Interdependence Between Allocations to Culture and Citizens' Satisfaction with The Programme Content of Theatres in A European Capital of Culture

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INTERDEPENDENCE BETWEEN ALLOCATIONS TO CULTURE AND CITIZENS' SATISFACTION WITH THE PROGRAMME CONTENT OF THEATRES IN A EUROPEAN CAPITAL OF CULTURE

Abstract: The aim of this paper is to determine the interdependence between allocations to culture and the satisfaction of citizens with the programme content of theatres in the city of Rijeka, the 2020 European Capital of Culture. Of the ten hypotheses formulated in the paper, five are accepted and five, rejected. This study has applied several scientific methods, in particular the methods of descriptive and inferential statistics (correlation analysis, t-test, ANOVA).

The principle finding of this paper indicates that the level of satisfaction of Rijeka's citizens with allocations to culture, sports and social activities and, consequently, with allocations to theatres, is low. The satisfaction of citizens with the theatres' programme contents is statistically more significantly determined by demographic variables than by satisfaction with allocations to culture, sport and social activities.

Keywords: European Capital of Culture, allocations to culture, citizens' satisfaction, programme content of theatres, Rijeka, city

1. Introduction

Culture incorporates everything that has been preserved through humankind's historical heritage as well as everything that has been learned. Hence, only through culture and in culture can people become actualized as human beings (Morin, 2002). Indeed, culture is the expression of a nation's identity. According to Minelgaite and Littrell (2018), the term "culture" encompasses everything that goes on in people's minds, including their opinions and fundamental beliefs, general convictions, ideas and value systems, as well as everything that people do (their behaviour based on cultural norms or their way of life) and, finally, everything that people create, in the form of works of art and cultural products. Culture is created in processes (people's ideas and ways of life) and in the products of such processes (handicrafts, works of art, customs, "atmosphere") (Richards, 2003). The anthropologists A. Kreber and K. Klakhon argued that it is exceptionally difficult to arrive at a singular definition of the concept "culture" and, having analysed over 300 definitions, they pointed out that culture is a multi-faceted concept and performs a number of different functions (Golubović, 2007). According to UNESCO, culture is a spectrum of diverse spiritual, tangible, intellectual and emotional

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characteristics of a society or social group that includes not only art and literature, lifestyles, and ways of living together, but also value systems, traditions and beliefs. Cultural diversity means respecting fundamental freedoms, foremost freedom of thought, and freedom of expression, religious freedom and the freedom to participate in the cultural life of one's own choice. The sociologists J. Fulcher and J. Scott claim that the culture of a society comprises the norms and a major part of the systems of ideas and signs that people use to understand their behaviour and the behaviour of others.

Cultural institutions are variously managed based on the activities they perform. Activities in the cultural sector can be classified as activities pertaining to archives, libraries, the theatre and performing arts, movies and cinematography, cultural heritage preservation, museums and art galleries, and cultural and artistic creation. Each type of institution is managed by different sets of legal and legislative rules.

In Croatia, the Ministry of Culture is responsible for developing and promoting culture, cultural and artistic creation, cultural life and cultural activities; establishing institutions and other legal entities in culture; promoting cultural ties with other countries and international institutions; carrying out professional and administrative work for the Croatian Commission for UNESCO and administrative work in the field of public news media; encouraging programmes addressing the cultural needs of Croats in other countries; and ensuring financial, material and other conditions for carrying out and developing cultural activities, in particular activities relating to museums, art galleries, libraries, archives, theatre, music and performing arts, publishing, and the arts and movies (Ministry of Culture of the Republic of Croatia, 2019).

In 2016, together with Galway in Ireland, Rijeka received the prestigious title of 2020 European Capital of Culture (ECoC), the first Croatian city to do so. Thus, Rijeka was added to the list of sixty or so European cities such as Dublin, Liverpool, Athens, Rotterdam and Genova that had previously held this title. It was an opportunity to position Rijeka in Europe and in the world, as a new, attractive cultural destination by presenting, in a European context, the cultural identity of the once exclusively industrial city. With Rijeka being, since its very beginnings, a port city that has embraced diverse influences from all corners of the world, the project was named "Port of Diversity". The opening ECoC ceremony was held in the Rijeka port with the staging of Opera Industriale, directed by Dalibor Matanić, one of Croatia's most celebrated directors.

