



CREATIVE
FUTURE
INSIGHTS
2023

Book of Abstracts

Creativity 360°

14 – 15 September 2023, Zagreb, Croatia

CFI 2023, Book of Abstracts
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Publishers

VERN' University
Palmotićeva ulica 82/1
10000 Zagreb, Croatia

The Institute of Economics, Zagreb
Trg Johna F. Kennedyja 7
10000 Zagreb, Croatia

For Publishers

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ISBN 978-953-8101-13-7 (VERN' University)

ISBN 978-953-6030-58-3 (The Institute of Economics, Zagreb)

CFI 2023

Creative Future Insights Conference
Creativity 360°
14 – 15 September 2023, Zagreb, Croatia

BOOK OF ABSTRACTS

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CFI 2023

Creative Future Insights 2023 is the 2nd International Scientific Conference organized by VERN' University and the Institute of Economics, Zagreb, in partnership with CED – MEDIA office Croatia, and under patronage of the Ministry of culture and media of the Republic of Croatia and the City of Zagreb. The conference is covering a broad range of topics related to the creative industry and its role in today's economy.

The goal of the conference is to bring scientists and experts from different areas to present their papers and discuss the fastest growing sector of the EU economy.

Regarding the increasing social significance of creative industries, the focus of the International Scientific Conference Creative Future Insights is to create an incentive for contemporary interdisciplinary research that deals with different segments of creative industries, their features, recent trends and contributions to the society, culture and the economy.

The topics of the conference include the following areas (as well as other potential topics related to the context of creative industries and experience economy):

- ARTS
- CULTURE
- DESIGN
- ECONOMIC DEVELOPMENT
- POLITICAL STRATEGIES
- EXPERIENCE ECONOMY
- HERITAGE
- IT AND CREATIVE INDUSTRIES
- MEDIA AND COMMUNICATION
- THE IMPACT OF THE PANDEMIC ON THE CREATIVE INDUSTRIES SECTOR
- THE SOCIAL SIGNIFICANCE OF CREATIVE INDUSTRIES
- VIDEO GAMES

PROGRAMME COMMITTEE

Tajana Barbić, PhD., The Institute of Economics, Zagreb, Croatia

Monica Bira, PhD., National University of Political Studies and Public Administration, Faculty of Communication and Public Relations, Bucharest, Romania

Nikolina Borčić, PhD., VERN' University, Croatia

Jelena Budak, The Institute of Economics, Zagreb, Croatia

Marija Geiger Zeman, PhD., Institute of Social Sciences Ivo Pilar, Zagreb, Croatia

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Brigita Miloš, PhD., Faculty of Philosophy, Rijeka, Croatia

Ivana Rašić, PhD., The Institute of Economics, Zagreb, Croatia

Dragan Todorović, PhD., Faculty of Philosophy University of Niš, Serbia

Zdenko Zeman, PhD., Institute of Social Sciences Ivo Pilar, Zagreb, Croatia

PROGRAMME

CREATIVE FUTURE INSIGHTS 2023

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| SEPTEMBER 14 DAY 1. – THURSDAY | 08:30 – 09:30 Registration 09:30 – 9:45 Conference opening 9:45 – 10:15 Plenary session I 10:15 – 11:00 Coffee break 11:00 – 12:00 Panel discussion I 12:00 – 14:00 Break 14:00 – 17:00 Presentations 17:00 – 18:30 Documentary film I 19:00 – 20:00 Social program 09:00 – 17:00 Side events |
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|---|--|
| SEPTEMBER 15 DAY 2. – FRIDAY | 10:00 – 10:30 Plenary session II 10:30 – 11:00 Coffee break 11:00 – 12:00 Panel discussion II 12:00 – 14:00 Break 14:00 – 17:00 Presentations 17:00 – 18:15 Documentary film II 19:00 Buffet dinner 10:00 – 18:00 Side events |
|---|--|

KEYNOTE SPEAKERS

Dr. h. c. DORIS PACK

Former Chairwoman of the Committee on Education and Culture of the European Parliament
President of the Robert Schuman Institute
Secretary General, German French Foundation for Cultural Development

DANIELA ANGELINA JELINČIĆ, PhD

Daniela Angelina Jelinčić holds a Ph.D. in Ethnology from the University of Zagreb, Croatia and her specific interests are in cultural tourism, cultural heritage management, cultural/creative industries, cultural and tourism policy, creativity, experience economy and social innovations. She is a senior research adviser/full professor employed by the Institute for International Relations (IRMO), Croatia. Dr. Jelinčić was a Fulbright visiting researcher (2019/2020) at the University of Georgia (research: Sensory Stimuli and Their Impact on Basic Emotions in the Experience Economy). As an adjunct professor, she teaches cultural tourism, cultural heritage management, creative industries, creativity at the University of Zagreb, Zagreb School of Business, Edward Bernays University of Applied Sciences in Zagreb and occasionally at the Helsinki University of Arts, Finland and at the UNESCO Chair for Cultural Heritage Management and Sustainable Development, Institute for Advanced Studies (iASK) in Kőszeg, Hungary. Dr. Jelinčić is the author or co-author of several scientific books (Arts and Science of Food Experiences; Innovations in Culture and Development: The Culturinno Effect in Public Policy; ABC of Cultural Tourism; Culture in a Shop Window; Culture, Tourism, Interculturalism), co-editor or editor of the books Creating and Managing Experiences in Cultural Tourism and Economic Sustainability of Culture and Cultural Tourism, author of a number of scientific articles, book chapters and guidebooks, national/international studies as well as of several national/local strategic documents. She served as the Council of Europe expert for cultural tourism and coordinated or participated in **several** national and international interdisciplinary research projects in the fields of cultural heritage, cultural tourism, creative industries, cultural and tourism policies, social entrepreneurship.

ABSTRACTS

ANALYSIS OF THE POSITION OF 'BLACK GRAPHIC DESIGNERS' WITHIN THE CREATIVE INDUSTRIES OF BRITAIN:

Sandra Adu, Loughborough University, United Kingdom

CONFERENCE TOPIC:

The relationship between culture and creative industries

ABSTRACT

Considering the events between 2013 and 2018 where important art institutions in Britain like that Goldsmith University conducted talk shows on Black Studies: Grammars of the Fugitive by Stefano Harney and Fred Moten or the talk show that was led by the Showroom London on 'Reading the Dead' by Denise Ferreria De Silva. Essentially thinkers have emerged from the institutions that have reoriented and re-energizing Black Studies in North America. They were scholars who strengthened their foot within the given spectrum of Black Studies and the Higher Educational field. They held important, strong positions in higher education institutions with significant cultural and economic power (New York University, Columbia University, University of British Columbia). All had been invited to speak in the UK by these leading art institutes of Britain like the University of Arts London, TATE London, or Show London for the events of the genre, as mentioned earlier, because there was an audience in place which had already begun to engage. In this context, one would like to explore whether the given phenomenon is the ushering of the new era of blackness within the design industry of Britain or is it a socio-political and cultural show and tell of an emergent affinity towards Black Cultural Studies or is it a question of a general awakening?

