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THE JOSIP JURAJ STROSSMAYER UNIVERSITY OF OSIJEK
FACULTY OF ECONOMICS IN OSIJEK - CROATIA
HOCHSCHULE PFORZHEIM UNIVERSITY

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PROJECT FINANCING OF CULTURAL AND CREATIVE INDUSTRIES IN CROATIA – ANALYSIS OF THE CREATIVE EUROPE PROGRAMME (2014–2020) RESULTS

Ivana BESTVINA BUKVIĆ, Ph. D., Asst. Prof.

Josip Juraj Strossmayer University in Osijek,
Department of Cultural studies

E-mail: ibbukvic@unios.hr

Marija ŠAIN, Ph. D., Asst. Prof.

Josip Juraj Strossmayer University in Osijek,
Department of Cultural studies

E-mail: mmihalje1@unios.hr

Maja HARŠANJI, PhD student

Josip Juraj Strossmayer University in Osijek,
Department of Cultural Studies

E-mail: majam@unios.hr

Abstract

The cultural and creative industries (CCI) today have an increasing importance at the local, regional and European level. Project cooperation in financing and conducting the projects between partners from different European countries and linking to their common resources explores encourages and strengthens the European cultural and creative sector. Thus, the European Union, within the framework of the Creative co-financing programs enables the applicant countries transnational mobility, audience and capacity development, all within innovative CCI. The aim of this paper is to determine the success and

capacities of Croatian CCI organizations in applying for co-financing of their projects from the Creative Europe Programme (2014-2020), sub-programme Culture. In this paper, the authors analysed the co-financed projects from the Creative Europe Programme, Culture sub-programme, through a three-year period, beginning with 2014, and available information of the previous financing period on the Culture Programme (2013-2017) i.e. covering all available periods. Also, according to specific criteria, the paper analyses and compares characteristics of the public institutions and non-profit and private profit organizations projects. It was found that the Croatian partners are mainly involved in Small scale projects, rarely in the function of coordinator, but mainly in the function of one of the project partners. At the same time, there are only rare examples of funded projects with Croatian cultural institutions included as a partner or coordinator in their consortium. The paper provided conclusions that can be the basis of defining recommendations for policy-makers with the aim of increasing the success of project application in the field of cultural and creative industries financed by the EU funding programs.

Key words: project application success, Creative Europe Programme, CCI project financing, EU programmes

JEL Classification: Z19, O22

1. INTRODUCTION

Today, the ever-increasing influence of information and communication technology (ICT) is heightened at the higher level of art and culture where cultural and creative industries (CCI) are becoming more recognizable. The conceptual definition of CCI's even nowadays still is not unambiguously defined. The CCI "...definitions are diverse and non-standardized, followed by the rapid development of these industries and their impact on the globalization of cultural and creative production and consumption." (Švob-Đokić, 2008, 55) UNESCO defines the CCI as a sector of organized activities whose main purpose is production or reproduction, distribution and /or commercialization of goods, services, and activities of cultural, artistic or natural nature. (UNESCO, n.d.), where "in recent years, cultural theorists have concluded that the creative industries sector is fuelling not only economic growth but also social and cultural development." (Matheson, 2006, 55) "The creative industry (CI) contributes to economic development in general, has an export potential and is based

on knowledge, science, technological and art innovation, development of talents and preservation of national cultural heritage through its implementation into contemporary products and services.” (Horvat et. al, 2018, pp. 18) Generally speaking, the CCI contribution gives creative professionals through their recognizable and free creative expression, which can contribute to achieving economic value. (Rocks, 2017; Borić)