In its programme, Rijeka had the opportunity to display the country's customs, events and artists while being host to artists from Europe and around the world, presenting the cultures of other countries. The project itself represented a developed artistic strategy with seven interdependent and sustained programme streams or lines, with each line spearheading cooperation between two or more cultural institutions or independent art organisations. The seven programme lines were: 27 Neighbourhoods, Age of Power, After Work, Children's House, Kitchen, Lungomare, and Sweet and Salty. The 2020 Rijeka ECoC project was not only about art and culture but also about development. Cultural buildings were constructed as a lasting legacy, such as the Sugar Refinery Palace, while the former Rikard Benčić industrial complex was transformed into the "art" neighbourhood of Rijeka (using EU funding). Many of the cultural events developed for the project, such as the Tobogan Children's Festival and Port Etno, a festival celebrating world music and gastronomy, continue to be held today. Even upon the termination of the project, numerous educational workshops in cultural event organisation and cultural productions continue to be organised, as well as a variety of festivals, concerts, exhibitions, open-air

performances, etc. The citizens of Rijeka were also involved in the project and proposed various ideas to improve life in the city, and the realisation of those ideas was financed with funding from the ECoC project. In this way, the citizens of Rijeka took on an active role in the city's development. All these projects continued to be carried out even after 2020.

2. Literature review

The last two decades have seen a growing interest in culture as a vital resource in urban change (Montalto et al., 2019), which is not surprising, considering that Martínez (2007) and Rizzo and Throsby (2006) argued that culture is an integral part of local identity and quality of life. One of the ways of fostering culture-led development is to launch city projects that bring together diverse groups of stakeholders focused on such development. Indeed, this is the outcome of the long-term legacy of the most successful ECoCs, such as Lille 2004, Liverpool 2008, Linz 2009 and Essen za Ruhr 2010 (OECD 2018). The ECoC project is without a doubt one of the EU's most outstanding programmes, annually attracting the ever-greater interest of policy makers, academics and the media (Richards & Palmer, 2009). Initially launched with the aim of strengthening European identity, the ECoC project gradually began to evolve into a means for promoting local economies. Culturally driven regeneration has greatly benefited from the ECoC programme (Pavel & Jucu, 2020). Moreover, ECoC is one of the most important "mega-events" that helps promote and build culturally based processes for social and economic development (Koefoed, 2013). This programme appears to be a potential means for many cities to emerge or reposition themselves as cultural cities in the European Union (Urbančikova, 2018). According to Palmer/Rae Associates (2004), the impact of ECoC was greater when the event was part of a city's long-term cultural development strategy. They claimed that culture is at once a product and a process, both of which are the shared interests of the ECoC project. It is often argued that investment into various forms of culture are beneficial to the local economy, not only in terms of cultural consumption but also in the form of increased employment and revenue (Bowitz & Ibenholt, 2009). The same authors also suggest that when the local economic effects of investment in culture are high, cultural investment can support, or even take the place of, more traditional projects or policies for promoting regional development. Furthermore, Attanasi et al. (2013) point out that investing in cultural events can help build social capital and boost local community development. The structure of local economies is key to achieving this, because in order for any territory to benefit from cultural investments, it needs to have a qualified and integrated offering of activities and facilities, the purpose of which is not only to generate demand, that is, attract tourists and visitors but also to broaden the range of goods and services provided (Alessandrini et al., 2018). Despite a long-term focus on instrumental well-being, little attention has been given to the fact that large investments in art and culture have affected the arts and cultural offering and that this is linked to the general objectives of cultural policies (Storm, 2022). As the first step in addressing this issue, we decided to study the topic at the micro level to determine whether there is a connection between allocations to culture and the satisfaction of citizens with the programme content of theatres in Rijeka. Rijeka has a reputation for being a highly educated city, dynamic and authentic, unique and culturally diverse, which makes it a creative city according to Borseková et al. (2017). It is assumed that available financial resources affect the public funding of culture (Hjorth-Andersen, 2013 in Storm, 2022), which consequently could have an impact on the satisfaction of citizens with cultural programmes.

3. Conceptual research model and hypotheses

A conceptual research model was developed based on the reviewed literature and the current scientific knowledge (Figure 1).