KEYWORDS: culture, design, diversity, black designers, BAME pipelines

SOCIAL EXPERIENCES OF ONLINE GAMING: SOCIALIZATION AND CYBERBULLYING

Arijana Akmadža, Catholic University of Croatia, Croatia

Mario Bara, Catholic University of Croatia, Croatia

CONFERENCE TOPIC:

Video games creative industries

ABSTRACT

The gaming industry has recorded increasing profits and popularity in recent years. The COVID-19 crisis, isolation and physical distancing measures during lockdowns around the world additionally contributed to this growth. Scientists still do not agree on whether games have a positive or negative impact on an individual, but in this research the emphasis is on the social aspects of games and interpersonal relationships. This is precisely why this research deals with online games in which multiple players participate simultaneously, i.e. various variants of multiplayer games. As positive social experiences of playing such games, the researchers, based on the results, single out the mutual help of the players, making friends, the feeling of belonging, discovering new interests and many others. However, more and more players stop playing games due to negative experiences related to cyberbullying. According to research, cyberbullying most often includes identity-based harassment or hate speech, trolling and doxing. Furthermore, respondents notice various extreme attitudes among teammates, conspiracy theories and the spread of misinformation. Other negative experiences refer to players being kicked out of a joint game or avoiding playing with certain teammates, attacks on one player, sexual predators and sexual harassment. The purpose of the research was to determine the frequency of playing such games and the existence of cyber violence in video games among the FER (Faculty of Electrical Engineering and Computing) student population. Also, it examined which are positive and which are negative social experiences of playing games and whether there is a connection between negative experiences and the quality of life of players. Finally, the aim was to examine the attitudes of players towards cyber violence in video games. The research was conducted on a convenience sample of 250 FER students through a questionnaire.

KEYWORDS: online gaming, socialization, social experiences, cyberbullying, harassment

THE PURCHASE OF ITEMS FOR BUILDING CHARACTERS IN VIDEO GAMES AS SYMBOLIC CONSUMPTION IN THE VIRTUAL WORLD - EXAMPLE OF CROATIAN PLAYERS OF THE VIDEO GAMES LEAGUE OF LEGENDS AND FORTNITE

Ivan Balabanić, Faculty of Croatian Studies, University of Zagreb, Croatia

Erik Brezovec, Faculty of Croatian Studies, University of Zagreb, Croatia

Marina Miletić, Catholic University of Croatia, Croatia

CONFERENCE TOPIC:

Video games creative industries

ABSTRACT

The transaction market within the new generation of online video games is measured in billions of dollars. For example, League of Legends generated \$1.75 billion in revenue in 2020, while Fortnite generated \$5.1 billion in the same year. These figures highlight the need to look at consumer habits and desires in the virtual world, as it is in the virtual space of games that a new level of consumer capitalism is developing. Against this background, the aim of this research is to describe and analyze the main consumption patterns in online video games. The way in which the economic, cultural and social capital of the real world determines the attitude towards playing online video games is investigated. A survey was conducted among 250 Croatian players of the video games League of Legends and Fortnite. The research shows the gaming habits of Croatian players, their socio-demographic characteristics, the reasons for purchasing virtual items and the connection with their symbolic capital both in real reality and in real virtuality.

KEYWORDS: online video games, symbolic consumption, symbolic capital, gaming, League of Legends, Fortnite, survey

IMPACT OF COVID-19 ON FINANCIAL PERFORMANCE OF CREATIVE AND CULTURAL INDUSTRIES IN CROATIA

Tajana Barbić, The Institute of Economics, Zagreb, Croatia

Ivana Rašić, The Institute of Economics, Zagreb, Croatia

Bruno Škrinjarić, The Institute of Economics, Zagreb, Croatia

CONFERENCE TOPIC:

The role of creative industries in the economic development

ABSTRACT

In the pre-COVID period, the share of the creative and cultural industries in GDP had been increasing in Croatia, reaching the 3.1% of GDP in 2019. Due to the COVID-19 pandemic and accompanying measures of social distancing and the closure of economies, the trend shifted dramatically in 2020, with creative and cultural industries suffering a significant fall on both global and country levels. This paper aims to determine the impact of the COVID-19 pandemic on the creative and cultural industries in Croatia by comparing the key indicators of the financial performance in the pre-COVID period (2015 - 2019) to the developments in 2020 and 2021. Our methodology distinguishes twelve sub-sectors that form creative and cultural industries in Croatia. Such an approach allows us to identify the sub-sectors which experienced the most dramatic hit, offering important information for policymakers, researchers, and other interested stakeholders from creative and cultural industries.

KEYWORDS: creative and cultural industries, sub-sectors, COVID-19, financial performance, Croatia

FROM AN INDUSTRIAL CITY TO THE CULTURAL HUB: HERITAGE AS THE DRIVER OF THE CITY'S TRANSFORMATION

Gorana Barišić Bačelić, Fortress of Culture Šibenik, Croatia

CONFERENCE TOPIC:

Heritage in creative industries

ABSTRACT

The restoration of Šibenik's fortresses is one of the best, if not the best and most famous example of physical restoration and revitalization of cultural heritage in Croatia thanks to the effective use of EU funds. It presents the foundation of the city's transformation from the decayed industrial city to a contemporary cultural hub where arts, culture and heritage played a key role in the positive shift and a better quality of life. The paper addresses the question how to position the heritage as a driver of cultural, social and economic development and a booster of the cultural and creative industries in the area.

KEYWORDS: heritage, revitalization, sustainable heritage management, cultural and creative industries

WORKING IN THE CREATIVE ECONOMY: AN EXPLORATORY STUDY ON CREATIVE AND TALENT-BASED WORK IN THE EMERGING CREATIVE DIGITAL ECONOMY

Monica Bira, SNSPA, Romania

Maria Ignat, SNSPA, Romania

Andrei Ghețu, SNSPA, Romania

Corina Buzoianu, SNSPA, Romania

CONFERENCE TOPIC:

The role of creative industries in the economic development

ABSTRACT

Creative industries are often viewed as key drivers of social and economic development, meanwhile people that work in the economy emerging alongside different sectors of creative industries are considered instrumental in constructing a fresh perspective on defining creativity and talent-based work, in the process of production, distribution, and consumption of creative goods and services.

Our paper explores the new dynamics and relationships that make their way both into the labour market as well as in people's perception about concrete ways of employing their creativity when engaging in work activities that do not fit the traditional framework of employer – employee. Based on semi-structured interviews with people working in the creative economy in Romania, in domains such as eLearning, video editing, graphic design, video animation, art direction, multimedia design, software development, digital strategy, marketing & communication, coaching we aim to shed light on how people define and refer to the type of work they are involved in, as well as how they construct meanings around this concept. Having a narrower focus, on activities that fall both in the category of creative industries (as they are defined in EU, UK and by UNESCO) and are also performed as gigs, allows us to explore adjacent subjects such as remote work, alternative career paths, self-positioning - all of them in connection to creative activities. In doing so, we also hope to provide insights to help policymakers, employers, and other stakeholders to better understand the new type of creative work from emerging markets.

KEYWORDS: creative industries, creative economies, working within gig economy, freelancing, self-positioning, perceived value of creative work

STORYTELLING AS A CORPORATE IMAGE BUILDING TOOL ON THE EXAMPLE OF THE BEVERAGE BRAND PIPI

Nikolina Borčić, VERN' University, Croatia

Nikolina Štefančić, VERN' University, Croatia

CONFERENCE TOPIC:

The relationship between culture and creative industries

ABSTRACT

The article's topic is an analysis of blending fictitious storytelling and digital corporate storytelling to build and manage the image on the example of the storytelling of Pipi, a beverage brand by the Dalmacijavino company. Regardless of the media, the definition of a story remains the same: a narrative that depicts characters in a series of dramatic events, following the action from the drama's inception to its conclusion. Therefore, we assumed that the choice of motifs and conceptual metaphors within the narrative of the brand story, which heavily relies on interactivity as a KPI for success, would be influenced by sociocultural variables. On the other hand, the story itself contains the same subtext as the original story that the corporate storytelling is based on. The subject of the research was the analysis of digital storytelling of Pipi, a beverage brand by Dalmacijavino. This storytelling is based on the fictional story of Pipi Longstocking by Astrid Lindgren (1971). The research was based on methodological triangulation that included a case study, narrative analysis, and analysis of interactivity parameters in digital posts. The research aimed to show the choice of the motives and conceptual domains behind the brand image, which reflect the fictional image from the subtext. The results show which motifs and conceptual metaphors have high interactivity in the background of the image story and, accordingly show the interrelation between narratives, motifs, and sociocultural specificities.

