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CREATIVE
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2021

Conference Proceedings

Creative Industries and Experience Economy

Jelena BUDAK, Mirela HOLY, Rino MEDIĆ (Eds.)

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CONTENTS

Part 1) Digital Communication and Digital Creativity

Part 2) Arts and Culture

PREFACE

The creative industries are a meeting point of art and economics, design and science, innovative technologies and traditions, and as such are an extremely prolific field for interdisciplinary, multidisciplinary and transdisciplinary research. Moreover, in the last three decades creative industries are seen and debated as part of new, more sustainable societal paradigm, paradigm that has power for social, economic and environmental transformations. Some theorists emphasise that creative industries shift the focus from the exploitation of natural resources to the use of human imagination, innovation and knowledge that become creators of added social and economic value, and thus environment protectors. In this sense, the creative industries that make up the creative economy, stand alongside the circular and bio economy, and are part of the solution to the current environmental crisis and the threat of climate change.

This Conference Proceedings brings selection of papers presented at the Creative Future Insights 2021 – Creative Industries and Experience Economy Conference, held in Zagreb, 13-14 September 2021. Aim of the Conference was 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. Our aim was also that the conference contributes to instigating and intensifying the public discourse on the role and impact of creative industries in motivating smart and sustainable development as well as their position in the framework of inspiring industrial and cultural policies. Namely, at the European Union policy level, creative and cultural industries have been recognised as one of the most dynamic economic sectors, which significantly contributes to cultural diversity, social and territorial cohesion, creative use of technologies and innovation development, creating a positive effect of "spilling over" into the rest of the economy and society in general. In the global context, creative industries have been recognized as one of the economic answers to the current issues of social inequality and environmental crisis.

The Conference Proceedings named Creative Future Insights 2021 is organized into four thematic parts: 1) Digital communication and digital creativity; 2) Arts and culture; 3) Events and design; and 4) Creative education.

In the first part of the Book are following papers: 1) The Analysis of Purchase Motivations for Buying Content in Freemium Mobile Games (Jelena Malinarić and Irena Miljković Krečar); 2) The Influence of Digitalization and Media on Event Organization During The Pandemic (Lidija Fištrek and Bodin Matić Roćenović); 3) Deep Learning-Based Recommendation System in Tourism by Personality Type Using Social Networks Big Data (Martina Ambrušec, Domagoj Tolić and Martin Žagar); and 4) Social Media Communication Analysis of the Selected Museums in Zagreb, Croatia (Marta Jerković and Marija Slijepčević).

In the second part of the Book are four thematic papers: 1) Sports Culture in the Creative Industry (Stanislav Dadelo); 2) Ernest Hemingway: Understanding Others (Ana Gudelj); 3) Holistic Marketing Platform in Sending Messages by Arts (Radmila Janičić); and 4) An Analysis of Public Relations Profession Image in Selected Films and Television Shows of American Production (Stana Odak Krasić and Tanja Bodrožić).

In the third part of the Book are following four papers: 1) Multiple Meanings of the Face Mask: Masking as the New Social Practice in the Context of Lockdown Creativity and Pandemic Chic (Martina Topić, Marija Geiger Zeman and Zdenko Zeman); 2) Festival Política - Active Citizenship Through Visual Arts (Marta Fiolić, Ivone Ferreira and Maria Irene Aparício); 3) The Relationship Between Sustainable Fashion and Creative Industries: Creative and Innovative Transformation of Fashion? (Mirela Holy); and 4) The Influence of Covid-19 on the Electronic Dance Music Festival Experience (Iva Horvat Radman).

In the final, fourth part of the Book, are two papers: 1) Students Perception of Motives and Obstacles in Social Entrepreneurship Career (Maja Kolega) and 2) Education-Based Situated Creativity (Renata Geld, Alan Jović, Diana Tomić, Dario Bojanjac, Ivana Hromatko, Ana Sović Kržić, Mirjana Tonković, Matija Jelača).

The Book presents 14 papers contributed by respectable Croatian and international authors.

As a part of the program of the Conference were held two panel discussions, "Love story of Design and Management: Design Management" and "Life is Short Game More - Business is Everywhere". The first panel was moderated by Ivana Popović Nikolić, president of the Croatian Cluster of Competitiveness of Creative and Cultural Industries, and panellists were assistant professor Izvorka Jurić, Design Bureau; Marko Pavlović, OBLO; and Nikola Radeljković, NUMEN. The second panel was moderated by Aleksandar Gavrilović from the Croatian Game Developers Alliance, and panellists were Lovro Nola, Machina; Mario Čelan, PISMO and Martina Golčić, Mobile Game Entertainment.

Given the fact that in the period of green transition, design management has an increasing role in the economy and society and is one of the most dynamic and prosperous subsectors of creative industries, the first panel was dedicated to the topic of design management. Design management is the business side of design that significantly affects the success or failure of a creative project. Design management connects design, innovation, technology, management and customers to ensure a competitive advantage through a triple envelope: economic, socio-cultural and environmental with the aim of achieving synergies between "design" and "business". Because of this characteristics design management was excellent topic for the debate on the first Croatian international scientific conference about creative industries.

As one of the most dynamic sub-sectors of the creative industries is the gaming industry, the second panel was dedicated to this topic. According to recently published data, as many as 2.7 billion people play video games, so almost one third of humanity consumes

video games. The computer game industry in the EU and the world records an annual growth of about 10 percent, and in Croatia, this growth is as much as 50 percent, which speaks of the economic potential of this industry for Croatia.

Both panels have attracted a lot of attention from the interested professional public and thus brought this scientific conference closer to the public.

Editors
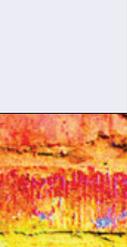
Janani Ramanathan

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If there ever was a good time to talk about the Creative Industries, and about creativity itself, it is now. As we return to some semblance of normalcy the world over, we need all the creativity we can have, to move on.

At the end of 2019, when the UN General Assembly declared 2021 as the International Year of Creative Economy for Sustainable Development, who knew what the significance of that move would be? In retrospect, that turned out to be important in unexpected ways. The COVID-19 pandemic that had started then, only we didn't know about it, would hurt or even bring to a standstill a large portion of the creative industries in the months and even years that followed. More significantly, every industry will need to become creative, in order to survive and prosper in the future.

Before we look into the future, I would like to go back a little. After all, those who do not learn from history are condemned to repeat it. I would like to go back a century and a half, to 1875, when a poem immortalizing human strength and fortitude was written, titled Invictus. Invictus, Latin for invincible, was written by British poet William Henley. Henley went through very difficult times in his life, and wrote these verses at a point when he was recovering from serious health problems.

Invictus

Out of the night that covers me
Black as the pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance,
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody, but unbowed.

Beyond this place of wrath and tears
Looms but the Horror of the shade,
And yet the menace of the years
Finds, and shall find, me unafraid.

It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate:
I am the captain of my soul.

William Ernest Henley, 1875

This poem was quoted by Churchill in parliament at the height of WW II. It was read by US prisoners of war in Vietnam. It inspired Burmese leader Aung San Suu Kyi. It was recited by Nelson Mandela to his fellow prisoners. It also describes how we all collectively feel today.

Humanity has been through such difficulties due to the pandemic. A part of it was due to illness and treatment. But much of it was not directly related to health. We were and still are affected by job loss, anxiety, restrictions and disruption to the routine. We saw a slowing down, and in many cases, complete shutting down of businesses. From design, creation, production, distribution to access, no actor within the creative value chain has been unscathed. Many creative professionals have been ineligible for social and economic assistances that saved workers in other sectors. Work from home was not an option for many. While we consumed content online more than ever before, artists and creators rarely received fair remuneration for our clicks and views.

In 2020, the cancellation of public performances cost $30 b, the global film industry lost $7 b in revenues. The advertising market worldwide lost $50 billion. The creative economy accounted for about 3% of global GDP, but it is worth much more when the subjective value of this industry is added to its commercial. But it is hard to be creative when experiencing pressures on health, income and the future. Digital solutions have been helping some survive. But not all have been able to overcome the digital divide.

How many professionals in this industry can agree with William Henley, "Out of the night that covers me, Black as the pit from pole to pole". But here we are, rising over all difficulties, saying "My head is bloody, but unbowed." And acting in the belief that our destiny will not be at the mercy of any other power, it will be our own creation.

Declaring 2021 as the International Year of Creative Economy for Sustainable Development could not have come at a more relevant time. Even as the health crisis affected the creative industry, it also showed us how essential creativity is to our survival and wellbeing. In 2020, people found solace and strength in art, films, reading and music. This heightened appreciation for creativity makes 2021 the opportune time to celebrate and invest in the creative economy.

The world has always evolved through innovation. Creativity is nothing new. It can simply be two old ideas meeting for the first time. There is a certain dynamic that comes when individual elements, people or ideas come together. There is a great power generated by the proper combination of individuals pieces. In 1978, the British scientific journal Lancet called a certain discovery "potentially the most important medical advance" of the century.

And what was that advance? It was the mixing of salt, glucose and water. Why was this simple combination hailed so?

5 to 8 million children were dying every year in the world due to dehydration from diarrhoea. Scientists discovered that salt, glucose and water mixed together in the right proportion form a very simple, affordable and effective cure for dehydration. This formula for oral rehydration brought down the mortality rate by 40%. The proper combination of three very ordinary substances generates a power that none of them possesses in isolation. We see this same power in all kinds of combinations. The combination of the horse carriage and the motor created the first automobile. The linking of the television screen, type-writer, and silicon chip in computers has created enormous power. When they are combined with the telephone, their power is multiplied infinitely, and their reach extends around the world, enabling us all to meet digitally now.

The same is true of people. Many a great kingdom was founded on the strength of a warrior king and the wisdom of a minister or priest. Many of today's companies are the product of the combination of a skilled inventor and an able financier or marketing manager.

This is why such conferences as Creative Future Insights 2021 are very important, because they bring together people, and this very act of meeting and interacting becomes a creative process. The greater digitization that we have had to adopt in recent times facilitates more and more such meetings and combinations that were not possible before.

Creativity is not new, neither is industry. But what is new is the nature, extent and the pace of change in the relationship between them, and how they can be combined to create greater value. From what already existed in society - cars, drivers, and an integrating software - was born ride-sharing companies like Uber. By connecting what exists, adding new layers and enhancing the system, new businesses are created every day. The pandemic has compelled us to overcome resistance to change, and consider, experiment with and accept new and creative ideas.