The conceptual model analyses the interrelationship between city budgetary allocations to culture and allocations to city theatres, and the interrelationship between allocations to city theatres and the theatres' programme content. The relationship between satisfaction with theatre programme content and demographic variables is also defined.
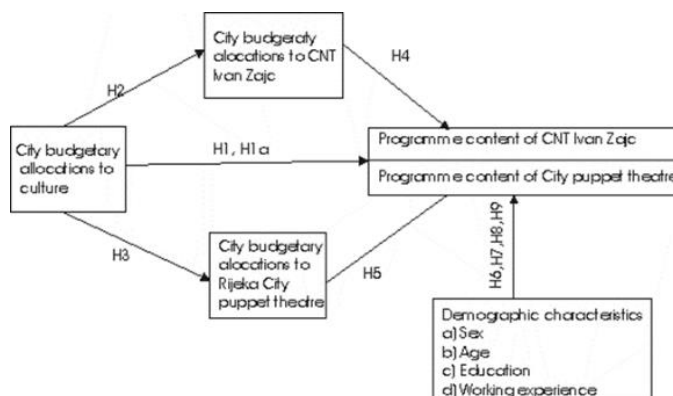

Figure 1. Conceptual research model

The respondents were asked to rate their satisfaction with city budgetary allocations to culture, sports and social activities, satisfaction with allocations to theatres, and satisfaction with the theatres' programme contents using a Likert scale ranging from 0 to 5, with 0 = don't know, 1 = not at all satisfied, 2 = not satisfied, 3 = partially satisfied, 4 = satisfied, and 5 = completely satisfied.

City budgetary allocations to culture, sports and social activities (A_C). In 2020, EU countries allocated EUR 165 billion or 1.2 % of GDP to recreation, culture and religion. Allocating 1.7% of its GDP, Croatia was above the European average. Iceland (3.5%) and Hungary (4%) were the European countries with the highest relative allocations. The cultural and creative industries, which account for approximately 3% of Croatia's GDP, show great development and export potential (National Development Strategy of the Republic of Croatia by 2030). In Croatia, public needs in culture are financed from public sources at the national, regional and local levels. The programmes funded in culture are those of interest to Croatia. These are programmes and projects that place Croatian culture within a European context, promote intercultural dialogue and the development of civil society, are professionally based, with a high level of quality, cost-effective, developed relative to the primary activity of the organiser, and take place continuously (Narodne novine, 2011,).

City budgetary allocations to theatres (A_T). The sources of revenue of public and private theatres in Croatia are public funds, donations, sponsorships, own revenue and other sources. The largest source of revenue of public theatres in Croatia are budgetary resources (Bestvina Bukvić, Mihaljevič, Tokić, 2016) while only about a fourth of total revenue is generated by the selling of tickets. In the Rijeka City Puppet Theatre, for example, sales of tickets in 2021 accounted for a mere 7.98% of the theatre's revenue, while revenue from budgetary resources to finance regular and programme

activities accounted for 85.52%. Funding obtained from the Ministry of Culture and Primorje-Gorski Kotar County for programme co-financing made up the rest of the revenue (https://www.rijeka.hr).

Theatre programme content (PC). The Ivan Zajc Croatian National Theatre is one of four national theatres in Croatia. National theatres are legally obliged (Law on Theatres) to conduct theatrical activities by staging important domestic and foreign works of dramatic arts and music and stage arts, taking into consideration territorial equality and regional representation while meeting the public needs in culture at the national level. According to the Regulation on the criteria and standards for the provision of funds for national theatres (Official Gazette 71/06), the programme must include the performance of great works of world and domestic literature and music, and relevant recent works of prominent artistic value. In 2021, the Rijeka City Puppet Theatre held a record number of 479 programmes, which included the premieres of three works, repeat performances of 16 works, as well as supplementary programmes and the Revue of Puppet Theatres, performed live before a total of 17,768 people.

Demographic variables. Studies show that demographic variables have varying effects on the satisfaction of citizens with public services (Ivaniš, Pavlović, Škulić, 2021). Demographic variables include gender, age, educational level and work experience.

H1: There is a statistically significant positive relationship between the satisfaction of citizens with city budgetary allocations to culture, sports and social activities, and satisfaction with the programme content of the Croatian National Theatre (CNT)

H1a: There is a statistically significant positive relationship between the satisfaction of citizens with city budgetary allocations to culture, sports and social activities, and satisfaction with the programme content of the Rijeka City Puppet Theatre (RCPT).

H2: There is a statistically significant positive relationship between the satisfaction of citizens with city budgetary allocations to culture, sports and social activities, and the earmarked allocation of funds to CNT.