CCI consists of 12 sub-sectors: museums, libraries, and heritage; art; music and performing arts; design; movie; photography; crafts (craft trades); architecture; computer programs, games, and new media; electronic media; publishing and advertising and market communication. (Mihaljević, Stanković, 2016) In Croatia, CCI has been accurately identified several years ago using the National Classification of Occupations, which, for comparison of the CCI of other countries, is aligned with the ISCO¹. Namely, for the achievement of good business results, according to Croatian cluster of competitiveness of creative and cultural industries (HKKKKI), the supportive and flexible legislative and institutional system, through which it is possible to carry out the activities of business and cultural sector is certainly very important. (Ekonomski institut Zagreb, 2015; Bestvina Bukvić et. al 2015) In this framework, it has been identified that “there is a lack of economic and investment framework of a wider scope” (Bestvina Bukvić & Karačić, 2015, p 443) which is, as well, significant for the development of all business sectors, including CCI. The aim of this paper is to determine the success of Croatian CCI including public and non-profit organizations in co-financing projects from the Creative Europe Programme (2014-2020), sub-programme Culture. Here, the research question was: do Croatian public and non-profit CCI organizations use the EU programmes to finance their activities and improve their performance, ie. are they ready to network on the level of the EU and exploit common capacities to increase their recognition, business, and financing models available through EU programmes?

For that purpose the authors conducted the research including analysis of the co-financed projects from the Creative Europe Programme, Culture sub-programme, through a three-year period beginning 2014, and available information from the previous financing period of the Culture Programme (2013-2017) i.e. covering all available periods for the purpose of defining the charac-

¹ ISCO- International Standard Classification of Occupations

teristics of the project funded from these resources that are having Croatian participants included as partners or project coordinators.

The following chapters are giving the relevant literature review and showing the funding opportunities for projects from the Creative Europe Programme (2014-2020). Furthermore, chapter three gives an explanation of the applied research methodology and research limitations while the following chapter gives the interpretation of the research results. At the end, the concluding remarks are given with the suggestion for following research activities.

2. FINANCING OPPORTUNITIES OF THE CREATIVE EUROPE PROGRAMME (2014-2020)

To explain the state of the CCI investments in Croatia today, the economic processes of the past period have to be presented. The period of long-term structural transition of the country, apart from political and economic changes, has affected the cultural changes of society. In this sense, according to Švob-Đokić (2008, pp 37), cultural transition encompasses processes of social change in the field of culture resulting in the restructuring of cultural values: radical changes in cultural creation and cultural production; in the organization and finance of cultural activities and general cultural infrastructure, in changes of cultural institutions and in the stimulation of changes of cultural values and cultural identities. Some authors mention that this has led to a cultural dualism (Krzystofek, 1996, 67), which implies the parallelism of two value systems-one arguing for an establishment of a cultural market and the other demanding the government's support of the financing of culture. According to Dragičević-Šešić and Dragojević (2005, 26-27), such a time has put into question the cultural "subsystem" and the causes of the crises of public policy and sector itself, the underdevelopment of relations between public, private and civil the crisis of positions of institutions and their role in society, the crises of participation in the cultural market etc. Also, in Croatia, these periods have led to the deterioration of cultural heritage, cultural infrastructure, and cultural life. That is why, in Croatia, more and more recognition is given for the revival of art and culture and the growing importance of "individual cultural practices and participation in the creation and consumption of cultural content" (Primorac, 2014, 50)

Given the fact that in Croatia in the last decade, although with some volatility, a gradual decrease of total public allocations for culture and art is occurring,

the private and public organizations in culture have been forced to collect funds from different sources to carry out planned activities, or to improve their activity. Thus, in addition to the possibility of funding through public programs available in Croatia (“Program of public needs in culture”, “New Culture Foundation”, “Entrepreneurship in culture”, etc.), private and public organizations in the CCI area, it is possible to co-finance projects through various EU programmes. The support of the European Union to member states, as well as to other countries outside its territory, through various programs of co-financing projects, enables economic integration and cooperation, brings competitive advantage, but also contributes to the overall economy of the countries. (European Commission, 2011)