KEYWORDS: digital storytelling, corporative image, corporate communication

PUBLIC PERCEPTION OF CREATIVE INDUSTRIES IN CROATIA

Jelena Budak, The Institute of Economics, Zagreb, Croatia

Edo Rajh, The Institute of Economics, Zagreb, Croatia

Mirela Holy, VERN' University, Croatia

CONFERENCE TOPIC:

The social significance of creative industries

ABSTRACT

The paper presents the preliminary results of the research project 'Public perception of creative industries in Croatia'. The research investigated the public acceptance of creative industries and the creative economy in Croatia. It aims to assess consumers' perceptions, attitudes, and usage of creative industries' products and services as well as their subjective valuation of the creative industry and creative economy (e.g., how it helps them overcome the crisis), and its economic, environmental, and social significance. The original data were collected in spring 2023 via an online survey on a nationally representative sample of 1,000 respondents, adult citizens-consumers.

Following the investigation of the institutional structure of Croatian creative industries and creative economy, and comparing it with the most developed countries, the empirical analysis shows the main determinants of public perception of creative industries in Croatia and verify the best-explaining theoretical model of acceptance. Evidence-based policy recommendations to increase the share of creative industries in Croatian GDP are developed.

KEYWORDS: perception, consumer, creative industry, creative economy, acceptance model, survey, Croatia

PROTECTING CREATIVITY OR PROTECTING THE ENVIRONMENT. AN ASSESMENT OF CONVERSATION THEMES AND AUDICENCE SENTIMENT IN 2022 HIGH PROFILE PROTEST ACTIONS STAGED BY ENVIRONMENTAL ACTIVITS IN MUSEUMS

Corina Buzoianu, SNSPA, Romania

Ligia Stroe, SNSPA, Romania

Monica Bira, SNSPA, Romania

CONFERENCE TOPIC:

Media creative industries

ABSTRACT

Creative industries (with the notable exception of advertising and marketing) are generally speaking ill equipped when it comes to face high visibility and scrutiny in connection with a high media interest and an increased volume of conversation in social media, revolving around their activities.

Through this study we aim to shed a light on how conversations and themes are circulating amongst stakeholders and across channels in a series of high visibility events, involving organization that are not used to being in the spotlight for the wrong reasons or for reasons that have nothing to do with what they do. Museums across Europe, their reactions to a series of events involving environmental activists and the conversations spurred across platforms, were therefore tracked and analyzed on a variety of media during the second part of 2022. Starting from the fact that in 2022 several major museums in Europe found themselves in the center of media attention as a consequence of protests staged by environmental activists that temporarily damaged heritage items (paintings) by throwing tomato sauce or glued themselves next to emblematic paintings in an attempt to raise awareness to the environmental cause and global warming - our aim was to map themes and conversations and to provide a model of assessing the relation between museums as organizations that belong to creative industries and to the creative economy and their multiple stakeholders. Using automatic means in data collection and relying on a twofold approach in data analysis (both manual and automatic) we explored a corpus of more than two hundred sources (new media and social media alike) in an attempt to identify a pattern of reaction from stakeholders and the way in which those cases affected museum relations with their audiences.

KEYWORDS: cultural and creative industries, media scrutiny, museums, media campaigns, cross channel communication, sentiment analysis, themes analysis, stakeholder relations

CONNECTING CREATIVE INDUSTRIES, ENTREPRENEURSHIP, AND ALTERNATIVE FINANCING THROUGH INNOVATIVE SUPPORTIVE ECOSYSTEMS

Gordana Ćorić, VERN' University, Croatia

CONFERENCE TOPIC:

The role of creative industries in the economic development

ABSTRACT

The purpose of this paper is to identify key factors in connecting creative industries, innovative and social entrepreneurship, and alternative financing. These insights help identify current gaps in the existing ecosystem for creative industries in Croatia, particularly in terms of stakeholders and available services. The paper applies a survey of good practices and evaluates selected ecosystems from well-developed creative industries in Europe as benchmarks.

The hesitance of traditional financing institutions to fully embrace and support the needs of innovative entrepreneurs has provided valuable learning points and guidance for utilizing alternative sources of funding for projects in the creative industries. Therefore, additional research has been conducted to explore experiences in using alternative financing to fund innovative projects. Valuable lessons from experimentation and learning from the mistakes of others are introduced in the paper.

The findings suggest the need to establish an evaluation framework for continuous benchmarking of (1) efficient ecosystems, (2) examples of creative industry support, and (3) best practices in alternative financing and innovative projects and ventures.

The paper synthesizes existing research to explore existing ecosystem models and provides guidelines for establishing ecosystems that offer effective and efficient support, thereby reducing the time-to-market period between creative industries' ideas and the market placement of final products. Leveraging the power of innovation ecosystems and facilitating the use of alternative finance will enhance the impact of creative industries, unlock their immense potential, and contribute to various scenarios for sustainable development, inspiring positive change.

Research limitations arise from the lack of focus on a specific sub-sector of the creative industry; therefore, future research should consider sub-sector-specific investigations.

KEYWORDS: creative industries, innovations, entrepreneurship, social entrepreneurship, alternate financing, benchmarking, sustainability

COMPARATIVE ANALYSIS OF REPORTING ON ENTERTAINMENT PERFORMERS IN CROATIAN AND SERBIAN MEDIA

Davor Ćosić, VERN' University, Croatia

Marija Slijepčević, VERN' University, Croatia

CONFERENCE TOPIC:

Media creative industries

ABSTRACT

The entertainment scene and music are often topics of discussion in society primarily due to the media's tendency to report on them daily. Even though many claim that they are not at all interested in the entertainment and music industry, statistics show that articles on this topic are often the most read and have the largest number of comments, which further motivates the media to continue reporting on it. Although the topic of the entertainment scene is trivialized in numerous discussions, many important questions can be asked when reading articles about entertainers. Music is defined as an art that should not be politicized and misused, it should unify and erase territorial borders. Is that really the case? This created a framework for asking several important research questions that are elaborated in this research paper. The aim of the research was to determine the amount and the tone of voice of media coverage on entertainers in Croatia and Serbia focusing on nationalism and sexism in the media. Moreover, the conclusions of the first research is supplemented by the second research in which the public's perception of the selected topic was examined using the online survey method. The first research was conducted using the quantitative method of analysing the content of articles on the four most read sensationalist portals in Croatia and Serbia - 24sata.hr, Indeks.hr, Blic.rs i Telegraf.rs. Two Croatian performers (Severina and Petar Grašo) and equivalently two performers who built their careers in Serbia (Jelena Karleuša and Željko Samardžić) were selected as representatives. On a defined sample the analysis of articles published in the past 365 days was conducted. After that, the before mentioned second research was conducted to create a complete and relevant conclusion.

KEYWORDS: entertainment industry, entertainers, media, media coverage, sexism, nationalism, music industry

STARTUP DEVELOPMENT: THE ROLE OF PERSONAL BRANDING IN ATTRACTING INVESTORS

Ivona Čulo, University North, Croatia

Radoslav Barišić, Faculty of Economics & Business, University of Zagreb, Croatia

Frane Šesnić, Zagreb Innovation Centre, Croatia

CONFERENCE TOPIC:

Media creative industries

ABSTRACT

The paper analyzes the role of personal relations with the public on the regional startup scene and how the personal branding of the owner and/or director of an individual startup contributes to attracting investors. Namely, in modern society, digital media has completely changed the entire communication context, opening numerous possibilities for personal branding and media communication, which is especially important for startups because of their high growth potential. The research was conducted using the qualitative method of semi-structured in-depth interviews of owners and/or directors of at least 15 regional startups. The main goal of the research was to investigate the role of personal branding on the regional startup scene, especially in the context of attracting investors, through the attitudes, opinions, and experiences of its owners and/or directors. Three secondary objectives emerged from the main objective: (1) to determine the importance and role of personal public relations/personal branding on the startup scene; (2) to examine the current way of managing personal relations with the public on that scene and (3) to determine the importance of using the services of experts in the field of personal branding and the interest in specific knowledge and skills within the same field. The research will bring original scientific results that can contribute to a better understanding of the personal branding of owners and/or directors of innovative companies that want to attract investors and develop in a highly competitive regional market.