World chess champion Gary Kasparov said the difference between a good chess player and a master player is not that the great player knows which moves to look at but which ones not to look at. The tragedy of the pandemic is all too real, but let us also see what the darkness eclipses, so we are not overpowered by the darkness and miss out what is emerging.

Creativity has always been an important part of education. Today, the creative industry has become integrated with it, thanks to the adoption of digital education. In April 2020, colleges and universities closed down, disrupting the studies of 220 million college students in 170 countries. The numbers in schools is even greater. Digital technology came to the rescue, and with it came the opportunity for tremendous creativity and innovation. The loss of personal interaction is irreplaceable, no doubt. But the disruption also gave birth to new ideas that require the services of the creative industry to support education. One example of what I mean, one consequence of this disruption is that gamification is an integral part of education today. With no teachers and friends to engage their attention

and keep them motivated, how do you make students focus on a screen for hours on end? Education had to transform itself into a super creative industry. Introduction of game-like situations that reduce the monotony of a one-way transfer of information has come to be used more and more. Even when we move to a post-pandemic world, these innovations will remain as part of our future education. The global gamification market is valued at over $2b and is forecast to grow at over 44%. Other recent trends in education, such as the rapid expansion of online classes, assessment, training, digital certificates and microdegrees the world over means the software industry that will support this growth will see a growth like never before.

An interesting experiment was made at the University of British Columbia. The theater and film department staged a play where remote actors merged with one another in a virtual environment — while students in Tokyo and San Francisco operated lighting and sound. The pandemic has shown that many of us can work from anywhere, we can also harness the skills available anywhere. This means that we can hire the best talent from anywhere in the globe for the creative economy. We can also market our products and services to the entire world. Greater digitization has made the whole world the market.

As the creative industry moves online more and more, the move has been accompanied by deep social changes. We've seen a tremendous growth in digital release of content on OTT platforms. One of the consequences of this is the democratization of entertainment. A large business house and a one-person initiative can in some ways have the same visibility and opportunities online. Technology has made it possible for anyone to reach the whole world. Releasing art, particularly films digitally has led to the dilution of the brand value of high-profile stars. The benchmarks that measure a film's success are suddenly different, and the whole concept of star value has altered. Where there was one star, now there is a slightly more level playing field, with room for several actors.

The potential of the creative industry to drive a human-centric, inclusive development has never been more relevant. The industry is inherently gender inclusive and diverse. It is aligned with how society is evolving, as it should be. The company is a child of society, and success is often in anticipating what will be needed that does not exist yet. Canadian ice hockey star Wayne Gretzky explained the secret to his success when he said, "I skate to where the puck is going, not where it has been."

After a year of pandemic-induced disruptions, there could not be a better time to appreciate the creative economy, and anticipate where it is going. One trend that is clear enough is that every industry must become a creative industry. As the American journalist Sydney Harris said, the real danger is not that computers will begin to think like people, but that people will begin to think like computers.

I started with Invictus, and would like to return to it. That was the poem by Henley. Now I would like to take you to look at the movie by the same name. Invictus is a 2009 biographical sports film based on the book Playing the Enemy: Nelson Mandela and the Game that Made a Nation. It describes the events in a new South Africa that has just become free of apartheid.

The country is to host the 1995 Rugby World Cup. The national rugby team Springboks are not expected to perform well, the team having only recently returned to international competition following the lifting of the international sports ban on South Africa. Nelson Mandela is the country's president and François Pienaar the captain of Springboks. The country faces enormous challenges, one of the biggest being racial division. Inter-racial relations in government, police and civil society are marked by distrust, even ill will. Sports too is a casualty. Springboks represent white supremacy of the apartheid times to many coloured people. During matches earlier, they used to support other countries, not their own team.

Mandela knows that if he cannot unite the country emotionally, it will collapse into chaos. He meets the captain of the team and implies that a Springboks victory in the World Cup will unite and inspire the nation. Mandela also shares with François the poem Invictus that had inspired him during his time in prison. Which is why the title of the movie.

The end of apartheid has created a new South Africa, the next task is to create new South Africans. The movie portrays the changes in society as the players interact with fans and begin a friendship with them. Support for the Springboks begins to grow across the races. Very soon, the entire country comes together to support the Springboks and Mandela's efforts. The national team defeats one country after another. Supported by a large home crowd of all races, which includes Mandela in a Springbok uniform, the national team wins the world cup. This success, improbable and unexpected, unites the nation and transforms it. The Springboks become rugby world champions. The 43 million South Africans become less divided. The soul-stirring movie shows audience in the stadium cheering the rugby team, and leaves the movie audience the world over cheering a country that unites after decades of division. This movie, this work of art captures the power of sport, unity and hope. And in doing so, art has immortalized the triumph of the human spirit. Mandela unified South Africa through rugby, and the movie cemented the gains and shared it with the rest of the world, even in regions that did not have a multi-racial society or play rugby. This I believe is the power of the creative industry.

This industry can create jobs. It can drive economic growth. It can inspire innovation. More importantly, it can meet a great societal need today. The creative industry can meet the need for multi-cultural understanding, so we become better human beings, who work for universal wellbeing. This industry supports millions of people who work in this field. But it can also take care of the social, psychological, emotional, intellectual and even spiritual needs of many more. It is not every industry that can claim this. This conference is the perfect forum for contributing towards this ideal, and I conclude with my congratulations to the organizers and participants in the conference. You have a mandate that is vital for all humanity, and my best wishes to you for the fulfilment of this mission.

Part 1

Digital
Communication
and Digital Creativity

The Analysis of Purchase Motivations
for Buying Content in Freemium Mobile Games

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ABSTRACT

With the proliferation of smartphones video games have become a part of our everyday routines. To understand specific motives for both purchasing and the avoidance of purchasing additional content in free mobile video games a survey was conducted on 156 Croatian players of mobile games. The results show that the motives for purchase avoidance were graded higher in average than purchase motives. For those players who had previously bought additional content the strongest motives were reasonable price, continuation of the game and disabling ads. Majority of participants did not buy additional content, and their strongest motives were not considering the game as a hobby, reluctance to pay for something that is free, and lack of interest in special events. The results were interpreted and compared with a similar survey on a Finnish sample of players.

Keywords: mobile games, freemium, purchase motivation, purchase avoidance

1.1 INTRODUCTION

Cell phones have been a part of our daily lives for a long time, and their use has far exceeded their primary purpose. In 2021, the average daily time a person spends on their mobile phone is estimated to be 234 minutes. The popularity of video games played on smartphones strongly contributes to this phenomenon, as they are played by people of all nations, age groups, social statuses, and genders. In 2020, mobile games generated revenue of over 74.9 billion USD worldwide, which is 43% of the total revenue of all video games. This trend is projected to grow rapidly, reaching 100 billion USD by 2023[1].

With the mobile gaming industry growth and new ways of monetization development, free games are now earning 90% of the world's revenue in the field of mobile games. The term monetization refers to all the ways in which a game makes money, be it a traditional game purchase, a subscription model, a microtransaction model or through advertisements. A

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1   https://www.statista.com/topics/1906/mobile-gaming/

microtransaction is any payment for an object or content within a game with real money (Neely, 2018).

The standard and widely popular model of monetizing mobile games is called the freemium model. It is a system in which the basic product is free, but a variety of content can be purchased within the game (Kimppa, Heimo and Harviainen, 2016). Such a model relies primarily on microtransactions, but may contain other monetization methods, such as advertisements or subscriptions. The purchased content may be purely aesthetic in nature but may also help the player to be more successful in the game (Seufert, 2013). Although freemium games are lucrative and are played by many people worldwide, most of the revenue comes from a relatively small number of users. Therefore, games must be designed to please the widest population - the more people download it, the greater the chance that some of them will buy additional content.

Croatia has a fast-growing and strong video game industry, some games that are extremely popular in the Western market were developed in Croatia. 5 of the 10 most profitable Croatian video game companies also make mobile games. These are Nanobit, Croteam, Playrix Croatia, Exordium Games and Pine Studio. The most profitable of them, Nanobit, makes exclusively casual freemium mobile games and 99% of their revenue comes from abroad.[2] Analytical data from Nanobit's game Hollywood Story shows that the percentage of players who pay for additional content is 2.5 times higher in the US than in Croatia (internal analytical data from Nanobit, 2019). Therefore, the question of players' motivation to buy such content is extremely interesting for game creators.

Previous research on free mobile games has found that social factors are the strongest motivators for purchases (Lehdonvirta and Castronova, 2009). Hamari et al. (2016) have identified six potential categories of motives for in-game spending – unobstructed play, social interaction, competition, economical reasoning, indulging the children, and unlocking content. The authors find that economical reasoning is the strongest motive and the most strongly related to the amount of money spent. Another important category was unobstructed play, while the motives of competition, indulging the children, and unlocking content did not strongly influence a player's decision to spend money, although they were also present as motives.

Hsiao and Chen (2016) state that in the category of players who normally pay for in-game content, the decisive motives are fun, good price (i.e., economical reasoning) and perceived rewards. On the other hand, purchase intention of players who do not normally spend is formed by their assessment of the value of the bundles offered.

Such conclusions seem like common knowledge, but this research has been conducted on players of different cultural backgrounds and on different game genres, which in turn can imply different preferences and motives for buying additional content.

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2   https://www.nanobit.com/

1.2 METHODOLOGY

1.2.1 Research Goal

The goal of this research was to examine the motives of Croatian players for buying additional content in free, casual mobile games, as well as the motives for avoiding the purchase of the same content. The results are compared with a study by Hamari et al. (2016) on the Finnish sample. The purpose of this research is reflected in the practical application in the field of design and production of mobile video games and their marketing.

1.2.2 Hypothesis

Based on previously mentioned Nanobit's internal data and an initial interview with four passionate mobile game players, who generally state that they are not interested in buying content, the following hypothesis is set:

H1: Most Croatian respondents do not buy additional content in mobile games, and motives to avoid purchases will be more strongly present than motives to purchase content.