H3: There is a statistically significant positive relationship between the satisfaction of citizens with city budgetary allocations to culture, sports and social activities, and the earmarked allocation of funds to RCPT.

H4: There is a statistically significant positive relationship between the satisfaction of citizens with the earmarked allocation of funds to CNT and the satisfaction of citizens with the theatre's programme content.

H5: There is a statistically significant positive relationship between the satisfaction of citizens with the earmarked allocation of funds to RCPT and the satisfaction of citizens with the theatre's programme content.

H6: Unlike men, women are more satisfied with the programme contents of CNT and RCPT.

H7: There are statistically significant differences among respondents of different ages with regard to their satisfaction with the programme contents of CNT and RCPT.

H8: There are statistically significant differences among respondents of different educational levels with regard to their satisfaction with the programme contents of CNT and RCPT.

H9: There are statistically significant differences among respondents of varying work experience with regard to their satisfaction with the programme contents of CNT and RCPT.

4. Research sample and methodology

A survey for the purpose of this study was conducted from 1 May to 31 July 2021. A questionnaire was distributed publicly via the Facebook social network and public Facebook groups (Volim grad koji teče and

Nova riječka enciklopedija - Fluminensia). During the three months that the questionnaire was accessible, 403 completed questionnaires were collected (Table 1).

Table 1. Demographic characteristics of respondents

	N	%
Sex		
Male	119	29,53
Female	284	70,47
Education		
Elementary school (ES)	-	-
Secondary school (SC) Higher expertise (3 years	99	24,56
Professional schools or Polytechnic according Bologna Declaration or 2 years according to old system of education) (HS)	45	11,17
Faculty (3 years - university baccalaureus) (F_UB)	33	8,19
Faculty (4-6 years according to old system of education) (F_OS)	121	30,02
Faculty (5 years according Bologna Declaration masters degrees) (F_MD)	61	15,14
Master of science (MSc)	12	2,98
Doctorate (PhD)	32	7,94
Age		
18-20	2	0,50
21-30	37	9,18
31-40	90	22,33
41-50	142	35,24
51-60	91	22,58
61 and more	41	10,17
WORKING EXPERIENCE		
Less than 3 years	18	4,66
From 3-5 years	12	2,97
From 5-10 years	46	11,41
From 10-20 years	131	32,51
More than 20 years	193	47,89
No working experience	3	0,74

Source: Authors, based on results obtained by surveying citizens of Rijeka

The data collected were processed using the analytics software package Statistica. A variety of research methods were used for the needs of the study. Satisfaction of citizens with allocations to culture, sports and social activities and allocations to city theatres was analysed using methods of descriptive statistics (mean, median, standard deviation, frequency). Hypotheses H1 to H5 were tested using correlation analysis. Correlation analysis determined the direction and strength of statistical relationships among key variables: satisfaction of citizens with allocations to culture, sports and social activities, on the one hand, and satisfaction with allocations to city theatres, and satisfaction with the programme content of city theatres (H1 to H3). The direction and strength of the relationship between satisfaction with allocations to city theatres, on the one hand, and satisfaction with the programme content of city theatres, on the other, was also determined (H4 and H5). Finally, the hypotheses regarding the relationship between satisfaction with the theatres' programme content and demographic variables were tested (H6 to H9). The t-test was conducted to determine the relationship between satisfaction with programme content and gender, and one-way analysis of variance (ANOVA) was used to investigate the relationship between satisfaction with the theatres' programme content and the respondents' age, educational levels and work experience.

5. Research results and discussion

Based on the collected data, a descriptive statistics summary was made regarding the satisfaction of the citizens of Rijeka with city budgetary allocations to culture, sports and social activities (Table 2).

The average score given by the surveyed citizens regarding their satisfaction with allocations to culture, sports and social activities is very low (M=2.08; SD=1.31). This fact is also supported by the very low median value (Me=2), indicating that half of the respondents are not even partially satisfied with the allocations to culture, sports and social activities.

Table 2. Level of satisfaction with allocations to culture, sports and social activities

	A_C
MEAN case 1-403	2.08
MEDIAN case 1-403	2- not satisfied
SD case 1-403	1.31
VALID_N case 1-403	403
SUM case 1-403	840
MIN case 1-403	0 – don't know
MAX case 1-403	4 – satisfied
_25th% case 1-403	1 – not at all satisfied
_75th% case 1-403	3 – partially satisfied

Source: Authors, based on results obtained by surveying citizens of Rijeka

Interestingly, not one respondent is completely satisfied with allocations to culture, sports and social activities, and only 58 respondents (14.37%) are satisfied with the allocations. Only 27.79% of respondents are partially satisfied with the allocations.