KEYWORDS: digital media, innovation, personal branding, startup

NEW “COOL”: LEVERAGING CREATIVE INDUSTRIES TO ATTRACT AND RETAIN THE NEXT GENERATION OF CREATIVE TALENT

Izabela Derda, Erasmus University, Netherlands

CONFERENCE TOPIC:

The social significance of creative industries

ABSTRACT

For many industries, the post-pandemic era has exposed a sobering truth of "great resignation," with employees reevaluating their goals and expectations. This is particularly true for young creative talents who reject the social meaning of industries previously associated with coolness, machoism, and workaholism – like advertising or finance, leading them towards paths that seek out greater purpose. The presentation explores the ways in which advertising industry seeks to redefine and reinvent its creative culture by collaborating with other creative industries. It also looks into how the new crossover of values can be reutilized within creative industries and beyond to attract and retain creative talents.

KEYWORDS: creative culture, talent development, creative industry, advertising, great resignation

FILMS ABOUT HERITAGE ON THE WEBSITES AND SOCIAL MEDIA SITES OF SELECTED DALMATIAN MUSEUMS

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CONFERENCE TOPIC:

Heritage in creative industries

ABSTRACT

In various ways, museums present their collections, specific items and topics related to tangible and intangible heritage. As their users have become accustomed going to the web and watching the films about the most diverse topics, museums have an incentive to create and publish films through which they bring their collections, activities, and heritage contents closer to the public. Also, in today's age, when the possibilities of content distribution are much more accessible to everyone thanks to the Internet, and when the technologies for making films are much more accessible to everyone, museum employees themselves can sometimes engage in the production of films, in addition to being able to make them in cooperation with film companies. Finally, the COVID-19 pandemic, with restrictions on movement and the transition in certain periods to exclusively online communication with users, has contributed to the fact that a greater number of museums have films about heritage. In this paper, research is presented about heritage films available on websites and social sites of selected museums in the region of Dalmatia, in Croatia. The sample consists of 16 Dalmatian museums - four museums from each of the four Dalmatian counties. The research method was content analysis. Through this method, it was investigated how many films about heritage have been published on the websites and social sites of selected Dalmatian museums in the last six months. The following aspects of these films were analysed: themes, ways of presenting the themes, viewership and user reactions that the films provoked (comments, likes...), duration of the films, time periods of their publication, web locations where they are available (website, YouTube, Facebook ...).

KEYWORDS: films, heritage, museum websites, museum social media sites, Dalmatia, YouTube, Facebook

STUDENTS' PERSPECTIVES ON MEDIA AND COMMUNICATION IN CREATIVE INDUSTRIES

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CONFERENCE TOPIC:

Media creative industries

ABSTRACT

The creative industries are rapidly growing and evolving, and media and communication play a crucial role in this process. Students who are interested in pursuing a career in creative industries need to have a solid understanding of the role of media and communication in the industry. This study explores students' perspectives on media and communication in creative industries, focusing on the similarities and differences among students from different backgrounds and educational programs. A mixed-methods approach was employed, combining quantitative and qualitative data collection and analysis. The sample consisted of undergraduate students from various disciplines, such as art and design, media studies, marketing, and business. The results revealed that students perceived media and communication as essential in creative industries, with digital media platforms being the most popular. The study also identified differences in perspectives among students from different educational programs and backgrounds, which can inform curriculum development and educational programs in creative industries. The study provides valuable insights into the attitudes, perceptions, and career aspirations of students in creative industries, which can help prepare them for successful careers in this dynamic and exciting field.

KEYWORDS: creative industries, media, communication, students, perspectives

GENDER AND NETWORKING IN THE PR AND COMMUNICATIONS INDUSTRY: COMPARISON OF FREELANCERS FROM UK AND CROATIA

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CONFERENCE TOPIC:

The social significance of creative industries

ABSTRACT

Due to its increasing visibility and social importance, public relations have become an interesting subject of sociological research (Ihlen 2022). In addition to the macro and mezzo levels, PR and the communication industry are also sociologically interesting from a micro level (Ihlen 2022). Both globally and in Croatia, it is a feminized sector in which, despite the greater number of women, gender differences and gender asymmetries have not been abolished (Fitch 2010; Polić & Holy 2020, Serrano 2022). Previous analyses and research have shown the existence of various forms of gender-based discrimination and bias (Topić 2020). From a gender perspective, it is important to research how freelancers in the PR and communication industry are networked. Earlier studies of the male-dominated sector show the persistence of organizational forms that prevent and slow down the advancement of women, so women-employees make great efforts to ensure access to social networks in the institution where they work (Papafilippou, Durbin & Conley 2022). Several types of professional networking and networks are mentioned in the existing literature (for example, according to Papafilippou, Durbin & Conley (2022) “organization-based” and “industry-based”, etc.). The main questions of the presentation are: Are there gender-based differences in networking within the feminized PR and communication sector? Are there differences in gender-based networking between freelancers in Croatia and Great Britain? The results of the Croatian and British sections of the international research Wellbeing in Public Relations and Communications Industries will be present. The international research was conducted as a part of the EUPRERA network on Women in PR under the leadership of Dr. Martina Topić (Leeds Beckett University).

KEYWORDS: sociology of professions, PR and communications, networking, gender, gender preferences, gender differences, quantitative research, Great Britain, Croatia

THE RIGHT TO MAKEUP: MASCULINITIES, CREATIVE INDUSTRIES AND REDEFINING BEAUTY PRACTICE

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CONFERENCE TOPIC:

Media creative industries

ABSTRACT

In a consumerist culture, the body is recognised as a crucial resource for (re)inventing identity (Gough, Hall, Seymour-Smith, 2014). Studies of masculinity have shown that since the 1980s, new masculine identities ("new man") have been constructed, which, due to their constant reinvention, fluidity and flexibility, function as a challenge to traditional gender identities (Gill, 2003). Besides, it is a historical fact that men used makeup in different cultural contexts; however, since the 19th century in the West (Jacobs, 2019), makeup products have been considered an exclusive gender practice, a kind of daily beautification ritual reserved exclusively for women. Nevertheless, statistics show that men's attitudes towards beauty products are changing - "the global men's grooming products market was worth US\$ 55.5 bn in the year 2021" (Future Market Insights, 2022). Using makeup products is a "playful, transformative, creative act" that allows people of different gender identities to express their individuality and play with imagination, but also a kind of transgression (Plante, 2016: 168). The makeup collections and products of well-known cosmetic brands show that the "male-grooming business is exploding" from the feminine and drag/queer domains and entering the mainstream (Jacobs, 2019). Therefore, this proposal presents findings on "man in makeup" (Ardiani&Habsari 2020) in the sector of creative industries. Except for describing and analysing particular examples, particular emphasis is placed on the ways in which "creative work [of makeup] informs the [masculine] ideal of self-expressive creative worker" (Nixon&Crewe 2010).

KEYWORDS: beautification practices, creative industries, creative worker, masculinities, makeup

TRANSFORMATIONAL LEADERSHIP - WHERE IS IT GOING?

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CONFERENCE TOPIC:

The impact of the pandemic on the creative industries sector

ABSTRACT

Background: With the entry of new generations into the work environment, there is an increasing need for new leadership methods. The directive style of leadership resonates less and less with today's employees. Therefore, we believe there is a "space" between what employees expect and what they get. **Objective:** The paper aims to make a bibliometric analysis to determine the direction of the research area, i.e., whether our assumptions align with recent research. **Methods/Approach:** We made a bibliometric analysis using the author's keywords from the Web of Science database. Using quantitative analysis (i.e., bibliographic coupling and factor analysis), we discovered the persistence of several key clusters in the field of research in the period from 1987-2023. **Results:** Our bibliometric analysis indicates that the field of research is divided amongst four key clusters. We also discovered emerging and niche themes within the literature and trending topics as a pointer for further research. **Conclusion:** From these findings, we can conclude that the direction of transformational leadership research is moving toward followers' needs.