1.2.3 Instrument

The research was conducted using an anonymous survey created with the Google Forms tool which was distributed to employees of various companies through a network of personal contacts, and through a post in a Facebook group. In addition to basic demographic questions, the survey contains a list of 20 potential motives for buying / avoiding buying additional content in mobile games, which are assessed on a 5-point Likert scale. Most of the claims were taken and adapted from the research of Hamari et al. (2017)[3]. Respondents were offered slightly different claims to evaluate, depending on whether they had ever purchased content within a mobile game. For example, those who did were offered the statement "I paid because I didn't want to watch ads", and those who did not were offered the statement "I was not bothered by ads to the extent that I would pay not to see them". All statements, with a description and the corresponding motive, are shown in Table 1.1.

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3   The claims are formed by analyzing the top 100 freemium games on the market based on their monetization features, as well as using the analytics tool AppAnnie.

Table 1.1 List of motives for purchasing additional content in mobile games, statements with which they were measured, and a brief description

PURCHASE MOTIVATION		
Motive	Statement	Description
Avoiding spam	I didn't want to bother others by asking them for help in the game.	Refers to the mechanics in games that allow a player to get some resource in the game if they share a post on social media or send requests for help to a friend in the game.
Competition	I wanted to be the best in the game.	Various mechanics in free games allow users to compete in various aspects of the game and the game will rank players on leaderboards.
Continuing the game	I wanted to continue the game.	In many games, progress is not possible unless the player pays real money.
Giving gifts	I wanted to send a gift to another player.	Some games sell gifts in form of resources and currencies within the game that can be sent to other players.
Investing in a hobby	I wanted to invest in my gaming hobby.	Playing games is a hobby for many people and they may be motivated to invest money in their hobby.
Indulging the children	I wanted to make my kids happy.	Many children play games on their parents' phones, and parents may be motivated to buy them something in the game as a reward or to please them.
Personalization	I wanted to personalize my character, buildings.	In almost every game it is possible to buy a variety of upgrades that have a purely aesthetic purpose, allowing the player to show their personality and style.
Playing with friends	I wanted to play with friends.	Some games require users to pay using real money if they want to add more friends or to participate in some of the game's social content.
Protecting achievements	I wanted to protect the achievements I already had in the game.	In many games, if a player does not play for a while or takes certain actions, there is a possibility that they will lose some resources or achievements they possess. These losses can be protected.
Game completion	I wanted to complete a level, mission, building, etc.	Sometimes games are designed around various collections to be completed. Games usually also show a percentage of completion, where the player can see how many more things need to be obtained to reach 100% completion. This goal is achieved faster if the player spends real money on the game.
Reasonable price	The in-app packages were cheap.	Players are more willing to buy a package if it has a low price, or if the player perceives that the content is worth that price.
Avoiding repetition	I didn't want to constantly repeat the same tasks in the game.	Games usually find a way to create the maximum amount of content and extend playing time using minimal resources. That's why in many games players need to repeat missions or other parts of the game to get resources. This repetition can be avoided by direct or indirect use of real money.

Showing off achievements	I wanted to show off my achievements in the game.	Players can win various trophies, medals and prizes in the game, in competitions against other players, which can be a motivator to spend.
Bragging to friends	I wanted to show off my progress in the game to my friends.	Showing off with achievements in the game has proven to be a powerful motivator for some players to spend.
Participating in special events	I wanted to participate in the game's special events.	Special, time-limited events are unavoidable in modern mobile games. They are used to refresh the content in the game and introduce new currencies and new content that the player can buy.
Special offers	I wanted to buy special offers which offered a good value for money.	Bundles that are very cheap and offer great value for money but are only available for an extremely short time are common practice and are used as a strategy to turn the average user into a paying user.
Speeding up timers	I wanted to skip the waiting timers in the game.	A common practice in freemium games is to slow down progress and resource gain with waiting times. That wait can be skipped by the currency within the game that is bought with real money.
Supporting a good game	I wanted to support the development of a fun free game.	Many players are aware that a company that makes a free mobile game also has to make some money, and this serves as a motivation for them to occasionally buy something in the game.
Unlocking content	I wanted to unlock new content (e.g., new levels, characters, maps, buildings).	Games sometimes simply charge additional in-game content in terms of a sequel to an existing game or existing story, and add new maps, levels, or tasks.
Disabling ads	I wanted to avoid seeing ads.	Many games show ads only to players who do not spend, so players can disable ads with any purchase, even if they are not explicitly buying the lack of ads.

Source: Adapted from Hamari et al., 2017.

1.2.4 Participants

A total of 156 participants (71% women; 69.9% students; 75.4% aged between 18 and 24) participated in the survey, of whom 17.3% spent money one or more times within a free mobile game, and remaining 82.7% did not. The age of respondents is similar to those in Hamari study (students), but they investigated mostly men (91%). The most popular games among our participants were Candy Crush, Heartshtone, Lily's Garden, Temple Run, Pokemon Go, and Subway Surfers.

1.3 RESULTS

1.3.1 Motives for Buying Additional Content in Mobile Games

The descriptive analysis of the importance of motives when making a purchase decision shows that the most important motive is a reasonable price (M = 3.93), followed by the continuation of the game (M = 3.81), disabling ads (M = 3.74) and unlocking content (M = 3.74). The least important motives are indulging the children (M = 1.15), giving gifts (M = 1.74) and bragging to friends (M = 1.78). Table 1.2 gives the basic statistical indicators for each statement. Additionally, the average values were divided by 5 (i.e., the coefficient), so that the obtained results can be more easily compared with those of Hamari et al. (2016), whose Likert scale had 7 points. The same was done with the average values from the Hamari survey, which were divided by 7 (i.e., The Hamari coefficient).

Table 1.2 Arithmetic mean (M), standard deviation (SD) and comparative coefficients

Purchase motives	M	SD	Coefficient	Coeffficient Hamari	Difference to Hamari
Bragging to friends	1.78	1.19	0.36	0.23	0.13
Showing off achievements	2.22	1.34	0.44	0.27	0.17
Giving gifts	1.74	1.16	0.35	0.34	0.01
Personalization	2.85	1.29	0.57	0.52	0.05
Competition	2.74	1.48	0.55	0.32	0.23
Playing with friends	2.52	1.40	0.50	0.38	0.12
Avoiding spam	2.48	1.31	0.50	0.33	0.17
Unlocking content	3.74	1.46	0.75	0.71	0.04
Speeding timers	3.70	1.49	0.74	0.46	0.28
Avoiding repetition	2.89	1.67	0.58	0.39	0.19
Continuing the game	3.81	1.36	0.76	0.43	0.33
Game completion	3.51	1.63	0.70	0.34	0.36
Participating in special events	3.07	1.62	0.61	0.32	0.29
Protecting achievements	2.96	1.51	0.59	0.27	0.32
Reasonable price	3.93	1.17	0.79	0.59	0.20
Special offers	3.48	1.40	0.70	0.54	0.16
Indulging the children	1.15	0.53	0.23	0.19	0.04
Supporting a good game	2.56	1.72	0.51	0.68	-0.17
Investing in a hobby	2.52	1.50	0.50	0.49	0.01
Disabling ads	3.74	1.77	0.75	-	-

Note: Compared to the original study by Hamari et al., 2017.
Source: Authors' calculation.

A comparison with the original research (Hamari et al., 2017) shows that for Finnish participants all motives are on average less significant than for Croatian ones, except for supporting a good game. Within the Finnish sample, the most important motives are unlocking content and supporting a good game. The least important motive is indulging the children. Also, the biggest difference between samples shows in the motives of continuing the game and game completion, which have a significantly higher score in the Croatian sample than the Finnish one.

Furthermore, individual motives are grouped into 6 categories, as in Hamari's research Table 1.3). The first factor, unobstructed play, includes motives associated with playing the game without interruption such as speeding up waiting times, continuing the game, completing the game, avoiding repetition, protecting progress, and disabling ads. The second factor, social interaction, includes all those motives that are related to the social aspect of playing games such as playing with friends, giving gifts, personalization, avoiding spam, and participating in special events. The third factor, competition, contains motives related to a player's need to be good at the game and demonstrates it, such as showing off to friends, showing off achievements, and competing. The fourth factor, economical reasoning, refers to the motives in which a player perceives something they buy as valuable, that is, they have a feeling that it gives them a good value for money. Such motives include reasonable price, special offers, supporting a good game and investing in a hobby. Indulging the children and unlocking content are independent factors as they have proven to be self-sufficient motivators.

Table 1.3 Arithmetic mean (M) and comparative coefficient of grouped purchase motivations (N = 27)

Factor	M	Coefficient	M_{Hamari}	$Coef._{Hamari}$	Difference to Hamari
1 – Unobstructed play	3.44	0.69	2.64	0.38	0.31
2 – Social interaction	2.53	0.51	2.66	0.38	0.13
3 – Competition	2.25	0.45	1.88	0.27	0.18
4 – Economical reasoning	3.12	0.62	4.04	0.58	0.04
5 – Indulging the children	1.15	0.23	1.30	0.19	0.04
6 – Unlocking content	3.74	0.75	4.96	0.71	0.04

Note: The original research results from Hamari et al. 2017 (N = 519).
Source: Authors' calculation.

Unlocking the content has shown to be the strongest motive category in both studies. Among the Croatian players, the second strongest is unobstructed play, followed

by economical reasoning. Among the Finns, the second most important category of motives is economical reasoning, followed by social interaction. The coefficients of all categories are higher in this study than in Hamari's, which means that the motives for buying additional content are subjectively more significant to our players. Interestingly, in Hamari's research, economical reasoning proved to be the second most important factor, although reasonable price was the most significant individual purchase motive for Croatian players. In our survey, unobstructed play was the second strongest factor, which is only the fourth strongest factor in Hamari's research.

1.3.2 Motives for Purchase Avoidance in Mobile Games

As noted, a significantly larger proportion of our respondents never paid for additional content in free mobile games. Therefore, instead of purchase motivations, they assessed the importance of their motives for avoiding purchases on a 5-point scale.

Table 1.4 Arithmetic mean (M) and standard deviation (SD) of purchase avoidance motives (N = 129)

Purchase avoidance motives	M	SD
I don't want to brag	3.95	1.22
I like to optimize my free resources	4.45	0.87
Not interested in personalization	4.50	0.98
I want a challenge	3.16	1.44
Friends help me	3.86	1.35
Not interested in additional content	4.32	1.06
Don't mind waiting	2.43	1.20
Don't mind repetition	3.24	1.24
Don't want to pay for something that is free	4.69	0.63
Not in a hurry to progress	3.20	1.33
Not interested in special events	4.69	0.66
I find the free content sufficient	4.33	0.91
Bundles too expensive	4.29	1.01
No good special offers	4.31	1.08
Don't want to indulge the children	1.14	0.74
Don't wish to support these types of games	2.77	1.39
Don't find gaming a hobby	4.79	0.63
Don't mind ads	3.93	1.35

Source: Authors' calculation.

