

# DISABLE(D) – INCLUSION IN CULTURAL LIFE OF CROATIA

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**ABSTRACT**

Disability is not only a medical problem, but rather a complex phenomenon that reflects the interaction between the features of the body and the intellect of a person on the one hand, and the characteristics of the society in which he or she lives, on the other. Overcoming the disadvantages faced by people with disabilities requires interventions that will remove all kinds of barriers, from avoiding social prejudices to architectural adaptations and redesigning products. The paper deals with the problem of developing public, with special emphasis on Croatia, which in this case involves not only increasing the number of potential associates and end-users in the cultural industry process but also sensitising general public for others, focusing attention on its invisible, forgotten or ignored part of the disabled. Disabled people do not have special needs; their needs and their right to culture are equal to the needs and rights of all – they just need to be adjusted.

**KEY WORDS:** disability, inclusion, culture, prejudices, rights.

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**1. INTRODUCTION**

Audience development, which includes an increase of the number of potential associates and end users in the process of cultural industry, as well as the sensitisation of the public to people who are different or differently abled by directing attention to the invisible, forgotten, or ignored part – persons with disabilities, is part of business thinking, and civic consciousness and awareness raised by the authors of this paper, as well as by active participants in creating, designing, producing, and consuming cultural programmes in film, theatre and TV production, as well as in visual communication of projects and products in culture.

The first chapter of this article provides an overview of the basic terms and most important legislation essential to understand and enforce the rights of persons with disabilities, particularly the ones related to culture. Due to the formal and legal basis for gaining rights for persons with disabilities in culture, greater emphasis is placed on legislative provisions, and in order to understand disability and to strive towards more contemporary social models of interpreting disability, some definitions were taken from scientific and professional sources.

The analysis of the current state in the Republic of Croatia and the City of Zagreb, in the second part of the article, lists the acts and pieces of research carried out in the field of culture, as well as a comparable overview of the examples in the rest of the world. Due to the specificities of certain levels and conditions of persons with disabilities, attention will be confined to the part of the population of persons with disability that is able, to some extent, to perform everyday activities, such as visiting the theatre and other cultural institutions. This group includes the following persons: persons with physical disabilities, visually impaired or blind persons, deaf or hard hearing persons, persons with moderate intellectual disability and persons with mild intellectual disabilities. The article highlights the situation in which game design plays an important role in adjustment. Ever since the end of the twentieth century, there have been strong initiatives of development and application of inclusive design – from the concept and adjusting the physical environment to various persons with disabilities to adjusting the products. In that way, when analysing cultural contents, by using architectural and design solutions, we can enable access to cultural institutions and other cultural facilities, but we are also able to adjust the cultural content to persons with disabilities in a way that they can more easily consume them.

Blind people and those with the visually impaired can experience art through audio description, but there are also 3D printed artworks and tactile tours in some famous world museums. The subtitles of theatre plays are a great way to make plays accessible for the deaf and the hearing impaired. However, with the circumstances of the theatre life in Croatia with its never-ending struggle for funding, such initiatives are bound to stay on the level of individual efforts of specialised associations, and the legislation is slow to follow. The research conducted for the purposes of this paper on a small sample of persons with cerebral palsy has discovered that the biggest shortcoming of the satisfactory enjoyment in culture by persons with disabilities is indeed the lack of sufficient adjustment.

Furthermore, the paper puts forward a project idea and realisation of an investigative documentary film under the working title *Disable(d) Prejudice – Year(s) After*. There are eleven persons with cerebral palsy in the film, all of whom perform in a play called *I am*. The concept of the play is based on a collection of the most common experiences of participants in their respective surroundings. The performers are young people of various age and profession, who decided for this project to become amateur actors and speak publicly about their hardships and discrimination they face, but also about their ambitions and wishes.

A part of the project was a research carried out in the form of a poll, in order to determine the impact of the project on its participants – persons with disabilities. The final part of the paper provides a few positive examples from the world and proposals that would help to increase the active participation of persons with disabilities in cultural life.

