methodological, epistemological, worldview positions overlap, which deal with seemingly self-evident scientific descriptions in different, sometimes contradictory ways, and in turn deal with what we might less call gender rather than sex. But then why introduce a new word, a concept that over the course of centuries has grown into various theories and paradigms of understanding the world? The very concept of gender can be broken down into three categories: *gender*

riječ o unificiranom pokretu, kao što je poznato da mnogi koji funkcioniraju unutar rodnih studija nisu opterećeni njihovom teoretskom dimenzijom.

Recimo još samo da se različite discipline na različite načine bave rodom. Jedna od njih, uz sociologiju, ekonomiju, pravo ili antropologiju roda, svakako je psihologija roda u sklopu koje se razvijaju koncepti kojima se objašnjavaju složeni odnosi između žena i muškaraca, uzimajući pritom u obzir važnost društvenoga konteksta, razlika u moći te drugačija očekivanja od muškaraca i žena. Dovoljno bi bilo spomenuti rodne uloge, rodne identitete, rodne stereotipove i seksizam kao teme koje temeljno istražuje psihologija roda da bismo na kraju opet zaokružili tematiku i seksualnom orijentacijom jer je stupanj osjetljivosti i kompleksnosti same teme iznimno važan upravo u sprečavanju posredne ili neposredne diskriminacije kada je riječ o intimnim sadržajima i formama koji pokrivaju to područje.

Svi dokumenti spomenuti u dijelu u kojem se tematizirala diskriminacija starosne dobi još flagrantnije i dugotrajnije odnose se i na diskriminacije na osnovi rodnog identiteta i izražavanja spolne orijentacije. Evo i podsjetnika na smjernice koje su u osnovi uvijek iste.

- Govorite o svim oblicima diskriminacije koji dotiču teme spola, roda i seksualne orijentacije
- Ne prezajte od toga da tražite razumijevanje i zaštitu od prijatelja, kolega te konačno svakako se referirajte na zakonom propisane dokumente.

identity (or the inner, subjective sense of one's gender); *gender expression* (the way one presents one's gender to others) and the biological sex (discussed in the previous paragraph). Gender is also a field of study comparable to cultural, performative or postcolonial studies and anthropology, and very different theoretical viewpoints and positions coexist within it: it is not a unified movement, as it is equally well known that many who function within gender studies are not burdened by its theoretical dimension.

It should be noted that different disciplines deal with gender in different ways. One of them, in addition to sociology, economics, law or gender anthropology, is certainly gender psychology, which develops concepts that explain the complex relationships between women and men, taking into account the importance of social context, differences in power and different expectations of men and of women. It would suffice to mention gender roles, gender identities, gender

stereotypes and sexism as topics thoroughly researched by gender psychology to finally round off the topic with sexual orientation, because the degree of sensitivity and complexity of the topic itself is extremely important in preventing either indirect or direct discrimination, when it comes to the intimate contents and forms that cover the very area.

All the documents mentioned in the section dealing with age discrimination, even more flagrantly and for a longer period of time, also refer to discrimination on the basis of gender identity and the expression of sexual orientation. Here's a reminder of guidelines that are fundamentally always the same.

- Talk about all forms of discrimination that touch on the topics of sex, gender and sexual orientation
- Do not hesitate to seek understanding and protection from friends, colleagues and finally be sure to refer to the documents prescribed by the law.

Strateški dokumenti

- R. Borić (ur.), *Pojmovnik rodne terminologije prema standardima Europske unije*. Zagreb: Ured za ravnopravnost spolova Vlade RH, 2007.

(https://ravnopravnost.gov.hr/UserDocImages/arhiva/preuzimanje/biblioteka-ona/Publikacija_Pojmovnik%20rodne%20terminologije%20prema%20standardima%20Europske%20unije.pdf; pristupljeno 8. 6. 2020)

- Hrvatski zakoni koji štite prava LGBT osoba – popis se nalazi na mrežnim stranicama udruge LORI

(<https://www.ori.hr/hr/obitelj-bez-predrasuda/zakoni-u-rh>; pristupljeno 8. 6. 2020)

Strategic documents

- Borić, R. ed. (2007) *Glossary of Gender Terminology according to the European Union Standards*. Zagreb: Office for Gender Equality of the Government of the Republic of Croatia.

https://ravnopravnost.gov.hr/UserDocImages/arhiva/preuzimanje/biblioteka-ona/Publikacija_Pojmovnik%20rodne%20terminologije%20prema%20standardima%20Europske%20unije.pdf

- A list of laws protecting the rights of LGBT people can be found on the LORI website

<https://www.ori.hr/hr/obitelj-bez-predrasuda/zakoni-u-rh>

From declarative tolerance

to the embrace
of a person
with a disability



OD
DEKLARATIVNE
TOLERANCIJE
DO

zagrljaja
osobe s
invaliditetom

1.3.

Kako se osjeća slijepa osoba ili paraplegičar suočen s antičkom poslovicom *Mens sana in corpore sano*? Kako se osjeća osoba bez invaliditeta odrastajući u društvu pobožnog odnosa prema kultu zdravog tijela, mladosti, dugovječnosti i društvenog odgoja radi postizanja samostalnosti, autonomije ili samodostatnosti u društvu osobe s invaliditetom? Nelagodno, u najmanju ruku, odgovor je u oba slučaja. Neovisno o podneblju, geopolitičkim aspektima društva u kojemu odrasta, ilustracija otpora i straha od vlastite nemoći, kao i o ovisnosti o drugom ili drugima, s antropološkog stajališta, jedna je od prvih reakcija pojedinca (bez invaliditeta) 21. stoljeća globalne, otvorene, multikulturalne zajednice. Nadmoć sažaljenja i milosrđa posvete potrebitome, ugroženome (ili nemoćnome), nestala je i ustupila mjesto etabliranim vrijednostima imperativa korektnosti i tolerancije. Svijest o ispravnosti postupka, uvažavanja (bitno) različitoga

i nužne tolerancije sukobljava se s osjećajem nelagode pojedinca rođenog (i odraslog) u homogenoj skupini ljudskog roda suvremene zajednice, koja se održava na životu u moćnom oceanu štovanja kulta normalnosti. Preduvjeti kao što su nastojanje postizanja kontrole i moći nad vlastitim životom i uvjetima življenja, odbijanje nemoći kao latentnog neprijatelja željenog identiteta neovisnog i zdravog čovjeka, nisu olakotna okolnost u poimanju inkluzije i uključivanju osobe s invaliditetom u društvo.

Najvažnija promjena i utjecaj dokumenta kao što je *Konvencija o pravima osoba s invaliditetom* iz 2006. godine upravo je u odmaku od medicinskog modela invaliditeta te usvajanju društvenog modela. Dok se pogled iz medicinskog spektra povezivao isključivo s osobnim problemom koji je uvjetovan fizičkom nedostatnošću, poteškoćama, bolešću i zdravstvenim stanjem koje zahtijeva medicinsku skrb ili njegu, konvencija je znatno utjecala

How does a blind person or a paraplegic feel when confronted with the ancient proverb *Mens sana in corpore sano*? How does a person without a disability feel, having grown up in a society that worships the cult of a healthy body, youth, longevity and under the social upbringing towards independence, autonomy or self-sufficiency, in the company of a person with a disability? Uncomfortable, to say the least, is the answer in both cases. Regardless of the surroundings, the geo-political aspects of the society in which one grows up, the depiction of resistance and fear towards one's own powerlessness as well as dependence on another person or on others, from an anthropological point of view, is one of the first reactions of an individual (without a disability) in the 21st century and in a global, open, multicultural community. The supremacy of compassion and mercy for the devotion to the needy, endangered (or powerless) has disappeared and given way to the established values of the imperatives of correctness

and tolerance. Awareness of the correctness of action, the respect for the (essentially) different and the necessary tolerance conflicts with the feeling of discomfort in an individual born (and raised) in a homogeneous group of the human race within the modern community, which is kept alive in the powerful ocean of the worship of normality. Prerequisites such as striving to gain control and power over one's own life and living conditions, rejecting powerlessness as the latent enemy of the desired identity of an independent and healthy person, are not mitigating circumstances when it comes to understanding inclusion and including a person with a disability in society.

The most important change and impact of a document such as the *2006 Convention on the Rights of Persons with Disabilities* is precisely the departure from the medical model of disability and the transition to the adoption of a social model. While the view from the medical spectrum

na razumijevanje invaliditeta. Novi pristup invaliditetu *Konvencija* je ostvarila fokusiranjem na preostale (često brojne) sposobnosti i potencijale osobe.

Kako bi osoba s invaliditetom mogla steći uvjete za sudjelovanje u radnom okruženju i djelovati u vlastitom profesionalnome izboru, nužno je razumijevanje mogućnosti, potencijala i sposobnosti, kao predispozicija za aktivno sudjelovanje u društvu. Na deklarativnoj razini, pokušaji uvrštavanja ove prirode naputaka, smjernica i strategija, razumljivi su, no kako bi se mogli inkorporirati u akcijske planove djelovanja profesionalnih organizacija, ustanova i trgovačkih društava koje upošljavaju osobe s invaliditetom nužne su edukacije, obrazovni programi senzibilizacije i direktnog povezivanja s osobama s invaliditetom. *Ništa o nama bez nas* moto je neizostavnog odnosa u naobrazbi o inkluziji.

Više od deset godina nakon *Konvencije, Nacionalnom*

strategijom izjednačavanja mogućnosti za osobe s invaliditetom 2017.–2020.

Republika Hrvatska obvezala se poštovati i promicati načela ravnopravnosti za osobe s invaliditetom u svim područjima življenja, od zdravstvene zaštite do sudjelovanja u kulturnom životu. Sukladno navedenom dokumentu, jedna od temeljnih zadaća države jest poticanje aktivnosti usmjerenih na razvijanje novih modela temeljenih na kompetencijama u provedbi inkluzije kao strateške vrijednosti društva.

Međutim, osim niske razine poznavanja sposobnosti, potencijala, doživljaja okoline i, nažalost, često diskriminirajućeg odnosa prema mogućnosti osobe s invaliditetom da se integrira i proaktivno uključi u redovite aktivnosti organizacije ili ustanove, brojni su izazovi povezani uz nedovoljnu razinu svijesti o materijalnim ograničenjima okolnosti i uvjeta rada - fizička nedostupnost radnoga mjesta, okoline, alata i sredstava

was associated solely with a personal problem conditioned by physical disability, difficulties, an illness, and a medical condition requiring medical care or nursing, the convention significantly affected the understanding of disability. *The Convention* has achieved a new approach to disability by focusing on the remaining (and very often numerous) abilities and potentials of a person.

In order for persons with disabilities to acquire the conditions needed for them to participate in the work environment and to act according to their professional choice, understanding the possibilities, potentials and abilities, as a predisposition for active participation in society, is a necessity. At the declarative level, attempts to incorporate these kinds of guidelines and strategies are understandable, but in order for them to be incorporated into action plans of professional organisations, institutions and companies that employ people with disabilities, education and educational

programmes that sensitise and direct connections with people with disabilities are necessary. *Nothing about us without us* is the slogan of the essential relationship in the education on inclusion.

More than ten years after the *Convention*, with the *National Strategy for the Equalisation of Opportunities for Persons with Disabilities 2017-2020*, the Republic of Croatia has committed itself to respecting and promoting the principles of equality for persons with disabilities in all aspects of life, from healthcare to participation in cultural life. In accordance with the said document, one of the basic tasks of the state is to encourage activities aimed at developing new models based on competencies in the implementation of inclusion as a strategic value of society.

However, apart from the low level of knowledge about the abilities, potential and way in which a person with a disability experiences their environment, and unfortunately, very often

za rad, informacijskih i obrazovnih materijala. Čest primjer su nedostupni ili neprilagođeni informativni sadržaji za osobe sa senzornim oštećenjima, nedostatak digitalizirane informacijske građe, audiodeskripcije, standardiziranog titla audiomaterijala za gluhe i nagluhe osobe i slično.

Pozitivni primjeri edukacije provode se na nacionalnoj, ali i na regionalnoj razini, npr. «Integrativne i zaštitne radionice», u organizaciji Centra za odgoj i obrazovanje Rijeka, uz podršku Centra za profesionalnu rehabilitaciju Rijeka. U listopadu 2019. tribina održana upravo na tu temu bila je prvi korak prema integrativnim radionicama kao posebnom obliku zapošljavanja osoba s invaliditetom. Cilj su ovog tipa radionica, namijenjenih poslodavcima, odnosno voditeljima ljudskih resursa, informiranje i motiviranje urbane aglomeracije Rijeka, od udruga civilnog društva do gospodarstvenika.

Posebno vrijedne edukacije provodili su tijekom niza godina SOIH (Savez osoba s invaliditetom Hrvatske i Ured UNICEF-a za Hrvatsku) nakon ratifikacije *Konvencije o pravima osoba s invaliditetom*, a s primarnim fokusom na mogućnosti i potencijale za učinkovitu inkluziju. Slijedom tih dugogodišnjih edukacija, primarno učenika i edukativnog osoblja u osnovnim i srednjim školama Hrvatske, objavljen je (jednostavan i pristupačan svima) dokument *Govorimo o mogućnostima – Vodič kroz učenje o Konvenciji o pravima osoba s invaliditetom*, prilagođen i dostupan svim osobama koje nisu upoznate s različitim (najčešće nepoznatim) aspektima življenja osoba s invaliditetom, prioritetno imajući na umu učinkovitost aktivnosti koje vode do promjena te kako i na koji način prava mogu (ili ne mogu) postati stvarnost.

Kako bi u profesionalnome okruženju svih djelatnosti (kao i u javnom području obrazovanja, pružanja

a discriminatory attitude towards the abilities of such a person to integrate and proactively engage in regular activities of an organisation or institution, there are many challenges related to the insufficient awareness of the material limitations of the working environment and conditions - the physical inaccessibility of the workplace, the environment, the tools for and means of work as well as information and educational materials. Frequent examples also include unavailable or non-adapted informational content in the case of people with sensory disabilities, the lack of digitalised informative materials, audio descriptions, standardised subtitles for audio material for deaf and hard of hearing people, etc.

Positive examples of education implemented on a national and regional level include examples like 'Integrative and protective workshops', organised by the Rijeka Centre for Education, with the support of the Rijeka Centre for Vocational Rehabilitation. In October 2019,

a panel discussion on this topic was the first step towards integrative workshops as a special form of employment for people with disabilities. The goal of this type of workshop, intended for employers, i.e. human resources managers, is to inform and motivate the urban agglomeration of Rijeka, from civil society organisations to business people.

Particularly valuable education was conducted for many years by SOIH (the Croatian Union of Associations of Persons with Disabilities and the UNICEF Office for Croatia) after the ratification of the *Convention on the Rights of Persons with Disabilities*, with a primary focus on the opportunities and potentials for effective inclusion. Following a number of years of education, primarily of students and educational staff in primary and secondary schools in Croatia, the (simple and widely accessible) *Talking about Opportunities - A Guide to Learning about the Convention on the Rights of Persons with Disabilities* document was published,

zdravstvenih usluga, kulture i sl.) poslodavci mogli uspješno provoditi inkluziju i uključivanje po svim osnovama osobe s invaliditetom, nužno je razlikovati pojmove *pristupačnosti* i *razumne prilagodbe*.

Pristupačnost se odnosi na skupine, a razumna prilagodba na pojedince. Države stranke, potpisnice *Konvencije o pravima osoba s invaliditetom*, imaju dužnost osigurati pristupačnost, trebaju odrediti standarde pristupačnosti koji moraju biti široki i standardizirani. Obveza provedbe pristupačnosti je bezuvjetna. Razumna prilagodba, kao što joj i sam izraz govori, provodi se od trenutka kada nekoj osobi s oštećenjem postane potrebna u određenoj situaciji te podrazumijeva „potrebnu i prikladnu preinaku i podešavanja, koja ne predstavljaju nesrazmjerno ili neprimjereno opterećenje kako bi se takvo što u pojedinačnom slučaju, tamo gdje je to potrebno,

osobama s invaliditetom osiguralo uživanje ili korištenje svih ljudskih prava i temeljnih sloboda na ravnopravnoj osnovi s drugima”⁶.

U skladu s *Direktivom EU o jednakom postupanju pri zapošljavanju*, obveza poslodavaca je omogućiti razumnu prilagodbu zaposlenicima s invaliditetom tako da takve mjere za organizaciju ne predstavljaju nesrazmjeran ili neprimjeren teret.

Razumna prilagodba podrazumijeva:

- tehnička rješenja
- radne uvjete
- mjere osposobljavanja
- mjere senzibiliziranja.

Jednako je važna razumna prilagodba kad je riječ o senzibilizaciji profesionalnih djelatnika u području zdravstva, npr. da se liječnik ne obraća pratitelju, skrbniku ili skrbnici nego osobi s intelektualnim poteškoćama, zatim osiguranju

adapted and made accessible to all people who are not familiar with the different (most often unfamiliar) aspects of the lives of people with disabilities, with priority given to the effectiveness of activities that lead to change and to how and in what way rights can (or cannot) become a reality.

In order for employers to be able to successfully implement the inclusion of a person with a disability on all grounds in the professional environment in all fields (as well as in the public space in the field of education, healthcare services, culture, etc.), it is necessary to distinguish between *accessibility* and *reasonable accommodation*.

Accessibility applies to groups, while reasonable accommodation applies to individuals. States as parties and signatories to the *Convention on the Rights of Persons with Disabilities* have a duty to ensure accessibility

and to set accessibility standards, which must be broad and standardised. The obligation to implement accessibility is unconditional. Reasonable accommodation, as the term itself suggests, is carried out from the moment it becomes necessary for a person with a disability in a particular situation, and it implies “necessary and appropriate modifications and adjustments, which do not represent a disproportionate or inappropriate burden, if carried out in an individual case where necessary to ensure that persons with disabilities can enjoy or use all the human rights and fundamental freedoms on an equal basis with others”⁶.

Under the *EU Employment Equality Directive*, employers have an obligation to offer reasonable accommodation for employees with disabilities in such a way that such measures do not impose a disproportionate or

⁶ *Konvencija o pravima osoba s invaliditetom*, članak 5., UN, 2006.

⁶ Article 5, *Convention on the Rights of Persons with Disabilities*, UN, 2006.

radnih uvjeta u uredu poput povišenog radnog stola za osobe s teškoćama kretanja ili digitaliziranog informativnog sadržaja za osobu s oštećenjem vida, ali i skrbi za osobe s invaliditetom pri sanaciji poslovne zgrade tako da se pazi na univerzalni dizajn pa da se, umjesto planiranih nekoliko stepenica, napravi pristup pomoću kosine ili nagiba.

Za kraj, nemojmo zaboraviti da invaliditet ne proizlazi iz osobe nego iz prepreka – onih koje postoje u okolišu i onih koje proizlaze iz okoline – s kojima se suočava osoba na putu prema postizanju jednakosti i punom uključivanju u društvo te da se osobama s invaliditetom najčešće uskraćuju sljedeća temeljna prava⁷:

- Stjecanje obrazovanja
- Pristup informacijama
- Slobodno kretanje
- Dobivanje odgovarajuće zdravstvene skrbi
- Neovisno življenje u zajednici
- Ostvarivanje političkih prava (glasovanje)
- Zapošljavanje
- Poslovna sposobnost i samostalno odlučivanje uz podršku.



inappropriate burden on the organisation.

Reasonable accommodation includes:

- technical solutions,
- working conditions,
- facilitation measures,
- sensitisation measures.

Equally important is the reasonable accommodation in the field of sensitising healthcare professionals, for example, so that a medical doctor does not address a companion, guardian or carer, but the person with intellectual disabilities, as well as providing working conditions in the office such as a raised desk in case of mobility impairment or digitalised informative content for the visually impaired, and ensuring that the renovation of the office building takes into account universal design and that, for example, the planned several steps are replaced with a slope or ramp solution.

Finally, let us not forget that disability does not arise from a person, but from obstacles which exist in the environment and the obstacles arising from the point of view of the environment, which a person faces on their way to achieving equality and full inclusion in society and that people with disabilities are most often denied the following fundamental rights⁷:

- The right to acquire an education,
- The right to access information,
- The right to free movement,
- The right to receive proper healthcare,
- The right to an independent life in the community,
- The right to exercise their political rights (to vote),
- The right to employment,
- The right to exercise their ability to work and to make decisions independently with support.

⁷ Posebno izvješće pravobraniteljice za osobe s invaliditetom u svrhu podizanja razine svijesti o primjeni UN-ove Konvencije o pravima osoba s invaliditetom, Ured pravobraniteljice za osobe s invaliditetom, 2012.

⁷ Special Report of the Ombudswoman for Persons with Disabilities for the purpose of raising awareness on the implementation of the UN Convention on the Rights of Persons with Disabilities, Office of the Ombudswoman for Persons with Disabilities, 2012.

Strateški dokumenti

- Nacionalna strategija izjednačavanja mogućnosti za osobe s invaliditetom 2017.–2020. (NN, 42/17)
- Europska strategija za osobe s invaliditetom (2010.–2020.)
- Zajednički memorandum o socijalnom uključivanju Republike Hrvatske
- Akcijski plan Vijeća Europe za osobe s invaliditetom za promicanje prava i potpunog sudjelovanja u društvu osoba s invaliditetom: poboljšanje kvalitete života osoba s invaliditetom u Europi 2006.–2015.
- Ljudska prava: stvarnost za sve, Strategija Vijeća Europe za osobe s invaliditetom 2017.–2023.
- Preporuka CM/Rec(2011)14 Odbora ministara državama članicama o sudjelovanju osoba s invaliditetom u političkom i javnom životu, Odbor ministara Vijeća Europe, 11. 11. 2011.
- H. K. Anheier, *Cultural Participation and Inclusive Societies – A thematic report based on the Indicator Framework on Culture and Democracy*, Council of Europe, 2017.

Propisi

- Zakon o potvrđivanju Konvencije o pravima osoba s invaliditetom i Fakultativnog protokola uz Konvenciju o pravima osoba s invaliditetom (NN, Međunarodni ugovori, 6/07 i 5/08)
- Zakon o profesionalnoj rehabilitaciji i zapošljavanju osoba s invaliditetom (NN 157/13, 152/14, 39/18)
- Pravilnik o utvrđivanju kvote za zapošljavanje osoba s invaliditetom (NN 75/18, 120/18)
- Pravilnik o sadržaju i načinu vođenja očevidnika zaposlenih osoba s invaliditetom (NN 75/18)
- Pravilnik o poticajima pri zapošljavanju osoba s invaliditetom (NN 75/18, 120/18)
- Pravilnik o zaštitnim radionicama i integrativnim radionicama za zapošljavanje osoba s invaliditetom (NN 75/18)
- Pravilnik o profesionalnoj rehabilitaciji i centrima za profesionalnu rehabilitaciju osoba s invaliditetom (NN 75/18).

Strategic documents

- National Strategy for the Equalisation of Opportunities for Persons with Disabilities from 2017 to 2020 (Official Gazette, No. 42/17);
- European Disability Strategy (2010-2020);
- Joint Memorandum on Social Inclusion of the Republic of Croatia;
- Council of Europe Action Plan to promote the rights and full participation of people with disabilities in society: improving the quality of life of people with disabilities in Europe 2006-2015;
- Human rights: a reality for all - Council of Europe Disability Strategy 2017-2023;
- Recommendation CM/Rec (2011)14 of the Committee of Ministers to member states on the participation of persons with disabilities in political and public life;
- Anheier, H. K. (2017). *Cultural Participation and Inclusive Societies – A thematic report based on the Indicator Framework on Culture and Democracy*, Council of Europe;

Legal Acts

- Act on the Ratification of the Convention on the Rights of Persons with Disabilities and the Optional Protocol to the Convention on the Rights of Persons with Disabilities (Official Gazette, International Agreements, No. 6/07 and 5/08);
- Law on Vocational Rehabilitation and Employment of Persons with Disabilities (OG 157/13, 152/14, 39/18);
- Ordinance on determining the employment quota for persons with disabilities (OG 75/18, 120/18)
- Ordinance on the content and manner of keeping the register of employed persons with disabilities (OG 75/18)
- Ordinance on employment incentives for persons with disabilities (OG 75/18, 120/18)
- Ordinance on protective workshops and integrative workshops for the employment of persons with disabilities (OG 75/18)
- Ordinance on vocational rehabilitation and centres for vocational rehabilitation of persons with disabilities (OG 75/18)

PRIPADANJE
(naciji, rasi, kulturi)
BEZ
STEREOTIPOVA

je li to
možće?



1.4.



Is **belonging** (to a nation, race, culture) **possible** without stereotypes?

„Rasa, etnicitet ili boja kože te nacionalno podrijetlo još prednjače kao diskriminatorne osnove, s 15,6%. Dok se 10% pritužbi odnosi na diskriminaciju po zdravstvenom stanju, posebice u području rada. Slijedi spol sa 6,3%, političko ili drugo uvjerenje s 5,9% te dob s 5,2%. Manje se građana pritužilo na diskriminaciju temeljem osnove koja nije navedena u *Zakonu o suzbijanju diskriminacije*, dok je porastao broj pritužbi u kojima se navodilo više osnova (višestruka diskriminacija bilježi čak 75 prijava odnosno 27,78%)“, stoji u *Izvešću pučke pravobraniteljice Republike Hrvatske za 2019.* u kontekstu otvorenih predmeta Ureda po pravnim područjima.

U istome dokumentu, u poglavlju posvećenome sudskoj zaštiti od diskriminacije, „nacionalno podrijetlo je, kao i prethodnih godina, uvjerljivo najčešća diskriminacijska osnova, koja je motiv

počinjenja prekršaja u 94 postupka (38%), među kojima su 44 novozaprimljena predmeta. Slijede rasa ili etnička pripadnost ili boja kože (32) te spol (32), koje su zaštićene prekršajima propisanim ZSD-om, pri čemu je spol, uz ZSD, osnova diskriminatornog postupanja i po *Zakonu o ravnopravnosti spolova*, na koji se odnosi 10 od navedena 32 postupka. U manjem broju prekršajnih predmeta osnove su bile društveni položaj (13), spolna orijentacija (10), vjera (8), političko ili drugo uvjerenje (7), rodni identitet ili rodno izražavanje (7), zdravstveno stanje (2) te bračni ili obiteljski status⁸ (1)“.

Statistike navedene u *Izvešću pučke pravobraniteljice* su jasne, kao i upozorenja na indirektna djelovanja koja u velikoj mjeri umanjuju mogućnost za građanski odgoj, npr. nepostojanje osude nasilja motiviranog rasnom netrpeljivošću (samim time

“Race, ethnicity or skin colour and national origin are still prevailing grounds for discrimination (15.6%). At the same time, 10% of complaints relate to discrimination based on health status, especially in the area of work. It is followed by gender with 6.3%, political or other beliefs with 5.9% and age with 5.2%. Fewer citizens complained of discrimination on the grounds not specified in the *Anti-Discrimination Act*, while the number of complaints stating multiple grounds increased (multiple discrimination recorded as many as 75 reports or 27.78%)“, according to the *Report of the Ombudswoman of the Republic of Croatia for 2019* in the context of open cases of the Office by legal fields.