This paper analyses co-financed projects through the seven-year Creative Europe Programme (2014-2020), ie Culture sub-programme and in one-part MEDIA sub-programme, intended primarily for the development of the cultural and audio-visual sector of the countries. Within this programme, projects can be submitted to all legal entities, but also to bodies of national, regional and local authorities whose core business belong to the sphere of culture and are in one of the 28 EU member states and overseas countries and EU territories. Also, under special conditions, participation by the Member States of the European Economic Area, the Swiss Confederation, accession countries, candidates and potential candidates and the European Neighbourhood Policy Member States is also possible. Participation opportunities in the Culture sub-programmes are manifested through four types of competitions: Support to European Cooperation Projects, Support to Literature Translation Projects, European Network Support and Support to European Platforms. The entire Culture sub-programme is coordinated by the Croatian Ministry of Culture and their Creative Europe Desk (Republic of Croatia, Ministry of Culture, n.d., Directorate-General for Education, Youth, Sport and Culture (European Commission, 2014) In addition, the European Union recognizes the needs of young, talented artists and non-professionals and their innovations in the various segments of CCS-Creative Writing, Craftwork, Design, Painting, Music etc. enabling their mobility and networking through cross-sectoral cooperation that contributes to sustainable development.

As far as the MEDIA sub-programme is concerned, which is aimed at creative industries with an emphasis on the audio-visual sector, the European Union supports European filmmakers in the development of new film produc-

tions, seeking partners and finding a non-national audience. Namely, by co-funding projects, smaller production companies have been able to distribute different kinds of films - feature films, documentaries, television drama series and new media types. In addition to co-financing of films, young filmmakers are offered the opportunity to receive training support through various workshops and attending ICT-focused education and the creation of platforms for the delivery of audio-visual content to increase competitiveness. Of course, the EU through these sub-programmes encourages cultural diversity and the acceptance and understanding of other cultural identities of partner countries. Coordination of the MEDIA sub-programme is entrusted to the Creative Europe Desk, which operates within the Croatian Audiovisual Centre - HAVC. (Kreativna Europa, Media, 2018)

3. METHODOLOGY AND LIMITATIONS OF THE RESEARCH

In the frame of this work, the authors analysed the structure of the approved projects for financing from the EU funded Creative Europe Programme for the purpose of identifying the successfulness of the Croatian cultural institutions in applying and running the international projects financed from EU funds.

Data collection and analysis. For the purpose of this research the authors analysed the 737 projects financed from the Culture Programme (2007-2013) and 1,815 projects financed from the Creative Europe Programme (2014-2020) - including Culture sub-programme, and in one-part MEDIA sub-programme and Cross-sectorial). The source of the data was the databases published on the official web page of the European Commission, the Creative Europe Programme (source: <http://ec.europa.eu/programmes/creative-europe/projects/ce-projects-compendium/>). The aim of this analysis was to define if and in which scope are the financed projects including Croatian partners especially cultural public institutions. For that purpose, with the usual methods of synthesis, generalization, analysis, abstraction and the statistical methods were used by using the SPSS/PC+ software.

Research limitations. There are several methodological limitations that should be considered. The information of the approved value of grants for an earlier phase of the Culture Programme (2013-2017) is not available and therefore the research cannot be comprehensive. Nevertheless, except the informa-

tion on the value of the total grant, all other information is accessible, and therefore the projects with lacking information about the value were also, included in the analysis. As well, the information about the Media programme (2007-2013) is not published by the European Commission, and therefore could not be included in the research. Here lies the space for further research, whereby analysing all three conducted programs in the last two programming periods, the exact and more comprehensive results could be found.

4. RESULTS AND DISCUSSION

Today, support to the cultural and creative sector has been recognized as a combination of creative arts with cultural industries in the context of new media technologies within the new knowledge economy, which can be used by new interactive citizens and the consumers. (Hartley, 2007; Florida, 2007). The projects under the Creative Europe Programme (2014-2020) are mainly aimed at fostering cooperation, mobility and intercultural dialogue in cultural, creative and artistic activities to overcome the cultural barriers, but also to accept new opportunities for new cultural practices and using new media and ICT models.