Below is an overview of the descriptive statistics regarding the satisfaction of Rijeka's citizens with allocations to theatres (Table 3).

The data in Table 3 clearly show that the level of satisfaction of Rijeka's citizens with city budgetary allocations to the Ivan Zajc Croatian National Theatre (M=1.96; SD=1.46) and to the Rijeka City Puppet Theatre (M=1.77; SD=1.52) is very low. The level of satisfaction of Rijeka's citizens with the theatres' programme content is somewhat higher, however (Table 4).

Table 3. Descriptive statistics regarding the satisfaction of Rijeka's citizens with city budgetary allocations to theatres

Items	Valid N	Mean	0-don't know	1-not at all satisfied	2-not satisfied	3-partialy satisfied	4-satisfied	5-completely satisfied	Std.Dev.
A_CNT	452	1.96	28.78 %	6.95 %	18.86 %	29.78 %	15.63 %	0.00 %	1.46
A_RCPT	452	1.77	39.98 %	6.45 %	16.63 %	28.04 %	11.41 %	1.49 %	1.52

Source: Authors, based on results obtained by surveying citizens of Rijeka

Table 4. Satisfaction of Rijeka's citizens with the theatres' programme content

Items	Valid N	Mean	0-don't know	1-not at all satisfied	2-not satisfied	3-partialy satisfied	4-satisfied	5-completely satisfied	Std.Dev.
PC_CNT	452	2.86	9.18 %	7.44 %	12.41 %	34.99 %	31.27 %	4.71 %	1.31
PC_RCPT	452	2.64	24.32 %	3.23 %	7.94 %	23.82 %	30.27 %	10.42 %	1.72

Source: Authors, based on results obtained by surveying citizens of Rijeka

The average score of the satisfaction of Rijeka's citizens with the programme content of the Ivan Zajc Croatian National Theatre (M=2.86; SD=1.31) is higher than the average score of the satisfaction of Rijeka's citizens with the programme content of the Rijeka City Puppet Theatre (M=2.64; SD=1.72).

The following section of this paper explores the relationship between allocations to culture and the theatres' programme content, allocations to culture and allocations to theatres, and allocations to theatres and the theatres' programme content (Table 5).

Table 5. Results of correlation analysis

	Means	Std.Dev.	A_C	A_CNT	PC_CNT	A_RCPT	PC_RCPT
A_C	2,084367	1,311195	1,000000	0,578853	0,195682	0,433833	0,248191
A_CNT	1,965261	1,465621	0,578853	1,000000	0,247522	0,589415	0,303089
PC_CNT	2,858561	1,316692	0,195682	0,247522	1,000000	0,267311	0,389159
A_RCPT	1,769231	1,525520	0,433833	0,589415	0,267311	1,000000	0,539444
PC_RCPT	2,637717	1,729972	0,248191	0,303089	0,389159	0,539444	1,000000

Marked correlations are significant at p < ,05000 N=403 (Casewise deletion of missing data)

Source: Authors, based on results obtained by surveying citizens of Rijeka

Based on the data in Table 5, it can be concluded that there is a weak and positive correlation between the satisfaction of Rijeka's citizens with allocations to culture and their satisfaction with the theatres' programme content. Thus, hypotheses H1 and H1a are rejected. Namely, the correlation coefficient between satisfaction with allocations to culture and satisfaction with the programme content of the Ivan Zajc Croatian National Theatre is r=0.19; p<0.5, while the correlation coefficient between satisfaction with allocations to culture and satisfaction with the programme content of the Rijeka City Puppet Theatre is r=0.24; p<0.5

There is a statistically positive and moderate correlation between city budgetary allocations to culture and allocations to the Ivan Zajc Croatian National Theatre (r=0.57; p<0.5), and a statistically positive and weak correlation between city budgetary allocations to culture and allocations to the Rijeka City Puppet Theatre (r=0.43; p<0.5). Based on these results, hypothesis H2 is accepted but hypothesis H3 is rejected.