Furthermore, in the same document, in the chapter on judicial protection against discrimination, “national origin, as in previous years, was by far the most common ground for discrimination, which was the motive for

committing misdemeanours in 94 cases (38%), including 44 newly received cases. They are followed by race or ethnicity or skin colour (32) and sex (32), which are protected by offenses prescribed by the *Anti-Discrimination Act (ZSD)*, where sex, is also the basis of discriminatory treatment and under the *Gender Equality Act*, to which 10 of the listed 32 procedures belong. In a small number of misdemeanour cases, the grounds were social status (13), sexual orientation (10), religion (8), political or other beliefs (7), gender identity or gender expression (7), health status (2) and marital or family status (1).⁸”

The statistics stated in the Ombudswoman's report are clear, just as the warnings of indirect actions that greatly reduce the possibility of civic education, such as the lack of condemnation of violence motivated by racial intolerance (and thus the lack of contribution to the development of society's capacity for

⁸ Izvešće pučke pravobraniteljice za 2019., str. 19.

⁸ Ombudswoman's Report for 2019, p. 19

i izostanka doprinosa razvoju kapaciteta društva za interkulturalni dijalog) s najviših razina. Zatim, zašto navoditi romsku pripadnost pokraj imena počinitelja nekog prekršaja? Postoji li svijest autora ili urednika takvoga teksta za poticanje stigmatizacije (i mržnje)? Govoriti o izbjeglicama isključivo kao o ilegalnim migrantima neodgovoran je čin utjecanja na ionako porazne stavove društva. „Istraživanja stavova čitatelja internetskih portala ukazuju na to da je 65% stanovnika Republike Hrvatske za zabranu ulaska migranata u zemlju, 35% ih smatra da će se time povećati nesigurnost i kriminal, oko 20% da uređena zemlja mora čuvati svoje granice, a oko 10% da će drugačija vjera i kultura narušiti naš način života.⁹“

Čemu ti podaci? Iz jednostavnog razloga što podneblje, vrijeme i društveno-političke okolnosti društva

u kojem živimo, direktna i indirektna djelovanja (kao i izostanak djelovanja) vlasti, ustanova, medija, bližeg i šireg okruženja, neizostavno utječu na način na koji oblikujemo i razvijamo vlastite obrasce ponašanja, uspjehe (i neuspjehe) vlastitih nastojanja u jačanju kapaciteta (multikulturalne) zajednice te u manjoj ili većoj mjeri na profesionalno djelovanje i odnose koje uzajamno gradimo.

Što s multikulturalizmom, izgledan je ili je «mrtav», prema riječima njemačke kancelarke Angele Merkel? Zasigurno zauzima važno mjesto u strategiji razvoja Europske unije imperativ suživota, interkulturalnog dijaloga, nužnog razvoja demokracije, ali koliko i na koji način je provediv te, prije svega, održiv? Prosperitetni interkulturalni dijalog utopija je i puki verbalizam u slučaju jednakoznačnog pristupa i negiranja specifičnosti

intercultural dialogue) from the highest levels. Then, why state Roma affiliation next to the name of the perpetrator of an offense? Is there an awareness on part of the author or editor of such a text to encourage stigmatisation (and hatred)? Talking about refugees solely as illegal migrants is an irresponsible act of influencing the already devastating attitudes of society. "Surveys of Internet portal readers indicate that 65% of the population of the Republic of Croatia is in favour of banning migrants from entering the country, 35% believe that this will decrease security and increase crime, about 20% that a regulated country must guard its borders, and about 10% that a different religion and culture will disrupt our way of life.⁹"

Why provide this data? For the simple reason that the climate, time and socio-political circumstances of the society in which we live, direct and indirect actions (as well as the absence of action) of the government, institutions, the

media, the immediate and wider environment, inevitably affect the way we shape and develop our own patterns of behaviour, the successes (and failures) of the authorities' efforts in strengthening the capacity of the (multicultural) community, and to a greater or lesser extent the professional activities and mutual relationships that we build.

What about multiculturalism, is it likely, or is it "dead", according to German Chancellor Angela Merkel? The imperative of coexistence, intercultural dialogue and the necessary development of democracy certainly occupies an important place in the European Union's development strategy, but to what extent and in what way is it enforceable, and above all, sustainable? Prosperous intercultural dialogue is a utopia and a mere verbalism in the case of an unequivocal approach and the denial of the specificity of a (multicultural) society of a certain cultural heritage. Despite affirmative values, it is impossible to

⁹ Izvješće pučke pravobraniteljice za 2019., str. 35.

⁹ Ombudswoman's Report for 2019, p. 35

(multikulturalnog) društva određenog kulturnog naslijeđa. Premda afirmativnih vrijednosti, nemoguće je unificirati i pripisivati iste karakteristike i modalitete ostvarivanja, ne samo u državama, nego i županijama, čak i gradovima i manjim sredinama. Naime, povodi, motivi i razlozi za migracije su raznoliki. Privremeni ili trajni boravak u tranzitnoj zemlji, odnosno zemlji doseljenja (s kojom domicilna zemlja ima ili nema zajedničku gospodarsku, političku ili kolonijalnu povijest), ekonomski ili politički, ili pak kombinirani, motivi migracija, naslijeđe segregacije ili asimilacije – dijapazon je preduvjeta za interkulturalni dijalog. Odnosi većinskog i manjinskog autohtonog stanovništva, povijest odnosa i sukoba, platforma su za razvoj mogućnosti razumijevanja, dijaloga, analizu obzora i potencijala budućeg suživota.

Primjerice, dok Velika Britanija ima jednostavnu identifikaciju etničkog identiteta manjina poput skraćenice BAME

(Black, Asian and Minority Ethnic), visokog postotka stanovništva bivših britanskih kolonija, njemačku kulturnu raznolikost oblikovala je povijest kontinuiranog priljeva stranaca na privremeni rad, najčešće iz ekonomskih razloga. Začeci i zagovaranje (nužnog) interkulturalnog dijaloga vuku korijene još iz daleke 1979., kada je povjerenik Vlade za strance, Heinz Kuh, upoznao javnost s prijedlogom „integracijske politike“, da bi kancelar Kohl nekoliko godina kasnije pozvao na aktivnu integraciju i suživot ljudi različitih mentaliteta, kultura i vjera, ali i skrenuo pozornost na nužnu obustavu potražnje strane radne snage te ograničavanje doseljavanja članova obitelji. Različiti manje ili više uspješni pokušaji integracije koji su u određenim razdobljima, nažalost, u svojoj provedbi inklinirali (nespretnim) asimilatornim socijalnim modelima prve i sljedećih generacija doseljenika, učinci su javnih politika zapadnoeuropskih zemalja devedesetih godina, primjerice Francuske.

unify and attribute the same characteristics and modalities of realization, not only in states but also in counties, even cities and smaller communities. In fact, the causes, motives and reasons for migration are diverse. Temporary or permanent residence in a transit country or immigration country (with which the domicile country has or does not have a common economic, political or colonial history), economic or political, or combined migration motives, the legacy of segregation or assimilation – this range is a prerequisite for intercultural dialogue. Relations between the majority and minority indigenous population, the history of relations and conflicts, are a platform for the development of opportunities for understanding, dialogue, analysis of horizons and the potential for future coexistence.

For example, while Great Britain has a simple identification of the ethnic identity of minorities such as BAME (Black, Asian and Minority Ethnic), a high percentage of which constitutes the population of the former British colonies, German cultural

diversity has been shaped by a history of the continuous influx of foreigners, mostly workers moving to the country temporarily for economic reasons. The beginnings and advocacy of (necessary) intercultural dialogue have their roots dating as far back as 1979, when the Government Commissioner of Foreigners' Affairs, Heinz Kühn, introduced the public to a proposal for an "integration policy", and a few years later Chancellor Kohl called for the active integration and coexistence of people of different mentalities, cultural and religious backgrounds, while also drawing attention to the necessary suspension of the demand for foreign labour and limiting the immigration of family members. Various and more or less successful attempts at integration, which were in certain periods unfortunately inclined in their implementation towards (clumsy) assimilative social models of the first and subsequent generations of immigrants, are the effects of public policies of Western European countries in the 1990s, such as France.

Hrvatska ne poznaje kulturnu raznolikost stanovništva uvjetovanu fenomenima migracija navedenih zapadnoeuropskih zemalja. Hrvatska multikulturalnost ogleda se, osim u njezinu polietničkom karakteru¹⁰, u migracijskim procesima s kojima se danas suočava cijela Europa, zatim u recentnoj povijesti te migracijama zbog ratnih sukoba u zemlji i susjednim zemljama. Specifičnost Hrvatske jest i pitanje sekularnosti, za stručnjake Ustavnog prava neupitnoj unatoč činjenici što izrijeком nije spomenuta u članka 41. Ustava Republike Hrvatske¹¹, koja je kroz pitanja odnosa vjerskog i sekularnog karaktera društva, države i Crkve (s razlogom) često dio javnih diskusija.

Što se događa s pojedincem na individualnoj (sociopsihološkoj)

razini u odnosu na osobu druge rase, nacionalnog podrijetla, jezika, kulturnog naslijeđa, na „stranca“? Ono što nam je nepoznato negiramo, ostaje izvan opsega naše percepcije ili nas plaši svojom nazočnošću (V. Afrić). Polazeći od navedene teorije, poznato okruženje i ljudi pružaju mi sigurnost, nepoznato projicira nesigurnost, a učestali susret sa „strancem“, kontinuirano održavajući njegovo nepoznavanje, riskira provocirati i ugroženost.

Ekstremna ponašanja odbijanja (upoznavanja i vrednovanja) u susretu s drugim/nepoznatim, u smjeru isključivanja drugoga, vodila bi etnocentrizmu i ksenofobiji. Suprotno ovome, politika uključivanja vodila bi nas multikulturalizmu. Etnocentrizam predstavljalo bi „stajalište kojim se na pripadnike drugih skupina

The cultural diversity of the population in Croatia is not conditioned by the phenomena of migration experienced by the mentioned Western European countries. Croatian multiculturalism is reflected, in addition to its poly-ethnic character¹⁰, in the migration processes facing the whole of Europe today, as well as recent history and the migration due to war conflicts in the country and neighbouring countries. The specificity of Croatia is also the issue of secularity, unquestionable for constitutional law experts despite the fact that it is not explicitly mentioned in Article 41 of the Constitution of the Republic of Croatia¹¹, which is often (justifiably) part of public discussions through issues regarding the relationship between the religious and secular characteristics of society, the state and the Church.

What happens to an individual, on asocio-psychological level, in relation to a person of another race, national origin, language, cultural heritage, in relation to a “foreigner”? What is unknown to us we deny and it remains outside the scope of our perception or it frightens us with its presence (V. Afrić). Starting from the abovementioned theory, the environment and people I know provide me with security, the unknown projects insecurity, and frequent encounters with the “foreigner” while continuously maintaining ignorance towards him creates the risk of provocation and endangerment.

Extreme behaviour of rejection towards (becoming familiar or valuing) the other/unknown when faced with it, in the direction of excluding the other, would lead to ethnocentrism and xenophobia. Contrary to this, a policy of inclusion would

¹⁰ Hrvatska broji 4 284 889 stanovnika: 90,42% Hrvata te 8,58% pripadnika nacionalnih manjina. Najveći postotak čine Srbi 186 663 ili 4,36%, zatim 31 479 ili 0,74% Bošnjaci, 17 807 ili 0,42 % Albanci, 17 513 ili 0,41% su Mađari, Romi čine 0,40% stanovništva sa 16 975 stanovnika. Ostale manjine, u postotku manjem od 0,4%, čine Česi, Poljaci, Nijemci, Židovi, Austrijanci itd. (Popis stanovništva iz 2011. godine).

¹¹ „Sve vjerske zajednice jednake su pred zakonom i odvojene od države“, čl. 41, Ustav Republike Hrvatske.

¹⁰ Croatia has a population of 4,284,889: 90.42% Croats and 8.58% members of national minorities. The largest percentage are Serbs 186,663 or 4.36%, followed by Bosniaks with 31,479 or 0.74%, Albanians with 17,807 or 0.42%, 17,513 or 0.41% are Hungarians, Roma make up 0.40% of the population with 16,975 inhabitants. Other minorities, in a percentage less than 0.4%, are Czechs, Poles, Germans, Jews, Austrians, etc. (2011 Census).

¹¹ "All religious communities are equal before the law and separated from the state," Art. 41, The Constitution of the Republic of Croatia.

ili društava primjenjuju mjerila vlastite skupine ili društva. Obično se način mišljenja ili ponašanja drugih smatra neispravnim, čudnim ili inferiornim¹². Što se događa između, od čega se sastoji međuprostor između isključivanja i uključivanja drugoga? Pregršt pozitivnih, neutralnih i negativnih obrazaca ponašanja uvjetovanih raznolikim spoznajama, stavovima, razinama znanja, propitivanjima, spremnošću i potencijalima za proaktivnu toleranciju. Pojam s kojim se najčešće susrećemo u kontekstu govora o isključivanju drugoga, ksenofobiji i diskriminaciji **jest predrasuda**. Značenju riječi pripisujemo površnost, neutemeljene i krajnje subjektivne stavove prema drugome/ima. Sociološka istraživanja ukazuju nam na drugi, prisutniji (i utjecajniji, stoga opasniji) obrazac ponašanja i poimanja svijeta oko sebe (i) među visokoobrazovanom strukturom društva.

To su stereotipovi. Dok su predrasude površna i neutemeljena znanja, stereotipovi su iskrivljena znanja i uvjerenja, posljedično i neutemeljena očekivanja od svoje društvene skupine, kao i od one/ih kojoj/ima ne pripadamo. Odrastanjem u određenom kulturnom naslijeđu (i okruženju) djelomičnim usvajanjem znanja i vrijednosti o različitim sebi te zauzimanje stava pripisivanja negativnih osobnosti i vrijednosti drugome/ima plodno tlo je za diskriminatorni diskurs i djelovanje. Moć grupe zasnivana na stereotipnoj negativnoj identifikaciji pripadnika drugih, najčešće marginaliziranih skupina, manjine u odnosu na većinu, opasno je mjesto za brzi put do izgradnje stava nadmoći, diskriminacije i segregacije.

Dok su intrakulturalne komunikacije među osobama iste kulture, interkulturalne podrazumijevaju interakciju

lead us to multiculturalism. Ethnocentrism would constitute "the attitude by which the criteria of one's own group or society are applied to members of other groups or societies. Usually, the way others think or behave is considered wrong, strange, or inferior"¹². What happens in-between, what does the space between excluding and including the other consist of? It consists of a handful of positive, neutral, and negative patterns of behaviour conditioned by diverse cognitions, attitudes, levels of knowledge, questioning, forms of willingness, and potential for proactive tolerance. The term we most often encounter in the context of conversation about the exclusion of the other, xenophobia and discrimination is **prejudice**. We attribute superficiality, unfounded and extremely subjective attitudes towards the other/others to the meaning of the term. Sociological research points us to a second, more present (and more influential, therefore

more dangerous) pattern of behaviour and perception of the world around us (and) among the highly educated structure of society. These are **stereotypes**. While prejudice constitutes superficial and unfounded knowledge, stereotypes include distorted knowledge and beliefs, and consequently unfounded expectations from our social group as well as from those to whom we do not belong. Growing up with certain cultural heritage (and in a certain environment) by partially acquiring knowledge and values about those that are different from us and assuming the position of attributing negative characteristics and values to others has provided fertile ground for discriminatory discourse and action. The power of a group based on the stereotypical negative identification of the members of the other, most often marginalised groups, the minority in relation to the majority, is a dangerous place for a quick path to building

¹² ethnocentrizam. *Hrvatska enciklopedija, mrežno izdanje*. Leksikografski zavod Miroslav Krleža, 2020. Pristupljeno 8. 6. 2020. <<http://www.enciklopedija.hr/Natuknica.aspx?ID=18525>>.

¹² Croatian Encyclopaedia. ed. S. Ravlić, The Miroslav Krleža Institute of Lexicography, Zagreb, 2020.

između skupina i pojedinaca različite etničke pripadnosti, nacionalnog podrijetla, rase. Susret i dijalog kultura. Može se sastojati od niza razdvajajućih ili isključujućih elemenata, pa tako i različitih oblika konflikta, odnosa nadređenosti, podređenosti i diskriminacije. Može se događati u mnogim područjima, od znanosti preko diplomacije, turizma, sve do kulture i umjetnosti. Komunikatori ili akteri utječaja prenose pogled na sebe i okruženje, stavove o čovjeku, životu, ideje i ideologije, mitove, religije, sustav vrijednosti te obrasce ponašanja.

Pred odgovornim osobama i sudionicima u svim područjima (uključujući kulturne i kreativne industrije) niz je ograničavajućih okolnosti, užeg i šireg spektra, okruženja, preduvjeta i okolnosti u kojima djelujemo, vlastitih potencijala i mogućnosti, raspoloživih sredstava (i okvira). Nužna je ponajprije svijest i osviještenost da se globalizacija, međunarodna

povezanost i isprepletenost događaju prioritetno na razini gospodarstva, odnosno tržišta i komunikacija, isti fenomen ne postoji ili je u neznatnoj mjeri prisutan u području institucija, društvenih struktura i ustanova, u svim područjima, pa tako i u kulturi. S iznimkom nadnacionalnih organizacija, institucije, društvene strukture i ustanove osniva, njima upravlja i administrira njihovo djelovanje država i/ili lokalna samouprava. Manjkavosti modernoga koncepta nacionalne države nije moguće nadomjestiti isključivo emancipacijom i afirmativnim odnosom građanskog statusa i multikulturalizma. Prije svega, interkulturalna komunikacija, na formalnoj razini, podrazumijeva dijalog povlaštenih pojedinaca (državljana koji raspolažu EU putovnicom), a uspješna integracija doseljenika trebala bi uključivati i njihovu odgovarajuću zastupljenost u javnim službama. Problem postoji i među onima koji posjeduju putovnicu i državljanstvo. Tako, primjerice, pripadnici nacionalnih manjina, koji čine 8,58%

an attitude of superiority, discrimination and segregation.

While intracultural communication is done between people of the same culture, intercultural communication implies interaction between groups and individuals of different ethnicities, national origins and races. The encounter and dialogue between cultures is also implied. It can consist of a number of separating or excluding elements, including different forms of conflict, relations of superiority, subordination and discrimination. It can happen in a number of fields, from science through diplomacy, tourism, all the way to culture and the arts. Communicators or actors of influence carry a view of themselves and the environment, attitudes about man, life, ideas and ideologies, myths, religions, value systems and patterns of behaviour.

There is a multitude of limiting circumstances, of a narrower and wider spectrum, of environments, preconditions and circumstances in which we operate, our own potentials

and possibilities, available resources (and frameworks) before responsible persons and participants in all fields (including the cultural and creative industries). Above all, it is necessary to be aware and know that globalisation, international connectivity and intertwining processes are happening primarily at the level of the economy, i.e. markets and communications, while the said phenomena do not exist or they are slightly present in the sphere of institutions and social structures across the board and thus in culture as well. With the exception of supranational organisations, institutions, social structures and institutions are established, managed and administered by the state and/or local self-government. The shortcomings of the modern concept of the nation-state cannot be compensated through emancipation and the affirmative relationship between civic status and multiculturalism alone. Above all, intercultural communication, on a formal level, implies a dialogue between privileged individuals (citizens holding an EU passport), while the successful



stanovništva Republike Hrvatske, i dalje su znatno podzastupljeni među zaposlenima u državnoj upravi i pravosuđu. U tijelima državne uprave te stručnim službama i uredima Vlade ih je 3,16%¹³.

Kako se onda mogu oblikovati i osiguravati (institucionalne i izvaninstitucionalne) održive platforme za djelovanje koje u procesima interakcije i suočavanja dviju kultura neće voditi u indiferentnost, udaljavanje, negiranje ili konflikt nego u sporazumijevanje, razumijevanje, uvažavanje i prosperitetni suživot jednakih prava i mogućnosti? Prije svega, multikulturalna pismenost, koja podrazumijeva skup znanja, vještina, stavova i obrazaca ponašanja, predusjet je za emancipaciju odnosa, interkulturalni, ali i interkulturalni, dijalog. Ključnu ulogu igra i mjesto odvijanja takvih programa, kao i učinkovit rad na njihovoj vidljivosti i prepoznatljivost kao akcijama od općeg interesa. U Europi

su se knjižnice pokazale učinkovitim institucionalnim platformama proaktivne suradnje ustanove, organizacija civilnog društva, lokalne samouprave i korisnika usluga, primarno djece i mladih. Za ilustraciju odličnog primjera ne trebamo ići daleko, u zagrebačkoj Gradskoj knjižnici u Dugavama tijekom petogodišnjeg razdoblja (2013.–2018.) održano je 85 različitih događanja za djecu i odrasle, što je izazvalo interes i potaknulo širu zajednicu na prikupljanje podataka za znanstvena istraživanja o odnosu građana prema integraciji azilanata te ulozi knjižnice u tom procesu. Ostvarena je suradnja s 20-ak institucija, među kojima se ističu Crveni križ, MUP, Prihvatilište za tražitelje azila Zagreb, OŠ Frana Galovića, I. OŠ Dugave, DV Tratinčica, Veleposlanstvo SAD-a, Centar za mirovne studije, Građanska inicijativa Dugave, JRS – Isusovačka služba za izbjeglice, Udruga „Knjiga u centru“,

integration of immigrants should include their appropriate representation in public services. The same problem exists at the level of those who hold a passport and citizenship. Thus, for example, members of national minorities, who make up 8.58% of the population of the Republic of Croatia, are still significantly underrepresented among employees in the state administration and judiciary. 3.16% of them work in state administration bodies and the professional services and offices of the government¹³.

How, then, can (institutional and extra-institutional) sustainable platforms for action be formed and how can it be ensured that the processes of two cultures interacting and facing each will lead to understanding, respect and the prosperous coexistence of equal rights and opportunities rather than indifference, alienation, denial or conflict? Above all, multicultural literacy, which implies a body of knowledge, skills, attitudes and patterns

of behaviour, is a prerequisite for the emancipation of relationships, for intercultural dialogue in both senses. The place of such programmes also plays a key role, as well as the effective work on their visibility and recognisability as actions of general interest. In Europe, libraries have proven to be effective institutional platforms for proactive cooperation between institutions, civil society organisations, local self-government bodies and service users, primarily children and young people. To illustrate a successful example, we do not need to go far, in the Zagreb City Library in Dugave, for example, during the five-year period (2013-2018) 85 different events for children and adults were held, which aroused interest and encouraged the wider community to collect data for scientific research on the attitude of citizens towards the integration of asylum seekers and the role of the library in this process. Cooperation has been established with around 20 institutions, among which

¹³ Od ukupno 50 026 zaposlenih osoba, 1579 ili 3,16% pripadnika je nacionalnih manjina (Izveštje pučke pravobraniteljice za Republiku Hrvatsku iz 2019.)

¹³ Out of a total of 50,026 persons employed, 1,579 or 3.16% are members of national minorities (Report of the Ombudswoman for the Republic of Croatia from 2019).

Sandorf, Fibra, Društvo Afrikanaca u Hrvatskoj, Hena.com, Filozofski fakultet u Zagrebu, Odsjek za psihologiju, Ured za ljudska prava i prava nacionalnih manjina Vlade Republike Hrvatske, Vijeće gradske četvrti Novi Zagreb istok, Udruga Balkon, Gradska Knjižnica „I. Vidali“, Korčula, Hrvatski P.E.N. centar te šezdesetak pojedinaca, vanjskih suradnika¹⁴.

Brojni gradovi, pa tako i Rijeka, potiču i pružaju podršku osnivanju i radu organizacija koje okupljaju predstavnike manjina te „trenutačno djeluju 22 takve udruge i 9 Vijeća nacionalnih manjina. Neke udruge, koje su zapravo autohtone, imaju bogato razvijene aktivnosti kulture prije svega u vlastitim kulturno-umjetničkim društvima, no i dovođenjem umjetnika iz matičnih zemalja poput Zajednice Talijana ili Srpskog kulturnog društva Prosvjeta”¹⁵.

Osnivanje, rad i promidžba kultura manjina na ovaj način samo po sebi ne nosi negativan predznak, prilika je za njegovanje raznolikosti kulturnog naslijeđa, borbu protiv zaborava te prepreka procesima političke (i društvene) asimilacije, no karakter prostornog pripajanja kultura drugih manjina, odnosno izdvajanja od kulture većine ne vodi nužno multikulturnom društvu. Bez sustavne razmjene i interakcije, unatoč afirmativnom pristupu održivosti kulturnog identiteta manjine, prostorno i administrativno djelovanje udruga koje okupljaju predstavnike manjina, izdvojenih od ustanova i prostora u kojima se provodi i promovira kultura većine, sadrži u sebi elemente segregacije.

Samo suočavanje kultura može dovesti do nesigurnosti, frustracija i stresa. No ti učinci nisu nužno i negativni. Svijest

the following stand out: the Red Cross, the Ministry of the Interior, the Reception Centre for Asylum Seekers Zagreb, the Fran Galović Elementary School, I Dugave Elementary School, Tratinčica High School, the US Embassy, the Centre for Peace Studies, the Dugave Civic Initiative, the JRS - Jesuit Refugee Service, the “Knjiga u Centru” Association, Sandorf, Fibra, the African Society in Croatia, Hena.com, the Faculty of Philosophy in Zagreb, the Department of Psychology, the Office for Human Rights and the Rights of National Minorities of the Government of the Republic of Croatia, Council of the city district Novi Zagreb east, the "Balkon" Association, City Library "I Vidali", Korčula, the Croatian P.E.N. centre and about sixty individuals as well as external associates¹⁴.

Numerous cities, including Rijeka, encourage and support the establishment and work of organisations that bring

together representatives of minorities, and thus “currently, there are 22 such associations and 9 Councils of National Minorities. Some associations, which are in fact autochthonous, have highly developed cultural activities, primarily in their own cultural and artistic societies, also owing to bringing in artists from their home countries, through, for example, the Italian Community or the Serbian Cultural Society Prosvjeta.”¹⁵ The establishment, work and promotion of minority cultures in this way does not in itself carry a negative connotation as it is an opportunity to nurture the diversity of cultural heritage, to fight against being forgotten and the obstacles to political (and social) assimilation, but the characteristic of spatial integration into the cultures of the majority does not necessarily lead to a multicultural society. Without systematic exchange and interaction, despite the affirmative approach to the sustainability of the cultural

¹⁴ T. Rašeta, S. Lautenbach-Huzjak, „Knjižnica Dugave kao mjesto susreta različitih svjetova“. *Vjesnik bibliotekara Hrvatske*, 61(2018) 2, str. 403–418.