According to the published information on the European Commission official web page for the Creative Europe Programme, on 10th of April 2018 there were in total:

- 737 projects financed from the Culture Programme (2007-2013),
- 1,815 projects financed from the Creative Europe Programme (2014-2020) including Culture and MEDIA sub-programmes and Cross-sectorial in the period of 2014 to 2017. From a total number of approved projects (1,815) in the frame of the Creative Europe Programme (2014-2020), 57% (1,028) are finalized, while 43% (787) is still ongoing. The distribution of the sample is following (Table 1).

The following table gives the distribution of the sample of the Creative Europe Programme (2014-2020) that consists of three named sub-programmes.

Table 1 The structure of the approved projects by sub-programmes of the Creative Europe Programme for the calls published in the period 2014 to 2017.

Projects approved 2014-2017	Sub-programme	No. of approved projects	Share in the total number	EU grants approved in EUR	Share in total value	Average grant by sub-programme in EUR
Creative Europe (2014-2020)	Cross-sectorial	12	1%	2,352,965	1%	196,080
	Culture	643	35%	198,841,100	53%	309,240
	MEDIA	1,160	64%	172,908,895	46%	149,059
Total		1,815	100%	374,102,960	100%	206,117

Source: (author's calculations according to European Commission, 2018a and European Commission 2018b)

It can be seen that by the number of approved projects the sub-programme MEDIA has the largest contribution with 64% (1,160) approved projects, but by observing the total value of the grants approved, the Culture sub-programme had larger funds approved, where the average grant of the projects in sub-programme Culture is twice the value (309 thousand EUR) of the average grant on the MEDIA sub-programme. This confirms the former strategy of the EU for financing fewer but financially larger (quality) projects in Culture sub-programme. Cross-sectorial sub-programme was aimed to be opened only twice in the programming period of 2014-2020, and therefore by the number of approved projects nor the grant approved value, it is not significant as other two sub-programmes that are being opened on the annual basis.

As for the cultural and creative industries, especially public owned cultural institutions the Creative Europe programme, the Culture sub-program is most important; the analysis will be focused on its results.

Table 2 gives an overview of the structure of approved grants by an action for the projects that from the first programme period 2007-2013 (according to official information of European Commission) and 2014-2017 (programme period 2014-2020) in which Croatian partners were involved. In named programmes, 6,35% (168) of total 2.550 approved projects in both programmes were including Croatian partners.

Table 2 Overview of the structure of approved grants by action in the period 2007-2017 where Croatian partners were involved

Programme/ Sub-programme	Action	EU grants				Number of approved projects	Share
		Total EU grants by programme	Share	Min per project	Max per project		
Culture	Cooperation projects	30,529,367	68.2%	22,152	2,000,000	51	30.4%
Culture (2007-2013)	Cooperation measures	5,812,622	13.0%	52,500	1,607,185	65	38.7%
Culture (2007-2013)	Multi-annual Cooperation Projects	4,182,808	9.3%	651,500	1,541,035	10	6.0%
Media	Audience Development	1,101,843	2.5%	200,000	51,909	9	5.4%
Culture	Literary translation projects	927,751	2.1%	14,457	99,411	9	5.4%
Media	TV Programming Support	603,769	1.3%	103,769	500,000	2	1.2%
Culture	Platforms	499,696	1.1%	499,696	499,696	1	0.6%
MEDIA	Festivals Support	301,000	0.7%	20,000	41,000	9	5.4%
MEDIA	Capacity Building/ Training Support	286,500	0.6%	24,000	95,250	6	3.6%
MEDIA	On-line distribution	268,289	0.6%	36,200	89,339	4	2.4%
Cross-sectorial	Refugee Integration Projects	199,989	0.4%	199,989	199,989	1	0.6%
MEDIA	Film Education	60,000	0.1%	60,000	60,000	1	0.6%
The total value of the EU grants		44,773,633				168	1

By the information provided in Table 2, more than 30% of the approved projects that included Croatian partners (regardless of the importance of their role in the project) were applied to the Culture sub-programme, action Co-operation projects, on which they got more than 68% (30.5 million EUR) of total approved grants. All other actions are far behind this value, while in some

actions, ie. action Networks, the projects with Croatian partners were not involved and Platforms where only one project was accepted by the EU.