There is a statistically positive and weak correlation between allocations to the Ivan Zajc Croatian National Theatre and its programme content (r=0.24; p<0.5), and a statistically positive and moderate correlation between allocations to the Rijeka City Puppet Theatre and its programme content (r=0.53; p<0.5). The results indicate that hypothesis H4 should be rejected, and hypothesis H5, accepted.

Unlike men, women are more satisfied with the programme contents of both the Ivan Zajc Croatian National Theatre and the Rijeka City Puppet Theatre (see Table 6).

Table 6. Results of t-test

	Mean – Female	Mean – Male	t-value	df	p	Valid N - Female	Valid N - Male	Std.Dev. - Female	Std.Dev. - Male	F-ratio - Variances	p – Variances
PC_CNT	2,95	2,62	2,34	401	0,01	284	119	1,22	1,48	1,458	0,01
PC_RCPT	2,77	2,31	2,40	401	0,01	284	119	1,69	1,77	1,08	0,57

Source: Authors, based on results obtained by surveying citizens of Rijeka

Accordingly, hypothesis H6 is accepted.

With regard to the different age groups of the respondents, no statistically significant differences were established in their satisfaction with the programme contents of the Ivan Zajc Croatian National Theatre and the Rijeka City Puppet Theatre. Hence,

hypothesis H7 is rejected.

With regard to the respondents differing educational levels, statistically significant differences were established in their satisfaction with the programme content of the Rijeka City Puppet Theatre (see Table 7).

Table 7. Results of the ANOVA test for the difference in the level of satisfaction with the program content of The Rijeka City Puppet Theatre in relation to the level of education

	Educ	P_GKL - Mean	P_GKL - Std.Err.	P_GKL - -95,00%	P_GKL - +95,00%	N
1	SS	2,696970	0,171203	2,360390	3,033550	99
2	HS	2,155556	0,253935	1,656327	2,654784	45
3	F_OS	2,834711	0,154859	2,530263	3,139159	121
4	F_UB	2,121212	0,296532	1,538239	2,704185	33
5	F_MD	2,278689	0,218104	1,849902	2,707475	61
6	MSc	3,416667	0,491742	2,449915	4,383419	12
7	PhD	3,312500	0,301129	2,720488	3,904512	32

Educ; LS Means Current effect: $F_{(6, 396)}=3,1029$, $p=,00556$ Effective hypothesis decomposition (table header spanning row)

Source Authors, based on results obtained by surveying citizens of Rijeka

Accordingly, hypothesis H8 is accepted.

Based on the data in Table 7, it can be concluded that the most highly-educated respondents, holding master's and doctoral degrees, and respondents holding pre-Bologna undergraduate degrees are the most satisfied with the programme content of the Rijeka City Puppet Theatre.

The data in Table 8 show that respondents with less than three years of work experience and respondents with 10 – 20 years of work experience are the most satisfied with the programme content of the Ivan Zajc Croatian National Theatre, whereas respondents with no work experience and respondents with 3 – 5 years of work experience are the least satisfied.

Table 8. Results of the ANOVA test for the difference in the level of satisfaction with the program content of the Ivan Zajc Croatian National Theatre in relation to work experience

	W_E	PC_CNT - Mean	PC_CNT - Std.Err.	PC_CNT - -95,00%	P_CNT - +95,00%	N
1	Less than 3 years	3,166667	0,306660	2,563787	3,769546	18
2	From 3-5 years	2,166667	0,375580	1,428293	2,905040	12
3	From 5-10 years	2,673913	0,191829	2,296786	3,051040	46
4	From 10-20 years	2,961832	0,113673	2,738356	3,185308	131
5	More than 20 years	2,880829	0,093651	2,696714	3,064944	193
6	No working experience	0,666667	0,751159	-0,810081	2,143414	3

W_E; LS Means Current effect: $F_{(5, 397)}=2,9453$, $p=,01265$ Effective hypothesis decomposition (table header spanning row)

Source: Authors, based on results obtained by surveying citizens of Rijeka

Considering that there are statistically significant differences in satisfaction with the programme content of the Ivan Zajc Croatian National Theatre among the respondents with regard to their work experience, hypothesis H9 is accepted.

Table 9 summarizes the results of the hypotheses testing.