¹⁵ *Informacija o provedbi Strategije kulturnog razvitka Grada Rijeke 2013.–2020.*, Rijeka, svibanj 2018., str. 28.

¹⁴ Dugava Library as a meeting place of different worlds. T. Rašeta, S. Lautenbach-Huzjak, “Vjesnik bibliotekara Hrvatske” 61, 2 (2018), p. 403-418.

¹⁵ “Information on the implementation of the Cultural Development Strategy of the City of Rijeka 2013-2020”. Rijeka, May 2018., p. 28.

u lokalnim zajednicama“, na kojoj su sudionici informirani o integracijskom okviru u Republici Hrvatskoj i primjerima dobrih praksi integracije iz Nizozemske i Velike Britanije, primjer su edukacija koje bi odgovorne osobe u kulturnim i kreativnim industrijama trebale poticati u suradnji s OCD-ima socijalnih djelatnosti.

Podsjećajući se na uvodne rečenice ovoga poglavlja i podatke iz *Izvjешća pučke pravobraniteljice RH za 2019.* koje izdvaja etnicitet i rasu kao primarne diskriminatorne osnove, multikulturalna pismenost podrazumijeva i znanja i vještine koji podržavaju izgradnju društva nulte stope tolerancije na diskriminaciju. Stoga ne manje važni procesi edukacije i obrazovni programi nužni su i u drugome smjeru, onome koji se odnosi na sprečavanje negativnih praksi, sukoba, nadmoći, podčinjenosti, uvredljivih postupaka te posebno diskriminacije. Upoznavanje putem radionica i primjera iz prakse sa *Zakonom o suzbijanju diskriminacije*

(kao i priručnika poput *Priručnika o zaštiti od diskriminacije i mobbinga na radnom mjestu* ili *Priručnika o zaštiti azilanata* i sl.) nužnost je u svim područjima profesionalnog djelovanja, pa tako i kulturnih i kreativnih industrija. Zašto je to iznimno važno? Zato što su odgoj i obrazovanje ove vrste preduvjet za (pre)poznavanje diskriminatornih oblika ponašanja i neutralizaciju diskriminacije po svim osnovama, kao i osvještavanje bojazni za vlastitu ekonomsku ili fizičku egzistenciju (potencijalne) žrtve te sprečavanje pasivnog ponašanja i mirenja s nepravdom.

examples of action) provided by other ECoC cities on intercultural dialogue, migration and humanitarian crises.



Positive examples such as educational activities organised by the Centre for Peace Studies and the “Welcome” Initiative in the City Hall of Rijeka, entitled “Exchange of good practices of integration in local communities” where participants were informed about the integration framework in Croatia and examples of good integration practices in the Netherlands and Great Britain, are an example of education that responsible persons in the cultural and creative industries should encourage in cooperation with civil society organizations dealing in social activities.

Recalling the introductory sentences of this chapter and the data from the *Ombudswoman's Report for 2019*, which singles out ethnicity and race as the primary reason for discrimination, multicultural literacy includes knowledge and skills necessary in building a society with zero tolerance for discrimination.

Therefore, the equally important educational processes and programmes are necessary in the other direction, the one referring to the prevention of negative practices, conflicts, attitudes of superiority and subordination, abusive practices and especially discrimination. Getting acquainted with the *Anti-Discrimination Act* through workshops and practical examples (as well as handbooks such as the *Handbook on the Protection against Discrimination and Mobbing in the Workplace* or the *Handbook on the Protection of Asylum Seekers*, etc.) is a necessity in all areas of professional activity, including the cultural and creative industries. Why is this so important? Because this type of upbringing and education is a prerequisite for recognising/ knowing about discriminatory forms of behaviour and for the neutralisation of discrimination on all grounds, as well as creating a sense of awareness about the fears for one's own economic existence or the physical existence of (potential) victims and the prevention of passive behaviour and compliance with injustice.

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Where
do we come
from and what
do we strive
towards,
15.
alone or with others?



ODAKLE
DOLAZIMO
I KAMO
STREMIMO

sami ili
s drugima ?

Sasvim atipično temama koje obrađuju raznolikosti i različitosti s točke gledišta ljudskih prava odnosno multikulturalnosti, opisanim u prethodnim poglavljima kada smo se osvrnule na konkretna obilježja i simbolike pripadnosti drugačijima, ovaj segment priručnika, na neki način trebao bi biti podsjetnik o tretmanu raznolikosti u uže ekonomskom, političkom i gospodarskom kontekstu kreativnog i kulturnog sektora gotovo svakoga kvarta, udruge u kojoj djelujemo ili javne institucije u kojoj radimo u Rijeci, županiji, Hrvatskoj i Europi. Nije slučajna redoslijed spomenutih sredina pošto nas one u velikoj mjeri ne samo određuju kao društvena bića već uvjetuju i način na koji smo angažirani u zajednici.

S kim ćemo krenuti u neku avanturu kulturnog angažmana, kako ćemo se pokrenuti ako sami u svojoj prvotnoj sredini, u mjestu u kojem živimo, sa susjedima s kojima pijemo jutarnju kavu, gdje idemo na tržnicu i poznajemo

iz viđenja ili blisko svakog konobara, postolara, umirovljenika ili školarca koji od ranih nogu do puberteta vrijeme provodi u dvorištu, u našoj zgradi i blizini, ako s njima ne krenemo raditi? Jedini entuzijazam, pravi entuzijazam i činjenica da se poznamo, pomaže nam u formiranju prvih saveza a onda i kreativnih i kulturnih akcija. „Mjesni odbori su mi osnovna motivacija“, izjavila je nedavno jedna prijateljica, priznata i poznata menadžerica koja je voljna pored svih poslova organizirati djecu u kvartu i planirati s njima male događaje, ujedno likovne performanse i ekološki osvijestene akcije. Pitanje je naravno motivacije, pitanje je i želje ali prije svega, organizacijskih kapaciteta. No, sljedeći korak je osigurati sredstva, potom slijede postupci koji nas manje-više opredjeljuju i u poslovima kojima se bavimo, ali koji nužno ne moraju biti u kulturi i kreativnim industrijama. U formiranju građanske svijesti i odgovornog stava prema zajednici, stoga presudnu ulogu preuzima jedan novi imenitelj, civilno društvo.

Quite atypically to the topics dealing with diversity and differentness from the point of view of human rights or multiculturalism, described in the previous chapters when we looked at specific features and symbols of belonging to those that are different, this segment of the handbook should in some way be a reminder of the treatment of diversity in the political and economic context of the creative and cultural sector of almost every neighbourhood, the association in which we operate or the public institutions at which we work in Rijeka, the county, Croatia and Europe. It is not a random order in which the mentioned environments were presented because to a large extent they not only define us as social beings but also condition the way we are engaged in the community.

With whom will we embark on an adventure of cultural engagement, how will we start if we are alone in our original environment, if we don't start in the place where

we live, with neighbours with whom we share our morning coffee, where we go to the market and know every waiter by sight or we know them well, or where we know every shoemaker, retiree or schoolboy who spends his time from his early years until puberty in the backyard, in our building and nearby, how will we start if we don't start working with them? It is only enthusiasm, real enthusiasm and the fact that we know each other which help us to form the first alliances and then creative and cultural initiatives. "Local boards are my main motivation," said a friend, a recognised and well-known manager who is willing to organise children in the neighbourhood and plan small events with them, as well as art performances and environmentally conscious initiatives. It is a question of motivation, of course, it is also a question of desire, but above all, of organisational capacity. But the next step is to provide funds, followed by procedures that more or less determine us in the jobs we do, but which

Kratak podsjetnik ukazuje da pod tim kišobran nazivom, jednako spadaju sportski i društveni klubovi ili filantropske organizacije, sindikati, ali i obrazovni sektor općenito te udruge, neprofitne organizacije kao i političke partije, profesionalne udruženja i religijske organizacije. Puno je već godina proteklo od trenutka kada je početkom osamdesetih prošlog stoljeća osmišljen novi oblik djelovanja koji je angažirao građane i u neprofitnom smjeru, oblikujući naš neposredni socijalni krajobraz. Što zbog političkih i proeuropskih opredjeljenja, ili zbog potrebe da se mijenja zatečeni sustav vrijednosti, u to vrijeme postaje korisno i uputno oslanjati se na osnaživanja civilnog društva. 2003. godine u Hrvatskoj se osniva *Nacionalna zaklada za razvoj civilnog društva* i s puno elana se kreće u još jednu od niza organiziranih katalizatora društvenih promjena koje bi trebale reformirati politike djelovanja, u obrazovanju, socijalnim i drugim politikama a i u kulturi i kulturnim industrijama. Strukturne

promjene političkog i institucionalnog ustroja otvaraju prostor za akciju i artikuliranje novih modaliteta organiziranja koji bi nakon tranzicijskog perioda, na reformistički način trebali unijeti vrijednosni lanac sudioničkog rada i novih oblika upravljanja s kojima bi se, po svom provedbenom stilu ne bi trebali evocirati bilo kakav prošli režim ili državni sustav. Upisom u *Zakladni registar*, 24. studenoga 2003., s osnivačkim ulogom i kontinuiranim priljevom sredstava od dijela prihoda stečenih od igara na sreću i sredstava državnoga proračuna, potom prihoda od vlastite djelatnosti te sudjelovanjem u programima dodjele financijskih potpora iz međunarodnih izvora i programa Europske unije, *Nacionalna zaklada za razvoj civilnog društva*, s jedne strane je postala operativna zaklada sa zadaćom formiranja nove agende djelovanja, i s druge, institucija koja će dodjeljivati financijske potpore. Definirajući se kao oblik institucije koji pruža stručnu i financijsku potporu programima iz neprofitnog sektora te potiče

do not necessarily have to be in the cultural and creative industries. In the formation of civic awareness and a responsible attitude towards the community, a crucial role is therefore assumed by a new denominator, civil society.

A brief reminder indicates that this umbrella term equally includes sports and social clubs or philanthropic organisations, trade unions, but also the education sector in general and associations, non-profit organisations as well as political parties, professional associations and religious organisations. Many years have passed since the beginning of a new form of action in the early 1980s that engaged citizens in the non-profit direction and shaped our immediate social landscape. Whether due to political and pro-European commitments or due to the need to change the existing value system, at that time it became useful and advisable to rely on the empowerment of civil society. In 2003, the *National Foundation for Civil*

Society Development was established in Croatia and with strong enthusiasm another series of organised catalysts for social change, that should reform policies, in education as well as social policies and other policies in culture and the cultural industries, was launched. Structural changes in the political and institutional structure open a space for action and the articulation of new modalities of organisation which, after the transition period, should in a reformative way introduce a value chain of participatory work and new forms of management which, according to their implementation style, should not evoke any past regime or state system.

With the entry into the *Foundation Register*, on 24 November, 2003, with the founding role and the continuous inflow of funds from a part of the revenues from games of chance and state budget funds, revenues from its own activities and participation in financial support programmes offered

međusektorsku suradnju, građanske inicijative, filantropiju i volonterstvo, preuzela je važnu ulogu i u koordiniranju i promidžbi krovnih vrijednosti koje unapređuju demokratske institucije društva.

Normativno, sukladno svim zakonski već propisanim mjerama koje različite vrijednosti promiču pod kišobranom ljudskih prava, raznolikost ali i jednakost u mogućnostima (*equal opportunities*) postaju okosnice svakog sektora jedne demokratske zajednice.

U formalnom smislu, nakon usvajanja zakonskih akata te njihove normalizacije u gotovo svim segmentima izvršne vlasti, jedna od temeljnih zadaća koju civilno društvo preuzima je, pored osiguravanja neposredne financijske podrške, logistički napor u organizaciji i koordiniranju participativnih platformi koje bi trebale okupljati veliki broj različitih društvenih čimbenika kako pojedinaca tako i grupa građana.

Veliku ulogu u sektoru kulturnih i kreativnih industrija, postigla je *Kultura nova*,

još jedna značajna zaklada neprofitnog sektora, koja u svojoj mobilizaciji i podršci novih generacija kulturnih centara, potiče participativne oblike upravljanja ali i povezivanje javnih, državnih institucija s civilnim sektorom.

Veoma važan segment svog djelovanja, kako stoji i u knjizi *Uradimo zajedno...*, *Kultura Nova* je posvetila :

... **rješavanju problema povezanih s osiguravanjem prostora za rad organizacija civilnog društva u suvremenoj kulturi i umjetnosti; održivom korištenju napuštenih, zapuštenih i/ili nedovoljno kvalitetno korištenih prostora u vlasništvu Republike Hrvatske i/ili jedinica lokalne i regionalne samouprave te izgradnji podloge za razvoj dobrog upravljanja javnim prostornim resursima; otvaranju procesa donošenja odluka za sudjelovanje različitih dionika te osnaživanju zajednice za sudjelovanje u tim procesima; ostvarenju pomaka od koncepta pasivnog sudjelovanja u kulturi prema najvišem mogućem**

by international sources and European Union programmes, the *National Foundation for Civil Society Development*, on the one hand, became an operational foundation with the task of forming a new agenda for action, and on the other, an institution that will provide financial support. Defining itself as a form of institution that provides financial support and expertise to non-profit programmes and encourages cross-sectoral cooperation, civic initiatives, philanthropy and volunteering, the foundation has assumed an important role in coordinating and promoting umbrella values that are promoted by democratic institutions. Normatively, in accordance with all the legally prescribed measures that promote different values under the umbrella of human rights, diversity as well as *equal opportunities* are becoming the backbone of every sector of a democratic community. In formal terms, after the adoption of legislation and its normalisation in almost all segments of the executive

branch, one of the basic tasks of civil society, in addition to providing direct financial support, includes logistical efforts in organising and coordinating participatory platforms that should bring together many different segments of society, both individuals and groups of citizens.

A great role in the sector of cultural and creative industries was achieved by *Kultura nova*, another important foundation within the non-profit sector, which in its mobilisation and support of new generations of cultural centres, encourages participatory forms of governance while also connecting public state institutions with the civil sector. A very important segment of its activities, as stated in the book *Let's do it together...*, *Kultura nova* has dedicated itself to:

... **Solving problems related to providing space for the work of civil society organisations in contemporary culture and art; the sustainable use of**

stupnju aktivnog sudjelovanja

– sudioničkom upravljanju u kulturi; **razvoju novih upravljačkih modela** u kulturnom sustavu; revalorizaciji i afirmiranju koncepata demokratizacije kulture i kulturne demokracije; **njegovanju, zaštiti i promicanju raznolikosti kulturnih izričaja**; poticaju, afirmaciji i razvoju demokratičnosti kulturnog sustava, a s time i reformskim pomacima prema njegovoj modernizaciji¹⁶.

Pažljivim iščitavanjem liste zadanih ciljeva, razvidna je složenost samog poduhvata kao i nužan napor u razumijevanju jednog višeznačenjskog i hibridnog procesa koji uključuje ne samo administrativno i deklarativno zalaganje za navedene stavove i vrijednosti već i visok stupanj provedbene energije. Kako je već navedeno u uvodnom dijelu, izniman je entuzijazam koji se ulaže u ljudske potencijale kao

i u stručnost te je potrebna nevjerojatna motivacija kako bi se ti procesi pokrenuli a potom i trajali. Jer nije riječ samo o retorikama koje će ispuniti izvještaje i tabele te podvesti u jednom trenutku obavljene dobre prakse.

Poput projekta u okviru kojeg je pripremljen i ovaj priručnik, uvijek je potrebna istraživačka kao i analitička snaga koja može artikulirati institucionalna i legislativna rješenja s kojima se formiraju kulturne politike nastale u suradnji različitih pojedinaca, raznolikih grupa, u kvartovima, mjesnim odborima i susjedstvima, u vidu inicijativa građana, umjetnika, nevladinih organizacija, privatnih kompanija i svih koji su motivirani uzeti učešća u razvoju užeg polja umjetnosti i kulture općenito.

Međutim, također je neophodna i otvorenost sustava rada i vrijednosti koja dopušta pro-

abandoned, neglected and/or insufficiently used spaces owned by the Republic of Croatia and/or local and regional self-government units and the construction of a basis for the development of good management of public spatial resources; **opening the decision-making process for the participation of various stakeholders** and strengthening the community to participate in these processes; **achieving a shift from the concept of passive participation in culture to the highest possible degree of active participation** - participatory management in culture; **the development of new management models** in the cultural system; the revalorisation and affirmation of the concepts of the democratisation of culture and cultural democracy; **nurturing, protecting and promoting the diversity of cultural expressions**;

encouraging, affirming and developing the democracy of the cultural system, and thus the reformative shifts towards its modernisation¹⁶.

Careful reading of the list of the set goals shows the complexity of the endeavour itself as well as the effort that is needed to understand a multifaceted and hybrid process that includes not only administrative and declarative commitment to these attitudes and values but also a high level of implementation energy. As already mentioned in the introductory part, there is an exceptional enthusiasm that is invested in human potential as well as in expertise, and incredible motivation is needed in order for these processes to be initiated and for them to last. Because it is not just about rhetoric that will fill reports and tables and summarise good practices that were done at some point.

¹⁶ D. Vidović (ur.), *Uradimo zajedno: prakse i tendencije sudioničkoga upravljanja u kulturi u Republici Hrvatskoj*, Zagreb: Zaklada Kultura nova, 2018. (https://kulturanova.hr/file/ckeDocument/files/Zbornik_Uradimo_zajedno_HR.pdf; pristupljeno 8. 6. 2020)

¹⁶ Let's do it together. 'Kultura nova' library Practices and tendencies of participatory management in culture in the Republic of Croatia. ed. Dea Vidović, Kultura nova, 2018. https://kulturanova.hr/file/ckeDocument/files/Zbornik_Uradimo_zajedno_HR.pdf

mjene ali i apriori prihvaćanje prava na grešku. Pritom se ne misli na pokrivanje pogrešnih koraka i zatajivanje propusta već prije svega na prihvaćanje da je greška moguća kao i činjenicu da ju je moguće ispraviti tek ako je razvidna. Godine rada i napora sigurno dovode i do situacija u kojima nagomilana birokracija ili izlišna administrativnost mogu sprječavati brza i radikalna rješenja, no spremnost na inovaciju i dijalog s drugim institucijama kojima kultura možda nužno i nije centralna djelatnost, preduvjet je s kojim se osigurava kontinuitet rada i razvoja kulturnih i kreativnih djelatnosti. Možda je potrebna i elementarna odluka s kojom se najprije svjesno favorizira **raznolikost u načinima upravljanja, jer** vođenje projekata koji se izravno bave demokratskim izazovima s kojima se suočavamo u suvremenom kulturnom sustavu nužno bi trebalo omogućiti sudioničke, djelotvorne i dosljedne procese rada i upravljanja. Možda je „njegovanje, zaštita i promicanje raznolikosti“, prije svega

utemeljeno u podršci skupa ekonomskih vrijednosti koje bi na paradoksalan i ekspresivan način neposredno utjecale na kreiranje kulturnih politika a onda i na donosiocima odluka na različitim institucionalnim razinama.

Mnoge kontroverzne mjere nekih prijelaznih procesa i različitih oblika provedbe utječu i na općenitu sliku kulturnih politika koje kao neprimjenjive ili nepostojeće produbljuju već poljuljano povjerenje građana da je i u okvirima kulture i kreativnih industrija uopće bilo što moguće mijenjati. Nije riječ samo o krizi u koju je cjelokupni sektor zapao prije svega zbog svoje ekonomske i dužničke uvjetovanosti u odnosu na sve druge „proizvodne“ sektore, koliko i o činjenici da su kulturne i kreativne industrije jednako uslužne kao i, na primjer, turizam.

Jesmo li spremni suočiti se s rizikom koji bi temeljno potresao polja umjetnosti i kulture? Što će se uopće dogoditi već u drugoj polovini

Much like the project within which this handbook was prepared, there is always a need for research and analytical power that can articulate institutional and legislative solutions that form cultural policies created in collaboration with different individuals, diverse groups, in neighbourhoods and local committees in the form of initiatives of citizens, artists, non-governmental organisations, private companies and all those who are motivated to take part in the development of a specific field of art and culture in general.

However, it is also necessary to have an open system of work and values that allows for change, but also a priori acceptance of the right to make mistakes. This does not refer to covering up bad decisions and mistakes, but above all accepting that a mistake can happen as well as the fact that it can only be corrected if it is made visible. Years of work and effort certainly lead to

situations where accumulated bureaucracy or excessive administrative actions can prevent quick and radical solutions, but the readiness to innovate and the dialogue with other institutions for which culture may not necessarily be a central activity are prerequisites for ensuring business continuity for the development of cultural and creative activities. An elementary decision may be needed to consciously favour **diversity in management methods, because** running projects that directly address the democratic challenges we face in the modern cultural system must necessarily enable participatory, effective and consistent work and management processes. Perhaps "nurturing, protecting and promoting diversity" is primarily based on supporting a set of economic values that would, in a paradoxical and expressive way, directly influence the creation of cultural policies and then the decision-makers at different institutional levels.

2020. nakon što se neki otrijsne od prvotnog šoka i krenu skrbiti svoje programe, projekte, udruge, planove i manje ili veće institucije? Ako i prežive programski, jer su im ideje dovoljno solidne a i pozivaju se na solidarnost, hoće li moći misliti „raznolikost“ i u gospodarskim okvirima? Hoće li uspjeti izaći iz poslužničkog položaja pružatelja „dobre zabave“ ili „ugodne umjetnosti“, čak i „provokativnog poticaja“? Kako će na sve to reagirati administrativni aparat izvršne vlasti koji obećava premošćivanje krize?

Najprije, obilježeni svime što nas je zateklo unatoč različitim pripremljenim scenarijima kriznih menadžmenta, teško možemo ignorirati što se događalo na svjetskoj razini u prvoj polovini 2020. i ne primijetiti nastojanje da se u trenutačnom stanju potpune paraliziranosti, što zbog fenomena fizičkog distanciranja što i zbog neprilagođenosti digitalnim modalitetima rada, kulturni i kreativni sektor, na izvjestan

način, teško „snalazi“. Puno se očekuje od države, velika su očekivanja i od zaklada. Gospodarski rast i razvoj upućen na vlastito preživljenje, zatvara oči i odlučno provodi *soft* politike koje kombiniraju retorike empatije, odlaganja zbog „prezauzetosti“ i „kompleksnosti“ sa strogim rezovima koje prate izabrani prioriteta, nerijetko u socijalnom i obrazovnom, te sektoru rada.

Kraj svibnja 2020., tako smo dočekali izjavnom aktualne ministrice kulture, Obuljen Koržinek, da je ministarstvo zadržalo u svojem proračunu 10 milijuna kuna sredstava predviđenih za program *Rijeke – Europske prijestolnice kulture*, te da se iznimno teško materijalno stanje u KKI planira kroz uštede i rebalans proračuna ali i ne umanjujući programska sredstva. Jedna od prvih mjera kojima je Ministarstvo kulture reagiralo na krizu je osiguranje dodatnih 48 milijuna kuna sredstava kroz rebalans *Kriznog fonda za pomoć kulturnom i medijskom sektoru*. U sklopu prvog

Many controversial measures of some transitional processes and of various forms of implementation also affect the general state of cultural policies which, as inapplicable or non-existent cultural policies deepen the already shaken confidence of citizens that anything can be changed in the cultural framework and in the creative industries. It is not simply a crisis in which the whole sector has fallen primarily due to its conditionality regarding economic and debt matters in relation to all other "production" sectors, it is also about the fact that cultural and creative industries are as much service industries as, for example, tourism.

Are we ready to face a risk that would fundamentally shake the fields of art and culture? What will even happen in the second half of 2020 after some people recover from the initial shock and start taking focusing on their programmes, projects, associations, plans and smaller or larger institutions? Even if their programmes survive

because their ideas are solid enough and they call for solidarity, will they be able to think of "diversity" in economic terms as well? Will they manage to get out of the server position of a provider of "good fun" or "pleasant art", or even a "provocative stimulus"? How will the administrative apparatus of the executive power, which promises to overcome the crisis, react to all this?

Firstly, marked by all that has befallen us despite the various prepared crisis-management scenarios, we can hardly ignore what was happening around the world in the first half of 2020 and not note that the cultural and creative sector, in a way, finds it difficult to "cope" in the current state of complete paralysis, due to the phenomenon of physical distancing on the one hand and the maladaptation to the digital modalities of work on the other. A lot is expected from the state as well as from foundations. Economic growth and development aiming for its own survival,

paketa mjera koji je na snagu stupio neposredno nakon proglašenja restrikcija u ožujku, Ministarstvo je donijelo Odluku o odgodi izvršenja ugovorenih programa javnih potreba u kulturi i uvjetima isplate sredstava za odobrene programe u posebnim okolnostima.

Već osporavana revizija priznatih prava statusa samostalnih umjetnika je obustavljena te je osigurano da se na mjere HZZ-a mogu javljati svi samozaposleni umjetnici i novinari koji imaju reguliran status, te umjetničke organizacije i udruge u kulturi. Početkom travnja je pokrenuta komplementarna mjera za potpore umjetnicima koji imaju samostalnu djelatnost a kojima se doprinosi isplaćuju iz državnog proračuna. Ministarstvo je za pomoć samostalnim umjetnicima koji nemaju reguliran status i koji nisu u registru poreznih obveznika te ne uplaćuju samostalno doprinose ili nisu stekli pravo na uplatu doprinosa iz sredstava drža-

vnog proračuna, uspostavilo poseban fond za isplatu jednokratnih naknada umjetnicima, vrijedan 20 milijuna kuna.

U vrijeme kada se priručnik bude koristio, moći ćemo se i osvrnuti na predviđene mjere kao i na načine na koje su provođene.

U konačnici, pored struktura civilnog društva u neposrednom okruženju kao i u Republici Hrvatskoj, puno se očekuje i od Europe i njenih institucionalnih mreža koje imaju razgranat sustav solidarnih programa potpore u nacionalnim okvirima ali i na europskoj razini. Podsjetimo na nedavne aktivnosti *European Cultural Foundation* koja je s devizom „Što kultura može činiti?“ neposredno pred pandemije Covidom-19 organizirala 14 okruglih stolova u gradovima Europe (Aarhus, Amsterdam, Berlin, Brussels, Cesis, Lisbon, London, Lund, Milan, The Hague, Paris, Timisoara, Torino) i među njima u Rijeci.

closes its eyes and resolutely pursues *soft* policies that combine a rhetoric of empathy, procrastination and "complexity" with strict cuts that accompany selected priorities, often in the social, educational, and labour sectors.

The end of May 2020 brought about the statement of the current Minister of Culture, Obuljen Koržinek, who said that the ministry has kept funds worth HRK 10 million provided for the *Rijeka - European Capital of Culture* programme in its budget, and that an extremely difficult financial situation is ahead of the CCI with savings and budget rebalancing planned without the reduction in programme resources. One of the first measures with which the Ministry of Culture responded to the crisis was the provision of an additional HRK 48 million through the rebalance of the *Crisis Fund to help the cultural and media sector*. As part of the first package of measures that came into force immediately

after the announcement of restrictions in March, the Ministry issued the Decision on the postponement of the execution of the contracted programmes of public needs in culture and the conditions of payment for approved programmes in special circumstances.