Table 3 gives the statistical analysis of the grants approved to the projects that are including Croatian partners. The analysis showed that in the structure of the financial grants approved there are high differences in the amounts of approved grants value that is depending on the characteristics of the sub-programmes and the planned project activities.

Table 3 Statistical analysis of the grants approved to projects including Croatian partners

		Action	Call year	Project Status	EU Grant in EUR
N	Valid	1,815	1,815	1,815	132 ⁴
	Missing	0	0	0	1,683
Mean					339,194.19
Median					195,016.00
Mode					200,000.00
Std. Deviation					528,925.31
Range					1,985,542.87
Minimum					14,457.13
Maximum					2,000,000.00
Sum					44,773,632.66

Source: author's calculations according European Commission1, 2018a and European Commission2, 2018b

The minimum level of approved grant is 14 thousand EUR for the Literary translation projects action, while the highest grant was approved in Cooperation projects, that by terms of this action allowed the larger, financially more demanding projects. The median was found the level of 195,016, where half of the respondents got approved a grant in the amount less than 195,016 EUR and the other half more than named amount, with a rather high level of standard deviation ($\sigma = 528,925$). It should be taken into consideration the fact that the maximum level of possible financing in the Large-scale projects is 2 million EUR.

Table 4 presents the structure of the approved projects including the Croatian partners by the sub-programme, the action and by the level of approved grant.

As shown below and according to the official European commission information, the 68,2% of the approved projects were financed with 200 thousand EUR or fewer funds, while 83,3% were financed with 300 thousand or less, of maximum possible grant of 2 million EUR. Only 6.8% of the projects are placed in the upper quartile (1,500-2,000 million EUR) of the distribution. The reason lies in the fact that the aforementioned call European Culture, Culture sub-programme, involves selecting between applications for small scale or large-scale cooperation projects. Thus, the application of smaller co-operation projects enables at least three organizations from different countries to receive a grant of up to 60% of the total project value (ie. 200 thousand EUR). Contrary to this, the financing of major, large scale EU projects by the European Union implies up to 50% of co-financing of the value of the project, ie. maximum of 2 million EUR, and has to be submitted by at least six organizations from different eligible countries.

Table 4 Structure of the approved projects that are including the Croatian partners by the sub-programme, action and by the value of the approved grant

EU grant (in '000) distribution	Culture (2007-2013)\		Creative Europe Programme (Culture sub-programme)				Creative Europe Programme (MEDIA sub-programme)					Total	Share
	Cooper. measures	Multi-annual Cooper. projects	Cooperation projects	Literary translation projects	Platforms	Audience Development	Capacity Building/ Training Support	Festivals Support	On-line distri-bution	Other ²			
-100	3		1	17		3	6	9	3	2	44	33,3%	
101-200	19		20			5				2	46	34,8%	
201-300	4		15			1					20	15,2%	
401-500			1		1						2	1,5%	
501-600			1							1	2	1,5%	
601-700		1									1	0,8%	
701-800		1									1	0,8%	
901-1000			1								1	0,8%	
1101-1200		1	1								2	1,5%	
1401-1500		1	3								4	3,0%	
1501-1600		1									1	0,8%	
1601-1700			1								1	0,8%	
1801-1900			3								3	2,3%	
1901-2000			4								4	3,0%	
Sum	27	4	51	17	1	9	6	9	3	5	132 ³	100,0%	
Distribution	20,5%	3,0%	38,6%	12,9%	0,8%	6,8%	4,5%	6,8%	2,3%	3,8%	100,0%		

Source: author's calculations according European Commission, 2018a and European Commission, 2018b

² Category „Other“ includes following activities: On-line Distribution Support, Refugee Integration Projects, TV Programming Support, Film Education.