Table 9. Hypotheses results

Hypotheses	Results
H1: There is a statistically significant positive relationship between the satisfaction of citizens with city budgetary allocations to culture, sports and social activities, and satisfaction with the programme content of the Croatian National Theatre (CNT).	Rejected
H1a: There is a statistically significant positive relationship between the satisfaction of citizens with city budgetary allocations to culture, sports and social activities, and satisfaction with the programme content of the Rijeka City Puppet Theatre (RCPT).	Rejected

Table 9. Hypotheses results (continued)

Hypotheses	Results
H2: There is a statistically significant positive relationship between the satisfaction of citizens with city budgetary allocations to culture, sports and social activities, and the earmarked allocation of funds to CNT.	Accepted
H3: There is a statistically significant positive relationship between the satisfaction of citizens with city budgetary allocations to culture, sports and social activities, and the earmarked allocation of funds to RCPT.	Rejected
H4: There is a statistically significant positive relationship between the satisfaction of citizens with the earmarked allocation of funds to CNT and the satisfaction of citizens with the theatre's programme content.	Rejected
H5: There is a statistically significant positive relationship between the satisfaction of citizens with the earmarked allocation of funds to RCPT and the satisfaction of citizens with the theatre's programme content.	Accepted
H6: Unlike men, women are more satisfied with the programme contents of CNT and RCPT.	Accepted
H7: There are statistically significant differences among respondents of different ages with regard to their satisfaction with the programme contents of CNT and RCPT.	Rejected
H8: There are statistically significant differences among respondents of different educational levels with regard to their satisfaction with the programme contents of CNT and RCPT.	Accepted
H9: There are statistically significant differences among respondents of varying work experience with regard to their satisfaction with the programme contents of CNT and RCPT.	Accepted

Source: Authors, based on results obtained by surveying citizens of Rijeka

6. Conclusion

The main finding of this paper points to the low level of satisfaction of Rijeka's citizens with allocations to culture, sports and social activities (M=2.08; SD=1.31) and, consequently, with allocations to the Ivan Zajc Croatian National Theatre (M=1.96; SD=1.46) and to the Rijeka City Puppet Theatre (M=1.77; SD=1.52). An encouraging finding of the paper is that the level of satisfaction of Rijeka's citizens with the theatres' programme content is considerably higher than their satisfaction with allocations to culture, sports and social activities, and allocations to the Ivan Zajc Croatian National Theatre and the Rijeka City Puppet Theatre. Hence, it is not surprising that there is a statistically weak correlation between the respondents' satisfaction with allocations to culture and their satisfaction with the programme content of the Ivan Zajc Croatian National Theatre (r=0.19; p<0.05) and the Rijeka City Puppet Theatre (r=0.24; p<0.05). The

satisfaction of citizens with allocations to the Ivan Zajc Croatian National Theatre (r=0.57; p<0.05) and the Rijeka City Puppet Theatre (r=0.43; p<0.05) is statistically more significantly determined by the satisfaction of citizens with allocations to culture, sports and social activities. A statistically positive correlation was established between the respondents' satisfaction with earmarked allocations to the Ivan Zajc Croatian National Theatre and the Rijeka City Puppet Theatre. There is a statistically significant correlation between the respondents' satisfaction with the earmarked allocations to the Rijeka City Puppet Theatre (r=0.53; p<0.5).

Regarding the correlation of demographic variables and the satisfaction of citizens with the programme content of the Ivan Zajc Croatian National Theatre and the Rijeka City Puppet Theatre, a statistically significant difference was established between male and female respondents.

Namely, unlike men, women are more satisfied with the programme content of both the theatres. No statistically significant differences were found among respondents belonging to different age group with regard to their satisfaction with the theatres' programme content. Depending on the respondents' educational level, however, statistically significant differences were established with regard to their satisfaction with the theatres' programme content. Highly educated respondents, with MScs and PhDs, are the most satisfied with the programme content of the Rijeka City Puppet Theatre. Statistically significant differences with regard to satisfaction with programme content were also found among respondent depending on their work experience. The respondents with less than three years of work experience and respondents with 10 – 20 years of work

experience are the most satisfied with the programme content of the Ivan Zajc Croatian National Theatre.

The limitation of this study lies in its timing. Namely, Rijeka has had the misfortune of holding the title of ECoC during the COVID-19 pandemic and therefore it was not possible to implement the project in its planned form. However, according to Ganga et al. (2021) local artists and interactive art forms were still given priority in the COVID-19 programme updated by Rijeka2020. Meaning that the pandemic has not had a significant impact on citizens' satisfaction with the programme contents of theatres in Rijeka ECoC. Further studies might extend this research to other locations and timeframes in order to get comparable results and potential new findings following this topic.

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