The already disputed revision of the recognised rights to the status of independent artists has been suspended and it has been ensured that all self-employed artists and journalists with a regulated status, as well as artistic organisations and cultural associations can apply for CES measures. At the beginning of April, a complementary measure was launched to support self-employed artists whose contributions are paid from the state budget. To help independent artists who do not have a regulated status and who are not in the register of taxpayers and do not pay contributions independently or have not acquired the right to pay contributions from the state budget, the Ministry has

Teme o kojima bi se u Europi trebalo baviti, kao što su klimatske promjene, digitalizacija, društvena polarizacija, opominjuće razine nejednakosti, konflikti i ratovi..., predstavljaju globalne izazove i u velikoj mjeri nam ocrtavaju polja djelovanja u 21. stoljeću. Preostaje pitanje s kojim novim gospodarskim modelom ćemo suočiti te izazove i hoćemo li zauvijek ostati zarobljeni u okvire homo oeconomicus-a?



established a special fund for one-time payments to artists, worth HRK 20 million.

At a time when the handbook is used, we will be able to look back at the measures envisaged as well as the ways in which they have been implemented.

To conclude, in addition to the structures of civil society in the immediate surroundings as well as in the Republic of Croatia, a lot is expected from Europe and its institutional networks that have an extensive system of solidarity support programmes at the national and European level. The recent activities of the *European Cultural Foundation*, which prior to the COVID-19 pandemic organised 14 round tables in European cities (Aarhus, Amsterdam, Berlin, Brussels, Cesis, Lisbon, London, Lund, Milan, The Hague, Paris, Timisoara, Turin) including Rijeka with the slogan "What can culture do?" should also be noted.

The topics that should be addressed in Europe, such as climate change, digitalisation, social polarisation, warning levels of inequality, conflict and war, are global challenges and largely delineate our fields of action in the 21st century. The question remains, which new economic model will we face these challenges with and will we remain forever trapped within the framework of *homo oeconomicus*?

Strateški dokumenti

- *Porezne olakšice za donatore kulture i umjetnike*, Ministarstvo kulture Republike Hrvatske (<https://www.min-kulture.hr/default.aspx?id=2166>; pristupljeno 8. 6. 2020)
- Nacionalna zaklada za razvoj civilnog društva (<https://zaklada.civilnodrustvo.hr/>; pristupljeno 8. 6. 2020)
- D. Vidović (ur.), *Uradimo zajedno: prakse i tendencije sudioničkoga upravljanja u kulturi u Republici Hrvatskoj*, Zagreb: Zaklada Kultura nova, 2018. (https://kulturanova.hr/file/ckeDocument/files/Zbornik_Uradimo_zajedno_HR.pdf; pristupljeno 8. 6. 2020)

Propisi

- *Odluke u okviru mjera Vlade RH, a sukladno Zaključku Vlade RH o mjerama za pomoć gospodarstvu i posebnim mjerama pomoći kulturnom sektoru*, Ministarstvo kulture Republike Hrvatske (<https://www.min-kulture.hr/default.aspx?id=24338>; pristupljeno 8. 6. 2020)

Strategic documents

- Ministry of Culture of the Republic of Croatia: *tax relief for cultural donors and artists* <https://www.min-kulture.hr/default.aspx?id=2166>
- National Foundation for Civil Society Development <https://zaklada.civilnodrustvo.hr/>
- *Let's do it together. Library 'Kultura nova' Practices and Tendencies of Participatory Management in Culture in the Republic of Croatia*, ed. Dea Vidović, Kultura nova, 2018 https://kulturanova.hr/file/ckeDocument/files/Zbornik_Uradimo_zajedno_HR.pdf

Legal Acts

- Ministry of Culture of the Republic of Croatia: *Decisions within the measures of the Government of the Republic of Croatia, and in accordance with the Conclusion of the Government of the Republic of Croatia on the measures to help the economy and special measures to help the cultural sector* <https://www.min-kulture.hr/default.aspx?id=24338>

WHO cannot
access culture
and WHY?



TKO
ne može
DO KULTURE

? Zašto?



Pitanja sudjelovanja u kulturi, s jedne strane, te pravo na pristup kulturnim ustanovama, dostupnost i načela ravnopravnosti u sudjelovanju u proizvodnji umjetnosti i kulturnog sadržaja, s druge strane, neovisno ali učestalo, pojavljuju se u javnom diskursu i strategiji razvoja Europske unije. Publike su u fokusu kulturnih politika na način da se u njima ističe važnost pristupa i dostupnosti (proizvedenim ili već postojećim kulturnim sadržajima) onima kojima to nije omogućeno, jednako kao što su organizacijama, ustanovama, trgovačkim društvima, koja proizvode kulturni sadržaj, publike primarni faktor održivosti poslovnog modela vlastite strukture.

Stvaraoci sadržaja rade na razvoju publika s ciljem postizanja jednog ili više ciljeva:

→ povećanje (kvantitete) publika,

→ diverzifikacija ili širenje (različitih i novih) publika, - produbljivanje odnosa ← s publikama.

Publike, posjetitelji i korisnici sadržaja – koju ulogu imaju u očima, svijesti i strateškom planu organizacije? Građanina ili potrošača? Čija su, zapravo, odgovornost publike, što činimo kako bismo im osigurali pristup te na koji način im osiguravamo participaciju u oblikovanju i diseminaciji kulture? Skoro dva desetljeća, počevši od samih početaka analitičnog pristupa pojmu te potom i razvoju ideje kulturne participacije, prisutna je eksplozija praktičnih marketinških začetnika u pravcu prikupljanja znanja o publikama, njihovoj izgradnji, i dizajniranju participativnih strategija na mikro razini, ali probijanje istih na marko razini rijetko je¹⁷. Prioritetno, strukture koje stoje iza proizvodnje kulturnih sadržaja, analizirajući i istražujući

¹⁷ C. Murray, "Cultural Participation: A Fuzzy Cultural Policy Paradigm", u: C. Andrew et al. (eds.), *Accounting for Culture: Thinking Through Cultural Citizenship*, Les Presses de l'Université d'Ottawa/University of Ottawa Press, Ottawa, 2005.

Issues of participation in culture, on the one hand, and the right of access to cultural institutions, the availability and the principles of equality in the participation in the creation of art and cultural content, on the other, independently but frequently, appear in public discourse and the development strategy of the EU. Audiences are the focus of cultural policies in a way that they emphasise the importance of access and availability (to produced or already existing cultural content) for those for whom they are not available, the same way that for organisations, institutions and companies that produce cultural content audiences are the primary factor for ensuring the sustainability of the business model of their own structure.

Content creators work to develop audiences aiming to achieve one or more goals:

- to increase (the quantity of) audiences,

- to diversify or to expand (different and new) audiences, - to deepen relations with audiences.

Audiences, visitors and content users - what role do they play in the organisation's eyes, awareness and strategic plan? In the eyes of a citizen or consumer? Whose responsibility are audiences, what do we do to ensure their access, and how do we ensure their participation in the process of shaping and spreading culture? For almost two decades, starting from the very beginning of the analytical approach to the concept and then the development of the idea of cultural participation, there has been an explosion of practical marketing pioneers in gathering knowledge about audiences, building them, and designing participatory strategies at the micro level, however, the implementation of those strategies on a macro level remains rare¹⁷.

¹⁷ K. Murray. *Thinking Through Cultural Citizenship*, Les Presses de l'Université d'Ottawa/University of Ottawa Press, Ottawa, 2005.

publike te potom oblikujući dijelove strateškog plana koji se odnosi na razvoj publika, osim vlastitih vrijednosti i opstojnosti vlastitog identiteta (i ugleda), imaju u vidu napredak, jačanje i održivost poslovnog modela organizacije. Unatoč javnoj ulozi ustanove ili sufinanciranome kulturnom sadržaju kao javnoj potrebi u kulturi (države ili lokalne zajednice), uobičajena praksa postala je da ulogu skrbi za publiku-zajednicu, odnosno gledatelja-građanina, kojemu je nužno osigurati pristup, za ovaj dio aktivnosti razvoja publika odgovornost su preuzimale (najčešće) organizacije civilnog društva. Što to u konačnici znači? Proizvodimo li ciljano elitnu kulturu, kulturu za odabrane?

Ako povećanju (broja) gledatelja ili korisnika odnosno širenju publika pripisujemo marketinšku prirodu aktivnosti a produblivanju odnosa s publikama karakteristike doprinosa građanskom odgoju,

proaktivnom produblivanju znanja o umjetnosti i kulturi, te posljedično i jačanju kapaciteta sveukupne zajednice, područje djelovanja kao što je medijacija u kulturi pripadalo bi potonjem. Francuska je jedna od europskih zemalja koja je među prvima „prigrllila“ ideju medijatora u kulturnim ustanovama (posebno muzejima), te s ciljem razvoja dvaju ključnih perspektiva: „kulturne demokratizacije odnosno postizanja što većeg broja posjetitelja kulturnih institucija i kulturne baštine te kulturne demokracije u vidu vrednovanja kulturnih izričaja putem umjetničkih djela građanskog društva“¹⁸. Fokus je na uspostavljanju odnosa između publike/posjetitelja i umjetničkoga djela. Usluge medijatora čija biodgovornost bila prijam publike, difuzija informativnoga i edukativnoga sadržaja, animacija i kulturna medijacija (Bordeaux i Caillet) postale su predmetom sve češćih rasprava krajem 90-ih godina

¹⁸ M. C. Bordeaux, E. Caillet. *La médiation culturelle: Pratiques et enjeux théoriques*. Culture & Musées, Hors-série, Paris 2013.

As a priority, the structures behind the production of cultural content, analysing and researching audiences and then shaping parts of the strategic plan related to audience development, in addition to their own values and the survival of their identity (and reputation), focus on the progress, strengthening and sustainability of the organization's business model. Despite the public role of the institution or of the co-financed cultural content regarded as a public cultural necessity (of the state or of local community), it has become common practice that the role of caring for the audience-community, i.e. the spectator-citizen, to whom access is necessary, and the responsibility for this form of audience development activity were taken on by (most often) civil society organisations. What does this ultimately mean? Are we intentionally creating an elitist culture, a culture for the chosen ones?

¹⁸ M. C. Bordeaux, E. Caillet. *La médiation culturelle: Pratiques et enjeux théoriques*. Culture & Musées, Hors-série, Paris 2013.

If we attribute the marketing nature of activities to the increase (in the number) of viewers or users, i.e. the expansion of audiences, and the characteristics of the contributions to civic education to the proactive deepening of knowledge about art and culture, and consequently the strengthening of the capacity of the whole community to the deepening of relations with audiences, the sphere of action such as mediation in culture would belong to the latter. France is one of the European countries that was among the first to "embrace" the idea of mediators in cultural institutions (especially museums) with the aim of developing two key perspectives: "cultural democratisation or achieving the goal of having as many visitors to cultural institutions and cultural heritage sites as possible and cultural democracy in the form of the evaluation of cultural expressions through works of art of civil society"¹⁸.

prošloga stoljeća, te kao rezultat Francuska već 4. siječnja 2002. godine uvodi obvezu zapošljavanja kulturnoga medijatora u *Zakonu o muzejima*¹⁹ te potom 2004. godine i u *Zakonu o kulturnoj baštini*. Unatoč činjenici da Hrvatska još uvijek ne poznaje fenomen medijatora u kulturnim ustanovama, neke od ustanova poput *Muzeja za umjetnost i obrt* ili *Muzej suvremene umjetnosti* u Zagrebu uspješno provode pedagoške aktivnosti namijenjene najmlađim posjetiteljima, koje u svojem pristupu imaju elemente animacije i medijacije.

Drugi pojam koji se ističe kao važan element kulturnog razvoja suvremenog demokratskog društva, *sudjelovanje u kulturi*, UNESCO-ov Okvir za kulturnu statistiku iz 2009. godine (*UNESCO Framework for Cultural Statics – FCS*)

definira kao „kulture prakse koje uključuju potrošnju i aktivna djelovanja što ih poduzimaju članovi zajednice, a koji odražavaju kvalitetu življenja, tradicije i uvjerenja“. Sukladno istome, sudjelovanje u kulturi podrazumijevalo bi i pasivna ponašanja i aktivna ponašanja (građanina). S pravom se povezuje s aktivnim životnim stilom te se stoga osoba odnosno grupa ljudi isključena na način da nije u mogućnosti djelomično ili u potpunosti sudjelovati u kulturi identificiraju kao članovi zajednice nižega stupnja društvene kohezije²⁰.

Sudjelovanje u kulturi podrazumijevalo bi, dakle, osim potrošnje i/ili pasivnih ponašanja, participaciju u različitim vidovima proizvodnje kreativnog i kulturnog sadržaja, ali i uživanje demokratskih prava u oblikovanju kulturne politike, sudjelovanje u kulturi kao

The focus is on establishing a relationship between the audience/visitors and the work of art. The services of mediators, whose responsibility would be to welcome audiences, provide informative and educational content, animate and provide cultural mediation (Bordeaux and Caillet), became the subject of increasing debate in the late 1990s, and as a result on 4 January 2002 France introduced the obligation to employ a cultural mediator in the *Law on Museums*¹⁹ and then in 2004 in the *Law on Cultural Heritage*. Despite the fact that Croatia is still not familiar with the phenomenon of mediators in cultural institutions, some institutions such as *the Museum of Arts and Crafts* or *the Museum of Contemporary Art* in Zagreb successfully carry out educational activities for its youngest visitors, which contain elements of animation and mediation.

Another term that stands out as an important element of the cultural development of a modern democratic society, *participation in culture*, is defined by the *2009 UNESCO Framework for Cultural Statistics (FCS)* as “cultural practices that include consumption and active action which are undertaken by members of the community, which reflect the quality of life, traditions and beliefs”. Accordingly, participation in culture would imply both passive behaviours and active behaviours (of the citizen). This is rightly associated with an active lifestyle, and therefore a person or group of people excluded in such a way that they are unable to partially or fully participate in culture are identified as members of a community with a lower degree of social cohesion²⁰.

In addition to consumption and/or passive behaviours,

¹⁹ „Chaque musée de France dispose d’un service ayant en charge les actions d’accueil des publics, de diffusion, d’animation et de médiation culturelles. Ces actions sont assurées par des personnels qualifiés. Le cas échéant, ce service peut être commun à plusieurs musées.”

²⁰ UNESCO culture for development indicators: methodology manual, UNESCO, Paris, 2014.

¹⁹ „Chaque musée de France dispose d’un service ayant en charge les actions d’accueil des publics, de diffusion, d’animation et de médiation culturelles. Ces actions sont assurées par des personnels qualifiés. Le cas échéant, ce service peut être commun à plusieurs musées.”

²⁰ UNESCO culture for development indicators: methodology manual. UNESCO, Paris, 2014.

jednom od vidova postizanja ravnopravnosti i društva jednakosti. Koliko i kako je to moguće? „Temeljeći se na sinergiji aktera iz javnih institucija i civilnih inicijativa i organizacija, sudioničko upravljanje omogućuje ulazak građana u procese donošenja odluka kroz njihovo osnaživanje u upotrebi demokratskih instrumenata kako bi transformirali institucije te poboljšali kvalitetu demokracije. Mogu biti pokrenute odozgo – inicijativom međunarodnih organizacija, zaklada, agencija i institucija te javnih vlasti; ili odozdo – angažmanom građana, civilnoga društva i drugih organizacija.²¹“ Sudioničko upravljanje pokazuje se kao iznimno kompleksan i zahtjevan, ali jedan od rijetkih mogućih načina postizanja ovog aspekta sudjelovanja u kulturi.

Što se događa s promicanjem kritičkoga mišljenja, važnosti

održivosti autonomije kulture, neovisnosti umjetničkog stvaralaštva? U praksi zemalja Europske unije poteškoće zbog evidentnoga zaostajanja u provođenju sudjelovanja u kulturi za načelima *Konvencije o ljudskim pravima* ili *Konvencije o pravima osoba s invaliditetom*, imperativima multikulturalizma i društva jednakosti, prava na pristup kulturi, kulturne raznolikosti i sudioničkoga upravljanja, na puno razina upućuju na demokratski deficit. U kojoj je mjeri moguć koncept demokracije u kulturnoj politici i na koji način je moguće uključivanje „nestručne“ javnosti odnosno građanina kao ravnopravnoga dionika, neka su od ključnih pitanja daljnjega razvoja demokracije u području kulture.

„Demokratska kulturna politika bila bi mogućnost koju država pruža građanima da odlučuju o konceptu dobroga ukusa ili dobroga života. Ako država

participation in culture would then include the participation in various forms of producing creative and cultural content, the enjoyment of democratic rights in shaping cultural policy and the participation in culture as one of the forms of achieving equal rights and a society of equality. To what extent and how is that possible? "Based on the synergy of actors from public institutions, civil initiatives and organisations, participatory governance enables citizens to enter decision-making processes through their empowerment in the use of democratic instruments so as to transform institutions and improve the quality of democracy. They can be initiated from the top - at the initiative of international organisations, foundations, agencies and institutions, and public authorities; or from the bottom - through the involvement of citizens,

civil society and other organisations"²¹. "Participatory management is proving to be extremely complex and demanding, but it is also one of the few possible ways to achieve this aspect of cultural participation.

What happens to the promotion of critical thinking, the importance of the sustainability of cultural autonomy and the independence of artistic creation? In the practice of EU countries, difficulties due to the obvious lag in the implementation of cultural participation under the principles of *the European Convention on Human Rights* or the *Convention on the Rights of Persons with Disabilities*, the imperatives of multiculturalism and equality, the rights to access culture, cultural diversity and participatory governance, on many levels point to a

²¹ D. Vidović (ur.), *Uradimo zajedno: prakse i tendencije sudioničkoga upravljanja u kulturi u Republici Hrvatskoj*, Zagreb: Zaklada Kultura nova, 2018.

²¹ Let's do it together. Practices and tendencies of participatory management in culture in the Republic of Croatia. ed. Dea Vidović, Kultura nova library, Zagreb, 2016.

promovira koncept jednoga dobrog ukusa nad drugim, i pruža mogućnost građanima da uživa samo u njima, to se može smatrati demokratskom dilemom²²

Vraćajući se na neke od ključnih izazova s kojima se susreće Hrvatska danas, kao što su primjerice nemogućnost pristupa i dostupnosti kulturnih sadržaja za veliki broj građana, ugroženi, i po ovoj osnovi diskriminirani, pojedinci mogu se svrstati u neku od skupina odnosno razloga nedostupnosti/ nepristupačnosti kulture:

- fizička nepristupačnost,
- fizička udaljenost,
- financijska nedostupnost.

Koji su izazovi, posljedice i poteškoće s kojima se susreću pripadnici jedne ili više navedenih skupina? Postoje li rješenja, primjeri dobrih praksi? O ovim i srodnim temama govorit ćemo u sljedećem poglavlju.

democratic deficit. To what extent is the concept of democracy possible in cultural policy and in what way is it possible to include the "non-professional" public or the citizen as an equal stakeholder, are some of the key issues for the further development of democracy in the field of culture. "Democratic cultural policy would be an opportunity that the state provides to citizens so that they can decide on the concept of good taste or a good life. If the state promotes the concept of one type of good taste over another, and it provides citizens with the opportunity to enjoy only the provided options, this can be considered a democratic dilemma²².

Returning to some of the crucial challenges that Croatia faces today, such as the lack of access and availability in regards to cultural content for a large number of citizens,

vulnerable individuals and those who are discriminated against on this basis can be classified as belonging to one of the following groups or reasons describing the lack of cultural access/availability:

- physical inaccessibility,
- physical distance,
- financial unavailability.

What are the challenges, consequences and difficulties faced by members of one or more of these groups? Are there solutions, examples of good practices? We will discuss these and related topics in the next chapter.

²² R. Blomgren, "Autonomy or democratic cultural policy: that is the question", *International Journal of Cultural Policy*, 18(2012) 5, str. 519–529.

²² Blomgren, R. (2012). "Autonomy or democratic cultural policy: that is the question". U: *International Journal of Cultural Policy*, 18:5. P. 519 – 529.

O (NE)PRISTUPAČNOSTI

i razumnom
pristupu



On (in)accessibility
and the reasonable
approach

2.1.

Fizička pristupačnost ustanovama i ostalim infrastrukturama u kulturi te pristup kulturnim sadržajima, nažalost, za osobe s invaliditetom i dalje predstavljaju izazov velikih razmjera. Iz perspektive analize nastojanja, truda i postignutih rezultata pojedinaca, predstavnika različitih nevladinih organizacija, ustanova i tijela, vidljivi su pomaci i učinkovitost postignutoga, u vidu oblikovanja smjernica, pod-zakonskih akata, izrade priručnika, mapiranja, kreiranja i provedbe individualnih projekata, programa i aktivnosti. Dok, ako istome izazovu pristupimo iz perspektive postotka fizički pristupačnih ustanova za osobe s invaliditetom i djecu s teškoćama u razvoju, rezultati su porazni. Pristupačnih ustanova u kulturi iznimno je mali broj, dok je postotak dostupnih sadržaja, u odnosu na veliku i kontinuiranu novu ponudu, zanemariv.

U očekivanju objedinjenog drugog, trećeg i četvrtog

izvješće RH o napretku koja Odbor za osobe s invaliditetom Ujedinjenih naroda traži od države potpisnice da provede (rok 15. rujna 2021.), *Zaključne primjedbe Odbora na inicijalno izvješće RH o primjeni Konvencije iz 2015. godine* bilježe (u dijelu poglavlja pod nazivom „Glavna područja bojazni i preporuke”, posvećenome čl. 9. odnosno temi pristupačnosti): „Odbor je zabrinut zbog toga što je pristup zgradama, mjestima, prijevozu te informacijama i komunikaciji još uvijek dosta loš, posebno izvan područja glavnoga grada. Odbor je zabrinut što se pristupačnost usko tumači u smislu fizičkog okruženja i prijevoza, dok su informacijske i komunikacijske usluge zanemarene.”²³ Dodatno navedenome, a u uskoj vezi s ogromnim zadacima države, ustanova, kako obrazovnih, tako kulturnih te posebice struktura predstavnika masovnih medija, u dijelu posvećenome čl. 8. tj. Podizanju razine svijesti,

Physical accessibility to cultural institutions and other infrastructures, as well as access to cultural content, unfortunately continue to be a major challenge for people with disabilities. From the perspective of analysing the tendencies, efforts and achieved results of individuals, the representatives of various non-governmental organisations, institutions and bodies, there visible steps forward and effective results were achieved in the form of guidelines, bylaws, handbooks, mappings and the creation and implementation of individual projects, programmes and activities. However, if we approach the same challenge from the perspective of the percentage of institutions that are physically accessible for people with disabilities and children with developmental disabilities, the results are devastating. The number of accessible cultural institutions is extremely low, while the percentage of available content is negligible in relation to the large and continuously

expanding offer of new content.

In anticipation of a joint second, third and fourth progress report of the Republic of Croatia which the United Nations Committee on the Rights of Persons with Disabilities requests the States parties to implement (by 15 September 2021), the *Concluding observations on the initial report of the Republic of Croatia on the application of the 2015 Convention* concludes (in the part of the chapter entitled “Main areas of concern and recommendations”, dedicated to Article 9 and the topic of accessibility): “The Committee is concerned that accessibility to buildings, facilities, transportation and information and communication services is still rather low, especially outside the capital city area. The Committee is concerned that accessibility is narrowly interpreted to pertain to the physical environment and transportation only, whereas information and

²³ <https://posi.hr/un/>

navedeno je „Odbor je zabrinut zbog nedostatnih mjera za podizanje razine svijesti o pravima osoba s invaliditetom i činjenice da u masovnim medijima još uvijek prevladava medicinski model i model milosrđa.“²⁴

Pristupačnost ustanovi i/ili prostoru i pristup sadržaju, odnosno kulturnom programu, koji je neophodno osigurati osobama s invaliditetom i djeci s teškoćama u razvoju, neophodno je posebno analizirati. Zajedničke su im sljedeće (velike) prepreke:

- Nepostojanje sustava financiranja ciljanih javnih poziva na nacionalnoj i lokalnoj razini namijenjenih osiguranju pristupačnosti infrastruktura u području kulture kao i pristupa kulturnih sadržaja za osobe s invaliditetom,
- Svijest javnog mnijenja, jednako kao i predstavnika kulturnih i kreativnih industrija,

u kojemu prevladava stav da je pitanje pristupačnosti i pristup kulturi isključivo pitanje socijalne djelatnosti,

- Nedostatna uključenost predstavnika organizacija osoba s invaliditetom u radna tijela zadužena za osiguranje unapređena razine kvalitete življenja OSI u ovome području,

Neki od primjera pozitivnog pomaka, u slučaju javnih poziva s ciljem osiguranja dostupnih kulturnih sadržaja za osobe s invaliditetom, jačanja svijesti odgovornih osoba i uposlenika kulturnih ustanova prema intersektorskoj suradnji te uključivanju osoba s invaliditetom u sustav kreiranja, odlučivanja i unapređenja pristupačnosti i dostupnosti kulture su:

- „Poziv za predlaganje programa koji omogućuju pristup i dostupnost kulturnih sadržaja za osobe s invaliditetom i djecu i mlade

communication services are neglected.“²³ In addition, and in close connection with the enormous tasks of the state, institutions, both educational and cultural, and especially the media, in the part dedicated to Art. 8. i.e. Awareness-raising, it stated that "The Committee is concerned that insufficient measures are being taken to raise awareness about the rights of persons with disabilities and that the medical and charity models of disability still prevail in the mass media.“²⁴

The accessibility of an institution and/or space and the access to content, i.e. a cultural programme, which must be ensured for people with disabilities and children with developmental disabilities, need to be analysed separately. They both face the following (major) obstacles:

- The lack of a financing system for targeted public calls at the national and local level intended to ensure the accessibility of infrastructures in the field of culture as well as access to cultural facilities for people with disabilities,

- The awareness of public opinion, as well as that of the representatives of cultural and creative industries, in which the prevailing view is that the issue of accessibility and access to culture is exclusively a matter of social activity,

- The insufficient involvement of representatives of organisations of persons with disabilities in working bodies in charge of ensuring an improved level of the quality of life for people with disabilities in this field,

Some examples of a positive shift, regarding public calls to provide accessible

²⁴ <https://posi.hr/un/>

²³ <https://posi.hr/un/>

²⁴ <https://posi.hr/un/>

s teškoćama u razvoju u Republici Hrvatskoj u 2020.“ koji je Ministarstvo kulture RH objavilo 4. ožujka 2020.²⁵,

- Radna skupina okupljena na inicijativu Rijeka 2020 i Hrvatskog kulturnog doma, povodom „Projekta povećanja pristupačnosti kulturnih institucija i programskih sadržaja osobama s invaliditetom“, pokrenutog s ciljem stvaranja preduvjete za nesmetano kretanje osoba s invaliditetom po prostorima kulturnih institucija Rijeke i prostorima na kojima će se održavati programi Rijeke 2020 – Europske prijestolnice kulture, uz adekvatnu pomoć zaposlenika ustanova, organizatora programa i volontera²⁶,

- Projekt „Muzej budućnosti – Građansko muzejsko vijeće kao model sudioničkog upravljanja“, odnosno osnivanje u siječnju 2019. godine Građanskog muzejskog vijeća Pomorskog i povijesnog muzej Hrvatskog primorja Rijeka, s partnerima Udrugom Žmergo, Kreativnim kolektivom Kombinat, Centrom za poticanje darovitosti, Maticom umirovljenika Grada Rijeke i Udrugom slijepih Primorsko-goranske županije²⁷.