³ Note: as the information about value of the grant for all Culture programme (2007-2013) are not available, there is a difference in the information presented by Table 2 and tables 3 and 4 that are including only 132 projects with published amount of the grant awarded.

Table 5 gives the structure of the Croatian partners' role in the approved projects in the most significant action Cooperation-projects (as it includes 30.4% of the number and the 68% of total funds approved to the projects with the Croatian partners).

From the table shown, Croatia is mostly involved in small scale Cooperation projects, where it is taking a role of leading partner in only 7 cases (13.73% of all approved projects, where the financially largest project was approved with the grant at the level of 198 thousand EUR).

The proponents of these projects are mainly associations and non-governmental organizations where one project is being led by Croatian national theatre. This implies the possibility of existing the general reluctance or lack of motivation as well as the capacity of national public organisations to apply their project:

- a) under Large-scale projects and
- b) them as project coordinators (leading partners)

Table 5 Distribution of the project according to the role of Croatian partner in the project

Cooperation projects	Participating country		Coordinator		Total	
	Number	Share	Number	Share	Number	Share
Small scale projects	29	65.9% (86.1%)	7	100.0% (19.4%)	36	70.6%
Large scale projects	15	34.1% (100.0%)	0	0.0% (0.0%)	15	29.4%
Total	44	(86.3%)	7	(13.7%)	51	

Source: author's calculations according European Commission, 2018a and European Commission, 2018b

It has to be noted that in public institutions there are rare measures by which institutions could motivate their employees to work on development of the new projects (ie. free working days, less working obligations on their regular position during the project lasting etc.), if their position is not directly linked to the project development and project management position. This, together with lack of financial strength can be one of the obstacles for the larger interest of the CCI for the available alternative funding.

Table 6 presents the structure of all approved projects on the level of sub-programme Culture by action and the projects where Croatia was participating country by its role in the project.

Table 6 Approved projects in Culture sub-programme

Sub-programme Culture/ Action:	Number of approved (on EU level)	Croatia as a participating country			Share
		Participating	Coordinator	Total	
Cooperation projects	292	44	7	51	17.5%
Literary translation projects	226	0	17	17	7.5%
Networks	88	0	0	0	0.0%
Platforms	36	0	1	1	2.8%
Total	642	44	25	69	10.7%

Source: author's calculations according European Commission, 2018a and European Commission, 2018b

By observing the value of the grants approved through the activity Cooperation projects, it was found that total value of the 51 projects including Croatian partners was 30.5 million EUR, from which 7 projects with total value of the grants approved in amount of 1.39 million EUR were coordinating by Croatian partners, ie. 4.5% all in category of the Small-scale projects. Neither one project from the category of the Large-scale projects is being led by the Croatian partner as a coordinator.

By official information, only 7 projects in Culture sub-programme, cooperation projects included cultural institutions in public ownership: Croatian National Theatre Zagreb, Croatian National Theatre Split, The Croatian National Theatre Ivan pl. Zajc in Rijeka, Croatian state Archive, and Museum of fine Arts, Zagreb. From named 7 projects, 6 projects are small scale cooperation projects and one project, in which Croatian National Theatre Zagreb that is included into the project together with 27 other partners from 16 countries, got a grant in the amount of 2 million EUR.

Table 7 is showing the structure of approved Literacy translation projects.

Table 7. Approved Literacy translation projects

Application Country Name	Number of approved projects	Share
Bulgaria	29	12.8%
Serbia	23	10.2%
Slovenia	20	8.8%
Hungary	19	8.4%
Macedonia	19	8.4%
Spain	18	8.0%
Italy	18	8.0%
Croatia	17	7.5%
Other	63	27.9%
Total	226	

Source: author's calculations according European Commission, 2018a and European Commission, 2018b

As shown in table 7, Croatia has about 8% of the total number of approved projects in the frame of the Literacy translation projects. Such projects are intended for publishing houses and include translations of literary works from one European language to another. These projects can be run independently, with one participating country, in this case, the leading partner. These are, in the observed sample, the small-scale projects approved in the range of 11 thousand EUR to 100 thousand EUR with one participating country. Average grant per project amounts 54 thousand EUR with the acceptable standard deviation ($\sigma = 22.6$ thousand EUR).