## 2. UNDERSTANDING DISABILITY – THE HISTORY

Disability as a condition was first taken seriously in the Western world after World War I, after which there was a greater need for professional care of the survivors. Much later, in the first decades of the United Nations (UN), first initiatives were undertaken to adopt attitudes and policies towards persons with disabilities, the protection of their rights, and the prevention of discrimination (Ingstad, Reynolds White, 1995, p 3). However, it was only in 1981 that a year was proclaimed the International Year of Disabled Persons (IYDP) by the UN (1981), which was when disability was for the first time placed in the global context, with the questions arising of how to view disability in a multicultural world. The fact that disability is a matter of utmost importance was further emphasised by the fact that soon after, a whole decade was proclaimed the United Nations Decade of Disabled Persons (UN General Assembly resolution, 1983). Standard Rules on the Equalization of Opportunities for Persons with Disabilities were adopted by the UN General Assembly on 20 December 1993 (Resolution 48/96). The first Croatian translation of the rules was published by Croatian Association of the Deaf and Hard of Hearing in 1995.

Coleridge (2000, p. 23) states that the term disability was culturally defined in western culture, because most other cultures do not acknowledge it, nor does it define it in that way. The author thereby reminds us that most world cultures, founded on very different mythological/religious systems, are unfair towards various shortcomings of people, connecting them to some sort of (deserved) punishment, targeted marking, intentional testing, or, simply, intended fate.

Buljevac (2013) points to the harmful practice which was present in the USA from mid-nineteenth century to the last victim of the so-called ugly laws in 1974, which attempted to preserve the quality of life of a local community by forbidding certain people with “mutilated or disgusting” deformations from appearing in public, particularly when begging. The same sources also lists examples of harmful practice and laws enforced during the Third Reich: The Nazis would carry out organised media campaigns which were followed by mass murders of persons with disabilities; photographs in daily newspapers and propaganda sports, back then the means of mass communication, showed persons with disabilities as dangerous, unworthy, and humiliating for the society, and citizens were encouraged to report such persons and fulfil their civic duty – cleanse the society of the unworthy. The common features of all cultures which directly or indirectly determined how physical disabilities will be viewed were religion and literature.

A disability theoretician, Davis (1995, p. 41), having analysed various literary works, believes that if a disability appears in a novel, it is rarely its central topic. It is unusual to have the central figure disabled, although minor characters, such as Tiny Tim (C. Dickens, *The Christmas Carol*) are disabled so as to invoke pity or, in the case of Esther Summerson’s scars (C. Dickens, *Bleak House*), to disappear as if cured by love. In the era of visual media, literature has had a much greater impact in its adapted versions: film, television, and theatre. There have been numerous theatre plays, movies, and television series whose main characters had some form of disability or were in any way discriminated against for simply being different. However, they were not necessarily negative characters: *The Little Mermaid*, *The Hobbit*, *X-Men*, *Phantom of the Opera*, *The Ugly Duckling*, *Black Swan*, *The Hunchback of Notre-Dame*, *Game of Thrones*, *Snow White* and *The Seven Dwarfs*, *The Elephant Man*, and many others. Persons with disabilities were largely ignored in the media, and if they did appear, there were either superheroes or victims of fate.

The Convention on the Rights of Persons with Disabilities (CRPD, UN, 2006) defines persons with disability as “those who have long-term physical, mental, intellectual or sensory impairments which in interaction with various barriers may hinder their full and effective participation in society on an equal basis with others” (UN, 2008). It entered into force on 3 May 2008 after the being signed by 20 countries. The Republic of Croatia was one of the first four European countries to sign and ratify the CRPD.

According to the official website of the World Health Organisation (WHO), disability is an umbrella term covering impairments, activity limitations, and participation restrictions. An impairment is a problem in body function or structure; an activity limitation is a difficulty encountered by an individual in executing a task or action; while a participation restriction is a problem experienced by an individual in involvement in life situations. Such problems of human functioning were categorised (The International Classification of Functioning, Disability and Health – ICF) through three connected areas: a) impairments – changes in body functions or body structure, such as blindness, reduced mobility, b) activity limitations – difficulty performing activities such as movement or feeding, and c) participation restrictions – problems of any aspect of living, such as employment or transport discrimination.

The Ombudsperson for Persons with Disabilities in the Republic of Croatia organised in 2009 a debate on the term persons with disabilities. The conclusion supported the use of the unambiguous term from the so-called Sheraton Declaration and the proposed amendments to the Constitution of the Republic of Croatia, adopted in 2010. The unambiguous term refers to the term persons with disabilities – adults because the word idea of a person should be placed first. The same applies to children with disabilities because the treatment and application of various therapy procedures can lead to an improvement of the condition. These terms have met with general approval as they avoid labelling persons according to their disability and their most important features, and because they emphasise the need of the environment and society to make certain adjustments to the abilities of the persons with disability.