KEYWORDS: leadership, transformational leadership, MCA, bibliometric analysis

THE VISUAL CODE OF THE HEGEMONIC IDEOLOGY OF CAPITALISM AND YUGOSLAV NON-ALIGNMENT

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CONFERENCE TOPIC:

Arts (visual, audio-visual, performance, applied, literary, etc.) in creative industries

ABSTRACT

This paper examines the study of art and its visual code through the hegemonic ideology of capitalism in Yugoslavia, one of the founding countries of the Non-Aligned Movement. It explores how the visual code of non-alignment confronted the hegemonic code of capitalism and how art changed according to the conditions in which it was produced after World War II, in the period of a bipolar world in which the so-called third way of non-alignment emerged in the 1960s. In a period of decolonial political change, with political emancipation and the emergence of many new political entities, the colonial past could not be avoided; it shifted to other levels of new forms of colonialism. We follow the thesis that this period is about the transfer of colonialism to the cultural and visual sphere. Using the example of the Ljubljana Graphic Biennial and gallery politics in Ljubljana, we try to understand the dimensions of cultural imperialism in the context of non-aligned socialist Yugoslavia. The study of the forms of modernism in the mentioned space at that time shows what it entailed and how it was precisely through modernist tendencies in the art that the fundamental transmission of capitalist values took place.

KEYWORDS: visual code, cultural imperialism, Ljubljana Graphic Biennial, politics, art

CITY BRANDING THROUGH ADAPTIVE REUSE OF HERITAGE BUILDINGS: CASE STUDY OF THE GREAT INN (“BUYUK HAN”), NICOSIA, N. CYPRUS

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CONFERENCE TOPIC:

Heritage in creative industries

ABSTRACT

Adaptive reuse of monumental buildings is significant not only for preserving and revitalizing the heritage at its micro level but as well in a much more influential way on the urban scale, particularly when dealing with city branding in historical areas. The reuse process and decision-making of these typologies of buildings are always complex, especially of the degree of protection they have applied and various leading factors such as the stakeholders, authorities, local communities, etc. Creative industries and city branding strategies are important for the future development of cities and a recent tendency worldwide. A successful reuse project of monumental buildings can be one of the elements in the process of developing a fruitful creative industry or a city brand. The case of the Great Inn (Buyuk Han), located in the Walled City of Nicosia, N. Cyprus is a representative of conservation, restoration, and adaptive reuse project that are positively applied and participating in showing the identity and multi-layered social and cultural life in the old city. At the same time, the active use of the heritage structure is achieved by hosting and promoting cultural events, art, traditional cuisine, and craftsmanship of Cyprus. Moreover, The Great Inn is a rare example of Ottoman civic architecture that was previously used to host many cultures and civilizations due to the major trading route and strategic location of the island which was connecting the East and the West at the same time. The aim of this paper is to present the various transformations of the uses and functions of The Great Inn and the present values and advantages that come from the applied reuse project on the monumental heritage building. Furthermore, it presents how it can assist in the process of promoting the creative industries and branding of the Walled City of Nicosia.

KEYWORDS: city branding, adaptive reuse, creative industries, cultural heritage, monumental heritage

MODERNISM IN ERNEST HEMINGWAY'S WORKS

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CONFERENCE TOPIC:

Arts (visual, audio-visual, performance, applied, literary, etc.) in creative industries

ABSTRACT

This paper seeks to explore different aspects of Modernism in the works of Ernest Hemingway, in particular *The Garden of Eden* that is set in the 1920s and *The Sun Also Rises* that was created in 1926. Therefore, the aim is to demonstrate what makes *The Garden of Eden* Modernist even though it was first published in 1986. In other words, the main point is to show how Hemingway constructs Modernism and whether there are parallels between the depictions of Modernism in both works. The first part of this paper particularly emphasizes aspects of American Modernism as the basis for the second part that focuses on the analyses of the works.

KEYWORDS: American modernism, Hemingway, *The Garden of Eden*, *The Sun Also Rises*

OLDER PEOPLE'S VIEWS ON PUBLIC TRANSPORTATION IN BUCHAREST: RESULTS FROM WALKING INTERVIEWS

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CONFERENCE TOPIC:

The social significance of creative industries

ABSTRACT

Public transport is an important area of the concept age-friendly city, suggested by the World Health Organization, as people of all ages access the city by public transportation and describe the quality of their urban life also by taking into account the accessibility, the comfort, and the general quality of their journeys through the cities in which they live. This work presents data from a transnational project (City & CO) and focuses on older adults' perceptions (65 and above) of public transport in Bucharest. Using the walking interview technique, we conducted six interviews and participative observations with people who were living in different parts of the city, by accompanying them on a regular journey they would normally have when they had different businesses to take care of (from shopping to going to medical checkups). Data are discussed by shedding light on the importance of the creative industries in changing older adults' experience with urban transport in large urban localities.

KEYWORDS: older people & urban environment, older people & urban mobility, walking interviews, public transport & older adults, age-friendly city

URBAN FUTURES IN THE VISION OF OLDER ADULTS: INSIGHTS FROM THREE CO-CREATION SESSIONS CONDUCTED IN BUCHAREST

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CONFERENCE TOPIC:

Media creative industries

ABSTRACT

To reveal older adults' views on the quality of life in their cities, three co-creation sessions were conducted in cities from Romania, the Netherlands, and Poland, as a part of the City & Co project (<https://cityco.snsipa.ro/>). The final goal was to develop a creative tool, a geoportal, that would allow people to contribute to the age-friendliness of their cities. The current work presents data from Bucharest, where 8 other adults were involved in co-creative activities over a period of three months, during three separate sessions, to design the geoportal and test the final prototype. Data are discussed in the theoretical framework of age-friendly cities suggested by the World Health Organization.

KEYWORDS: older people & urban environment, geoportal design, co-creation sessions, co-creation & older adults, urban sustainability

BEHAVIOUR OF YOUNG CONSUMERS WHEN BUYING BRANDED CLOTHES

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CONFERENCE TOPIC:

Experience economy and creative industries

ABSTRACT

Textile and clothing industries, although traditionally rooted, have now transformed into global economic branches due to their extensive supply chains and worldwide customer base. Given this perspective, clothing companies face intense competition and are constantly under pressure to adapt to new differentiation factors, while also striving to increase productivity and operational efficiency. Clothing companies employ branding as a powerful strategy to distinguish themselves from competitors, leveraging marketing communication as a vital channel to establish connections and foster relationships with their customers.

A brand is made through a deliberate combination of a name and logo, carefully chosen by marketing experts who aim to create a distinctive and easily recognizable meaning that sets it apart from others in the market. It is important to hold an emotional connection between a brand and its targeted customer. In order to establish a meaningful relationship with targeted customers, it is crucial to gain a deep understanding of their habits and behavior. As a result, brands are increasingly leveraging communication through digital channels and social networks to connect with their audience.

The aim of this research was to gain valuable insights into the purchasing behavior of young customers when it comes to branded clothes. Quantitative research was conducted using an online survey to gather data specifically from young participants. The paper presents the findings of the research, highlighting both the results obtained and the limitations encountered. Additionally, recommendations for future studies are provided. The results indicate that digital media and social networks play a significant role in the purchase decisions of youths. However, it is noteworthy that they still prefer to make their actual purchases in physical stores. The findings of this research can serve as valuable indicators for clothing companies in Croatia, providing insights into the buying behavior and habits of youths.