Table 1.4 shows 18 assessed claims (two claims were not transferrable to an avoidant motive) with their average values. As Hamari's research did not assess purchase avoidance motives, the results are not compared.

All motives have a score higher than 3, except indulging the children, which can be attributed to their younger age. Not considering gaming a hobby has the highest average score (M = 4.79), followed by the reluctance to pay for something that is free (M = 4.69), and lack of interest in special events (M = 4.69). Most of the motives for purchase avoidance had an arithmetic mean greater than 4, which means that all of these are very strong reasons for participants to refrain from spending. The motive with the lowest score, apart from indulging the children (M = 1.14), was "I don't mind waiting" (M = 2.43).

1.4 DISCUSSION

Out of 156 participants in this study only 17.3% had purchased content in mobile games. Although it is generally more difficult to reach those who buy content, because they are far fewer in the player population, due to the small and biased sample caution is needed in results interpretation, and generalization to the mobile game players population.

In one of rare domestic surveys on video games players[4] (N=403), 37% expressed they had never paid for additional content, 23% less frequent than once a year, and 30% several times a year. However, in this study players of various games (not just mobile) participated, and 85% of them were male. Men play video games in general more often and thus spend more on / within them (e.g., in one American study on students, they buy video games three times more often than women[5], although the share of women among players is increasing, especially when it comes to mobile games, where it is almost equal[6]).

Also, our study was dominated by student population, who as the strongest motives for non-payment expressed non-consideration of the game as a hobby, which may also be the specificity of the sample. Furthermore, our respondents strongly agree with the claims that they do not want to pay for free content, they are not interested in special events, which combined with the fact that the prices of additional content are adjusted to the western market may explain the small number of those spending money within free games. This may be a specific feature of the Croatian player population, which is confirmed by the internal analytical data of Nanobit, i.e., it seems that Croatians prefer their free games to remain free and are generally less willing to spend money on them.

Those who spend money do so because of a well-perceived package price or spend it on a content that is primarily related to facilitating further play without payment, rather than

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4   https://equestris.hr/blog/istrazivanje-promjene-u-gaming-navikama/

5   https://www.earnest.com/blog/the-demographics-of-video-gaming/

6   https://newzoo.com/insights/articles/male-and-female-gamers-how-their-similarities-and-differences-shape-the-games-market/

on social and competition or gambling aspects, as players from different cultures do (e.g., Lee and Whon, 2012). Another notable difference, compared to Hamari's original research, is that supporting a good game is (the only) stronger motive for buying content to Finns, which may indicate greater altruism or awareness of the importance of supporting free game developers.

The reasonable price motive proved to be the most significant individual motive for buying in our sample. This is in line with research by Hsiao and Chen (2016) who find that the perceived good price of an in-game package is the only reason positively related to the intention to buy of players who do not otherwise pay additional content.

Unlocking content has proven to be the strongest group of motives in this and Finnish research (Hamari et al., 2016), which implies that if the game is perceived as good and fun, the biggest motivation to buy is the promise of more good content in that same game.

The second most prominent group of motives for buying concerns undisturbed play (in the Finnish sample, this is 4th of 6 motives). Reasons to buy related to this factor are all cost effective in the long run for a player who buys content only occasionally. This finding is also consistent with Nanobit's internal analytics data, which show significant differences in the spending habits of domestic players (compared to Americans) within their most famous game, Hollywood Story. Namely, although Croatians spend far less and less often, 30% of them (vs. only 2% of Americans), spend money on the soft currency, a resource that enables uninterrupted play. It is possible to assume that if someone very rarely buys something, they will want to think twice what they want to buy and will not want to spend it on anything but resources that will help them in other aspects of the game.

Also, an analysis of the motives for refraining from buying indicates that those related to waiting, repetition, and lack of progress in the game are less present, indicating that players are actually bothered by it. This is understandable, since this type of waiting is intentionally built into the game, to hinder the progress of the players, cause frustration and force them to buy. This result is in line with the high average score by which respondents who buy assessed the motive of "speeding up waiting".

This research has several methodological shortcomings, related primarily to the already mentioned sampling. Furthermore, a more detailed analysis of the motives for buying and their strength in relation to how much money was spent would be useful for the industry, as the quantity and frequency of purchases was not measured. Ideally, research on the pros and cons of purchasing additional content would also be conducted on respondents of different genres of mobile games, as the type of game can have a significant impact on how seriously players play it and what exactly motivates them to spend money.

1.5 CONCLUSION

Mobile games are an indispensable part of today's culture, and with the rapid growth of the industry, new ways to monetize them are being explored and found. The prevailing freemium model allows users to download the game or application for free, but within it there are additional content or services that can be purchased. Its rationality is based on the law of large numbers, i.e., if a large enough number of players download the game, a sufficient part of them will pay for additional content. Ways to encourage players to do so are derived from extensive observations of consumer behavior within the game, or different metrics. An additional contribution to this understanding is made by examining the users themselves, through surveys such as this one. Although the motivation to buy or avoid buying is complex, often unconscious, and subject to the subjective impression of the respondents, research on larger samples can provide some guidelines for understanding the economic behavior of players.

Research on the motives for and against the purchase of additional content within free games, according to the authors, has not yet been conducted on a Croatian sample of respondents. This research aimed to determine the specifics of the behavior of Croatians, in relation to the Finnish sample of players from the research of Hamari et al. (2016). The results showed that the motives for buying are present to a different extent in the Croatian sample, as almost all the listed motives, and especially the motives for continuing and completing the game, seemed more important to participants who buy additional content (less important was supporting a good game, i.e., altruism for game developers). The strongest motives for buying were the motives of a reasonable price, the continuation of the game and the exclusion of advertisements. The latter motive was added to the original Hamari's questionnaire, and since it proved to be highly present, it potentially points to cultural specifics as well.

Another distinction to the original study was to examine the avoidance motivation as well, in (majority of) players that never purchased additional game content. The results had shown avoidance motives are significantly higher present than purchase motives. The reluctance of Croatian players to buy content inside free mobile games can be caused by economic and cultural factors. The latter is evident in the highest praised item "I do not want to pay for something that is free".

Ideally, further research on players buying motivation would include game genre data, and compare diverse age and gender groups, within separate national markets. That is, it would analyze the relationship of motivation to buy with actual consumption, in well-defined target groups and specific markets. This kind of information helps game designers to choose the types of mechanics and monetization strategies more purposefully, to maintain good monetization, and reduce the ethical questionability of their games. Mobile game companies have access to all the analytics of their users, and often have over a million monthly users. Mobile game designers can know exactly when gamers are getting bored of the game and then add new attractive content. The same can be done with monetization techniques - knowing exactly what and why are players buying

and finding ways to entice them to spend even more. An analytical approach to game design and regular updating of in-game content contributes to the experienced fun, as players can expect new content and new forms of in-game entertainment. Regular and seasonal content creates a sense of a game community and gives the impression that the developers care about the game and its players. On the other hand, this way of modifying content is often designed to encourage addictive behaviors in the player, which will lead to higher spending. This is done by various psychological tricks, if the games were made so that the players experience zero frustration, there would be no need to pay to improve their gaming experience (by avoiding waiting or removing commercials). For the further advancement of the gaming industry, it is therefore crucial to reconcile monetization techniques with user interest.

In conclusion, although conducted on a small sample, we hope that this research will offer useful insights into the motives for buying and avoiding the purchase of additional content in free mobile games and encourage further research in the same area.

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2

The Influence of Digitalization and Media on Event Organization During the Pandemic

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ABSTRACT

The paper titled "The influence of digitalization and media on event organization during the pandemic" focuses on analyzing the areas of digitalization in the domain of cultural events and the influence of media on the public perception of them. The main aim of the research was to analyze the influence of digitalization and media on the organization of events in unforeseen crisis situations and threats such as the pandemic. The research part of the paper was conducted by the method of case study and the subject was the events in the museums during pandemic crisis in Croatia in 2020.

Keywords: event management, digitalization, media, culture, pandemic (crisis)

2.1 INTRODUCTION

The conducted research refers to the influence of digitalization and media on the event organization during the pandemic. A pandemic is a crisis situation, it causes a social environment in which regular business activities in certain economic sectors are suspended. Event planning is without a doubt the industry most affected by the COVID-19 pandemic, especially considering that it is largely dependent on the business environment that functions well when social circumstances are favorable since it is dictated by fashion and trends of the moment. The agony caused by the strengthening and weakening of the pandemic with no end in sight, made both long-term and short-term planning and the organization of a particular event impossible. This resulted in no major events being organized from the moment the pandemic hit Croatia in March 2020 to July 2021. It should be emphasized that during this time, measures against the COVID-19 pandemic were easing but these relaxations were of very low intensity and lasted relatively shortly, except in the summer months when the virus was comparatively weaker. In the same period, alongside the pandemic, Croatia was hit by two earthquakes. One hit Zagreb while the other hit Petrinja. The damage caused by those earthquakes is substantial, and the reconstruction will be long-lasting. All of this resulted in the failure in organizing any kind

of event. The biggest negative consequences were suffered by the culture industry, i.e. events organized by cultural institutions. Since these take place indoors, organizing an event in a closed space would be a violation of the prescribed condition of minimal social distancing. Another cause lies in the infrastructural damage that institutions suffered due to the earthquake and which needs to be repaired. Therefore, the only communication channels through which the organizers could reach the end user were digital communication channels. Taking that into consideration, the need arose for the analysis of the impact of digitalization and media on event organization, cultural event planning in particular. The main goals of this research were to analyze the level and possibilities of the practical application of media and digitalization in cultural events organization. Also, based on the data from the research conducted by the Museum Documentation Centre, the influence of media and digitalization on regular operations of the museum was analyzed as well as the organization of cultural events in the time of the pandemic crisis. Finally, a case study of the Museum Night 2021 event provided an analysis of the impact that media and digitalization had on the successful organization of the said event.