Specifičnost problematike infrastrukturne nepristupačnosti prostora u kojima se provode umjetnički i kulturni sadržaji su geografske, geološke, arhitektonske i građevinske, poput nemogućnosti adaptacije

cultural content for people with disabilities, raising the awareness of responsible persons and employees at cultural institutions towards intersectoral cooperation and the inclusion of people with disabilities in the system of creating, deciding and improving cultural accessibility and availability include the following:

- "Call to propose programmes that allow access to and the availability of cultural facilities for people with disabilities in the Republic of Croatia in 2020" published by the Ministry of Culture of the Republic of Croatia on 4 March 2020²⁵,
- The working group gathered at the initiative of Rijeka 2020

and the Croatian Cultural Centre, on the occasion of the "Project to increase the access to cultural institutions and programmes for people with disabilities", launched to create preconditions for the smooth movement of people with disabilities in the cultural institutions of Rijeka and the facilities where the programmes of Rijeka 2020 - European Capital of Culture are carried out, with adequate assistance from employees of institutions, program organisers and volunteers²⁶,

- The "Museum of the Future - Civic Museum Council as a model of participatory management" project, i.e. the establishment in January 2019 of the Civic Museum Council of the Maritime and

²⁵ <https://www.min-kulture.hr/default.aspx?id=24219>

²⁶ Jedna od glavnih aktivnosti projekta je mapiranje riječkih kulturnih ustanova grada i lokacija na kojima će se održavati programi Rijeke 2020 – EPK / **Radna skupina:** Odjel za studente s invaliditetom Sveučilišta u Rijeci, Građevinski fakultet Sveučilišta u Rijeci, ReUse centar, Rijeka 2020 – programski pravac Slatko i slano, Udruga slijepih osoba PGŽ, Centar za odgoj i obrazovanje, Udruga gluhih i nagluhih PGŽ, Udruga osoba s cerebralnom i dječjom paralizom Rijeka, Udruga osoba s mišićnom distrofijom PGŽ, Lukrecija Tomušić, Hrvatski kulturni dom na Sušaku; **Vanjski suradnici:** Udruga Spirit, Pilot Media, izv. prof. Sanja Bencetić, dipl. dizajner – Arhitektonski fakultet Zagreb, Oblik 2, Zagreb film, Plesna grupa Magija; **Koordinacija:** Hrvatski kulturni dom na Sušaku za Rijeka 2020 – Europska prijestolnica kulture

²⁷ <https://ppmhp.hr/muzej-buducnosti/>

²⁵ <https://www.min-kulture.hr/default.aspx?id=24219>

²⁶ One of the main activities of the project is the mapping of Rijeka's cultural institutions and locations where the programmes of Rijeka 2020 – ECoC will be held / Working Group: Department for Students with Disabilities of the University of Rijeka, Faculty of Civil Engineering of the University of Rijeka, ReUse Centre, Rijeka 2020 - Sweet&Salt programme direction, Association of Blind Persons PGŽ, Centre for Education, PGŽ Association of the Deaf and Hard of Hearing Persons, Association of Persons with Cerebral Palsy and Childhood Paralysis Rijeka, PGŽ Association of Persons with Muscular Dystrophy, Lukrecija Tomušić, Croatian House of Culture in Sušak; External collaborators: Spirit Association, Pilot Media, professor Sanja Bencetić, Bas in design - Faculty of Architecture Zagreb, Oblik 2, Zagreb film, Magija Dance group; Coordination: Croatian House of Culture in Sušak for Rijeka 2020 - European Capital of Culture

sanitarnih čvorova, trošnih i starih zgrada koje trebaju radove pojačanja konstrukcije, zaštićenih spomenika kulture i sl. Vrlo često, nažalost, radi se i o nedostatku volje, interesa za minimalnim prilagodbama što rezultira nejednakim pravima i diskriminacijom.

Nadalje, važno je napomenuti da su dobra volja i spremnost ustanove ili organizacije (investitora) za prilagodbu arhitektonske ili građevinske, odnosno fizičke, pristupačnosti i osiguranje sredstava tek prvi korak. Ukoliko mu ne slijedi intersektorska suradnja stručnjaka iz područja arhitekture, građevine i dizajna, obučenog i s posjedovanjem iskustva za ovo specifično područje, uključivanje organizacija predstavnika osoba s invaliditetom, proučavanje i primjena standarda usklađenih s potrebama osobe s teškoćama kretanja, rezultat

izgradnje i stavljanja u funkciju tako projektirane i realizirane prostorne prilagodbe može biti jednako negativan kao i potpuna nepristupačnost građevine osobama s invaliditetom i smanjenom pokretljivošću.

Značajan pomak u području dizajna u smjeru postizanja pristupačnosti u korištenju, prioritetno proizvoda namijenjenoj širokoj uporabi, ali i usluga, aplikacija i prostornih rješenja, prema postizanju koncepta integralne pristupačnosti, obilježio je američki arhitekt i dizajner Ronald L. Mace početkom osamdesetih godina prošloga stoljeća. „Univerzalni dizajn je dizajn proizvoda i okruženja koji može upotrebljavati svaki čovjek u najširem mogućem opsegu, bez potrebe za prilagodbom ili specijaliziranim dizajnom“²⁸.

Historical Museum of the Croatian Littoral Rijeka, with partners including the Žmergo Association, the Creative Collective Kombinat, the Centre for the Promotion of Giftedness, the Rijeka Pensioners' Association and the Association of the Blind of the Primorje-Gorski Kotar County²⁷.

The specificity of the issue of infrastructural inaccessibility of the space in which artistic and cultural contents are carried pertains to its geographical, geological, architectural and constructional nature and it includes the impossibility of adapting sanitary facilities, dilapidated and old buildings that need structural reinforcements, protected cultural monuments and the like. Very often, unfortunately, it is also a matter of the lack of will or interest in making minimal adjustments that results in unequal rights and

discrimination. Furthermore, it is important to note that the good will and readiness of an institution or organisation (investor) to adapt the architectural or constructional, i.e. physical accessibility and secure funds for this purpose is only the first step. Unless it is followed by the intersectoral cooperation of experts in the field of architecture, construction and design, trained and with experience in this specific field, the involvement of organisations representing people with disabilities, the study and application of standards tailored to the needs of people with disabilities, the result of such construction works and the launch of the adaptations that were designed and implemented in such a way can be just as negative as the complete inaccessibility of the building to people with disabilities and people with reduced mobility.

²⁸ „Universal design is the design of products and environments to be usable by all people, to the greatest extent possible, without the need for adaptation or specialized design.“ (Ronald L. Mace) (izvor: NC State University College of Design NC State University College of Design NC State University College of Design NC State University College of Design, https://projects.ncsu.edu/ncsu/design/cud/about_ud/udhistory.htm; pristupljeno 8. 6. 2020)

²⁷ <https://ppmhp.hr/muzej-buducnosti/>

Sedam načela univerzalnog dizajna su²⁹:

1. nepristrana mogućnost korištenja
2. fleksibilnost kod korištenja
3. jednostavna i intuitivna uporaba
4. uočljive informacije
5. toleriranje pogreške
6. mali fizički napor
7. mjere i prostor za pristup i uporabu

Godišnja *Izvešća o radu Pravobranitelja za osobe s invaliditetom*, unatoč činjenici da je velik broj kulturnih ustanova u Republici Hrvatskoj nedostupan osobama sa smetnjama kretanja, upućuju na nekolicinu nedostupnih kulturnih ustanova temeljem višestrukih ili jednokratnih prijava o nemogućnosti fizičkoga pristupa ustanovi. Od ukupno pristigle 1951 pritužbe građana u 2018. godini 154 se odnosi na „pristupačnost i mobilnost“, 154 na pitanja „odgoja i obrazovanja“

i 39 na „život u zajednici“. Među navedenim nije razvidno koliko se pritužbi odnosi na nepristupačnost kulturnih sadržaja i ustanova, s iznimkom Umjetničkoga paviljona u Zagrebu i Doma hrvatskih likovnih umjetnika (Meštrovićev paviljon) za koje je pristiglo više pritužbi građana zbog nepristupačnosti ustanove osobama s invaliditetom.

Djelomično obrađeni rađeni podaci o fizičkoj pristupačnosti kulturnim ustanovama dostupni su za Zagrebačku županiju na mrežnoj stranici www.pristupacni.zagreb.hr. Navedena obrada bazira se na podacima o pristupu, ulazu i unutrašnjosti objekata kulturnih ustanova, koje su na mrežnoj stranici podijeljene u 5 kategorija. Od ukupno 226 obrađenih ustanova u kulturi, 126 ih je dostupno (55,7%), 43 djelomično dostupno (19%) i 57 nedostupno (25,3%) osobama s invaliditetom.

A significant shift in the field of design in the direction of achieving accessibility in use of primarily products intended for widespread use, but also services, applications and spatial solutions, towards achieving the concept of integrated accessibility, was marked by American architect and designer Ronald L. Mace in the early 1980s. "Universal design is the design of products and environments that can be used by anyone in the widest possible range, without the need for customisation or specialised design"²⁸.

The seven principles of universal design include²⁹:

1. Equitable use
2. Flexibility in use
3. Simple and intuitive use
4. Perceptible Information

5. Tolerance for error
6. Low Physical Effort
7. Size and Space for Approach and Use

Despite the fact that a large number of cultural institutions in the Republic of Croatia are inaccessible to persons with disabilities, annual Reports on the work of the *Ombudsman for Persons with Disabilities* point to several inaccessible cultural institutions based on repeated or one-time complaints on the physical inability to access the said buildings. Out of a total of 1951 complaints received from citizens in 2018, 154 refer to "accessibility and mobility" issues, 154 to issues of "education" and 39 to "community life". Among the above, it is not clear how many complaints relate to the lack of access pertaining to cultural

²⁹ *Universal Design Principles*, Universal Design Institute (<https://www.udinstitute.org/principles>)

²⁸ „Universal design is the design of products and environments to be usable by all people, to the greatest extent possible, without the need for adaptation or specialized design.” (Ronald L. Mace) (izvor: NC State University College of Design NC State University College of Design NC State University College of Design NC State University College of Design, https://projects.ncsu.edu/ncsu/design/cud/about_ud/udhistory.htm; pristupljeno 8. 6. 2020)

²⁹ Ronald L. Mace *Universal Design Institute* (<https://www.udinstitute.org/principles>)

25! Predstavnicu udruge koje okupljaju osobe s teškoćama kretanja jednako kao i studenti osobe s invaliditetom izrazili su u više navrata zabrinutost zbog nepristupačnosti ustanova u kulturi i sportskih objekata u Rijeci. Budući da s podacima mapiranja pristupačnosti kulturnih ustanova za osobe s teškoćama kretanja nismo mogli raspolagati do 1. lipnja 2020, podijelit ćemo službene podatke Grada Rijeke. Prema informacijama Grada Rijeke iz 2012. godine u Rijeci je osobama s teškoćama kretanja pristupačno 25 ustanova, objekata i lokaliteta u kojima se provode kulturni sadržaji³⁰, kako slijedi:

- 12 galerija i muzeja,
- 12 objekata spomeničke baštine i sakralnih objekata,
- 1 kino,
- 5 klubova – multimedijalnih centara,
- 7 knjižnica i čitaonica.

Od sedam ustanova u kulturi Grada Rijeke, četiri nisu navedene na popisu kao pristupačne: Art kino Croatia, Gradsko kazalište lutaka, Muzej Grada Rijeke i Muzej moderne i suvremene umjetnosti.

Dostupan kulturni sadržaj za osobe s invaliditetom i djecu s teškoćama u razvoju zasebno je područje za koje ustanove u kulturi kao i umjetničke organizacije, nažalost, većinom još uvijek u Hrvatskoj ne iskazuju veliko zanimanje i inicijativu (za podjelu i/ili preuzimanje) odgovornosti. Posebno problematično područje predstavljaju audio sadržaji na materinjem jeziku (izvedbeni, audio-vizualni i elektronički) za osobe s oštećenjem sluha te audio-vizualni, vizualni i izvedbeni umjetnički sadržaji za osobe s oštećenjem vida. Dok su audio-deskripcije dugogodišnja

content and institutions, with the exception of the Art Pavilion in Zagreb and the Croatian Society of Fine Artists (Meštrović Pavilion) for which several complaints were received due to the inaccessibility of the institution for people with disabilities.

Partially processed data on physical accessibility to cultural institutions are available for the Zagreb County on the website www.pristupacni.zagreb.hr. The processing in question is based on data on the access, entrance and interior of cultural institutions, which are divided into 5 categories on the website. Out of a total of 226 processed cultural institutions, 126 are accessible (55.7%), 43 are partially accessible (19%) and 57 are inaccessible (25.3%) to persons with disabilities. Representatives of associations that bring together people

with disabilities as well as students with disabilities have repeatedly expressed concern about the inaccessibility of cultural institutions and sports facilities in Rijeka. Since we were not able to access the data on mapping the accessibility of cultural institutions for people with disabilities until 1 June 2020, we will share the official data of the City of Rijeka. According to the information of the City of Rijeka from 2012, in Rijeka 25 institutions, facilities and localities in which cultural events³⁰ are held are accessible to persons with disabilities and they include the following:

- 12 galleries and museums,
- 12 monuments and sacral buildings,
- 1 cinema,
- 5 clubs – multimedia centres,
- 7 libraries and reading rooms.

³⁰ U sklopu projekta „Rijeka – zdravi grad“ prikupljeni su podaci za izradu vodiča *Pristupačni objekti i lokacije za osobe s invaliditetom* (izvor: <https://www.rijeka.hr teme-za-gradane/obitelji-i-drustvena-skrb/osobe-s-invaliditetom/osiguravanje-mobilnosti-pristupacnosti/pristupacni-objekti-i-lokacije-za-osobe-s-invaliditetom/>; pristupljeno 8. 6. 2020)

³⁰ As part of the project "Rijeka - a healthy city", data was collected for the development of the guide "Accessible facilities and locations for people with disabilities" (source: <https://www.rijeka.hr teme-za-gradane/obitelji-i-drustvena-skrb/osobe-s-invaliditetom/osiguravanje-mobilnosti-pristupacnosti/pristupacni-objekti-i-lokacije-za-osobe-s-invaliditetom/>)

praksa u nizu zemalja u Hrvatskoj se još uvijek rijetko provodi.

U području elektroničkih medija privatne televizije s nacionalnim i lokalnim koncesijama ne osiguravaju dostupnost osobama sa senzornim oštećenjima; iznimka je Hrvatska radio-televizija koja je od 2016., osnovavši Odjel za prilagodbu programa za osobe s osjetilnim poteškoćama, uvela redoviti titl dnevnoga programa³¹ te Informativni program HRT-a (HTV1 i HTV4) koji putem tumača znakovnoga jezika osigurava dostupnost sadržaja osobama s oštećenjem sluha.

Nekolicina kazališta (Gradsko dramsko kazalište Gavella, u suradnji s udrugom Zamisli, te Satiričko kazalište Kerempuh u Zagrebu, u suradnji s udrugom Alternator, Centrom za

audiodeskripcije i Udrugom slijepih Zagreb) osigurava audiodeskripcije za slijepe i slabovidne nekoliko puta godišnje. Ostala kazališta koja su dosad imala jednu ili dvije prilagođene predstave za osobe s oštećenjem vida jesu Dječje kazalište Branko Mihaljević u Osijeku, Hrvatsko narodno kazalište u Rijeci, Mala scena u Zagrebu te Umjetnička organizacija Ludens Teatar u Koprivnici.

Rijetki su primjeri dobrih praksi i senzorne projekcije filmova koje osigurava Hrvatski filmski savez (u kinu Tuškanac Zagrebu) za djecu sa senzornim poteškoćama, udruga Filmaktiv iz Rijeke, koja u sklopu programa „Film svima“ osigurava dostupnost filma osobama s oštećenjem sluha koristeći se sredstvima znakovnoga jezika, te Festival prava djece, u organizaciji

Of the seven cultural institutions of the City of Rijeka, four are not listed as accessible: the Art-kino Croatia, the Rijeka Puppet Theatre, the Museum of the City of Rijeka and the Museum of Modern and Contemporary Art.

Accessible cultural content for people with disabilities and children with disabilities is a separate area for which cultural institutions as well as art organisations, unfortunately, in Croatia still have not shown much interest and initiative in regards to (sharing and/or taking on) responsibilities. A particularly problematic area includes audio content (performances, audio-visual and electronic content) in the native tongue for people with hearing impairments and performances, audio-visual

and visual content for people with visual impairments. While audio descriptions are a long-standing practice in a number of states, in Croatia, they are still rarely provided.

In the field of electronic media, private television stations with national and local concessions do not ensure accessibility for people with sensory disabilities; The exception is Croatian Radiotelevision, which established the Programme Adaptation Department for Persons with Sensory Disabilities in 2016 and thus introduced subtitles for its regular daily programme³¹ and the HRT Information Programme (HTV1 and HTV4) which ensures the availability of content for people with hearing disabilities through sign language interpreters. Several theatres (Gavella City Drama Theatre, in

³¹ Pokrenut je 2016. kao pilot-projekt, a programski sadržaji titlovani su uživo, većinom informativne emisije. Od 2017. godine ukupno je titlovano 107 405 minuta, odnosno 4214 emisija (dnevni prosjek emisija s titlovima iznosi 294,26 minuta, odnosno 11,55 emisija). Od 2018. godine titlovano je 157 645 minuta, odnosno 6448 emisija (dnevni prosjek emisija s titlovima iznosi 431,90 minuta, odnosno 17,67 emisija). Izvor podataka: Hrvatska radiotelevizija, voditeljica Odjela Suzana Ivančić, listopad 2019.

³¹ It was launched in 2016 as a pilot project, and the programme contents, mostly informative shows, were subtitled live. Since 2017, a total of 107,405 minutes have been subtitled, i.e. 4,214 shows (the daily average of shows with subtitles is 294.26 minutes, or 11.55 shows). Since 2018, 157,645 minutes, or 6,448 shows, have been subtitled (the daily average of shows with subtitles is 431.90 minutes, or 17.67 shows). Data source: Croatian Radiotelevision, Head of Department, Suzana Ivančić, October 2019.

udruge Alternator, čiji je program dostupan djeci i odraslima sa senzornim oštećenjima³².

Nadalje, prilagođeni sadržaji mogući su vrlo rijetko i to isključivo u okviru jednokratnih festivalskih programa, manifestacija ili sl. Redoviti program kina i kazališta, posebno, još uvijek u svoje repertoare ne uključuju mogućnost titla za domaći film te audio-deskripcija za sve filmove, u čemu je još uvijek veliki i zahtjevni put ispred Hrvatske, jednako kao i Rijeke i Primorsko-goranske županije.

cooperation with the Zamisli Association, and the Kerempuh Satirical Theatre in Zagreb, in cooperation with the Alternator Association, the Audiodescription Centre and the Zagreb Association of the Blind) provide audio descriptions for the blind and partially sighted several times a year. Other theatres that have so far had one or two adapted performances for people with visual disabilities are the Branko Mihaljević Children's Theatre in Osijek, the Croatian National Theatre in Rijeka, the Small Stage in Zagreb and the Ludens Theatre in Koprivnica.

There are rare examples of good practices and the sensory-friendly screening of films provided by the Croatian Film Association (Tuškanac cinema in Zagreb) for children with sensory disabilities, the association Filmaktiv

from Rijeka, which within the "Film to all" programme ensures the availability of films for people with hearing disabilities with the help of sign language, and the Festival of Children's Rights, organised by the Alternator Association, whose programme is available to children and adults with sensory disabilities³².

In addition, customised content is available very rarely and only within one-time festival programmes, events or the like. The regular programmes of cinemas and theatres, in particular, still do not include in their repertoires the possibility of providing subtitles for domestic films and audio descriptions for all films, which means that there still is a long and demanding journey ahead of Croatia, as well as Rijeka and the Primorje-Gorski Kotar County.

³² T. Aćimović, "Pravo na kulturu i sudjelovanje u kulturi". U: Matanovac Vučković, R., Uzelac, A. i Vidović D. (ur.) *Analiza postojećeg stanja kulture u Republici Hrvatskoj*. (Radni naslov, dokument u pripremi). Zagreb: Ministarstvo kulture RH.

³² T. Aćimović, « Right on culture and cultural participation »: Matanovac Vučković, R., Uzelac, A. and Vidović D. (ed.) *Analysis of the existing situation in culture in Republic of Croatia* (working title, document in preparation). Zagreb: Ministry of Culture of Republic of Croatia.

Strateški dokumenti

- J. Primorac, A. Uzelac, *Access to Culture – Policy Analysis (Pristup kulturi – Analiza javnih politika) / Final Report*, Zagreb: IRMO, 2014.
- *Nacionalna strategija izjednačavanja mogućnosti za osobe s invaliditetom od 2017. do 2020. godine* (NN 42/17)
- *Europska strategija za osobe s invaliditetom* (2010.–2020.)
- *Zajednički memorandum o socijalnom uključivanju Republike Hrvatske*
- *Akcijski plan Vijeća Europe za osobe s invaliditetom za promicanje prava i potpunog sudjelovanja u društvu osoba s invaliditetom: poboljšanje kvalitete života osoba s invaliditetom u Europi 2006.–2015.*
- *Ljudska prava: stvarnost za sve, Strategija Vijeća Europe za osobe s invaliditetom 2017.–2023.*
- *Resolution on the European Union Youth Strategy 2019–2027.*, Council of Europe, 26. 11. 2018.
- *Nacionalna strategija za prava djece u Republici Hrvatskoj za razdoblje od 2014. do 2020. godine*
- H. K. Anheier, *Cultural Participation and Inclusive Societies – A thematic report based on the Indicator Framework on Culture and Democracy*, Council of Europe, 2017.
- J. Primorac, A. Uzelac, *Access to Culture – Policy Analysis (Pristup kulturi – Analiza javnih politika) / Final Report*, Zagreb: IRMO, 2014.

Propisi

- *Zakon o potvrđivanju Konvencije o pravima osoba s invaliditetom i Fakultativnog protokola uz Konvenciju o pravima osoba s invaliditetom* (NN 6/07 i 5/08),
- *Zaključne primjedbe o Inicijalnom izvješću Hrvatske*, Odbor za prava osoba s invaliditetom, UN, 2015.
- *Pravilnik o osiguranju pristupačnosti građevina osobama s invaliditetom i smanjenom pokretljivosti, vrstama poteškoća, bontonu i načinima ophođenja* (NN 78/13)

Korisni materijali

- Brošure, priručnici, članci (<https://posi.hr/brosure>)
- Publikacije Ureda pravobranitelja za osobe s invaliditetom (<https://posi.hr/publikacije/>)
- Izvješća Ureda pravobranitelja za osobe s invaliditetom (<https://posi.hr/izvjesca-o-radu/>, <https://posi.hr/posebna-izvjesca/>)

Strategic documents

- *Access to Culture – Public Policy Analysis: National Report - Croatia, (2014)*
- *National Strategy for the Equalization of Opportunities for Persons with Disabilities from 2017 to 2020* (OG 42/17),
- *European Disability Strategy 2010–2020*,
- *Joint Memorandum on Social Inclusion of the Republic of Croatia*,
- *Council of Europe Action Plan to promote the rights and full participation of people with disabilities in society: improving the quality of life of people with disabilities in Europe 2006–2015*,
- *Human rights: a reality for all - Council of Europe Strategy for People with Disabilities 2017–2023*
- *Resolution on the European Union Youth Strategy 2019–2027.*
- *National Strategy for the Rights of Children in the Republic of Croatia for the period from 2014 to 2020*,
- Anheier, H. K. (2017). *Cultural Participation and Inclusive Societies – A thematic report based on the Indicator Framework on Culture and Democracy*, Council of Europe,
- Primorac, J., Uzelac, A. (2014). *Access to Culture – Policy Analysis / Final Report*, Zagreb: IRMO.

Legal Acts

- Act on the Ratification of the Convention on the Rights of Persons with Disabilities and the Optional Protocol to the Convention on the Rights of Persons with Disabilities (OG 6/07 and 5/08),
- Concluding Remarks on the initial report of the Republic of Croatia, Committee on the Rights of Persons with Disabilities, UN, 2015.
- Ordinance on ensuring the accessibility of buildings for people with disabilities and reduced mobility, the types of difficulties, etiquette and ways of behaving (OG 78/13)

Useful materials

- Brochures, handbooks, articles: <https://posi.hr/brosure>
- Publications by the Office of the Ombudswoman for Persons with Disabilities: <https://posi.hr/publikacije/>
- Reports: <https://posi.hr/izvjesca-o-radu/>, <https://posi.hr/posebna-izvjesca/>

KULTURA
(PROTIV)
SOCIJALNOG
ISKLJUČIVANJA

2.2.

~~Against the culture~~
~~of social exclusion~~

(Against) the culture
of social exclusion



Siromaštvo, osim nedovoljnih sredstava za zadovoljenje materijalnih uvjeta egzistencije, znači izloženost ugroženom zdravlju, neuhranjenosti, preuranjenoj i povećanoj smrtnosti, lošim stambenim uvjetima, smanjenoj dostupnosti ili nedostupnosti obrazovanju, kulturi, javnim uslugama općenito, izolaciji, diskriminaciji. U kojoj mjeri je razvijena svijest javnosti o velikom postotku (svojih) sugrađana koji se bore za preživljavanje i nemaju osnovna sredstva za življenje?

U Hrvatskoj svaka četvrta osoba živi u riziku od siromaštva ili socijalne isključenosti (24,8% ukupnog stanovništva)³³. Među navedenom populacijom, najveći broj osoba je u dobi iznad 55 godina, ukupno 50% (točnije, 21,9% navedene populacije čini stanovništvo od 55 do 64 godine te 28,1% starosne dobi 65 i više). U kontekstu Europske unije, sedam zemalja broji veći

postotak ugroženih stanovnika po ovoj osnovi od Republike Hrvatske. Usporedbe radi, najviše osoba u riziku od siromaštva ili socijalne isključenosti zabilježeno je u Bugarskoj (32,8%), Rumunjskoj (32,5%) i Grčkoj (31,8%), a najmanje je osoba u takvu položaju bilo u Češkoj (12,2%), Sloveniji (16,2%), Finskoj (16,5%), Nizozemskoj (16,8%) i Danskoj (17,4%).