The term handicapped is used for the relationship between persons with disabilities and their environment, that is, the lack thereof or reduced ability of equal participation in community life (Mihanović, Tadić & Trputec, 1999). The usual handicap that persons with disabilities experience are asserted by people in their immediate surroundings or social norms and expectations. Equalising the ability is a “process with which different systems of society and environment, such as services, activities, informing, and documenting become available to everyone, especially to persons with disabilities” (Mihanović et al, 1999). Various terms will stay matters of discussion and debates as long as members of minorities or any other stigmatised groups that are in an unfavourable position are equalised completely with all other society members, that is, until the stigmas completely disappear. Disability is a natural phenomenon, and such attitude in behaviour, writing and speaking will change not only our perception of persons with disabilities, but also help such persons to build more self-confidence and self-respect in order to build up own identity.

Unfortunately, recent times have been marked with a new term – ableism. It shares a similar connotation with racism and sexism, based on the belief that a minority – persons with disabilities – is inferior to the dominating majority – persons without disabilities (Buljevac, 2013). Koppers (2014, p. 24) believes that the term ableism is useful when considering the medical estimation of the quality of life. Furthermore, he defines ableism as a concept that encompasses the social devaluation of persons with disabilities – a word used in a similar way as the words racist, homophobe, or misogynist.

Taking into consideration the various definitions of disability and persons with disabilities, it must be emphasised that various types of diseases are also a form of reduced or complete lack of ability to perform usual activities, albeit temporal ones (persons with disabilities of the one with terminal outcome), so disability should be viewed through a prism of permanent state. Moreover, it must be remembered that every person, sooner or later, at a certain stage of life, will experience some sort of operational difficulties and reduced ability.

### **3. DISABILITY IN NUMBERS**

According to an extensive World Health Report (WHR) from 2011 produced by the WHO, and based on population census estimates for 2010, more than one billion people or 15% of the world’s population live with some form of disability and the number is on the rise compared to the estimates from 1970, when the number was around 10%. The improvement in health care and living conditions has resulted in the prolongation of life expectancy and in the increase of the entire population and with it the persons with disabilities. The aforementioned report states that the number of persons with disabilities is constantly on the rise due to several reasons: world population is becoming older, and the elderly have a higher risk of disability, but globally there is an increase of chronic illnesses related to disability, such as diabetes, cardiovascular and mental diseases. The WHR quotes the results of the World Health Survey (WHS), and the results of the Global Burden of Disease (GBD), which claim that there are around 785 million or 15.6% of adult persons with

disabilities. WHS estimates that around 110 million persons with disabilities have significant operational difficulties, whereas GBD states that 190 million have a severe form of disability (this term is used for conditions such as quadriplegia, severe depression or blindness. According to the same source, disability ranges in its dependence on health conditions, individual's characteristics, and the surroundings. In the new, reviewed report (2019/01/12), the WHO states that there are around one-billion people with disabilities worldwide.

According to the Croatian Health and Statistical Yearbook for 2017, there are 500,724 persons with disabilities in the Republic of Croatia, 302,684 of which are male, 198,040 are female, and 27,160 are children under the age of 15 with developmental difficulties. Integrating persons with disability into society, encouraging and affirming them as creators of culture and users of culture services is one of the more important guidelines of activities by the Ministry of Culture of the Republic of Croatia. Particularly supported are the investments intended for removing architectural barriers meaning that today museums, galleries, and theatres cannot be granted projects without adhering to the standards of accessibility. Despite the legislative requirements, the numbers from 2018 fail to show significant progress. According to The Central Government Portal of the Ministry of Construction and Physical Planning, from a total of 145 museums, only 37 were in 2015 completely accessible, 22 partially, while 86 museums remained completely inaccessible.

In the Operational Report for 2014., by The Ombudsperson for Persons with Disabilities in the Republic of Croatia, the research on the disability access to cultural contents in libraries and theatres revealed the following: the questionnaire was sent to 148 art organisations and theatres, and 24 theatres and 24 art organisations responded; the responses show that 10 theatres are completely accessible, 10 are partially accessible, meaning that they only have 1 entrance accessible, while 7 theatres are completely inaccessible, 12 of them do not have access to the scene, and 12 of them do. Authors would like to point out that most of the art organisations and theatre ensembles of the independent scene do not have their own building or hall for performing activities.