It is interesting to mention that Croatia is not participating in any projects on the level of action Networks, while has one approved project on the level of action Platforms, approved to the music school. The reason for rather low participation in this action lies in the fact that these projects are mainly highly financial demanding and generally less represented in the European Culture programme.

If observing the Croatian applicants, the largest number of projects were approved to the non-profit organizations, ie. cultural and artistic associations. The reason for this is possible higher activity and efforts of non-public organisations conducted to collect funds from different sources for carrying out their activities since their own resources are insufficient. On the other hand, the state

owned cultural institutions are mainly state funded, and thus less forced to seek alternative funding.

5. CONCLUSION

The key division on the policy instruments level that can be deciphered is between those who receive support from the state (such as film, book and - to some extent - music industry) and those creative industries which are at the marketplace operating their businesses on the market/profit principles (such as design, advertising, architecture, multimedia and electronic publishing). (Primorac, 2008). However, the role of the state regarding cultural industries, in the region of the SEE remains crucial, as it remains the key player (i.e. funder) of these fragile industries. Nevertheless, the cultural institutions, as well as entire creative industry, should seek alternative sources of funding, especially regarding the project funding.

EU program, Creative Europe Programme, is one of the most significant programs regarding the encouraging development culture and creative industries and financing of its projects especially since such projects foster the development of the market, possibility of increasing (production) capacities, self-employment and youth employment, cross-sector cooperation, networking, internationalization of the CCI ventures and projects, etc.

The aim of this paper was to assess the utilization of the possibilities of Creative Europe Programme by the Croatian institutions, organisations, firms, and associations and define their capacities for development of the EU Creative Europe funded projects. For that reason, the authors were analysing the presence of the Croatian partners in the projects financed by the Creative Europe Programme regardless of their role - as a partner or as a coordinator (leading partner). The research was conducted in 2018 on the 737 projects financed from the Culture Programme (2007-2013) and 1,815 projects financed from the Creative Europe Programme (2014-2020), including Culture and MEDIA sub-programmes and Cross-sectorial). It was found that 168 projects that included Croatian partners were approved through named programs that are 6.58% on the level of both programs. The most significant sub-programme and activity for the Croatian participants is Culture sub-programme, action Cooperation projects, from which 68.2% of total funds were approved to the projects

including Croatian partners (by officially published information by European Commission).

If observing the value of the grants approved through the most significant activity Cooperation projects, it was found that total value of the 51 projects in which Croatian partners were included was 30.5 million EUR, from which 7 projects with total value of the grants approved in amount of 1.39 million EUR were coordinated by Croatian participants, ie. 4,5% of total value of the grants, all in category of the Small-scale projects. By analysing the participation of the public owned cultural institutions, it was found that they were included in seven projects, where theatres, museum and state archive had a role of a partner, mainly in the small-scale projects (with a grant of up to 200 thousand EUR). Only one project previously named was led by the Croatian partner.

By observing the Culture sub-programme, activity Literacy translation projects it was found that Croatia is among eight most successful countries with 7.5% of the total number of the projects approved, ie. 928 thousand EUR, where all grants amounted up to 100 thousand EUR.

According to the above, it can be stated that although Croatian partners are active and were involved in 168 projects (6.58%), of a total number of 2,552 those projects are mainly Small-scale projects, up to 200 thousand EUR, with limited range. As well, the number of projects where Croatia is coordinating, or even public owned cultural institutions participating is very low, thus it can be concluded that the capacities, motivation or the strength of Croatian applicants is still not developed enough so the interstate activities supported by the administration should be directed towards strengthening these characteristics and skills.

As of above, future, more comprehensive research on this topic should include a greater number of EU programmes so the situation and the reasons for lower utilization of the EU funds from the cultural institutions and the CCI in Croatia could be determined.

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