2.2 THE ROLE OF DIGITALIZATION IN EVENT ORGANIZATION

The growth of the world wide web causes numerous changes in all sectors. Digitalization[1] has therefore not bypassed the sector of event organization or event management either. This sector is directly affected by it since digitalization became a tool through which a particular event is brought to people's homes. Of course, as with everything in life, there are positive and negative sides to digitalization as well. Nevertheless, the most important information that this paper seeks to establish is the impact that the Internet and digitalization have on the organization of events or event management. There are many ways to integrate digitalization so as to transform the events, and new technology has given rise to even more modern techniques of implementing digitalization into event organization. The speed and range of its implementation in society, the positives such as: the most convenient ticket purchases ever, reservations in a few clicks, attending exhibitions from your living room or talking to fans in real time, are the reasons why the integration of digitalization in the organization of events is inevitable. This can happen in several forms, some of which are already mentioned: e-tickets, creating websites and running social networks for an event, or sending personalized thank you e-cards. One thing is for sure, digitalization is present at all stages of the process. With the never-ending development of technology, environment and society as well as with the unpredictable crisis situation of epic dimensions, turning to digitalization has proven to be the best course in the ongoing crisis. Businesses which had a high level of digitalization implementation have for that reason best managed the current crisis. By integrating digital transformation into an event, the organizer creates the position from which they can attract participants more easily than before because they are closer to them than

1   The role of digital transformation in events.
   https://www.eventdrive.com/en/ressources/blog/digital-transformation-events

before (McLuhan, 2008). Event planners must turn digitalization into their strength by creating and managing an environment which the participants of the event are familiar with, but which is at the same time sufficiently distinct and original so that the event is unique and leaves an unparalleled impression.

2.3 DIGITALIZATION IN THE FUTURE – CULTURAL EVENTS ORGANIZATION

Many articles in the area of technological innovations and cultural events organization point to the possibility of using a wide spectrum of new technologies that would vastly improve and simplify events organization while simultaneously increasing the level of experiential involvement. It is assumed that in the future, paper tickets will be replaced by devices with implemented face recognition software. Such a concept would be a useful tool in event organization because it provides a new kind of control for the organizer. However, from the end user's point of view it comes with an issue of potential privacy breach issues. Also, given the ever-increasing performance of 360-degrees rotating cameras and the growing popularity of virtual reality headsets, more and more workshops in 3D technology can be expected in the future. Such technology opens the door to more intensive maintenance of virtual walks or presentations in virtual reality. There are many segments in which the implementation of digitalization can improve the organization of an event, in its duration or after it has taken place. Statistical analyses after a particular event can be performed much more easily based on grouped, digitalized data available at any given time. With the use of sensors, data is collected which can later be used in the analysis of the movement of visitors in space, of where they stayed the most or for the purpose of observing the habits of the target group. Thanks to the results of such observations, future events would be easier to adapt to the target audience and the target more successfully set. One thing is certain, digital transformation will have an ongoing effect on event organization, with these four tech trends that are coming to the fore:

- Facial recognition software
- Virtual reality
- Augmented reality (more effective than virtual reality because it encourages interaction with the participant)
- Artificial intelligence

The event industry is changing and advancing in order to adjust to new and ever-evolving trends. It is known that change can induce fear, and adjusting to new working modes has never been easy. In order for change to be accepted with fewer difficulties, it is necessary to continually direct business activities towards the use of new technologies (Paić, 2008). An event management platform like Eventdrive has adapted to the digital way of doing business. Given the epidemiological situation caused by the COVID-19 virus

and the limitations that have consequently come into force, the analysis of which this paper provides, it is clear that digitalization, virtual reality and artificial intelligence are alternatives that the world will surely turn to in future crises situations. To take advantage of all the opportunities available to humanity, knowing how to use digital transformation will be indispensable in order to maintain the high level of social cohesion that everyone needs (Paić, 2008).

2.4 THE POTENTIAL FOR DIGITALIZATION IN CULTURAL EVENTS ORGANIZATION

The evolution of digital technology is currently experiencing its most fruitful period. From the beginnings of digitalization to the present day, progress is more than evident. Technology has changed fundamentally, leaving us no room for imagination. Therefore, due to the evolution of digital technology, today's society is experiencing almost daily turnarounds, with each new day bringing a new innovation. It will take constant adjustment and implementation of novelties to be able to follow trends. Most museums in the Republic of Croatia have implemented digitalization, mostly simple digital technologies related to websites, video channels and social networks. There are only a few examples of museums that have developed and implemented advanced digital technology in their business and service delivery. However, that practice has begun to change. Digitalization is now profoundly altering the cultural experience, not only in terms of easier access to the virtual world, production and dissemination of content but also in terms of participation, creation and learning of new content with the aim of contributing actively to the knowledge society. Of course, digitalization must be accompanied by adequate, advanced and progressive cultural policies that will make it as easy as possible for cultural workers to switch to new technology, encourage its integration and upgrade in order to keep up with the times[2]. This goal can certainly be achieved if the opportunities for easy and free access to the platforms are fully exploited, as well as by encouraging individual and collective creativity, which is the foundation of any good project or beginning. The coronavirus pandemic combined with two devastating earthquakes have brought Croatian museums into an unenviable and difficult situation. Due to epidemiological measures, the work of museums was impeded, and the earthquakes that followed damaged a large number of museums. A significant number of museums is currently completely closed because they were badly damaged in the earthquake and made unsafe for use. Consequently, for the purpose of evaluating the current situation, statistical data on the total decline in the number of museum visitors in the Republic of Croatia were presented. The statistical analysis presenting the decline in the number of visitors and the decline in other business segments was conducted based on the analysis of the Museum Documentation Center ahead of the annual plenary meeting of the European Group on Museum Statistics (EGMUS) held on 24 and 25 November 2020 (Figure 2.1). Data were collected for the period from January 1 to October 31, 2020, and the survey contained twelve open-ended and closed-ended questions that investigated

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2   Understanding the Impact of Digitisation on Culture.
    https://www.coe.int/en/web/culture-and-heritage/culture-and-digitisation

the following: duration and degree of museums being shut down (both for the public and for employees as part of anti-pandemic measures); decrease in visits compared to the same period last year; the use of digital platforms to communicate with the public; percentage increase in museums' published online content as well as percentage of online visitors; loss of a portion of funding for program activities and loss of own revenues; and given the situation, adjustment in cost planning for the next year[3].

Figure 2.1 Survey of the Museum Documentation Center
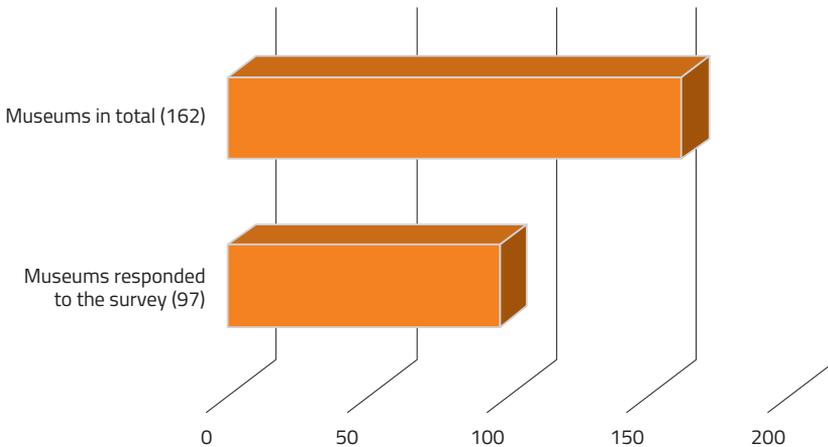
Source: Museum Documentation Center, 2021.

The results show that all surveyed museums were closed to the public for at least some time during the spring lockdown. The period in which the museums were closed ranges from two weeks to several months. Nearly half of the museums surveyed reported being closed to the public for five or six weeks, which coincides with the length of the first lockdown (Figure 2.2). However, museums' prolonged closedown was primarily due to the consequences of the earthquake that hit Zagreb.

3   https://mdc.hr/hr/mdc/publikacije/newsletter/newsletter-1-12-2020/#pandemija

Figure 2.2 Museums closed to the public
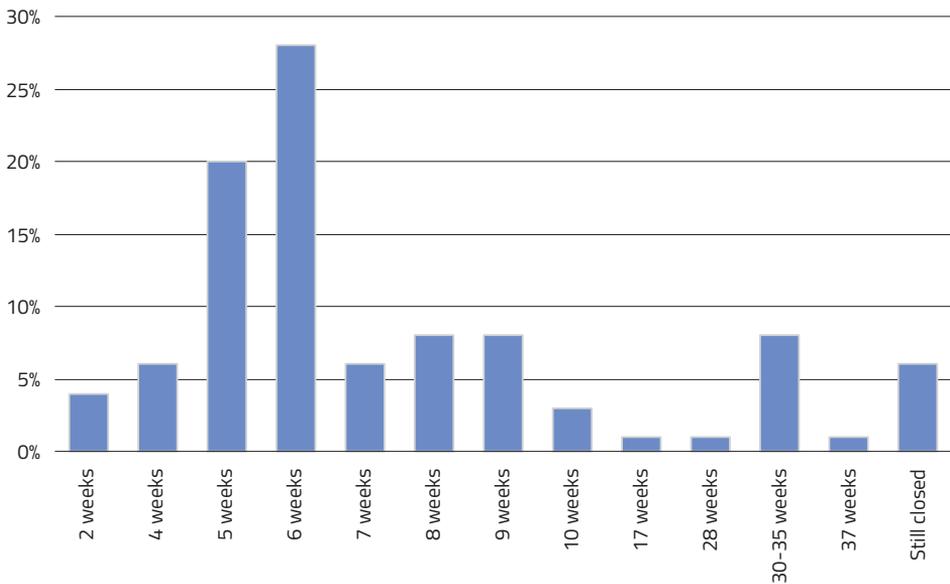
Source: Museum Documentation Center, 2021.

Closed museums caused a drop in the number of visits in quite high percentages, from 20 % upwards (Figure 2.3). Seven percent of museums recorded a 20 – 30 % decrease in visitors compared to the previous year, two percent of museums showed a decrease of 40 – 50 %, 13 % of respondents had between 50 and 60 % fewer visits than in the same period last year, 15 % of museum respondents recorded a decline of 60 – 70 % of visits compared to the same period last year, 23 % of them a decline of 70 – 80 %, and 18 % of museums had a decline of as much as 80 – 90 %. Six percent of them showed an almost complete decrease in attendance (90 – 100 %), and for 12 % of museums there is no data on the decrease in the number of visitors, while four percent of museums are still closed. Only now, after the research, can we see the actual extent of the damage caused by the coronavirus pandemic, and later the earthquakes, to cultural institutions in the Republic of Croatia.