The Strategy of Cultural and Creative Development of the City of Zagreb (for period from 2014 to 2020) includes a planned increase of accessibility of culture and art and supporting all the activities that contribute to the interaction of culture and the marginalised and socially endangered citizens. The indicators of that plan are: an increase in the number of visits and the improvement of the disability accesses to 80% by the year 2020, and the number of projects that include socially endangered and marginalised groups. Projects would contribute substantially to achieving these goals are "Inclusive film and theatre projections" (acquisition of wireless headsets for the blind and visually impaired) and programme which would stipulate at least one play performed in a year for persons with disabilities.

There are several independent and amateur cultural groups and festivals dealing with various aspects of disabilities in Zagreb:

- Dlan Association, which deals with theatre, visual arts, and the deaf
- New Life (Novi život), a theatre for the blind and visually impaired persons, which has a permanent programme on the Vidra stage
- The Blind in Theater – BIT International Festival
- Equal Opportunities Festival
- Children's Rights Festival.

Seeking design solutions, a new general trend in making products, services and information more accessible to those with any kind of disability results in a better overall design, benefiting both the abled and disabled, but mostly in developed countries. New terminology has been coined to describe more inclusive design processes, including terms such as accessible design, barrier-free design, and assistive technology. Universal design is a relatively new approach that has emerged from these models and describes the design elements of buildings, products, and environments that allow for the broadest range of users and applications. Schrot (2009) points out that designing information systems is another area where the needs of the disabled are increasingly being taken into account.

In order to create a more inclusive, multi-sensorial approach in architecture (both in its design and experience), since the 70's when these initiatives began, some researchers and practitioners have developed participative methodologies. Designers are making efforts to include disabled people in the process of co-creation, given the challenge of end-users' inclusion into the design process in general, the variety of adaptations different disabilities require on both, spatial and functional levels.

#### 4. DISABLE(D) PREJUDICE – YEAR(S) AFTER PROJECT

Disable(d) Prejudice – Year(s) After is a research documentary film based on the idea by the author of the project, Lidija Ivanda, about a group of persons with cerebral palsy, amateur actors who in 2013 staged a play called I Am about their experience of living with disabilities. The film shows the process of developing the play, produced by Erato Theatre, and it explores the impacts of the project on three levels: on the level of the participants – persons with disabilities, what has changed since then in their respective private lives, on the level of the audience – how the audience responded to the play, did it change their prejudice on disabilities, and on the level of the interest and possible role of the media – to what extent to may such projects be developed and change social consciousness.

Firstly, the play investigates how working on the play and its performance reflects the individual's' perception of their own respective disability and performing capacities: Has the experience been painful or relaxational, how did working on the play change their lives and their attitudes towards their own disability, and are they ready for new performances?

The second level of the research refers to the impact the play has on the audience. The aim of the project was to gather information on the perception of young people from the viewpoint of their peers and what they thought about the performance and performers, and if their attitudes about persons with disabilities have changed having watched the play, and what they might do to change prejudice against persons with disabilities in their surroundings.

At the same time, the project aimed to explore the media: How much attention is paid to this and other similar projects, how do media treat persons with disabilities that participate in such projects, what are the potential mutual cooperations between science, culture, and media, etc.

The long-term goals of the projects are: a) public and international presentation of the documentary film (festivals, teaching and educational institutions, television) with the aim of raising awareness of the persons with disabilities, b) raising awareness of the need for continuing development and professional training of educators and teachers, c) inclusion into the teaching and educational system, d) encouraging new projects, in which persons with disabilities will participate. The ultimate objective is diverting the attention of the entire public towards the problems that persons with disabilities face, as well as towards the need for their inclusion into everyday social activities.

Only the first level of the research has been realised by 2019.

##### 4.1. Research methods and results of the first research level

During the first part of the filming, in May 2015, the team of Erato Theatre conducted a survey among the participating actors. The participants had already been chosen for the project by some criteria, according to its purpose and main idea: the age (approximately between 20 and 30 years) and Cerebral Palsy (CP) as their diagnosis. That is why we can say that the sample for qualitative research was purposive.