KEYWORDS: brand, branded clothes, consumer behavior, digital marketing communication, youths

CULTURAL INDUSTRY AS A SIGNIFICANT EMPLOYER IN THE EUROPEAN UNION

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CONFERENCE TOPIC:

The role of creative industries in the economic development

ABSTRACT

The cultural industry is often seen as a subset of the broader creative economy, which includes advertising, architecture, and fashion. This industry plays a vital role in shaping and reflecting cultural values and identities and can have significant economic and social impacts. It is also a significant employer in the European Union, contributing to the overall economy and promoting cultural diversity. Therefore, the aim of our study was to identify the impact of educational attainment (secondary and tertiary education) and employment parameters such as female or male employee distribution among European countries, the total number of permanent workers in the cultural industries, employed persons with one job only, employed persons working full-time (persons working as creative and performing artists, authors, journalists and linguists by individual). The t-test was used to test the hypothesis of whether the above variables related to employment in the cultural industry differ across countries that are part of the EU. As a result of the analysis, we can state, that the number of employed persons working full-time as persons working as creative and performing artists, authors, journalists, and linguists by an individual is higher in EU-countries ($M = 76.68$, $SD = 10.09$) than in the non-EU-countries ($M = 62.5$, $SD = 18.91$).

KEYWORDS: cultural industry, cultural employment, human capital, human capital index

TRENDS OF EMPLOYMENT IN CULTURAL INDUSTRY: THE CASE STUDY FROM EUROPEAN COUNTRIES

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CONFERENCE TOPIC:

The role of creative industries in the economic development

ABSTRACT

Human capital in the cultural sector is a key topic. The positive trend that is likely to persevere is the willingness of the cultural and creative sectors to experiment with atypical forms of work, as well as their propensity to reinvent new business and organizational models as a response to rapidly changing environments. The aim of the study is to investigate the impact of the level of education (secondary and tertiary education) and employment parameters such as female and male employee distribution among European countries, total number of employees in the cultural industry on FTE, percentage of employed persons with one job only, percentage of employed persons working full-time - Persons working as creative and performing artists, authors, journalists, and linguists by individual. T-test was used to test the hypotheses whether the above variables related to employment in CI differ across the EU countries. The number of employed persons working full-time as persons working as creative and performing artists, authors, journalists and linguists by individual is higher in the EU countries ($M = 76.68$, $SD = 10.09$) than in non-EU-countries ($M = 62.5$, $SD = 18.91$).

KEYWORDS: human capital, human capital index, economic growth, creative industries, cultural employment

A COMPARATIVE ANALYSIS OF CROATIAN DAILY NEWSPAPERS OF THE PRE-PANDEMIC AND PANDEMIC ERA

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CONFERENCE TOPIC:

The impact of the pandemic on the creative industries sector

ABSTRACT

In the year 2020, the coronavirus pandemic hit the whole world, including the world of sports. All major sports competitions were canceled or postponed until the following year, and athletes had to find new motivation through this difficult period. Sports journalists also underwent a big change because the search for news was difficult. There was less news, less coverage of the matches, and fewer interviews with the players. The paper analyzes the main reports in the two Croatian daily newspapers Jutarnji list and Večernji list, by comparing the sports news in the pre-pandemic and pandemic era. Also, it explains how the sports news focus changed when the war in Ukraine started happening which was the time when there was less pandemic-related news.

KEYWORDS: coronavirus, pandemic, sports journalism, newspapers, Jutarnji list, Večernji list

SOCIAL AND GENDER ASPECTS OF CULTURAL ENTREPRENEURSHIP - THE CASE OF DESIGN AND CRAFTS CCI DOMAIN IN BELGRADE DESIGN DISTRICT

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Dunja Babović, Faculty of Dramatic Arts, Serbia

CONFERENCE TOPIC:

The social significance of creative industries

ABSTRACT

The aim of this paper is to bring a deeper understanding of creative economy and entrepreneurship through the CCI is carried. Our main thesis is that the creative economy is a framework for creative and innovative entrepreneurship, and except that it creates jobs, it goes far beyond the profit orientation by addressing social, environmental and gender issues. Starting from the literature review, and then policy frameworks, our goal is to offer conceptual similarities and differences between the social, feminist and creative economy, by pointing out the ways they intersect.

The actors from all three associated types of entrepreneurialisms hold the same fundamental grounding reflected through their mission and vision – which goes beyond profit orientation, as a sort of special interest entrepreneurship.

What are the main conceptual differences and similarities in these theoretical approaches?

Based on empirical research, we mapped the cluster actors of the fashion and crafts design industry in Serbia, to examine their attitudes, motivations, type and quality of work. According to our findings, real existing creative entrepreneurship, in the CCI domain of fashion design and crafts is gender-sensitive, socially and environmentally responsible, where the actors share a mission and vision that goes beyond profit orientation.

KEYWORDS: creative contents, CCI, creative economy, social economy, feminist economy

INNOVATIVE PRACTICES IN CREATIVE INDUSTRY IN THE CONTEXT OF SOCIAL ENTREPRENEURSHIP: A CASE STUDY OF THE OXIDE ASSOCIATION

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CONFERENCE TOPIC:

The relationship between culture and creative industries

ABSTRACT

Creative industries and social entrepreneurship are still relatively unknown/unfamiliar terms and concepts to the Croatian public. Regardless of being the fastest growing branches of the European Union economy, there is a large space and potential for their development at the national and local level. In this paper, we will try to connect these two different and complementary areas, primarily theoretically and analytically, followed by a concrete example of Oxide, an association for promoting culture and art in Šibenik. After many years of informal and formal volunteer engagement in the local community, in 2021 the association Oxide transformed its business and the way of operating and became a social entrepreneur with an emphasis on generating cultural and artistic content and experiences.

As a research strategy, a case analysis was selected, primarily because of its analytical possibilities to place a particular research subject in certain contexts. Moreover, an ethnographic research approach was applied that enables reporting on the real situation in everyday life, the situation in the field, and the (sub)culture of a particular group using the engaged participant observation method. Additional data sources were semi-structured interviews conducted from the end of 2017 to the summer of 2018 by Ante Storić, a journalist from Šibenik. The interviews were done with the members of the association, journalists, and a number of participants in the local music scene, on the occasion of shooting a reportage film about Oxid.

KEYWORDS: creative industries, arts, culture, social entrepreneurship, local community, sustainability

MULTIPLE LITERACIES

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CONFERENCE TOPIC:

The relationship between culture and creative industries

ABSTRACT

Multiple Literacies

Being creative implies that creative industries are innovative. Hence, their products in whichever form and medium they appear – software, hardware or any material object – are not immediately recognizable and users will have to break the codes that allow them to use the products, often helped by simple metaphors like ‘desk’, ‘path’ and the like. In other words, their use requires a learning process in order for users to obtain the necessary skills to use – apply, evaluate, adapt, modify – the products of creative industries. With an analogical reference to alphabetization, I will call such decoding skills literacies. The paper develops the complexities of the foundational verbal process and shows it is more than a fortuitous metaphor. On the contrary, by describing four literacies involved in probably all products of modern creative industries, the paper invites creative industries to explicate reflections on the often ambiguous personal, cultural and social effects of their products before they are disseminated and marketed. These four literacies are visual, digital, social and cultural literacies.

KEYWORDS: literacy, media, effect, learning, decoding, culture, society

THE CONTRIBUTION OF THE RADIO SECTOR TO THE DEVELOPMENT OF CULTURAL AND CREATIVE INDUSTRIES

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CONFERENCE TOPIC:

Media creative industries

ABSTRACT

Cultural and creative industries are among most important and profitable branches in the economic sector regarding investment and employment. They are the fastest growing economic sector within the EU. At the same time, they are the biggest generator of new jobs and the creative initiator of the society's development. In this process media have a big role. Radio is one of the important cultural and creative industry branches. It is the most trusted medium in Europe and commercial radio reaches 85% of European citizens each week. In this paper we explore how the radio contributes to the growth of the cultural and creative industries in Croatia and the EU and analyze policy priorities in the EU regarding radio industry. We also explore some of the changes that affected the radio industry in the process of the digital development of the market such as the changes in business of radio broadcasters, new business models and changes in the audience which partly switched from FM to online and digital.