Figure 2.3 Losses in the museums' own revenues

37%

63%

■ Losses in own revenue less than 50%
■ Losses in own revenue greater than 50%
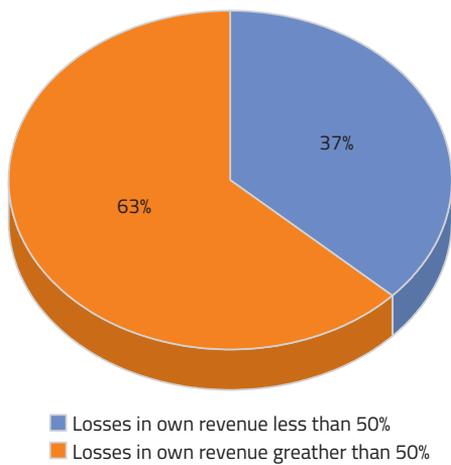
Source: Museum Documentation Center, 2021.

As can be read from the chart, the losses in own revenues are extremely large, one could say catastrophic. Only 37 % of museums surveyed reported losses in their own revenues of less than 50 %. The other 63 % of museums reported having losses in their own revenues of more than 50 %. These are extremely large losses. That is why it is very important that cultural institutions are co-financed by state and local authorities. The survey also recorded losses or returns of planned funds for programs that were to take place in 2020. Sixty-nine museums reported losses ranging from 10 % to 100 %, while 27 surveyed museums responded that they did not have to return the secured funds. It can be concluded that 71 % of the museums were not able to implement and realize the programs they planned, which resulted in the loss of financial resources that were provided for their programs. This was caused by their long-term inability to work due to the pandemic and the earthquake.

2.5 CASE STUDY – DIGITAL MUSEUM NIGHT 2021

The sixteenth Museum Night, specific in the way it was organized, was held on 29 January 2021, and organized by the Croatian Museum Association. One hundred eighty-eight museum, educational, heritage, scientific and religious institutions participated in the event. This was the first time that the event was organized and conducted through digital communication channels. Although most programs took place through digital communication channels, a number of live programs were held, wherever opportunities

allowed, with strict adherence to epidemiological measures. As mentioned earlier, this year's Museum Night was specific because it happened in the midst of the biggest epidemic which almost shut down the whole world, and also following the earthquakes that subsequently hit the wider Zagreb area, Sisak and Petrinja and caused damage to almost all cultural institutions in the area. The success of the event is already noticeable, and for this purpose a chart was created comparing the number of visitors to the Museum Night in 2020 and 2021 (Figure 2.4).

Figure 2.4 Digital Museum Night 2021
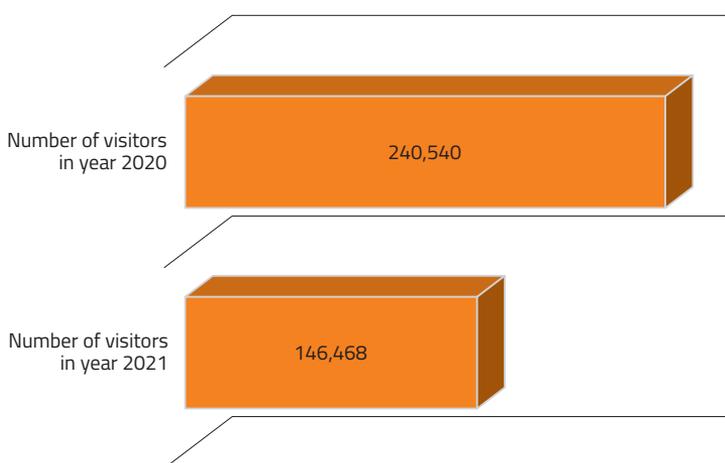
Source: Museum Documentation Center, 2021.

Museum Night has become an event which, in the opinion of the Croatian Museum Society, seeks to achieve primary strategic goals, namely to position museum institutions as custodians of heritage, as keepers of the identity of their area, as protectors of unique folk customs and indispensable partners in sustainable development tourism. The activities that are an integral part of the Museum Night cultural event promote the perception of the museum as a kind of incubator of global information sources which offers a variety of culture to all interested parties through all media, and which encourages the visitor to develop a curiosity that will act as a stimulus for future quality-time museum visits. An excellent example of the sustainability and good functioning of cultural institutions in times of crisis is the Museum Night 2021 event, which took place in the digital form. Although digitalization has already been assimilated into museums for a whole decade, the sudden unpredictable need to digitalize such a huge scope of the process in a very short time, surprised cultural workers and forced the digitalization process which would likely have taken several years, to now happen in just several months. Given that in

2019 the theme of the fourteenth Museum Night was dedicated to the digital future of the museum, it is as if it almost hinted at the digital reality that ensued in 2020 and 2021. In order to assess the financial damage inflicted on museums by the COVID-19 virus pandemic and earthquakes, as well as the decline in the number of visitors and the inability of museums to implement their programs, ahead of the annual plenary meeting of the European Museum Statistics Group (EGMUS) held on November 24 and 25, the Museum Documentation Center (MDC) conducted an online study on the impact of the pandemic on Croatian museums. In addition to the above categories, the research conducted by the Museum Documentation Center looked into the level of digitalization of Croatian museums, into the use of channels through which they communicate with visitors and also into monitoring the number of visits to these channels. The data from the research conducted by the Museum Documentation Center best describe the situation in Croatian museums from the beginning of 2020 to the end of 2021, and are therefore used to analyze the situation in Croatian museums in this period. These data are visually presented in the graphs in the paper. Part of the data from the survey was used to create a chart in the fourth chapter entitled "Possibilities of digitalization of cultural events" showing the decline in the number of visitors, the duration of periods in which museums did not work, etc. The second part of the data will be presented in this chapter and will show the scale of the integration of digitalization into culture in the year 2020, more precisely in its second half. The survey was conducted by the Museum Documentation Center ahead of the annual plenary meeting of the European Group on Museum Statistics (EGMUS) held on 24 and 25 November 2020. Out of 162 museums from the Register of Public and Private Museums in the Republic of Croatia, 97 of them, or 60 % responded to the survey. Data were collected for the period from 1 January to 31 October 2020 (Marić and Rihtar Jurić, 2019).

Figure 2.5 Use of digital channels before the lockdown
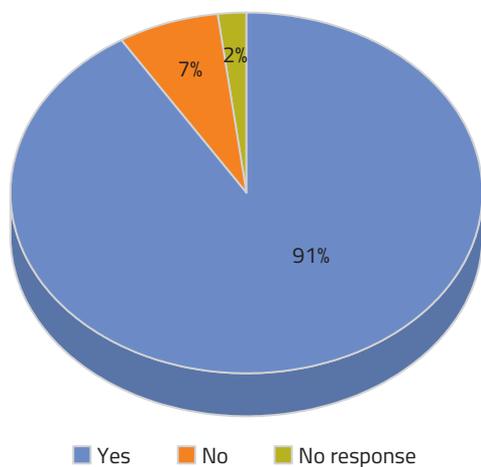
Source: Museum Documentation Center, 2021.

When asked whether they used digital channels in order to reach their audience before the lockdown, 88 respondents or 91 % of them replied that they used digital channels beforehand as well, while 7 % reported not using them. Two percent of museums did not answer this question (Figure 2.5). Such high percentage of positive answers supports the claim that even before the lockdown, digitalization had already been implemented to a large extent in a high number of cultural institutions, in this case museums.

Figure 2.6 Publishing online content

■ Published more content ■ Did not publish more content
■ No response
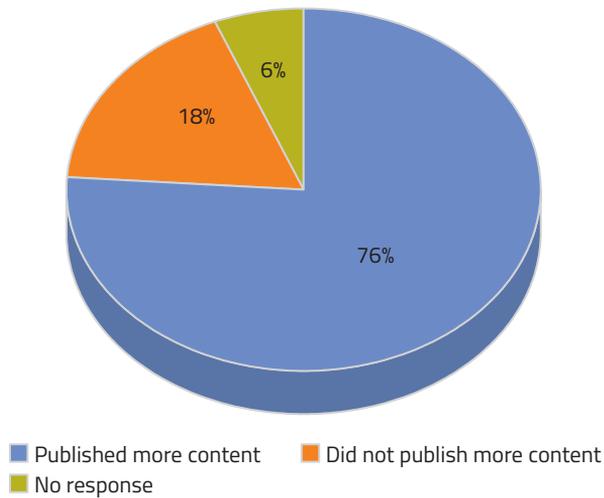
Source: Museum Documentation Center, 2021.

When asked whether they published more online content compared to previous year, 76 % of respondents replied that they published more online content while 18 % responded negatively (Figure 2.6). Six percent of museums did not reply to this query. A very high percentage of positive answers is an indication that museum workers are aware of the need to digitalize their content and operations. Also, it should be taken into account that some museums have already been publishing their content through social networks on a daily basis so an increase would not result in more interest from the audience.

Figure 2.7 Museums tracking the number of online visits

Number of visits to your museum's website

- 57% Tracking
- 43% Not tracking

Number of visitors on digital channels such as social networks

- 72% Tracking
- 28% Not tracking
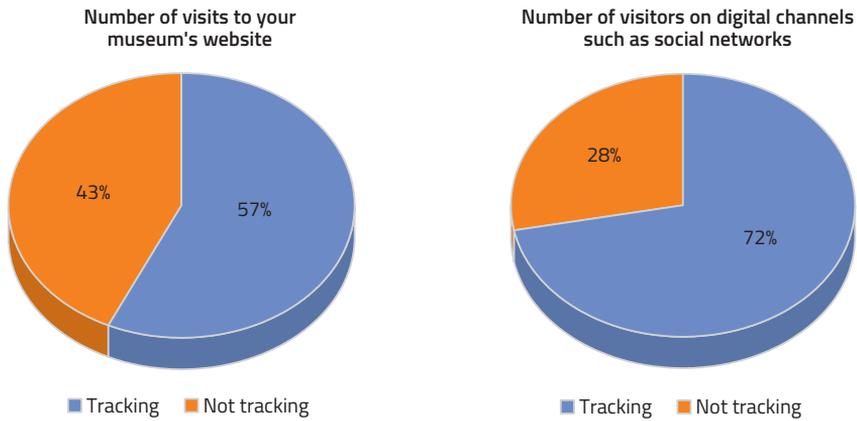
Source: Museum Documentation Center, 2021.