Unatoč negativnoj slici ekonomskog (i socijalnog) statusa velikog postotka građana Hrvatske (i Europe) 2018. godine, situacija je ipak nešto bolja nego što je bila 2010. ili 2012. godine. U slučaju Republike Hrvatske tijekom osmogodišnjeg razdoblja postotak se smanjio s 32,3% na sadašnjih 24,8%, ista tendencija (u adekvatnim omjerima) prisutna je i ostalim zemljama Europske unije. Prema podacima za 2018. taj je broj manji za 8,2 milijuna u usporedbi s 2008. (Eurostat).

Poverty, in addition to insufficient resources to meet the material conditions of existence, means exposure to endangered health, malnutrition, premature and increased mortality, poor housing conditions, reduced availability or unavailability of education, culture, public services in general, isolation and discrimination. How developed is the public awareness of the large percentage of (their) fellow citizens who are struggling to survive and do not have the basic means to live?

In Croatia, every fourth person lives with the risk of poverty or social exclusion (24.8% of the total population).³³ Among the mentioned population, the largest number of persons is over the age of 55, a total of 50% (to be more precise, 21.9% of the mentioned population consists of the population aged 55 to 64 and 28.1% of the mentioned population are of the age of

65 and over). In the context of the European Union, seven countries have a higher percentage of vulnerable people on this basis than the Republic of Croatia. By comparison, the largest number of people at risk of poverty or social exclusion was recorded in Bulgaria (32.8%), Romania (32.5%) and Greece (31.8%), and the least number were found in the Czech Republic (12.2%), Slovenia (16.2%), Finland (16.5%), the Netherlands (16.8%) and Denmark (17.4%).

Despite the negative picture of the economic (and social) status of a large percentage of citizens of Croatia (and Europe) in 2018, the situation is still somewhat better than it was in 2010 or 2012. In the case of the Republic of Croatia, during the eight-year period the percentage value decreased from 32.3% to the current 24.8%, the same tendency (in adequate proportions) is

³³ Pokazatelj siromaštva i socijalne isključenosti u 2018., Državni zavod za statistiku Republike Hrvatske (https://www.dzs.hr/Hrv_Eng/publication/2019/14-01-01_01_2019.htm; pristupljeno 8. 6. 2020)

³³ Indicators of Poverty and Social Exclusion in 2018, Croatian Bureau of Statistics https://www.dzs.hr/Hrv_Eng/publication/2019/14-01-01_01_2019.htm

Suzbijanje siromaštva i socijalne isključenosti jedan je od posebnih ciljeva Europske unije i njezinih država članica u području socijalne politike, stoga važno je napomenuti da je znakoviti pad uslijedio kao rezultat, između ostaloga, intenzivnih napora Europske unije u ovome području. Kako se broj osoba kojima prijeti siromaštvo i isključenost postupno povećavao u razdoblju 2008. – 2010., od 2010. godine naovamo, prije svega, strateški dokument *Europa 2020. za pametan, održiv i uključiv rast* (2010.) imao je za cilj smanjiti broj Europljana koji žive ispod nacionalnog praga siromaštva za 25%, tako je rezultat opadanja postao vidljiv nakon 2012. godine. Nakon navedene strategije, inicijative kao što su *Bijela knjiga o mirovinama* (2011.)³⁴, zatim „Ususret socijalnom ulaganju za rast i koheziju – Paket mjera za socijalno ulaganje” iz veljače 2013.,

doveli su do *Prijedloga o jačanju socijalne dimenzije upravljanja ekonomskom i monetarnom unijom*, fokusirajući se na ključne pokazatelje kao što su nezaposlenost mladih i udio mladih koji su nezaposleni a nisu uključeni u programe obrazovanja ili osposobljavanja, zatim raspoloživ dohodak kućanstva; stopu ugroženosti od siromaštva i nejednakosti u dohotku. *Europski stup socijalnih prava*³⁵ bio je prekretnica i temeljni pokretač za niz nad-nacionalnih prioritetna i direktiva te potom i nacionalnih zakonodavnih mjera prema socijalnoj pravdnosti, posebno u području rada kao npr. pristup radnika i samozaposlenih osoba socijalnoj zaštiti i sl.

Financiranje sredstvima Europske unije otvorilo se prema zemljama članicama EU, primarno putem Europskog

present in other countries of the European Union. According to data for 2018, this number is lower by 8.2 million compared to 2008 (Eurostat).

Combating poverty and social exclusion is one of the specific objectives of the European Union and its Member States in the field of social policy, so it is important to note that the significant decline was the result of, among other things, intensive European Union efforts in this area. As the number of people at risk of poverty and exclusion gradually increased between 2008 and 2010, from 2010 onwards, the document *Europe 2020 strategy for smart, sustainable and inclusive growth* (2010) aimed to reduce the number of Europeans living below the national poverty line by 25%, so the result of the decline became visible after 2012. Following this strategy, initiatives such as the *White*

Paper on Pensions (2011)³⁴, then *Towards Social Investment for Growth and Cohesion - The Social Investment Package of February 2013*, led to the *Proposal on strengthening the social dimension of the Economic and Monetary Union*, while focusing on key indicators such as youth unemployment and the share of young people who are unemployed and not included in education or training programmes, then disposable household income; at-risk-of-poverty rates and income inequality.

*The European Pillar of Social Rights*³⁵ was a turning point and a fundamental driver for a number of supranational communications and directives and then national legislative measures towards social justice, especially in the field of labour such as the access of workers and self-employed persons to social protection, etc.

³⁴ <https://www.suh.hr/index.php/18-naslovna/93-etuc-stajaliste-o-bijeloj-knjizi-o-mirovinama> (pristupljeno 8. 6. 2020)

³⁵ https://ec.europa.eu/commission/priorities/deeper-and-fairer-economic-and-monetary-union/european-pillar-social-rights/european-pillar-social-rights-20-principles_hr (pristupljeno 8. 6. 2020)

³⁴ <https://www.suh.hr/index.php/18>

³⁵ https://ec.europa.eu/commission/priorities/deeper-and-fairer-economic-and-monetary-union/european-pillar-social-rights/european-pillar-social-rights-20-principles_hr

socijalnog fonda, ali i ostalih ESI fondova, kroz niz mjera u borbi protiv siromaštva i socijalne isključenosti te suzbijanje diskriminacije i pomoć pojedincima koji se nalaze u izrazito nepovoljnom položaju da steknu pristup tržištu rada. Tako, od ukupne alokacije Europskih strukturnih fondova za Republiku za razdoblje 2014.-2020., u visini od 10,676 milijardi eura, mjesto alociranih sredstava za Europski socijalni fond bilježi 1,516 milijardi eura. Kada se ovim sredstvima pribroji nacionalno sufinanciranje, ukupna financijska vrijednost Operativnog programa Učinkoviti ljudski potencijali iznosi oko 1,850 milijardi³⁶. U postotku ugovorenosti alociranih sredstava Hrvatska je srazmjerna drugim zemljama zadnjeg vala priključivanja Europskoj uniji, dok se istovremeno upisuje među zemlje najnižeg postotku isplaćenosti alociranih sredstava (13%

u 2018. godini), niži postotak od Hrvatske imaju, primjerice, Španjolska (13%) i Malta (10%)³⁷. Kako ova problematika nije temom ovoga teksta i poglavlja, možemo samo izraziti želju da će u sljedećem razdoblju (2021–2027) kada će EU alocirati još veći iznos, država podići postotak isplaćenih sredstava ESI fondova.

Koliko i kako će država nadalje koristiti otvorene opcije koje su joj se pružile uključivanjem u Europsku uniju, pitanje je obrazovanja, stručnosti, organizacije, zalaganja, svijesti i skrbi za opće dobro i interes, potencijala za intersektorsku i interdisciplinarnu suradnju i dijalog, te nam ostaje vidjeti, zalažući se za boljitak kroz djelovanje u vlastitom profesionalnom području.

Gore izložena strategija *up – bottom* borbe protiv siromaštva i socijalne isključenosti jasna je, smisljena.

EU funding has opened up to EU member states, primarily through the European Social Fund, but also other ESI funds, through a series of measures to combat poverty and social exclusion and combat discrimination and help individuals who are extremely disadvantaged in gaining access to the labour market. Thus, out of the total allocation of European Structural and Investment Funds for the Republic for the period 2014-2020, in the amount of EUR 10.676 billion, instead of the allocated funds for the European Social Fund is EUR 1.516 billion. When these funds are added to the national co-financing, the total financial value of the Operational Programme Effective Human Resources is about 1.850 billion.³⁶ In terms of the percentage of the allocated funds, Croatia is proportional to other countries of the last wave of accession

to the European Union, while at the same time it is among the countries with the lowest percentage of disbursed funds (13% in 2018), while countries with a lower percentage than Croatia include Spain (13%) and Malta (10%)³⁷. As this issue is not the topic of this text and chapter, we can only express the wish that in the next period (2021-2027) when the EU will allocate an even larger amount, the state will raise the percentage of disbursed ESI funds.

To what extent and in what way the state will continue to use the open options provided by its accession to the European Union is a matter of the education, expertise, organisation, commitment, awareness and care for the common good and interest, the potential for intersectoral and interdisciplinary cooperation and dialogue and thus it remains to be seen as

³⁶ <http://www.esf.hr/europski-socijalni-fond/razdoblje-2014-2020/> (pristupljeno 8. 6. 2020)

³⁷ <https://www.eu-projekti.info/kako-drzave-eu-napreduju-u-koristenju-esi-fondova/> (pristupljeno 8. 6. 2020)

³⁶ <http://www.esf.hr/europski-socijalni-fond/razdoblje-2014-2020/>

³⁷ <https://www.eu-projekti.info/kako-drzave-eu-napreduju-u-koristenju-esi-fondova/>

Što se događa u praksi, na terenu, u polju djelovanja kulturnih i kreativnih industrija? Čini li nas upućenost i saznanje kako Europa „skrbi“ o višim ciljevima, i njihovoj uspješnoj provedbi, pasivnijima, sklonijima podsvjesnom oslanjanju na nad-nacionalne smjernice, ili pak državne instance koje će potom spretno ili manje spretno uskladiti zakonske okvire, provoditi plan osiguranja sredstava (i isplate) predviđenim putevima, usmjerenim i namjeranim linijama upravljanja jačanja kapaciteta zajednice, te nam tako „pomoći“ u jačanju vlastite indiferentnosti? Prije tridesetak godina, a tijekom više od pola desetljeća, ovdašnje društveno-političko uređenje poznavalo je društvenu kontrolu totalitarizma i konsekvence koje je nosilo sa sobom: netko, negdje, drugdje, daleko od pojedinca, visoko u hijerarhiji upravljanja društvom, preuzeo je ulogu odgovornog tijela, zauzvrat autonomija, sloboda i odgovornost pojedinca za vlastiti

život, suživot u zajednici, prava zajednice - bili su cijena prihvata.

Danas i ovdje, genuinom empatijom, onom bez povoda i zagovaranja masovnih medija ili iznenadnih okolnosti osobnog i subjektivnog povezivanja s nesrećom ili nesretnim okolnostima drugoga, post-socijalističko društvo oskudijeva.

Way out iz složene i ovako zahtjevne situacije bio bi prebaciti isključivu odgovornost na obitelj i institucionalno obrazovanje. Evidentno i neupitno, najvažniju ulogu u razvoju socio-emocionalnih kompetencija djeteta imaju roditelji, iste se razvijaju unutar odnosa s drugim bitnim osobama u djetetovu životu, potom obrazovanje, institucionalno i vaninstitucionalno te odrasle osobe s kojima djeca na putu obrazovanja stupaju u interakciju. Ali, „socio-emocionalno učenje je zatim i proces putem kojeg se razvijaju socio-

we continue advocating for improvement through acting in one's own professional field.

The *up-bottom* strategy for combating poverty and social exclusion set out above is clear and meaningful. What is happening in practice, in the field, in the realm of operation of the cultural and creative industries? Does the awareness and knowledge on how Europe "cares" about higher goals, and their successful implementation, make us more passive, more prone to subconscious reliance on supranational guidelines, or government agencies that will then skilfully or less skilfully harmonise legal frameworks, implement a fundraising plan (and disbursements) in the envisaged ways, in the directed and intended lines of community capacity building management, and thus "help" us in strengthening our own indifference? Around thirty years ago, and for more than half a decade, the local socio-political system knew the social control of totalitarianism and the consequences it

brought with it: someone, somewhere, elsewhere, far from the individual, high in the hierarchy of governing society, took on the role of the responsible body, in turn, the autonomy, freedom and responsibility of the individual for their own life, coexistence in the community and community rights were the price that had to be paid for the said acceptance.

Here and today, post-socialist society lacks genuine empathy, one without cause and advocacy by the mass media or prompted by the sudden circumstances of a personal and subjective connection with the misfortune or unfortunate circumstances of the other.

The *way out* of a complex situation that is this demanding would be to shift the sole responsibility onto the family and institutional education. Evidently and unquestionably, the most important role in the development of the socio-emotional competencies of a child is played by its

emocionalne kompetencije, djeca stječu i učinkovito primjenjuju znanje, stavove i vještine potrebne za razumijevanje i upravljanje emocijama, osjećaj i pokazivanje suosjećanja za druge, uspostavljanje i održavanje pozitivnih odnosa i donošenje odgovornih odluka.³⁸

Slobodno vrijeme, interakcija s vršnjacima, vrijeme provedeno u igri, zabavi, na internetu, u posjetu kulturnim događanjima, usvajanju navika ponašanja, razvoju karaktera, sposobnosti za uključivanje u aktivno društvo obrazovanja i kasnijeg profesionalnog izbora – prostor je u kojemu sudjeluje cijelo društvo. U njemu manji i veću odgovornost imaju oblikovatelji programa koja djeca i mladi konzumiraju, koja utječu na različite načine na razvoj njihove osobnosti, kapaciteta i potencijala.

„Mnoge stvari mogu čekati, ali djeca ne mogu. Njima ne možemo odgovoriti *sutra*, ona traže *danas*.”³⁹, riječi su dobitnice Nobelove nagrade, čileanske pjesnikinje i feministice, Gabriele Mistre.

O siromaštvu u najranijoj dobi i o snažnim i bespovratnim reperkusijama na kasniju odraslu osobu, napisani su brojni radovi, istraživanja koja govore, primjerice, da 10% djece u odrasloj dobi uspiju izaći iz konteksta predodređene sudbine izloženosti socijalnoj isključenosti, siromaštvu, pesimistična su ali istinita slika naličja ljudskoga življenja. „Za djecu siromaštvo može imati dodatno teške posljedice, kao što su nedostatak zdravstvene zaštite, neuključenost ili napuštanje obrazovnog procesa, stigmatiziranost, koje značajno mogu utjecati na buduće životne ishode i ostanak

parents, they develop them within relationships with other important people in the child's life as well, then education, institutional and non-institutional and adults with whom the child interacts during its education. But, “socio-emotional learning is then also a process through which socio-emotional competencies are developed, children acquire and effectively apply the knowledge, attitudes and skills needed to understand and manage emotions, feel and show compassion for others, establish and maintain positive relationships and make responsible decisions.”³⁸

Free time, interaction with peers, time spent playing games, on entertainment, online, attending cultural events, adopting behavioural habits, character development,

developing the ability to engage in an active educational society and later making professional choices - constitutes a space in which all of society participates. In it, the designers of programmes that children and young people consume, which influence the development of their personality, capacity and potential in different ways, have both a smaller and greater responsibility.

in the words of Nobel Prize winner and Chilean poet and feminist Gabriela Mistral: **“Many things can wait, but children cannot. To them we cannot say *tomorrow*. Their name is today.”**³⁹

Numerous papers have been written on poverty at an early age and on its strong and irreversible repercussions on later adulthood, with research

³⁸ R. P. Weissberg, J. A. Durlak, C. E. Domitrovich i T. P. Gullotta, “Social and emotional learning: Past, present, and future”, *Handbook of social and emotional learning: Research and practice*, New York: Guilford, 2015.

³⁹ Z. Šučur, M. Kletečki Radović, O. Družić Ljubotina i Z. Babić, *Siromaštvo i dobrobit djece u predškolskoj dobi u Republici Hrvatskoj*, Ured UNICEF-a za Hrvatsku, Zagreb, 2015.

³⁸ Weissberg, R. P., Durlak, J. A., Domitrovich, C. E. i Gullotta, T. P. (2015). Social and emotional learning: Past, present, and future. U J. A. Durlak, C. E. Domitrovich, R. P. Weissberg i T. P. Gullotta (ed.), *Handbook of social and emotional learning: Research and practice*. New York, NY: Guilford.

³⁹ Z. Šučur, M. Kletečki Radović, O. Družić Ljubotina, Z. Babić. *Child Poverty and Well-Being of Pre-School Children in the Republic of Croatia*, UNICEF Office for Croatia, Zagreb, 2015.

u „krugu siromaštva“ i u odrasloj dobi. Siromaštvo i deprivacija štete općenito razvoju sve djece, osobito one u ranom djetinjstvu kada su osnovni resursi i usluge nužni kako bi se mogla tjelesno, psihološki, emocionalno i socijalno razvijati⁴⁰.

Indirektno sudjelovanje, doprinos i borba protiv siromaštva, u svim segmentima življenjima, posljedično smanjuje utjecaj na razvoj djece u (predodređenim) uvjetima rizika od siromaštva. U to pogledu, kultura nije izuzetak, i ne smije se izuzeti. Što i koliko činimo u ustanovi i organizaciji u kojoj djelujemo kako bismo omogućili besplatan program koji proizvodimo? Kako i na koji način doprinosimo smanjenju negativnih posljedica (skupog) natjecateljskog potrošačkog društva u kojemu besplatno ili jeftino imaju pejorativno značenje?

„Kultura skrbi“ za osiguran (besplatan i na redovitom bazi) pristup umjetnosti rijetka je pojava u našoj zemlji. Pojedinačne manifestacije, festivali, prigode i sl. jedinstvene su prilike (koje uobičajeno dokužu uspješnost ovakvih poticaja), kao npr. projekcije filmova na otvorenome (*Animafest*), izvedbeni i glazbeni projekti u javnome prostoru (*Cest is the best*, *Ljeto na Strossu*) i sl. Zatim, velika posjećenost jednokratne inicijative *Noći muzeja* i *Noći kazališta* u okviru kojih kulturne ustanove i umjetničke organizacije pružaju mogućnost besplatnoga posjeta ustanovi ili gledanja predstave, dokaz su interesa najšire javnosti za kulturna događanja, ali i činjenice da se pružanje mogućnosti besplatnoga sudjelovanja u kulturi pokazala ne samo kao poželjna nego i nužna opcija programskoga razvoja). Znatno posjet te unaprijed rasprodane dvorane za programe poput *Moja Cine*

showing, for example, that 10% of children in adulthood manage to get out of the context of their predestined exposure to social exclusion and poverty and even thought this is pessimistic it is also a true picture of human life. "Poverty can have additional serious consequences for children, such as the lack of health care, non-inclusion or abandonment of the educational process, stigmatisation, which can significantly affect their future life outcomes and see them stay in the "circle of poverty" even in adulthood. Poverty and deprivation harm the general development of all children, especially those in early childhood when basic resources and services are necessary for them to be able to develop physically, psychologically, emotionally and socially⁴⁰.

Indirect participation, contributions and the

fight against poverty, in all segments of life, consequently reduce the impact on children's development in (predetermined) conditions with a risk of poverty. In this respect, culture is no exception, and should not be excluded. What and how much do we do in the institution and organization in which we operate to enable the free program we produce? How and in what way do we contribute to reducing the negative consequences of an (expensive) competitive consumer-oriented society in which free and cheap have a pejorative connotation? A "culture of care" for secured access to art that is free and provided on a regular basis is a rare occurrence in our country. Individual events, festivals, occasions, etc. such as screenings of outdoor films (*Animafest*), performances and music projects in public spaces (*Cest is the best*, *Summer on the Stross*), etc. are unique

⁴⁰ Z. Šučur, M. Kletečki Radović, O. Družić Ljubotina i Z. Babić, *Siromaštvo i dobrobit djece u predškolskoj dobi u Republici Hrvatskoj*, Ured UNICEF-a za Hrvatsku, Zagreb, 2015.

⁴⁰ Z. Šučur, M. Kletečki Radović, O. Družić Ljubotina i Z. Babić, *Siromaštvo i dobrobit djece u predškolskoj dobi u Republici Hrvatskoj*, Ured UNICEF-a za Hrvatsku, Zagreb, 2015.

Srijeda Cinestar kina, u okviru kojega su dostupne snižene cijene ulaznice od 22 i 24 kune, ili *Siječanski popust u Teatru &TD* po cijeni od 15 kuna po predstavi, neupitni su dokazi nužnosti ponude ove vrste.

Projekti prevladavanja prepreka socioekonomskih uzroka u zapadnoeuropskim zemljama nerijetko se oblikuju na nacionalnoj razini.

U Austriji primjerice postoji mreža federalnih muzeja koji osiguravaju besplatnu ulaznicu posjetiteljima mlađima od 18 godina u svrhu poticanja izgradnje kulturnih sklonosti i ukusa kod mladih ljudi. Finski pak nacionalni projekt *Kultura za sve*, namijenjen kulturnim ustanovama, pokrenulo je Ministarstvo kulture 2003. godine, isprva kao podršku prilagođavanju ustanova i programa osobama s invaliditetom, a danas je proširen na različite uzroke i prepreke

u pristupu kulturnim sadržajima te podrazumijeva aktivnosti savjetodavne, stručne, ali i operativne prirode, poput podrške u osiguranju izrade audio-deskripcija za slijepe i slabovidne kao i programa širenja dostupnosti programa ugroženim sredinama i članovima zajednice. Od 2011. godine i usvajanja Nacionalnoga akcijskog plana *Naš put k inkluzivnom društvu / Our Path to an Inclusive Society* u Njemačkoj je potaknut razvoj i provedba više od 200 različitih programa prilagodbe kulture osobama s invaliditetom, od kojih su brojni podrazumijevali adaptaciju zgrada i prostora, danas svih dostupnih kulturnih ustanova osobama s invaliditetom⁴¹. London poznaje projekt besplatnih kazališnih predstava za djecu tijekom kolovoza, npr.⁴² National History Museum

opportunities (which usually prove the success of such incentives). Then, the high attendance of the one-time *Museum Night* and *Theatre Night* initiatives, in which cultural institutions and art organisations provide the opportunity for people to visit the institution or see a play, are proof of the general public's interest in cultural events, but also the fact that providing free participation in culture is not only a desirable but also a necessary option of programme development). The well-visited events including the pre-sold-out hall for programmes such as *My Cinema Wednesday* at the Cinestar cinema, where discounted ticket prices of HRK 22 and HRK 24 are available, or the *January discount at the & TD Theatre* at HRK 15 per performance, are unquestionable proof of the necessity of this type of offer.

Projects to overcome obstacles to socio-economic causes in Western European countries are often formed at the national level. In Austria, for


example, there is a network of federal museums that provide free admission to visitors under the age of 18 in order to encourage the development of cultural preferences and tastes in young people. The Finnish national project *Culture for All*, intended for cultural institutions, was launched by the Ministry of Culture in 2003, initially to support the adaptation of institutions and programmes for people with disabilities, but it has been extended to various causes and obstacles to accessing cultural content and includes activities of an advisory, professional, but also operational nature, such as support in ensuring the production of audio descriptions for the blind and visually impaired as well as programmes to expand the accessibility of programmes to vulnerable communities and community members. Since 2011 and the adoption of the National Action Plan *Our Path to an Inclusive Society* in Germany, the development and implementation of more than 200 different cultural adaptation programmes for

⁴¹ T. Aćimović, "Pravo na kulturu i sudjelovanje u kulturi". U: Matanovac Vučković, R., Uzelac, A. i Vidović D. (ur.) *Analiza postojećeg stanja kulture u Republici Hrvatskoj*. (Radni naslov, dokument u pripremi). Zagreb: Ministarstvo kulture RH

⁴² <https://officiallondontheatre.com/kids-week/> (pristupljeno 8. 6. 2020)

u Los Angelesu u programu ima uvršten besplatni utorak (svaki prvi utorak u mjesecu) itd.

Osiguranje besplatnih programa, posebno za djecu i mlade, trebala bi biti obveza svake ustanove u kulturi. Mogućnosti su brojne. Naša odgovornost nije samo osigurati sniženu cijenu ulaznice ili pristupa kulturnom proizvodu osobi koja će pokazati iskaznicu, papir ili dokaz da pripada ugroženoj skupini. Siromaštvo se ne pokazuje. Ono stigmatizira. Surovo, okrutno i bespoštedno.



people with disabilities has been encouraged, many of which involved the adaptation of buildings and spaces, all of which now represent accessible cultural institutions for persons with disabilities.⁴¹ London is familiar with the project of free theatre performances for children during August, for example⁴², the National History Museum in Los Angeles has in its programme a free Tuesday (every first Tuesday of the month), etc..

Providing free programmes, especially for children and young people, should be an obligation of every cultural institution. The possibilities are numerous. Our responsibility is not just to provide a reduced ticket price or access to a cultural product to a person who will show an ID card, paper or proof that they belong to a vulnerable group. Poverty is not shown. It stigmatises. In a cruel, vicious and ruthless way.

⁴¹ T. Aćimović, « Right on culture and cultural participation »: Matanovac Vučković, R., Uzelac, A. and Vidović D. (ed.) *Analysis of the existing situation in culture in Republic of Croatia* (working title, document in preparation). Zagreb: Ministry of Culture of Republic of Croatia.

⁴² <https://officiallondontheatre.com/kids-week/>

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DoLAZI LI
PUBLIKA
K VAMA

SUSRET

IDETE U

ILI JOŠ VI

2.3.

Does the audience come to you or
do you move towards it?

?
• Za koga pripremate izložbu, koncert ili predstavu, filmsku projekciju?

Koja su očekivanja onih koji se zbog fizičke udaljenosti – mogli bismo reći onih koji su isključeni, jer su *daleko od očiju* – jedva mogu prepoznati kao kontinuirani, sudionici o kojima se skrbi kulturnih i kreativnih aktivnosti? Jesu li sadržaji kojima im se obraćamo doista jednaki u bilo kojem kontekstu i proizvode li im sasvim izvjesno zadovoljstvo ili možda čak izazivaju nelagodu? Kojim im se jezikom govori i što se uopće očekuje od njih? Vidimo li ih na humanističkom i ljudskom obzoru ili tek predstavljaju brojke kojima ispunjavamo svoje tabele i izvještaje u trenucima kada pripremamo projektne prijave, akcijske planove i strategije razvoja institucija u kojima radimo i koje razvijamo? Kako dolazimo do njihovih reakcija i možemo li objektivno analizirati potrebe onih kojima bi tek trebalo razviti želju za kulturnim i kreativnim sadržajima? Je li ta nevidljiva publika vidljiva samo

u statistikama ili postoje organizirani pokušaji da se ona uključi te da se s njom unaprijedi razvoj kulturnih i kreativnih industrija izvan uvriježenih urbanih, elitnih i jasno kulturološki omeđenih sredina?