CP is the most common cause of severe neuromotor deviations in childhood. It indicates a group of permanent, but changeable disorders in movement and/or body posture and motor functions. It is caused by brain damage that occurred during pregnancy, in the process of delivery, or before 5 years of age. CP is not a disease, but a permanent condition that can change during a person's life.

The questionnaire consisted of eleven questions, out of which the first four questions were general (age, gender, education and professional occupation). Most of the questions in the questionnaire were closed-ended, except the question 9 – about suggestions to increase the number of visits to cultural events and number 10 – about the influence of participation in the performance/project on their life.

There were 4 male and 7 female participants. The education profile included one doctoral student, three BA degree students, three who completed secondary education, and four administrative assistants (3-year secondary education).

When asked about their favourite leisure activities (more than one response was available), they were most interested in theatre (6), exhibitions and concerts (4), and sports (2).

The frequency of visits to cultural events, according to their answers, was mostly several times a year (5 answers), then once a month (4), and there was also one answer "At least once a week", and one "When given an opportunity".

The main reasons for not consuming cultural programs were: the lack of money (4 answers), technical/architectural obstacles (4), the lack of time (3), unsuitable and unattractive contents (1), the lack of peers who share the same interest

(1), and the lack of will except for concerts (1). One respondent specifically pointed out in his comments that he was negatively affected by the public/environment.

When asked: "What are your suggestions to increase the number of visits to your cultural backgrounds?", the majority of respondents, four of them, suggested removing of architectural barriers. This was followed by other comments:

- better program and cultural content offer, especially in smaller cities
- reduced ticket prices
- higher personal income
- safe transportation
- a more decent environment, and
- better advertising in smaller communities.

When asked to describe the influence of the participation in the performance on their personal life, the answers were:

"The perception of the public environment has changed."

"The perception of my own personality has changed"

"The play was an opportunity to express my own opinion about the prejudice and exchange of experiences."

"It is necessary to talk about it."

"I talk more freely about the obstacles and difficulties I face"

"I'm very excited to play in the theatre."

"The performance helped me to look at the situation better, not to surrender and to hunt my dream."

Although the documentary film had many successful screenings at national and international festivals, and the project has raised public interest, the plan for further development of the project as well as research is, unfortunately, stagnating due to lack of funding and support by relevant institutions.

## 4.2. Some positive examples

One of the priorities of the Europe Union (EU) Work Plan for Culture 2011–2014 (Council of the European Union, 2010), adopted by the European Commission, is a reconstruction of the system of funding to equalise (50-50) the financing of employees and infrastructure with investments in the projects of cultural and creative industries. Authors want to point out that, according to the Strategy of the City of Zagreb, 80% of the City's culture budget goes to salaries and overhead expenses, and merely 20% for independent production (0.098%) and institutional programmes.

EU Work Plan for Culture 2015–2018 recommends other forms of funding, such as public and private partnerships, cultural trust funds, angel investors, crowdfunding, sponsorships, donations, EU funding and other funds, all of which would ensure at least removing the architectural and technical obstacles of accessibility to cultural contents. The EU culture programme finances, among others, the Unlimited Access and Disability Arts International organisations, which include British Council, VoArte (Portugal), and the Croatian Institute for Movement and Dance. The aim of this cooperation is the inclusion and promotion of diversity in performing arts an exchange of the best practice among European art organisations.

A successful example of interdisciplinary cooperation between science and art, that is, education and rehabilitation sciences and museums is the Typhological Museum in Zagreb. It was founded in 1953 in order to "gather experts of various profiles and specialities to establish communication that promotes sensibility in the public, breaks down barriers, embraces diversity and does all that with a lot of love" (Bosnar Salihagić, 2011, p. 50). Typhological Museum in Zagreb is the only state-owned museum in the world that deals with persons with disabilities. At the same time, in Great



Britain, there is Graeae Theatre, a professional theatre with permanent repertoire in their own space with persons with disabilities as artists of the ensemble.