Figure 2.8 Social networks used by Croatian museums
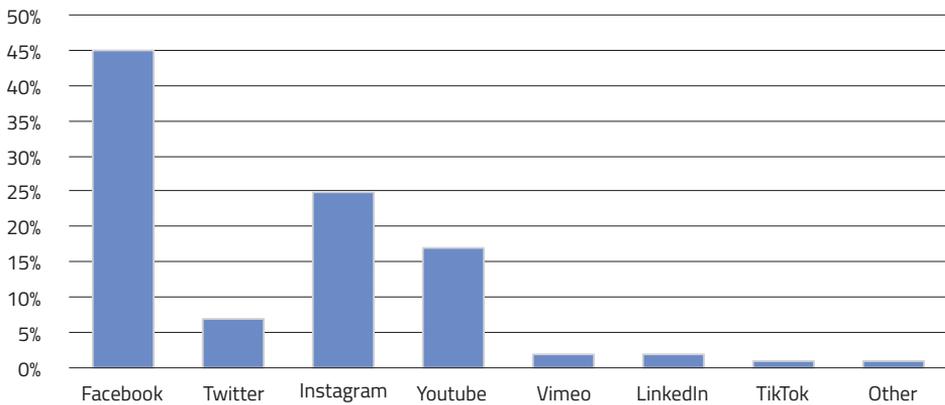
Source: Museum Documentation Center, 2021.

It can easily be seen that in 2020 the number of museum visitors amounted to 240,540, while in 2021, the number of visitors was 146,468, indicating a decline of 39 %. This can be considered a very good result considering the difficult circumstances in which the event took place. Strict epidemiological measures combined with the devastating earthquakes that hit the capital and the surrounding area could have led to the complete collapse of the event or to the event not being held at all. Despite all the problems and challenges, the event was still held. The credit for this goes to the innovative and

hard-working cultural workers who, despite the environment, managed to organize the sixteenth Museum Night and enable all people thirsty for art and culture to enjoy for at least a day. Of course, the main tools at their disposal were the new media and digitalization, without which organizing the event would not have been possible. All the potentials of digital technology have been used, from websites, social networks to live streams, virtual workshops and 3D virtual walks. The innovation and resourcefulness of cultural workers surprised many, especially considering that the central or state government with the competent ministry has not done much to tackle this specific problem. All the burden has been borne by cultural workers who have made enormous efforts to implement digitalization on time. The most basic types of digitalization were represented in almost all cultural institutions. These were websites and social network profiles (Figures 2.7 and 2.8). Plenty of museums were holding live streams and film screenings, or publishing videos, and just few offered high-tech digital solutions such as 3D virtual walks, video mapping, and virtual reality workshops. Interesting workshops were organized, movies were watched, sports were played. All the programs were designed and implemented so as to be adapted to digital channels of communication with the audience and the general public. Visitors were able to participate in the programs through digital channels and online media that were easily available and user friendly. It was possible to experience technological innovations such as 3D virtual walks or augmented reality, and video mapping also aroused great interest. In order for the number of visitors to be fully defined, data from the websites and social networks of the participants of the Museum Night events were added to the digital platform of the museum night[4].

2.6 CONCLUSION

From the above analysis it can be concluded that digitalization is implemented in the operations of cultural institutions and in the cultural field in general in the Republic of Croatia but in an insufficient scope and quality that does not fully meet the already high technological requirements of museum visitors. Nevertheless, it can be said that the answer to the main question: What is the impact of digitalization and the media on event organization? confirms the hypothesis that this impact was very positive and strong. During the difficult pandemic period, digital technology partially facilitated communication and business for all those who implemented it. From all of the above, it can be concluded that simpler forms of digital technology, such as websites and social networks, are sufficient for everyday, regular communication with end users. When organizing a bigger and more complicated event attended by a larger number of people, the implementation of higher-level digital solutions such as 3D technology or virtual reality is needed because the results obtained by simpler forms of digitalization would not be satisfactory. There is a possibility that they would not meet the expectations of visitors, especially given the growing level of digital literacy of the general population, and the growing level of expectations that a modern visitor requires from the experience. When analyzing the

4   http://hrmud.hr/noc-muzeja/ (28.02.2021).

Museum Documentation Center research, conducted on the impact of pandemics and earthquakes, i.e. crises that affected the segment of cultural events organization, we can conclude that digitalization and the media played a crucial role in event organization during the pandemic. In addition to playing a crucial role in organizing a specific event such as the 2021 Museum Night cultural event, their role must not be neglected in the day-to-day business operations and communication with museum visitors.

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Deep Learning–Based Recommendation System in Tourism by Personality Type Using Social Networks Big Data

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ABSTRACT

Recommendation systems are present in many daily activities. They are trying to predict user preferences. Due to the growth of social networks, there is a vast amount of data that is constantly updated which makes recommendation systems more personalized and efficient. This study aims to apply natural language processing (NLP) and deep learning techniques to obtain a recommendation. NLP is used to analyze the text (i.e. hashtags) from social networks to determine similarity between different points of interest (POI). A pre-trained convolutional neural network (CNN) is used to classify a set of images obtained from social networks to determine which POI is visited by which personality type. The personality type is determined using the Five-Factor (that is, Big Five) model. The Big Five traits are firstly converted into ten personality class labels (High Openness, Low Openness, High Conscientiousness, Low Conscientiousness, High Extraversion, Low Extraversion, High Agreeableness, Low Agreeableness, High Neuroticism, Low Neuroticism) for the classification network. We manually labeled more than 2,000 images and used a pre-trained CNN in a transfer learning manner to automatically extract features from images and classify them. We demonstrated that personality traits can be extracted from posted images with an accuracy of 75%. Also, we showed that those traits can be aggregated for a given set of pictures, such that a representation of a destination can be determined.

Keywords: recommendation system, natural language processing, convolutional neural network, personality traits, tourism

3.1 INTRODUCTION

The information age is marked by a sudden development and prevalence of information technology through which information becomes increasingly available. By increasing the amount of information, there is a need for better information management.

To solve the problem of information overload, recommender systems have emerged. Their main idea is to analyze the user's historical behavior and preference information, establish a model, and automatically recommend items and products of interest to the user. Currently, there are three basic types of recommendation techniques: content-based, collaborative filtering-based, and hybrid (Mu, 2018). Some researchers suggest modified versions of recommendation systems to cope with insufficiencies in existent conventional methods such as the cold-start problem, outdated user preferences, etc. In their work, Zhang et al. (2016) presented the personalized tourist attractions recommendation - ReUFG Algorithm while Kesorn, Juraphanthong and Salaiwarakul (2017) built a personalized recommendation system based on Facebook check-in data. Furthermore, Ogundele, Chow and Zhang (2018) invented a personalized event recommendation framework (SoCaST*) while Zhou et al. (2020) presented an algorithm based on text mining and the McCulloch-Pitts (MP) nerve cell model of the multivariate transportation modes.

Nevertheless, further improvements of recommendation systems are needed. According to Mu (2018), deep learning-based recommender systems (DLRS) are capable of overcoming the obstacles of conventional models and achieving high recommendation quality. Deep learning techniques can learn the latent representations of users and items from massive data. Consequently, the recommendation model can generate an effective recommendation list for the user. Additionally, a survey of recommendation systems in tourism obtained by Menk, Sebastia and Ferreira (2019) showed that, at that time, there were no recommendation systems in the tourism sector that took into account a personality type. Personality plays an important role in the decision-making process and could have an important role in recommendation systems. According to Cristani and Segalin (2013), there is a significant correlation between the personality traits of social network users and the features extracted from the images they post. Additionally, personality traits tend to be stable over time while preferences and needs might change occasionally. Sertkan, Neidhart and Werthner (2020) are some of the few researchers that introduced this novel way to characterize tourists and tourism destinations. They developed a Seven-Factor Model that could profile tourists and tourism destinations based on certain characteristics (e.g. sun and chill, action and fun, nature and recreation, etc.). Their trained CNN models show promising results with validation accuracies between 88% up to 99%.

Because of the aforementioned reasons, this paper focuses on building a recommendation system in tourism using two methods: natural language processing (NLP) for text analysis and personality prediction method based on convolutional neural network (CNN). Using NLP, we obtained recommendations based on a similarity between points of interest (POI) while with personality prediction we explored which POI is mostly visited by which personality type. To determine a personality type, we applied a pre-trained CNN on a set

of labeled images. We classified those images using the Five-Factor model, also known as Big Five, which is the most known and widely used model of personality (McCrae and John, 1992). We utilized data from several social networks: Flickr, Foursquare, and Instagram.

3.2 RELATED WORK

As mentioned before, the recommender systems can be divided into three categories: content-based, collaborative filtering-based, and hybrid. In content-based recommendation systems, the user is recommended items that are like the ones the user favored in the past. In collaborative filtering recommendation systems, the user is recommended items that people with similar preferences preferred in the past. Collaborative filtering (CF) is one of the most successful recommendation techniques but in recent years, due to data sparsity and high dimensionality, its efficiency has declined. To improve recommendation accuracy and user satisfaction, a variety of hybrid CF-based recommendation algorithms have emerged (Chen, 2018). Hybrid approaches are typically composed of collaborative and content-based methods.

Figure 3.1 An overview of basic recommendation techniques
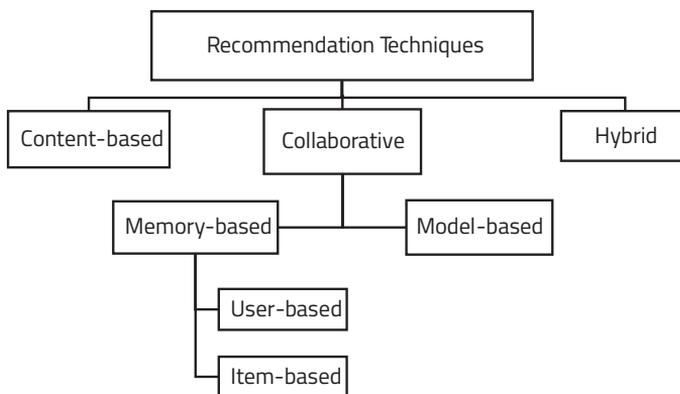
Source: Authors.