Ako je u uvodu koji tematizira publike načelno najavljeno da će biti riječi o nedostupnosti, a potom i o nepristupačnosti kulturnim sadržajima, nizom ovih pitanja trebao bi se obilježiti stupanj i oblik fizičke segregacije.

Nije segregacija samo „ružna“ riječ koja pripada mračnim razdobljima povijesti čovječanstva kada je *de iure* bilo moguće promovirati vrijednosnu razliku između žena i muškaraca (od osvajanja prava glasa, prava na jednako školovanje ili poštovanja prava na izbor); bijele u odnosu na sve druge rasne pripadnosti ili heteroseksualne supremacije prema nekom drugom seksualnom opredjeljenju. Težnju za negativnim razlikovanjem i podjelom daleko je teže savladati kada do te podjele

For whom do you prepare an exhibition, concert, play or film screening?

What are the expectations of those who, because of their physical distance - we could say those who are excluded because they are *out from sight* - can hardly be recognized as continuous, cared for participants in cultural and creative activities? Are the contents with which we address them really the same in any context and do they certainly produce satisfaction or perhaps even cause them discomfort? In what language are they spoken to and what is expected of them in general? Do we see them on the humanistic and human horizons, or do they just represent the numbers with which we fill our tables and reports in the moments when we prepare project applications, action plans and development strategies of the institutions in which we work and which we develop? How do we get to their reactions and can we objectively analyse the needs of those who have

yet to develop a desire for cultural and creative content? Is this invisible audience visible only in statistics or are there organised attempts to involve it and with it to promote the development of cultural and creative industries outside the established urban, elite and clearly culturally limited environments?

If in the introduction, which treats the audience as a theme, it is announced in principle that the lack of availability and the lack of accessibility of cultural content will be discussed, a series of questions asked above should mark the degree and form of physical segregation.

Segregation is not just an “ugly” word that belongs to the dark periods of human history when it was *de jure* possible to promote the value difference between women and men (from winning the right to vote, the right to equal education or respect for the right to choose); white supremacy in relation to all other racial affiliations

dolazi *de facto*, kada se načinom života, navikama i priklanjanjem stereotipovima i konvencijama, najčešće linijom manjeg otpora, prepuštamo segregaciji koje nismo ni svjesni. Ako bismo za slobodan pristup kulturi i kreativnosti mogli tvrditi da predstavlja osnovnu univerzalnu vrijednost svakog čovjeka, jasno je da bi umjetnost trebala imati otvorena vrata i u najudaljenijim dijelovima zemlje, iza zatvorskih rešetki ili u bolesničkim sobama otvorenog i zatvorenog karaktera, u centrima za odgoj i obrazovanje, kao i u domovima za umirovljenike.

Kako je moguće sustavno razvijati publike ako su, u zajednicama u kojima biste publiku trebali formirati, podignuti nevidljivi zidovi socijalne, odnosno fizičke isključenosti, ako socijalne razlike bitno određuju socijalnu i prostornu bliskost, odnosno udaljenost od izvora umjetničkog djelovanja ili kulturnih događaja? Fizička udaljenost u odnosu na kulturne i kreativne izvore

mjerljiva je i stupnjem razvijenosti, kao i vrstama općih socijalnih interakcija (kroz mreže potpore i reciprociteta, ali i kulturnoga kapitala). Jednadžba u kojoj se ukršta fizička udaljenost s geografskim, socijalnim, zdravstvenim, dobnim, ali i legalnim razlozima koji tu udaljenost ili lišenost uzrokuju, dopušta niz u kojem je moguće povezati ruralnost, zatvorski sustav ili zdravstvene ustanove, centre za odgoj i obrazovanje, ali i domove umirovljenika.

Ruralnost sama po sebi upućuje na jednu od neuralgičnih točaka suvremenog društva, na tematiziranje progresivnog urbanog „centra“ kao središta kulturnog i kreativnog života te geografsku udaljenost seoskog okruženja kao vječite „periferije“ na svim razinama. Centar i periferija danas funkcioniraju kao izraz realnih i objektivnih odnosa snaga koji se uspostavljaju prema kriteriju razvijenosti, moći, utjecaja i broja stanovnika, a posljedica su simbolične želje za dominacijom. U europskom kontekstu i krize kroz koju

or heterosexual supremacy towards some other sexual orientation. The tendency for negative differentiation and division is far more difficult to overcome when this division occurs *de facto*, when by way of life, habits and adherence to stereotypes and conventions, we often indulge in segregation that we are not even aware of because it is the line of least resistance. If we can claim that free access to culture and creativity is the basic universal value of every human being, it is clear that art should have an open door in the most remote parts of the country, behind bars or in open and closed patient rooms, in educational centres, as well as retirement homes.

How is it possible to systematically develop audiences if, in communities where you should form an audience, invisible walls of social or physical exclusion have been erected, if social differences significantly determine social and spatial closeness, i.e. distance from sources of artistic activity

or cultural events? Physical distance in relation to cultural and creative sources is measurable by the degree of development as well as the types of general social interactions (through networks of support and reciprocity, but also cultural capital). The equation in which physical distance intersects with geographical, social, health, age, but also legal reasons that cause this distance or deprivation, allows a series in which it is possible to connect rurality, the prison system or health institutions, centres for education and retirement homes.

Rurality in itself points to one of the neuralgic points of modern society, to the development of the theme of the progressive urban "centre" as the centre of cultural and creative life and the geographical distance of the rural environment as an eternal "periphery" on all levels. Today, the centre and the periphery function as an expression of real and objective relations of

prolazi Europska unija analize ovih odnosa sve su češće jer je i visoko birokratizirani EU sustav pokazatelj neravnoteže sa snažnom polarizacijom na centar i periferije Unije. Periferiju perpetuirano podržava centar različitim sredstvima koja uključuju interdisciplinarni spoj financiranja održivog razvoja, gospodarskih projekata za specifična ruralna područja, u domeni medija, politike, obrazovanja, ali i kulture i kreativnih industrija. Urbano središte određuje mjere „odozgo“ prema dolje održavajući tu napetost u stanju mirovanja. Poticaji su, međutim, sve brojniji i za umjetničke projekte (naročito u obliku kiparskih ili slikarskih kolonija) odvajaju se znatna sredstva upravo na razini EU.

PP

Slijede izdvojene neke pozitivne prakse.

Po uzoru na izlaganja umjetničkog rada na billboardu ili reklamnim panoima još 2011., HULU Split i Udruga KVART, u Dalmatinskoj zagori

(općini Cista Provo) su počeli izlagati seriju *jumbo* plakata po ključu „svakog mjeseca – jedan umjetnik“ kako bi problematizirali odnos centra i periferije na razini Republike Hrvatske. Korištenje reklamnih panoa u umjetničke svrhe nastalo je iz spoznaje da je sam prostor upleten u odnose moći/znanja pa se htjelo stvoriti novi „slobodan“ teritorij unutar postojećeg prostora svakodnevice. Dvadesetak godina kasnije isti medij pro našao je mjesta i u radovima nekih hrvatskih umjetnika, poput Andreje Kulunčić i Aleksandra Battiste Ilića. Plakati u Cisti Provo su uspješno reinterpreterali poznati medij u prvoj umjetničkoj intervenciji tog tipa u ruralnoj sredini. Sve ranije akcije prodirale su isključivo u urbano tkivo. Izmještanjem poznatog konteksta promijenjeni su značenje i značaj radova, ali osvojen je komercijalni prostor za oglašavanje u ruralnoj sredini u koju je kapitalizam uvijek teško dopirao. U selu u kojem nema ni naznaka popularne ili masovne kulture ni tradicionalnih umjetničkih

power that are established according to the criteria of development, power, influence and population, and they are the result of a symbolic desire for domination. In the European context and the crisis that the European Union is going through, analyses of these relations are increasingly common because the highly bureaucratized EU system is also an indicator of the imbalance with strong polarisation between the centre and the periphery of the Union. The periphery is perpetuated by the centre through various means, which include an interdisciplinary combination of sustainable development financing, economic projects for specific rural areas, in the fields of media, politics, education, as well as culture and creative industries. The urban centre determines the measures "from above" downwards, keeping this tension at rest. Incentives, however, are increasing and significant art funds are being allocated precisely at the EU level, particularly for artistic

projects (especially in the form of sculptural or painting colonies). The following are some positive practices.

Following the example of exhibitions of artwork on billboards or ad panels, back in 2011, HULU Split and the Association KVART, in the Dalmatian Zagora (municipality of Cista Provo) began exhibiting a series of *jumbo* billboards on a one month - one artist basis, in order to critically reflect on the relationship between the centre and peripheries at the level of the Republic of Croatia. The use of billboards for artistic purposes arose from the realisation that space itself is involved in power/knowledge relations, so they wanted to create a new "free" territory within the already existing space of everyday life. This same medium found its place in the works of some Croatian artists, such as Andreja Kulunčić and Aleksandar Battista Ilić. The posters in Cista Provo successfully reinterpreted the already well-known

institucija godinu dana je redovito izlagana suvremena umjetnost aktualnih hrvatskih umjetnika.

S druge strane, lišenost slobode sama po sebi stigmatizirajuća je u gotovo svim aspektima života pa je svaki pokušaj ulaska umjetnosti među zatvorske zidove oslobađajući i plemenit. Projekti koji kažnjeničku svakodnevicu ciljano ispunjavaju ili osmišljavaju umjetničkim sadržajem u tom smislu, upravo i u nazivu jednog od njih, „rehumaniziraju“ životni prostor svih koji su stjecajem životnih okolnosti dovedeni u situaciju da nisu slobodni slijediti bilo koji svoj izbor (kretanja ili djelovanja).

Credo Hrvatskog društva likovnih umjetnika (HDLU), provoditelja različitih inicijativa, jest „Vjerujemo da umjetnost može pridonijeti osjećaju slobode i potaknuti ga u promatraču“.

Konkretno, suradnja s Ministarstvom pravosuđa realizirana je projektom

„Horizont slobode“ financiranim s 200.000 kuna. Projekt se provodi do kraja ove godine, a izvedba umjetničkih intervencija i radionica bila je praćena i istraživačkim radom kojim su se bavile Anita Jandrić Nišević i Melinda Šefčić.

„Horizont slobode“ provodio se u Kaznionici u Glini i Zatvorskoj bolnici u Zagrebu, a voditeljica Melinda Šefčić ideju za oslikavanjem zatvora dobila je nakon realizacije europskog projekta CreArt 2017, „Estetizacija i rehumanizacija javnog prostora: Umjetnost kao terapija“. Hrvatsko društvo likovnih umjetnika već je podržalo realizaciju sličnih projekata „Uzorne kaznionice“ u Kaznionici u Požegi te „Revitalizaciju zatvorskog prostora umjetnošću“ u Zatvoru u Zagrebu. Osim umjetničkih intervencija u spavaonicama Kaznionice, provođene su i likovne radionice sa zatvorenicama. Cilj je bio oslikavanje zajedničkog murala umjetnika i zatvorenika, a dvije su intervencije planirane za izvedbu i u Zatvorskoj bolnici u Zagrebu. Riječima autora i umjetnika: „Projektom

medium about the first artistic intervention of this type in a rural setting. All earlier actions penetrated exclusively into the urban fabric. By relocating the already familiar context, the meaning and significance of the works changed but commercial advertising space was conquered in a rural environment where it was always difficult for capitalism to reach. In a village where there are no indications of popular or mass culture or traditional art institutions, contemporary Croatian artists regularly exhibited their works for a year.

Deprivation of liberty, on the other hand, is in itself stigmatising in almost all aspects of life, so that any attempt to have art enter through prison walls is liberating and noble. Projects that purposefully fulfil or design everyday prison life with artistic content in that sense, precisely (and within the name of one of them) "re-humanise" the living space of all those who are brought into a situation where they

are not free to follow any of their choices (regarding their movements or actions).

The credo of the Croatian Association of Fine Artists (HDLU), the implementer of various initiatives, is "We believe that art can contribute and encourage a sense of freedom in the observer."

Specifically, the cooperation with the Ministry of Justice financed the "Horizon of Freedom" project with HRK 200,000. The project is being implemented until the end of this year, and the performance of artistic interventions and workshops was accompanied by research work, which was carried out by Anita Jandrić Nišević and Melinda Šefčić. "Horizon of Freedom" was implemented in the Penitentiary in Glina and the Prison Hospital in Zagreb, and the host Melinda Šefčić got the idea to paint the prison after the realisation of the European project CreArt 2017, "Aestheticisation and re-humanisation of public space: Art as therapy".

Horizont slobode nastojalo se pridonijeti pozitivnom nastavku umjetničko-terapijske prakse oplemenjivanja i djelovanja u zatvorskom sustavu diljem Hrvatske. Naglasak se stavljao na estetizaciju životnog prostora zatvorenika, ali i radnog prostora službenika. Također, naglasak se stavljao i na mogućnost uključivanja zatvorenika putem kreativnog angažmana oslikavanja prostora, čime se nastojalo ostvariti povezivanje i razvijanje kreativnih vještina, razvijanje komunikacije i diskusije o radovima, promjene slike prostora, a i pojedinca u njemu.“ „Dugoročno gledano“, riječi su umjetnika Gorana Rakića, Mirona Milića, Tee Jurišić, Marija Romoda, Agate Lučić i Melinde Šefčić, „ovaj umjetnički projekt pridonosi 'oslobađanju psihičkih i duhovnih okova u kojima su zatvorenici zarobljeni!'“

Maloljetnici ili, kako stoji u opisu zatvorskog sustava na mrežnim stranicama Ministarstva pravosuđa Republike Hrvatske, osobe protiv kojih je izrečena

odgojna mjera također se mogu svrstati u dio populacije kojoj je ograničen pristup kulturi i kreativnom sektoru. Primjer dobre prakse svakako su *Skribonauti*, kako sami sebe opisuju, osobe angažirane oko ideje umjetnosti „kao alata društvene promjene ostvarive kroz direktan umjetnički i kulturni rad s marginaliziranim skupinama te produkciju i promociju umjetničkih praksi koje za cilj imaju propitivanje postojećih društvenih odnosa i struktura te modela umjetničkog stvaranja i kulturnog rada“. Prisutni u zatvorskom sustavu od 2011. godine, do danas su realizirali ciklus književnih događanja u 6 zatvora te umjetničke radionice u ukupno 8 zatvora i 2 kaznonice te je u njihove programe i projekte bilo uključeno više od 300 zatvorenika i zatvorenica, pomogavši im tako da u svojim evaluacijama „nadmoćnom većinom istaknu potrebu za kulturnim i umjetničkim sadržajima u zatvorskom sustavu, želju da se takav tip programa odvija kontinuirano te žaljenje što takvih programa nema češće“. Važan segment

The Croatian Association of Fine Artists has already supported the implementation of similar projects of the "Exemplary Penitentiary" in the Požega Penitentiary and the "Revitalisation of Prison Space with Art" at the Zagreb Prison. In addition to artistic interventions in the cells of the Penitentiary, art workshops with prisoners were also hosted. The goal was to paint a joint mural of the artist and the prisoners, while two interventions were planned to be performed at the Zagreb Prison Hospital. In the words of the author and the artist, "the Horizon of Freedom project sought to contribute to the positive continuation of artistic-therapeutic practice of refining and taking action in the prison system throughout Croatia. Emphasis was placed on the aestheticisation of the living space of prisoners, but also the working space of officers. Also, emphasis was placed on the possibility of involving prisoners through creative engagement of painting the space, which sought to connect, to develop

creative skills, to develop communication and the discussion of works of art, to change the image of the space, and thus of the individual in it. "In the long run," said artists Goran Rakić, Miron Milić, Tee Jurišić, Mario Romod, Agata Lučić and Melinda Šefčić, "this art project contributes to releasing the mental and spiritual shackles in which prisoners are trapped."

Juveniles or, as stated in the description of the prison system on the website of the Ministry of Justice of the Republic of Croatia, persons upon whom a correctional measure has been imposed, can also be classified as part of the population with limited access to culture and the creative sector. An example of good practice is certainly *Skribonauti*, as they describe themselves, people engaged in the idea of art "as a tool of social change achievable through direct artistic and cultural work with marginalized groups and the production and promotion of artistic practices aimed at

rada *Skribonauta* je i festival „Zgodne žene spašavaju stvar“ koji se održava svake godine još od kolovoza 2013. godine radi promocije ženskog stvaralaštva te izravnog rada sa ženama i djevojkama iz marginaliziranih skupina. Festival se sastoji od ciklusa umjetničkih radionica s djevojkama iz doma za nezbrinutu djecu „Miljenko i Dobrila“ te djevojaka iz Doma za odgoj djece i mladih u Splitu, kao i četverodnevno programa otvorenog za javnost. Cilj i osnovne namjere svih programa namijenjenih osobama lišenim slobode svakako su u stvaranju nove, humanije, podupiruće i njegujuće okoline kako bi se stvorili uvjete za rast i razvoj svjesnosti, odgovornosti, razvoj suosjećajnosti ljudi, ali i razvoj vještina i mogućnosti življenja smislenijeg i produktivnijeg života.

Nerijetko se događa da umjetnici koji svoje mjesto djelovanja pronalaze među defavoriziranom i marginaliziranom populacijom unose svoju umjetnost i u bolnice.

Uz vizualne umjetnosti, u svim disciplinama, naročito kada je riječ o dječjim bolnicama i aktivnostima koje u obliku pedagoških ili medijatorskih praksi velikim dijelom uljepšavaju i „humaniziraju“ svakodnevicu pacijenata na dugotrajnim liječenjima, sve su češći i programi koji uključuju filmske projekcije i kazališne predstave. *Crveni nosovi* ili *klaunovidoktori* umjetnici su posebno educirani za rad s bolesnom djecom, starijim i nemoćnim osobama te s djecom i mladima s teškoćama u razvoju. Nisu liječnici, ali nisu ni volonteri jer rad u specifičnim uvjetima i u redovno radno vrijeme zahtijeva potpunu predanost, edukaciju i rad na sebi. Riječ je o umjetnicima koji, uz svoje profesionalne edukacije, polaze i radionice čija je namjena „i u najtežoj situaciji pronaći iskricu sreće i razlog za osmijeh te ga dijeliti s onima koji su u potrebi za radošću“. Njihovi programi provode se pod umjetničkim vodstvom međunarodne organizacije *RED NOSES Clowndoctors International*, kojoj je misija

questioning existing social relations and structures, and models of artistic creation and cultural work“. Present in the prison system since 2011, to date they have realised a cycle of literary events in 6 prisons and art workshops in a total of 8 prisons and 2 penitentiaries and their programmes and projects have included more than 300 prisoners, helping them in their evaluations "of the overwhelming majority to emphasise the need for cultural and artistic content in the prison system, the desire for this type of programme to take place continuously and the regret that such programmes do not exist more often". An important segment of the work of *Skribonauti* is the "Pretty Women Save the Day" Festival, which has been held every year since August 2013 with the aim of promoting women's creativity and working directly with women and girls from marginalised groups. The festival consists of a series of art workshops with girls from the "Miljenko and Dobrila" Home for Orphans

and girls from the Home for the Upbringing of Children and Youth in Split, as well as a four-day programme open to the public. The goal and basic intentions of all programmes intended for persons deprived of their liberty are certainly to create a new, more humane, supportive and nurturing environment in order to create the conditions for the growth and development of awareness, responsibility, the development of people's compassion and skills and opportunities to live more meaningful and productive lives.

It is not uncommon for artists who find their place of work among the unfavoured and marginalised population to bring their art into hospitals as well. In addition to the visual arts, in all disciplines, especially when it comes to children's hospitals and activities that in the form of pedagogical or mediation practices largely bring beauty and "humanise" the daily lives of patients on long-term treatment, programmes involving film

rad s najosjetljivijim skupinama u društvu.

Osim međunarodnog programa *Crveni nosovi*, koji se uspješno provodi i u Hrvatskoj, primjeri pozitivnih praksi su projekt organizacije Sedmi kontinent pod nazivom *Film u bolnici*⁴³, zatim *Baloni*, kazališna predstava namijenjena za domove umirovljenika, domove za nezbrinutu djecu i centre za odgoj i obrazovanje⁴⁴ itd.

⁴³ <https://filminhospital.eu/> (pristupljeno 8. 6. 2020)

⁴⁴ <http://www.projektbaloni.com/sample-page/> (pristupljeno 8. 6. 2020)

screenings and theatre performances are becoming more common. *Red Noses* or *Clown Doctors* are artists who are specially trained to work with ill children, the elderly, the vulnerable, and with children and young people with disabilities. They are not doctors, but they are not volunteers either, because working in specific conditions and during regular working hours requires complete dedication, education and work on oneself. These are artists who, in addition to their professional education, also go through workshops whose purpose is "to find a spark of happiness and a reason to smile even in the most difficult situation and to share it with those in need of joy". Their programmes are carried out

under the artistic direction of the international *RED NOSES Clowndoctors International* organisation, whose mission is to work with the most vulnerable groups in society.

In addition to the international *Red Noses* programme, which is successfully implemented in Croatia, examples of positive practices include the project of Sedmi Kontinent called *Film in the hospital*⁴³, as well as a play for retirement homes, foster homes and centres for upbringing and education entitled *Balloons*⁴⁴ etc.

⁴³ <https://filminhospital.eu/>

⁴⁴ <http://www.projektbaloni.com/sample-page/>

Strateški dokumenti

- *Europa 2020 – Strategija za pametan, održiv i uključiv rast*, Europska komisija, 2010.

Propisi

- *Zakon o brdsko-planinskim područjima* (NN 12/02, 32/02, 117/03, 42/05, 90/05, 80/08, 148/13, 147/14)
- *Zakon o lokalnoj i područnoj (regionalnoj) samoupravi* (NN 33/01, NN 60/01, NN 129/05, NN 109/07, NN 125/08, NN 36/09, NN 150/11, NN 144/12, NN 19/13, NN 137/15).

Strategic documents

- *Europe 2020 - A strategy for smart, sustainable and inclusive growth*

Legal Acts

- *Law on Hilly and Mountainous Areas* (OG 12/02, 32/02, 117/03, 42/05, 90/05, 80/08, 148/13, 147/14),
- *Law on Local and Regional Self-Government* (OG 33/01, OG 60/01, OG 129/05, OG 109/07, OG 125/08, OG 36/09, OG 150/11, OG 144/12 , OG 19/13, OG 137/15)

kultura u

nehomjerno



digitalnom
okruženju

3.

Preventivne mjere zaštite zdravlja građana (i zdravstvenog sustava općenito) provedene zbog pandemijskog širenja virusa COVID-19 rezultirale su obvezujućim ograničenjem kretanja i izolacijom te dovele do očekivanih, nesagledivih, kratkoročnih i dugoročnih reperkusija ekonomske i društvene krize. Sociološki aspekt pandemijske krize ogledava se u potpunom zaokretu u navikama ponašanja, mjestu (kontinuiranog) boravka, okolnostima, prinudnom ograničenom okruženju i načinu življenja.

Za koga i u kojoj mjeri su odluke o ograničenju kretanja i fizičke distance imale presudan, negativan, ugrožavajući i neposredni učinak?

Obitelji, zajednice i pojedinci ugroženih socioekonomskih uvjeta življenja posebno su se izložili opasnosti od produbljivanja postojećih teških okolnosti, prethodno narušenih međuljudskih odnosa, prinudni („ostani

doma“) boravak bez mogućnosti izlaza prema društvu „izvan doma“, prema radnome mjestu, ustanovama, društvenom i profesionalnom okruženju potencijalne zaštite. Zajednice u kojima je već evidentirano nasilje u obitelji, narušeno fizičko te posebno mentalno zdravlje. Osim toga, za neke građane nova kriza dovela je do gubitka posla, otkaza i/ili zaustavljanja profesionalne djelatnosti, smanjenja ili potpunog prestanka redovitog dohotka. Malodobna djeca predškolskog i školskog uzrasta ostala su kod kuće. Obveza roditelja postala je podjela odgovornosti s učiteljem i nastavnikom, s druge strane ekrana odgovornoga za „online“ nastavu, koja je u slučaju nižih razreda osnovne škole ubrzo poprimila odlike „škole kod kuće“ (*home school*), za roditelje (i skrbnike) odgovornosti praćenja, nadzora, provjere usvojenih znanja, prerasle su u obveze asistenta u nastavi. Osobe na institucionalnoj skrbi, smještene u bolnici, centru za odgoj, domu, posebno one u domovima umirovljenika,

The preventive measures aimed to protect the health of citizens (and the health system in general) implemented due to the pandemic spread of the COVID-19 virus, resulted in mandatory limitations of movement and isolation, and led to expected, unforeseeable, short-term and long-term repercussions of an economic and social crisis. The sociological aspect of the pandemic crisis is reflected in a complete shift in behavioural habits, place of (continuous) residence, circumstances, forced limited environment and way of life.

For whom and to what extent did decisions to restrict movement and physical distance have a decisive, negative, threatening and immediate effect?

Families, communities and individuals in living conditions under a socio-economic risk are particularly at risk of their pre-existing difficult circumstances and previously disturbed interpersonal relationships deepening further because they are forced to

("stay at home") without access to society "outside the home", to the workplace, to institutions and to the social and professional environment of potential protection. Communities in which domestic violence has previously been recorded, where physical and especially mental health has been endangered. Then, for some citizens, the new crisis has led to job loss, a dismissal and/or the cessation of their professional activity, a reduction or the complete cessation of regular income. Minor children of a preschool- and school-age stayed at home. Parents started to share the responsibilities of teachers, who on the other side of the screen were responsible for "online" teaching, which in the case of children in lower grades of primary school soon took on the characteristics of "home schooling", and for parents (and guardians), the responsibilities of monitoring, supervising and checking their children's acquired knowledge, turned into the responsibilities of a teaching assistant. Persons placed in institutional care, in a hospital, educational centre,

zatim osobe s kroničnim bolestima, uskočile su u nenadani sustav kompletne socijalne i fizičke izolacije od članova obitelji, bliskog okruženja, prava na društveni život, u pojedinim slučajevima čak i uobičajene zdravstvene zaštite koja je izostala zbog sustava fokusiranog na sprečavanje potencijalnog širenja zaraze.

Globalna ekonomska kriza odrazila se u (gotovo) svim granama gospodarstva.