Across the Atlantic, there is the National Theater of the Deaf – NTD in the USA, which has been in operation since 1967, and in 2001 it started a professional development programme for deaf actors. In 2004, the programme was introduced as a study programme at Gallaudet University in Washington, DC. Among non-governmental associations that promote and represent a full inclusion of “diseased” artists and artists with disabilities on all levels of production in film, theatre, and television, the one that stands out is Inclusion in the Arts, with its special programme Disability in Entertainment and Arts Link (DEAL). DEAL is an association of artists and professionals founded with the aim of helping writers, directors, producers, technicians, television and studio directors, casting directors, and artists with disabilities in every stage of the creative process – from the initial concept to production, marketing, and distribution. The co-author of this paper, Lidija Ivanda, attended a presentation «Inclusion in the Arts», held by Sharon Jenses, the director, and Christina Bruno, a lawyer. The presentation was held as a part of the International Visitor Leadership Program entitled “Promoting Social Changes Through the Arts” in USA in 2013. Ms Ivanda shared her experience of working together with Mia Kraljević (a person with Down syndrome) who acted in the movie «Lea and Daria».

A positive example of great cooperation between science and media is mentioned in the report by WHO in 2011, the most important parts of which are quoted below:

In India, home to two-thirds of the world’s people affected by leprosy, the BBC World Service Trust – in partnership with two Indian broadcasters, Doordarshan TV and All-India Radio – launched a 16-month campaign on leprosy. The campaign stressed that leprosy is curable, that drugs to cure it are available free throughout India, and that people affected by leprosy should not be excluded from society. The central messages of the campaign were: leprosy is not hereditary, leprosy is not caused by bad deeds in a previous life, leprosy is not spread by touch.

The campaign used 50 television and 213 radio programmes in 20 languages, and 85 000 information posters. More than 1700 live drama shows, 2746 mobile video screenings, and 3670 public events or competitions were performed in remote areas. Independent market surveys conducted before, during, and after the campaign found: Radio and TV spots were heard and/or seen by 59% of respondents which amounts to 275 million people. The number of people who had thought that leprosy is transmitted by touch dropped from 52 to 27% and the number of people who had thought that leprosy is contagious dropped from 25 to 12%. The number of people who had known that leprosy was curable increased from 84 to 91%. In rural areas that have health care services where the media campaign did not run, the number of respondents that had thought that leprosy was medically curable was 56%, but with respondents that saw the staged plays reported 82%. The percentage of the people that claimed they would sit next to a person with leprosy, in rural areas, was 10% lower than at respondents that have seen the play.

## 5. CONCLUSION

Disability is not only a health issue, but it is also a complex phenomenon that reflects the interaction between bodily characteristics and person’s intellect, on the one hand, and the characteristics of the society in which that person lives, on the other. Overcoming hardships persons with disabilities face demands actions that would remove all types of barriers. In a declarative manner, by adopting international acts and passing laws and declarations, the Republic of Croatia has included persons with disabilities into community life in all its segments. However, the prevailing opinion, ignoring and prejudice still remain greatly present in society.

Physical barriers are the easiest to remove by applying simple designer solutions or new technologies. Special movie projections and specially adapter plays and cultural programmes are most welcome contents that can be offered to the marginalised and the stigmatised groups, although these steps are not inclusive. Children with disabilities and persons with disabilities do not have any “special” needs. Their needs and their right to experience culture (among other things) are equal to the needs of everyone – the culture only needs to be adapted. The aim and aspiration of every community must be a model of human rights in which all society members will feel equal, with the possibility of complete inclusion in the social life of the society.

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## OSOBE S (IN)VALIDITETOM - INKLUZIJA U KULTURNI ŽIVOT HRVATSKE

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## SAŽETAK

Invaliditet nije samo medicinski problem, već složeni fenomen koji odražava interakciju između obilježja tijela i intelekta osobe s jedne strane te karakteristika društva u kojem on ili ona živi, s druge strane. Prevladavanje nedostataka s kojima se suočavaju osobe s invaliditetom zahtijeva intervencije koje će ukloniti sve vrste prepreka: od izbjegavanja društvenih predrasuda do arhitektonskih prilagodbi i redizajniranja proizvoda. Rad se bavi problemom razvoja publika, s posebnim naglaskom na Hrvatsku, što u ovom slučaju podrazumijeva ne samo povećanje broja potencijalnih suradnika i krajnjih korisnika u procesu kulturne industrije, već i senzibiliziranje javnosti za druge i drugačije, s naglaskom na nevidljivi, zaboravljeni ili zanemareni dio osoba s invaliditetom. Osobe s invaliditetom nemaju posebne potrebe; njihove potrebe i njihovo pravo na kulturu jednake su potrebama i pravima svih - samo ih je potrebno prilagoditi.

**KLJUČNE RIJEČI:** invaliditet, inkluzija, kultura, predrasude, prava.