KEYWORDS: cultural and creative industries, media, radio, policy priorities, media audience

SOCIAL EXCLUSIVITY AND INCLUSIVITY OF CULTURAL WORK IN SOUTHEAST EUROPE

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CONFERENCE TOPIC:

The social significance of creative industries

ABSTRACT

The article explores the practices of social exclusion and inclusion in the cultural and creative sector in the context of Southeast Europe. After a theoretical elaboration on the concepts of social exclusion and inclusion, the focus of the analyses turns to social elements of cultural work that obstruct the communicability of produced cultural content and the interaction with a wider, more diverse audience. Previous research has shown that cultural workers are motivated by the idea of working for the community, with the aim of encouraging positive social changes and spreading progressive social values. However, existing analyses also detect that the wider community does not recognize the importance of cultural work, which is why cultural and artistic content remains consumed by a narrow circle of creative workers themselves. The community of cultural workers has been recognized as closed and exclusive, with homogenous demographic characteristics, worldview, tastes, and values. In other words, group homogeneity and class-based exclusivity remain among the main features of the sector. It is plausible to assume that these internal features of exclusivity disable external features of inclusivity. The paper therefore explores internal social features of cultural work and cultural workers, as well as the external relationships that the sector develops with the wider audience. The analysis focuses on socioeconomic, geopolitical, and cultural specificities of the area of Southeast Europe, that manifests characteristics of both the first and the second modernity. While cultural workers nourish post-materialist and self-expressive values characteristic for the second modernity, a large population is still burdened with materialistic survival values, showing indifference towards art and culture. These distinctions amongst social groups are strengthening the class divide and disabling mutual communication.

KEYWORDS: social inclusion and exclusion, cultural work, network sociality, social capital, transitional markets

MAPPING THE FUTURE OF EDUCATION: A SITUATIONAL ANALYSIS OF TED TALKS

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CONFERENCE TOPIC:

Media creative industries

ABSTRACT

This paper explores how TED Talks lecturers convey their perspectives on the future of education. To conduct the empirical study of online public-speaking presentations, recorded during TED events (2017-2022), the authors employ situational analysis (SA) (Clarke 2007). SA enables mapping of the social field and creating a visual representation of the social context, identifying key actors, institutions, and relationships that are relevant to the situation. It helps to highlight the context and situational factors that shape the representation of the future of education in TED Talks. The future of education is becoming an increasingly popular topic of discussion and TED Talks have covered various themes related to this subject. Messy and ordered situational maps explained the integration of technology in education through individual and group, emotional, sociocultural, and well-being elements such as blended and hybrid learning, innovative teaching strategies, gamification, and adaptive learning techniques. Spatial and temporal elements show the process of future skills development, the significance of creativity, critical thinking, and problem-solving skills, and the need for interdisciplinary education. Social world-arenas maps helped to find collective commitments, relations, and sites of action when education is tailored to the individual needs and interests of students. They revealed the significance of future education for social change, including the importance of education for girls, the potential of education to promote peace and understanding, and the role of education in addressing social and environmental challenges. Positional maps help us to dig deeper into the future of universities and the potential of new models of higher education, including online education, micro-credentials, and lifelong learning while showing their positions at the heart of the inquiry. In analyzing TED Talks, the authors consider the discourses and narratives that are present, including how they reflect and reinforce dominant cultural and social values and beliefs about education.

KEYWORDS: future of education, TED talks, situational analysis (SA), rhizome, assemblages

CREATIVE REHABILITATION OF PRISONERS DURING THE PANDEMIC

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CONFERENCE TOPIC:

The social significance of creative industries

ABSTRACT

The paper concerns the subject of creative rehabilitation of convicted women and men during the pandemic. In this difficult time in working with prisoners, creative rehabilitation played an important role.

Penitentiary educators motivated prisoners to creative activity. On the initiative of the prisoners, musical bands were formed. Their online concerts attracted a lot of public interest. The income from the concerts was intended to help the families of the convicts, especially their children. A significant group of inmates made efforts to develop their painting skills. During the creative workshops, interesting paintings were created and presented at online exhibitions. The paintings of many inmates were awarded.

This motivated them to be more creative. The creative activity of convicted women was particularly important in the process of rehabilitation during this pandemic. Their creativity involved theatrical, vocal and instrumental works. The time of the pandemic for the convicts was a time of development of their own creativity, which allowed them to plan their lives in an appropriate way after their release.

KEYWORDS: prisoners, social readaptation, creative rehabilitation, artistic creativity, theatre workshops, literary works, painting works of inmates, music and dance outside prison walls

CROATIAN TOURISM - ADAPTED TO THE FUTURE?

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CONFERENCE TOPIC:

The role of creative industries in the economic development

ABSTRACT

Croatian tourism has been the basis of economic growth and development of the entire Croatian economy for a long time. Since tourism represents a set of experiences integrated into a complex tourist product, it is necessary to constantly question and evaluate the tourist offer so that it remains competitive, interesting, and attractive to the end consumer. In this paper, the competitive position of Croatian tourism is studied according to the key production groups defined by the Croatian tourism development strategy until 2020, and proposals are made for the future strategic direction of Croatian tourism to become and remain a sustainable backbone of the Croatian economy and the most beautiful experiences of an extremely large number of people, which underlines its greatest value.

KEYWORDS: Republic of Croatia, Tourism, tourism development, shortcomings of Croatian tourism, development opportunities of Croatian tourism

LAUNCHING A SUCCESSFUL STARTUP: THE NEEDS AND CHALLENGES OF STARTUPS WITH SEE COUNTRIES INTERSECTION OF RESULTS

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CONFERENCE TOPIC:

The role of creative industries in the economic development

ABSTRACT

Startups affect the economic vitality of any country. Considering the importance of startups and their effects on the economic development, it should be noted that they have become a driving force of new jobs and employment growth in developed countries from 2000s. According to a secured prescription for the development, the developing countries are trying to vitalize startups using different kinds of development programs and active government support policies. During their development, startups pass from one stage to another. In order to develop, there is an assumption that they have provided themselves with sufficient resources, they have found a way to cope with a number of challenges and that their products and services meet market needs.

In general, since the investment in startups is risky, the rate of return on investment should be pretty high if the startup succeeds, as well as the capital source for a startup is hard to find, but once when it is found – a startup investor has to be very patient, ready to risk, must trust an unproven concept of management that should generate and sell products or services that often do not yet exist.

The startup scene in Bosnia and Herzegovina is somewhat different from the European and the world startup scene. Only a few years ago, the startup scene in Bosnia and Herzegovina has recorded a more intensive development. Startups can significantly reduce poor economic statistics, and can be a solution of those products and services that are not available on the world's market.

The aim of the work is to show the challenges faced by startup ideas, what is needed to prepare them on the market in order to enable an easier start-up and access to the necessary capital for the development of startups, in general in the world, but especially in the area of southeastern countries of Europe.

KEYWORDS: startups, tech startups, venture capital, SEE countries, challenges

PIROT KILIM MANUFACTURING: STATE CONCERN AND INSPIRATION TO MODERN CREATIVITY

Dragan Todorović, University of Niš, Faculty of Philosophy, Serbia

CONFERENCE TOPIC:

The social significance of creative industries

ABSTRACT

Pirot kilim manufacturing is a part of the indigenous cultural heritage of the area surrounding the Balkan Mountains and a synonym for textile manufacturing in the Pirot region. Pirot kilim manufacturing owes its transformation from a domestic activity to hand-crafting, limited to the territory of the town itself, to the concrete historical, natural and economic-geographical facts: the existing weaving tradition of the local population, meeting the religious and civil needs of the Ottoman Empire, developed sheep farming at the foot of the Balkan Mountains, and the position of Pirot on the Road to Constantinople. With its beauty of motifs, the originality of patterns and colors and the uniqueness of manufacturing, the Pirot kilim is a world-renowned product which has conquered the markets of many countries on several continents.