Postupno zatvaranje svih uslužnih prostora i objekata (s iznimkom zdravstvenih ustanova, bolnica i slično te trgovina prehranom i kućnim potrepštinama) vrlo brzo vodilo je do zabrane svih javnih okupljanja te svih aktivnosti koje uvjetuju fizičku prisutnost, sportska natjecanja, koncerte, kazališta, kina, knjižnice itd. Sve vrste event managementa, globalne i lokalne manifestacije i festivali zaustavljeni su. Neovisno o administrativnoj organizaciji, ustanove, trgovačka društva, umjetničke organizacije i udruge prestale

su s radom. Sveukupni sektor kulturnih i kreativnih industrija doživio je kolaps. Činjenica da su neke strukture u kulturnim i kreativnim industrijama čije su područje djelovanja audiovizualni ili audio sadržaji, na internetu, elektroničkim i novim medijskim platformama, diseminacija novog ili postojećeg sadržaja nije značila oporavak ni za te grane jer zbog globalne ekonomske krize, smanjene kupovne moći i potrošačkih kapaciteta te vrste proizvoda i usluga (najvećim dijelom) osiguravane su besplatno tijekom pandemijske krize.

Kriza se, jasno, odrazila na sve segmente kulturne i kreativne industrije, s najsnažnijim utjecajem na male poduzetnike, samostalne umjetnike i djelatnike u umjetnosti i kulturi (u onim granama za čije je odvijanje preduvjet direktan odnos s publikama).

Dodatno otežavajuća okolnost za najveći broj među organizacijama i umjetnicima /djelatnicima – zaustavljanje rada u izvedbenim

a home, especially persons placed in retirement homes, persons with chronic illnesses, jumped into a sudden system of complete social and physical isolation from their family members, close environment, without the right to a social life and in some cases even their usual health-care service was lacking due to a system focused on preventing the potential spread of the viral infection.

The global economic crisis has affected (almost) all sectors of the economy.

The gradual closure of all service spaces and facilities (with the exception of health-care facilities, hospitals, etc., and those selling food and household goods) very quickly led to a ban on all public gatherings, and everything that requires one to be physically present, sports competitions, concerts, theatres, cinemas, libraries, etc. All kinds of event management, global and local events and festivals were cancelled. Regardless of their administrative organisation, institutions, companies, art organisations and associations

stopped working. The entire cultural and creative industries sector collapsed. The fact that some structures in the cultural and creative industries whose field of activity relates to audio-visual or audio content, on the Internet, on electronic and new media platforms, the dissemination of new or existing content, did not spare these branches either, due to the global economic crisis, reduced purchasing power and consumer capacity, these types of products and services (for the most part) were provided free of charge during the crisis caused by the pandemic.

The crisis has clearly affected all segments of the cultural and creative industry, with the strongest impact on small entrepreneurs, independent artists and workers in the field of art and culture (in those branches for which a direct relationship with audiences is a prerequisite).

In addition, an aggravating circumstance for the largest number of organisations and artists / employees who had to stop working in the performing

umjetnostima – označila je prestanak bilo kakvih prihoda i sredstava za život. Gubitak se ubrzo udvostručio, prestanak angažmana umjetnika i velikog broja nezavisnih organizacija koje su prakticirale gostovanja označio je posljedično kraj kulturne potrošnje i sudjelovanja u kulturi za publike decentraliziranih, udaljenih i manjih sredina.

Kulturni sektor europskih zemalja vrlo brzo suočio se s različitim nacionalnim strategijama, programima i mjerama za preživljavanje i oporavak od posljedica Covid-19 krize, iste su prilično precizno ilustrirale (i dalje ilustriraju) gospodarsku snagu zemlje, ali prije svega položaj i odnos spram kulture zemlje u okviru vlastitih javnih politika.

Njemački primjer nacionalnog programa (brze i učinkovite) urgentne potpore u visini od 159 milijardi eura, koju je podržao Parlament, 23. ožujka 2020. i koji je predvidio 50 milijardi eura namijenjenih

podršci malim poduzetnicima i samozaposlenima, samostalnim umjetnicima, administrativnim strukturama bez zaposlenih, svih profesionalnih područja, najbolje ilustrira sve navedeno. Skupština Grada Berlina, primjerice, u sklopu pomoći prouzrokovane pandemijskom krizom, najavila je 108 milijuna dolara za sve samostalne djelatnike i male poduzetnike programom Emergency Aid 2 (mjera koja podrazumijeva individualni podršku u visini od 5000 dolara). Dodatna, izdvojena podrška predviđena je za berlinske hotele, restorane i kulturne djelatnosti u visini od 322 milijuna dolara.

Kako su sudionici kulturnih i kreativnih industrija dočekali iznenadna ograničenja proizvodnje, eksploatacije i nastavka rada?

Paradoksalno izazovima s kojima su se suočile kreativne i kulturne industrije, umjetnost i kreativni sadržaji pokazali su se kao najučinkovitiji alati i sredstva potencijalnog oporavka u novootvorenom

arts, for example, was marked by the cessation of any kind of income and livelihood. The loss quickly doubled, the cessation of the engagement of artists and a large number of independent organisations that would make guest appearances consequently marked the end of cultural consumption and participation in culture for audiences of decentralised, remote and smaller communities.

The culture sector of all European countries has quickly faced diverse national strategies and policy responses to rebound after the crisis. These policies precisely reflected (and still reflect) the state economic strength but also position the cultural policy has within state public policies.

The German example of a national programme of (quick and effective) emergency support in the amount of EUR 159 billion, supported by Parliament on 23 March 2020, which provided EUR 50 billion to support small entrepreneurs and self-employed, independent artists,

administrative structures without employees, of all professional fields, best illustrates the above. The Berlin City Assembly, for example, as part of an aid package brought about by the pandemic crisis, announced USD 108 million for all self-employed workers and small businesses, under the *Emergency Aid 2* programme (a measure involving individual support worth USD 5,000). Additional, separate, support is provided for Berlin hotels, restaurants and cultural activities in the amount of USD 322 million.

How did the participants in the cultural and creative industries react to the sudden limitations of production, exploitation, and the continuation of work?

Paradoxically to the challenges faced by the creative and cultural industries, arts and creative content have proven to be the most effective tools and means of potential recovery in the newly opened and unfathomable field of growing needs for mental and psychological health, social cohesion, well-being, education

i nesagledivom području rastućih potreba skrbi za mentalno i psihičko zdravlje, društvenu koheziju, dobrobit, obrazovanje i razvijanje vještina izoliranog pojedinca (i zajednice). Televizije, kao i većina radijskih programa, pokazale su se nespremljene za osnaživanje vlastitog mozaičnog programa koji je trebao „prevesti“ realistične okvire življenja usmjerene na najširu populaciju te čiji bi cilj bio kvalitetna, sadržajna i kreativna dopuna informativnom programu, sadržajna, stručna i inovativna podrška javnosti (primarno onoj koja ne koristi internet) u razdoblju izloženosti psihološkom stresu i drugim posljedicama socijalne izolacije. Izostali su primjeri ilustracije dobrih praksi koji bi govorili o mogućnostima provođenja kvalitetnog i ispunjavajućeg vremena, optimističnih rješenja u razdoblju krize, s jednako snažnim i obilježenim razumijevanjem, empatičnim pogledom u sadašnjost (i u budućnost) te, najvažnije, s porukom: „Pozivamo vas

da ostanete doma, ali tu smo, s vama, zbog vas, niste sami i bavimo se pitanjima koja vas muče.“ Izostali su i dorađeni formati emisija koje bi osigurale dijalog, debatu i upućeniji razgovor o brojnim temama vezanima uz pandemiju te posebno njezine brojne posljedice. Prazan prostor „ispunili“ su kvalitetnim programom neovisni mediji i novinari poput (digitalnog) *Radija 808* ili programa *Rplus* koji je pokrenuo novinar i urednik Robert Zuber. Određene nezavisne inicijative djelatnika i organizacija u privredi (poput Glasa poduzetnika) ili u kulturnom sektoru (Ogranak samostalnih umjetnika Hrvatskog društva dramskih umjetnika) promišljenom strategijom te suvislo obrazloženim i komuniciranim izazovima s kojima su se susreli profesionalci koje su zastupali rezultirali su pozitivnim utjecajem na nadopunu mjera i programa koji su vodili prema uključivanju „neuključenih“ u prvom valu mjera (samostalnih) djelatnika i organizacija.

and the development of skills for the isolated individual (and the community). Television programmes, like most radio programmes, proved unprepared to strengthen their own mosaic programme, which was supposed to "translate" realistic life frameworks aimed at the broadest population, and whose goal would be a high-quality, meaningful and creative supplement to their informative programmes, a content-rich, professional and innovative form of public support (primarily for those who do not use the Internet) during periods of exposure to psychological stress and to the other consequences of social isolation. There were no examples of illustrations of good practices, which would talk about the possibilities of how to spend time in a high-quality and fulfilling way, optimistic solutions in times of crisis, with equally strong and marked understanding, an empathetic view of the present (and future) and, most importantly, the message: "we invite you to stay at home, but we are here, with you, because of you, you are not

alone" and we are dealing with issues that you are "troubled by". There were no adjusted programme formats that would ensure a dialogue, debate and referral on a number of topics related to the pandemic, and in particular its many consequences. The empty space was "filled" with high-quality programmes by independent media and journalists such as (the digital) *Radio 808* or the *Rplus* programme launched by journalist and editor Robert Zuber. Certain independent initiatives of employees and organisations in the economy (such as Glas poduzetnika – the Voice of Entrepreneurs) or in the cultural sector (the Branch of Independent Artists of the Croatian Association of Drama Artists) with a thought-out strategy and meaningfully explained and communicated challenges faced by the professionals they represented resulted in a positive impact on the complementarity of measures and programmes that led to the inclusion of those "not included" in the first wave of measures for (independent) employees and organisations.

Brojne ustanove izvedbenog programa (uživo), poput kazališta, nakratko su „zamrznuli“ svoje programske aktivnosti. Određeni broj posegnuo je za snimkama kazališnih predstava (uobičajeno srednje ili niže produkcijske i autorske audiovizualne kvalitete) te su ih stavili (najčešće besplatno) javnosti na raspolaganje. Koliko je manjkav pristup većine ustanova u kulturi, kao što su muzeji, knjižnice te posebno kazališta, odnosno ustanova u kojima se programi provode „uživo“ za publike, rezultat pribjegavanja formatu digitalnog sučelja (*digital interface*) umjesto onome virtualne stvarnosti (*virtual presence*), koji je suštinski bliži prirodi i izričaju izvedbenih umjetnosti – otvoreno je pitanje i područje nužnog istraživanja. „Digitalna sučelja su tehnološki potpomognuti alati, informacijske i promidžbene aktivnosti koje na najbolji način služe glavnim

aktivnostima kulturnih ustanova, podižu interes za njih, ali nisu surogat djelatnosti u kulturi i umjetničkom djelu koji se proizvodi u kulturnoj ustanovi. Način na koji kulturne ustanove koriste ta sučelja jest da promoviraju raznolike aktivnosti, kao i da grade i pridonose svome snažnom brendu/slici. Dobro i inovativno oblikovana i planirana ova sučelja, uz podršku vještih menadžera u društvenim medijima, stručnjaka u marketingu i dizajnu, integralni su dio funkcioniranja ustanove.“⁴⁵ Digitalna sučelja sastoje se od tradicionalnih komunikacijskih alata kao što su fotografija, slika ili tekst, kao i od pokretne slike te novih medija. Suprotno digitalnom sučelju, virtualna stvarnost, odnosno prisutnost, čiji koncept u svom djelu *Telepresence* elaborira Marvin Minsky, podrazumijeva „real time i neposrednu, fizičku prisutnost čovjeka neophodnog u okviru određenoga

Numerous institutions offering performing arts programmes (live), such as the theatre, briefly "froze" their programme activities. A number of them reached for recordings of theatrical performances (usually of medium or lower production and authorial audio-visual quality) and made them available to the public (usually free of charge). To what extent the lacking approach of most cultural institutions, such as museums, libraries and especially theatres, or institutions where programmes are provided "live" for audiences, is the result of resorting to the format of the digital interface instead of virtual presence, which is essentially closer to the nature and expression of the performing arts - is an open question and a field that needs to be researched. "Digital interfaces are technologically assisted tools and information and promotional activities that best serve the main activities

of cultural institutions, raise interest in them, but are not a surrogate for activities in culture and art produced at a cultural institution. The way cultural institutions use these interfaces is to promote a variety of activities as well as to build and contribute to their strong brand/image. Well and innovatively designed and planned, these interfaces, with the support of skilled social media managers as well as experts in marketing and design, are an integral part of the functioning of the institution“⁴⁵. Digital interfaces consist of traditional communication tools such as photography, images or text, as well as moving images, and new media. In contrast to the digital interface, virtual reality or presence, the concept of which is elaborated by Marvin Minsky in his work *Telepresence*, implies "real time and the immediate, physical, presence of a person who is necessary within a

⁴⁵ M. Maletkovic, *Cultural institutions: Digital interfaces and Virtual Presence*, Film and Media department, Stockholm Academy of the Arts, 2020.

⁴⁵ M. Maletkovic, *Cultural institutions: Digital interfaces and Virtual Presence*, Film and Media department, Stockholm Academy of the Arts, 2020.

konteksta (povezanoga uz njegov rad)⁴⁶. Obveza kazališta i izvedbenih umjetnosti jest istraživati i iznalaziti modalitete vlastite virtualne stvarnosti i prisutnosti u novom, „nenamjernom“, digitalnom okruženju.

Svjedočili smo nekim zanimljivim iskoracima na međunarodnoj sceni, ali i u Hrvatskoj. Grupa kazališnih umjetnika okupljenih oko projekta „Antisezona“ u Muzeju suvremene umjetnosti (inicijativa organizacija Četveroruka, Kik Melone, IMRC plesni kolektiv, Multimedia koliba i Improspekcije) ponudila je u stvarnome vremenu izvedbene projekte, među kojima se posebno istaknuo projekt „Down by Law“⁴⁹. Zatim platforme *Umjetnost dolazi k vama* (inicijativa Radio Student) te *Nezavisna kazališta u doba korone* na društvenim mrežama ponudile su, uz informa-

tivni sadržaj, raznolikost umjetničkih djela i projekata online, među kojima se jednostavnošću, bliskim kontaktom i poticajnim pristupom istaknuo projekt „KUD Nikud“ u sklopu kojega su (na YouTube kanalu) umjetnici i književnici (u obiteljskom i neobaveznom okruženju, sami ili s djecom) čitali poznate priče za djecu. U susret proizvodnji ili reprodukciji stvarnosti krenuli su i kazališni pisci - svakodnevno je objavljeno 19 cjelina, dramskih tekstova kao direktnih i neposrednih osvrta, pogleda, na susret s pojedinačnom stvarnošću i doživljajem svakog od dramskih pisaca (projekt MONOVID 19). Više od zapisa ostat će kao specifičan umjetnički trag u zapisu jednoga razdoblja, zanimljivog i osebujnog upisivanja u vrijeme. Hrvatsko narodno kazalište Ivan pl. Zajc, istražujući nove odnose s publikama ali i s virtualnom prisutnošću, tijekom pandemijske krize

certain context (related to their work)⁴⁶. The obligation of theatre and performing arts is to explore and find the modalities of one's own virtual reality and presence in a new, "unintentional", digital environment.

We have witnessed several interesting forward steps on the international scene, but also in Croatia. A group of theatre artists gathered around the "Antiseason" project at the Museum of Contemporary Art (through the initiative of the Četveroruka organisation, Kik Melone, the IMRC dance group, Multimedia hut and Improspekcije) offered real-time performance projects, most notably the "Down by Law" project⁴⁷. Also, platforms such as *Art is coming to you* (through the initiative Radio Student) and *Independent theatres in the corona era* on social networks offered, in addition to informative content, a variety of works of

art and projects online, among which the "KUD Nikud" project stood out with its simplicity, close contact and stimulating approach within which (on the YouTube channel) artists and writers (in a family and casual setting, alone or with children) read familiar stories for children. Theatrical writers established themselves in the production or reproduction of reality, 19 pieces were published on a daily basis, drama texts as direct and immediate reviews, views, to meet the individual reality and experience of each of the playwrights (the MONOVID 19 project). More than a record will remain as a specific, artistic trace in the record of a period, an interesting and distinctive inscription in time. The Croatian National Theatre I. Pl. Zajc, exploring new relationships with audiences but also with a virtual presence, offered several programmes during the pandemic crisis: Morning "Selfie Poetry" (every morning

⁴⁶ <https://web.media.mit.edu/~minsky/papers/Telepresence.html> (pristupljeno 8. 6. 2020).

⁴⁷ <http://www.msu.hr/dogadanja/antisezona-20/421.html> (pristupljeno 8. 6. 2020).

⁴⁶ <https://web.media.mit.edu/~minsky/papers/Telepresence.html> (pristupljeno 8. 6. 2020).

⁴⁷ <http://www.msu.hr/dogadanja/antisezona-20/421.html> (pristupljeno 8. 6. 2020).

ponudilo je nekoliko programa: Jutarnja „Selfie poezija“ (svakog jutra u 8 sati jedan glumac govori poeziju), „Arija u podne“ (solistica ili solist opernog ansambla izvodi jednu ariju) te „Zajčić za laku noć“ (u 20 sati svaku večer glumice i glumci pričale su novu priču djeci za laku noć). S prvim popuštanjem mjera ansambl Hrvatskog narodnog kazališta u Zagrebu pružio je građanima Zagreba ponudu kratkih glazbenih i scenskih izvedbi na otvorenim prostorima grada. Što dalje, što ako? Koliko smo naučili iz ovoga iskustva? Koliko smo spremni za (potencijalnu) novu krizu i mjere ograničenoga kretanja u kulturnim i kreativnim industrijama ako do njih dođe u skorijoj ili daljoj budućnosti?

Digitalno kao proteza: dobitak ili odbačak u vremenima ispred nas

U 4. poglavlju svoje knjige *Razumijevanje medija*, objavljene prije više od pedeset godina, Marshall McLuhan je, opisujući jednog ljubitelja *high-tech gadgeta*,

primijetio kako nas tehnološke inovacije u tolikoj mjeri opskrbljuju različitim dodacima (ekstenzijama) da ih postupno prestajemo biti svjesni.

Prepoznavši figuru Narcisa kao opijenu i otupjelu, naučili smo tumačiti narcizam jedino kao samozaljubljenost, a zaboravili smo da opijenost sobom donosi i potpunu nespretnost, kao i nepripremljenost u suočavanju s nepoznatim, opasnim i uznemiravajućim svijetom oko sebe. Uljuljkani u univerzum komunikacijskih i tehnoloških proteza, i to gledano samo kroz povijest dvadesetog stoljeća – uz telegrafe, telefone, televizore, radija, videokamere, računala, pametne telefone, sve smo dostatniji sebi i sve manje spremni odgovoriti na izazove budućnosti, na izazove novih formi zajednica i na kulturne ili kreativne sadržaje koji će nas potpuno osvojiti svojom originalnošću i ljepotom (dakle, ne estetskom ljepotom nego onom postupka i sadržaja). Ako smo i spremni djelovati samostalno, najčešće smo dvosmjerni, često sasvim

at 8 o'clock an actor would recite poetry), "Aria at Noon" (a soloist of the opera ensemble would perform an aria) and "Zajcic for Goodnight " (at 8 p.m. every night actresses and actors would tell a new bedtime story to children). With the first relaxation of measures, the ensemble of the Croatian National Theatre in Zagreb joined the citizens of Zagreb with the offer of short musical and stage performances in the open spaces of the city. What next, what if ...? How much have we learned from this experience? How ready are we for a (potential) new crisis and the measures of limited movement in the cultural and creative industries if they occur in the near or distant future?

The digital as a prosthetic: a gain or a loss in the times ahead

But what is actually going on? In Chapter 4 of his book *Understanding Media*, published more than fifty years ago, Marshall McLuhan, while describing a fan of *high-tech gadgets*, noted that technological innovations

supply us to such an extent with various additions (extensions) that we gradually cease to be aware of them.

By recognising the figure of Narcissus as intoxicated and numb, we learned to interpret narcissism only as self-love, while forgetting that intoxication brings with it also complete clumsiness as well as unpreparedness in facing the unknown, dangerous and disturbing world around us. Cradled in the universe of communication and technological prosthetics, and seen only through the history of the twentieth century - with telegraphs, telephones, televisions, radios, video cameras, computers, smartphones - we are more and more self-sufficient and less and less ready to respond to the challenges of the future, the challenges of new forms of communities and cultural or creative content that will completely conquer us with its originality and beauty (not with aesthetic beauty but with that of procedure and content). Even if we are ready to act independently, we usually act

ludistički usmjereni kriveći svemoguće aparate za zatečenu situaciju ovisnosti ili – tome nasuprot – potpuno prepušteni distopijskom povjerenju da će nas mašina, ustrojstvo umjetne inteligencije i virtualna stvarnost iznijeti u bolji i pravedniji svijet. Oštrice kritičkog stava ili mišljenja otupljuju se zajedno s tim tehnološkim ekstenzijama jer informacije i različiti sadržaji postaju sve dostupniji te „demokratizirani“.

Navodnici jasno upućuju na velik stupanj nevjerice i ironije s obzirom na to da je „demokracija“ daleko od jednoznačnog razumijevanja samo dostupnosti te nosi kompleksniju strukturu vladanja i odlučivanja za koju je također važno poznavati različite alate, ali i kontekste. Jasna je dvostrukost „proteze“: u mjeri u kojoj potrebitima doista pomaže u normalizaciji svakodnevice (koja je, nažalost, po mjeri onih koji nemaju posebne potrebe), lako može služiti u otupljivanju osjetila onih koji u normaliziranoj svakodnevici ne vide izazove koje je potrebno premošćivati.

Što se dogodilo u prvim mjesecima 2020. i kakva se to nepogoda obrušila na svijet? I to na sve ljude ovoga svijeta, na svim kontinentima i u svim zemljama? Ne pretendiramo ponuditi jednostavno i jednostrano rješenje što nam se dogodilo, no jasno je da smo, zahvaljujući komunikacijskim tehnologijama, složenim i slojevitim civilizacijskim razlozima, u vrlo kratkom vremenu uspjeli na izvjestan način „ovladati“ biološkom pandemijom koja bi u nekim ranijim stoljećima i epohama trajala godinama, ako ne i desetine godina, odnoseći mnogo veći broj žrtava te u puno većoj mjeri ugrožavajući gospodarstva, globalne prometne trendove i progresivni civilizacijski razvoj. Ne želimo ni pružiti univerzalni recept o tome što se dogodilo pa ćemo domenu naših opažanja ograničiti „samo“ na mogućnost percipiranja potpune promjene paradigme funkcioniranja digitalnog, ljudi u digitalnom ozračju, realnog svijeta i nemogućnosti povratka u „staru-novu normalnost“. Nerijetko

in two ways, often completely ludicrous, blaming omnipotent apparatuses for the current situation of addiction, or vice versa, completely left to the dystopian belief that the machine, artificial intelligence and virtual reality will take us to a better and fairer world. The blades of critical attitude or opinion become dull together with these technological extensions as information and various kinds of content become more accessible and "democratised". The quotation marks clearly indicate a high degree of disbelief and irony as "democracy" is far from an unambiguous understanding of accessibility only and carries a more complex structure of governance and decision-making for which it is also important to know the different tools and contexts. The duality of the "prosthetic" is clear: to the extent that it really helps the needy to normalise everyday life (which is unfortunately tailored to those without special needs), it can easily serve to dull the senses of those who do not see challenges in normalised everyday life.

What happened in the early months of 2020 and what kind of disaster struck the world? What kind of disaster struck all the people of this world, on all continents and in all countries? We do not pretend to offer a simple and one-sided solution to what happened to us, but it is quite clear that thanks to communication technologies, complex and layered civilizational reasons, in a very short time we managed to "conquer" a biological pandemic that in earlier centuries would have last for years, if not decades, taking far more casualties and endangering to a much greater extent the economy, global traffic trends and progressive civilizational development. We do not want to provide a universal recipe for what happened in the domain of our observations, and we will limit ourselves "only" to the possibility of perceiving a complete paradigm shift in digital functioning, people in the digital atmosphere, the real world and the impossibility of returning to "old-new normalcy". It is often said that this moment, speaking in

se upravo čuje da bi ovaj trenutak, utopijski gledano, trebalo iskoristiti kako bismo iskoračili u novi vrli svijet.

No s velikom vjerom u buduće rješenje, kročivši u digitalno doba, sektor kulturnih i kreativnih industrija doživljava dubinsku preobrazbu i prolazi krizu forme i sadržaja, ali ponajprije potres socijalne dimenzije u kulturi i umjetnosti koja je presudna upravo u tretmanu raznolikosti i različitosti u svim aspektima artikuliranja kulturnih događaja. Nepotrebno je detaljnije navoditi različite stupnjeve razvoja interneta. Uobičajeno znalci razdvajaju: **web0.0**, trenutak kada je digitalna komunikacija postala javna; **web1.0** ili statičku razmjenu i razvoj HTML [Hypertext Markup Language] jezika; **web2.0** kojim počinju eksperimenti interaktivnosti i participativnog interneta (sada poznatih društvenih mreža); **web3.0** kojim razmjena digitalnih sadržaja započinje i na značenjskoj razini, odnosno unosi semantičku dimenziju

u komunikaciju; te **web4.0**, kada dolazi do stapanja virtualnog i realnog svijeta tako da se, tehničkim jezikom, prelazi u fazu *object-oriented* stvarnosti koju bismo mogli opisati kao robotizaciju. Što s umjetnošću u tom novom vrlom svijetu i mogu li se sve grane umjetnosti ravnomjerno razvijati? Na koji način upravo digitalni svijet usmjerava razvoj publika (govorili smo o nepristupačnostima i nedostupnostima, no što se događa u trenucima „automatizacije“ fanova i lajkova?) s različitim platformama koje tehnološki omogućavaju sve lakši pristup, ali paralelno protetički onemogućavaju organski te „humani“ razvoj ukusa i kritičkog mišljenja, izvjesnog otklona s kojim se, kako je to Walter Benjamin pisao, formirala određena *aura* umjetničkog djela.

utopian terms, should be used to step into a brave new world.

With great faith in the future solution, however, having entered the digital age, the sector of cultural and creative industries is experiencing a profound transformation and is going through a crisis of form and content, but above all, it is being shaken by an earthquake of the social dimension in culture and art, which is of crucial importance in approaching diversity and differentness in all aspects of articulating cultural events. It is not necessary to go through the various stages in the development of the Internet in more detail. Usually connoisseurs separate: web 0.0, the moment when digital communication became a public thing; **web1.0** or the static exchange and development of HTML [Hypertext Mark-up Language]; **web2.0** with which the experiments with interactivity and participatory Internet began (now known as social networks); **web3.0** with which the exchange of digital content began at the semantic level,

i.e. it introduced a semantic dimension into communication; and **web4.0**, when the virtual and real worlds are merging in such a way that, in technical terms, we enter the stage of *object-oriented* reality which we could describe as robotisation. What about art in this brave new world, and can all branches of art develop in equal measure? How does the digital world direct the development of audiences (we talked about inaccessibility and unavailability, but what happens in moments of "automation" of fans and likes?), with different platforms that through technology allow easier access but at the same time prosthetically disable the organic and "humane" development of taste and critical thinking, with a certain deviation with which, as Walter Benjamin wrote, a certain *aura* of the work of art was formed.





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