The paper provides information on the origin, history and institutional organization of kilim manufacturing in Pirot. The conclusion contains the author's observations on the fate of Pirot kilim manufacturing in the new millennium.

KEYWORDS: southeastern Serbia, Pirot, kilim manufacturing, Pirot kilim

KEY COMPONENTS OF INDEPENDENT FILM PRODUCTION COMPANIES' BUSINESS MODEL IN THE EUROPEAN FILM MARKET

Ieva Vitkauskaitė, Vilnius University, Lietuva

CONFERENCE TOPIC:

Experience economy and creative industries

ABSTRACT

This study provides an analysis of independent film production companies' business model components which are comprised of the sub-elements: 'Capabilities', 'Technologies / Equipment', 'Organisation / Processes / Structures', 'Partnerships', 'Offerings', 'Customer relationships', 'Channels', 'Customer segments / Markets', 'Revenue models', 'Cost structure'. Film is a complex product, and each film has its own business model. However, the overall business model of the film production company must also be considered when developing the product business model, and vice versa. The empirical research presented here also incorporates the specificity of the film and company business models.

The empirical study was completed using purposive sampling. The participants included 14 experts from 8 European countries with direct links to film production company practical management and comprehensive experience with both the European film industry and the business models used by independent film production companies. Thematic analysis from the semi-structured interviews identified 17 categories covering 109 sub-categories.

Using the results of the study, an independent film production company business model was created incorporating the major components. Two critical components identified in the research that independent film production companies need to focus on include "outstanding talent" as one of the key components of the business model sub-element 'Capabilities', and 'Partnerships' which include stakeholders / investment partners.

The study also revealed socio-cultural contexts, such as the influence of the size of a country's population on film production companies, and the prevailing trend towards company size. The study also revealed project-based subsidies are a major source of funding, which are often slow and complex processes. The results of the study thus shed light on the general situation for independent film production companies, and form the foundation for future studies in this area.

KEYWORDS: independent film production company, business model, film industry, film production, film market

FLASH FORWARD TO THE STATE OF RESEARCH ON GENDER IN CCI'S OF RURAL AREAS.

Helena Walther, Stiftung Universität Hildesheim, Institute for Cultural Policy, Germany

CONFERENCE TOPIC:

The role of creative industries in the economic development

ABSTRACT

This presentation aims to provide a first flash of light on the situation of CCI's in rural areas with regard to the gender dimension. In doing so, the state of research is highlighted and the relevance of the topic and further research is underlined. Concepts like "Doing Gender" are used and explained to support the argumentation. The research took place and still takes place in the context of the research project IN SITU - an EU Horizon Project that investigates cultural policy, the innovative power of CCI's and their positive influence on rural development in six rural regions of Europe, with a special focus on the gender dimension.

KEYWORDS: gender, rural, CCI

BIBLIOMETRIC ANALYSIS OF THE EXPERIENCE ECONOMY LITERATURE IN CENTRAL AND EASTERN EUROPE (CEE)

Ivica Zdrilić, University of Zadar, Croatia

Ivona Mikulandra Volić, University of Zadar, Croatia

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CONFERENCE TOPIC:

Experience economy and creative industries

ABSTRACT

This paper analyzes the academic literature of the Experience Economy produced in the Central and Eastern Europe (CEE) region, in the 2018-2022 period.

From the theoretical viewpoint, the Experience Economy is the sale of memorable experiences to customers. The term was first used in a 1998 article by B. Joseph Pine II and James H. Gilmore describing the next economy following the agrarian economy, the industrial economy, and the most recent service economy. The concept had been previously researched by many authors.

We identify the most productive and influential regional authors, institutions, and countries, by using the bibliometric approach, based on the Elsevier Scopus data and the Elsevier SciVal research intelligence software. In addition, we map, identify, and visualize clusters of regional literature of the Experience Economy.

KEYWORDS: experience economy, Central and Eastern Europe (CEE), bibliometric analysis

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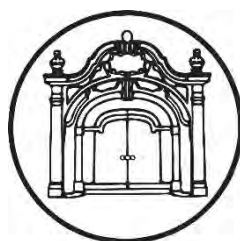


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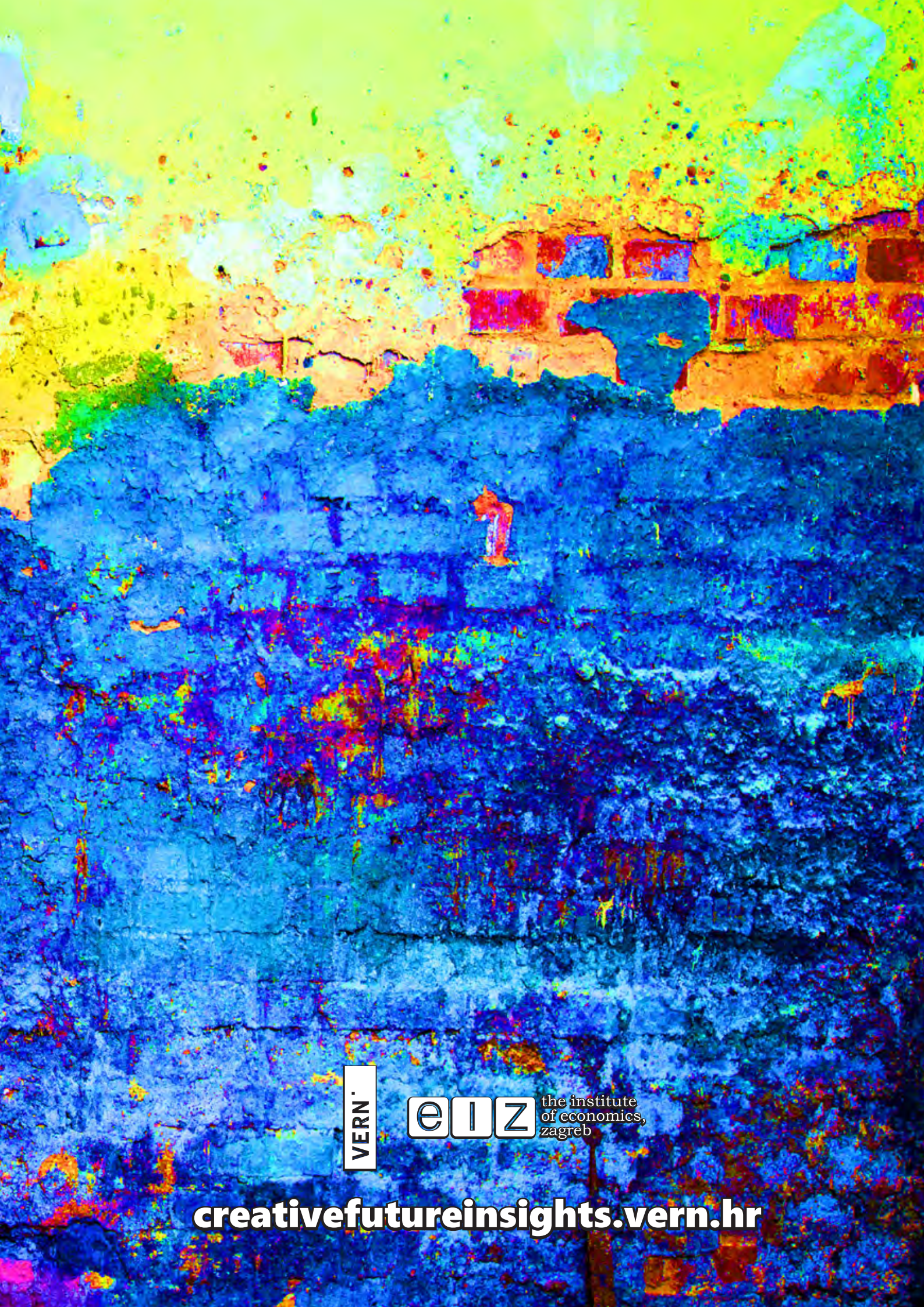
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