According to Yochum, Chang and Zhu (2020), the collaborative approach can be divided into two methods: (1) memory-based and (2) model-based methods (see Figure 3.1). A memory-based algorithm depends on the whole rating that exists in the user-item matrix for calculating neighbors of the active user to generate recommendations tailored to user preferences. The memory-based recommendation method can be grouped into two

general ways: (1) user-based and (2) item-based. The user-based method predicts the rating that a user might assign to an item by calculating the ratings that the most similar users have similar ratings in the past. The items recommended to the user are ranked by calculating the similarities between novel items and the items previously rated by the user.

Besides the aforementioned methods, some researchers propose their improved, more accurate versions of recommendation systems in tourism. For example, Kesorn et al. (2017) propose a personalized tourism recommendation system that is based on the Facebook check-in data. They demonstrate the usefulness of such data in resolving the cold-start problem (that is, cold-start items and cold-start users) and in adapting the user model (because users change their preferences over time) to improve recommendation quality in the tourism domain. Ogundele et al. (2018) present a personalized event recommendation framework (SoCaST*), which uses the multi-criteria decision-making approach to rank events. Preference models are built to compute geographical, categorical, social, and temporal influences, and a personalized weight is estimated for each criterion/ influence. SoCaST* outperforms CAER, CFM, SRE, PAAT, and SKYLINE techniques in terms of precision and recall. Smirnov et al. (2013.) present a recommendation system that allows the implementation of intelligent attraction information processing that significantly increases the system usability. Zhang et al. (2016) present an improved (more accurate) algorithm for personalized tourist attractions recommendation - ReUFG Algorithm. This algorithm combines user preferences, trust relationships, and location factors. Zhou et al. (2020) present an algorithm based on text mining and MP nerve cell model of the multivariate transportation modes, which adequately combines with the real-world tourism data of the geographic information, traffic information, and tourist sight information. The algorithm proposes tour routes that best match tourists' interests. Trattner, Oberegger, Marinho and Parra (2018) expand the RankGeoFM POI recommender algorithm to include additional weather-related features such as temperature, cloud cover, humidity, and precipitation intensity. The authors conclude that using weather data improves the recommendation accuracy and outperforms the time-based variant in comparison to the original method. Additionally, an overview of studies on group dynamics and the influence of several different aspects (e.g. group composition, group decision process structure, etc.) on the group choices are given by Delic (2018) while De Pessemier (2017) presents a hybrid group recommendation for a travel service.

Altogether, for the further improvement of the recommendation systems, researchers should focus on several aspects: multiple heterogeneous data sources, transport modes, real-time factors, sentiment and context, methodologies (see Figure 3.2).

Figure 3.2 Suggestions for improvement of recommendation systems

Multiple heterogeneous data sources	• Most of the existing tourism recommendation systems use only a single type of data source to develop recommendations.
Transport modes	• The various modes of transport can be considered for user preferences and route planning. When tourists choose different transportation modes, the same tour route may bring different motive satisfaction, that is, different transportation modes may generate different optimal tour routes (Zhou et al., 2020).
Real-time factors	• The recommendation system needs to constantly update the user preferences, user interests, and the user similarities frequency.
Sentiments and contexts	• It is necessary to incorporate the textual descriptions and semantic information in recommendation systems. Including user opinions and reviews, general contexts, environmental contexts, spatial-temporal, and social information.
Methodologies	• The hybrid and deep learning techniques should be used to improve the shortcomings of traditional techniques.

Source: Authors.

In addition to Figure 3.2, results of a survey obtained by Menk et al. (2019) show that, at that time, there were no recommendation systems in the tourism sector that took into account a personality type. However, in the past two years, some researchers started to consider personality types when making recommendations in tourism. Sertkan et al. (2020) develop a Seven-Factor Model that profiles tourists and tourism destinations based on certain characteristics that can be summarized as sun and chill-out, knowledge and travel, independence and history, culture and indulgence, social and sports, action and fun, nature and recreation. They trained seven CNN models which showed promising results, with validation accuracies between 88% up to 99%. Ferwerda, Scheld and Tkalčić (2016) and Ferwerda and Tkalčić (2018) conducted research on how to predict user's personality using Instagram pictures. Their work is not specifically related to any domain. In general, they analyze filters (brightness, saturation, hue-related features, etc.) that users are applying to their pictures. Ferwerda and Tkalčić (2018) show that there is no significant difference between using visual and/or content features to determine personality type. Their results show that (on average) the visual features approach performs just slightly better than the content features approach and the combination of these two properties. Several researchers are analyzing facial images to determine personality type. Kachur et al. (2020) analyze personality traits using the Big-Five model. They use face photographs and train a cascade of artificial neural networks. The study shows that it is possible to predict multidimensional personality profiles from static facial images. Liu et al. (2016)

analyze Twitter profile images using the Big-Five model. Their results also show that the model can be used to predict personality traits with a robust accuracy. The most related work, considering the analysis of a personality type, is performed by Guntuku et al. (2017). They analyze posted images and determine correlations between personality traits and image tag clusters. We used their results to label our dataset. This is explained in more detail in section 3.2. Also, Rodriguez et al. (2020) analyze 120K pictures posted with specific textual hashtags. For example, they find out that among the pictures that maximally activated the High Openness trait are pictures of books, the moon, and the sky, while for Low Openness the most relevant pictures were love-related. We used some of their results as well.

This paper proposes a novel approach to cope with the current insufficiencies of the recommendation systems in tourism. We used data from several sources (social networks) and performed text and image analysis to characterize tourists and tourism destinations. We used hashtags to perform NLP, and all posted pictures (not just profile, portrait, or facial) to train CNN. The recommendation is two-fold, that is, based on text analysis and enriched with analysis of posted images.

3.3 METHODOLOGY

3.3.1 Content (hashtag) Analysis

3.3.1.1 Dataset

Social networks hold massive amounts of information about their users but, in the past few years, social networks have imposed rigid restrictions on data that could be retrieved from their platforms. For the purpose of this research, we attained access via API from Instagram, Flickr, and Foursquare. We used Python scripts to extract data from Flickr and Foursquare API using location 'Zagreb' for the years 2019 and 2021. We obtained more than 2,000 geotagged photos. We preprocessed the data (cleaned them and converted them in the useful CSV and JSON formats).

3.3.1.2 Mapping Photos to Points of Interest

We used latitude and longitude of downloaded data to map points using ArcGIS Pro (Release 10.1., Redlands, 2012). We used Google Map as a base map so we could instantly detect POIs within the city area where the pictures were taken (Figure 3.3).

Figure 3.3 Mapping photos to POI
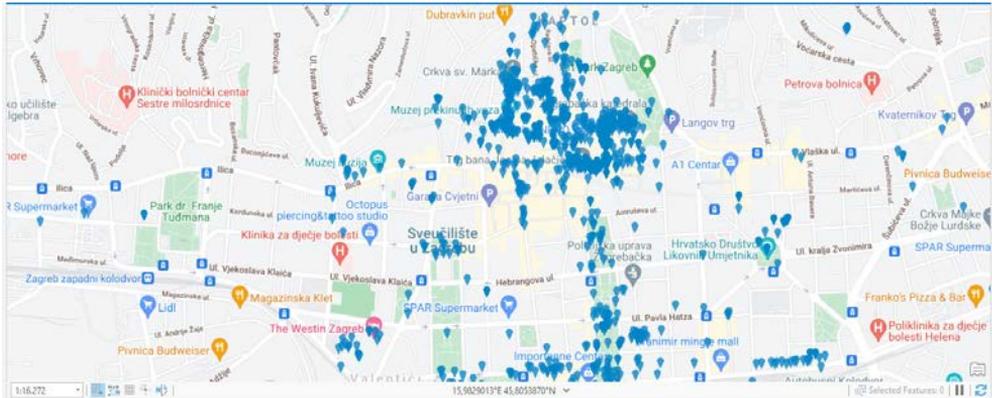
Source: Authors.

We identified POIs and chose four of them for in-depth analysis: Zagreb, Jelačić Square, Manduševac, Maksimir.

3.3.1.3 Frequency of Hashtags

After identification of the four POIs, we extracted the list of hashtags from Instagram. We used Instagram API and the keyword "zagreb" to extract the hashtag list for Zagreb. In the same way, we extracted other three hashtag lists, one per each POI. We performed an analysis using Python libraries to obtain the frequency of hashtags for each hashtag list. Figure 3.4 a) shows the frequency of hashtags for the keyword "zagreb". We can notice many tourist destinations. It means that tourist agencies are very active on Instagram, and they are offering to visit Zagreb together with Belgrade, Sarajevo, Split, etc. If we ignore these cities, we notice that people are using hashtag Zagreb with, for example, coffee, cocktail, summer, party, etc.

Figure 3.4 b) shows the frequency of hashtags for Jelačić Square. We can notice that more frequent hashtags are "travel", "travelblogger", "travelphotography", "influencer", "mummyblogger", etc. Down left is a word cloud that consists of hashtags related to POI "Manduševac". Even though Jelačić Square and Manduševac are placed at the same location, people perceive them quite differently. The hashtag "Manduševac" is often used with hashtags "flower", "photography", "fountain", etc. Figure 3.4 c) shows the word cloud for POI "Maksimir". Besides the football club Dinamo, we can notice more nature-related hashtags like "park", "lake", "green", "dog", etc.

Figure 3.4 Frequency of hashtags for each POI

a) Zagreb

b) Jelačić Square

c) Manduševac

d) Maksimir

Source: Authors.

3.3.1.4 Natural Language Processing

After visualization of the most frequent hashtags used for each POI, we proceed with:

1. Tokenizing the corpus (transform each text into a list of the individual words (called tokens));

2. Stemming of the tokenized corpus (group together the inflected forms of a word so they can be analyzed as a single item: the stem);

3. Building a bag-of-words model (one list of all unique tokens our hashtag lists contain associated with their respective number of occurrences);

4. Building a TF-IDF model (this model defines the importance of each word depending on how frequent it is in this list and how infrequent it is in all the other lists; a high TF-IDF score for a word will indicate that this word is specific to this list).

Results in Figure 3.5 show that the word "Manduševac" is very specific for a hashtag list "Manduševac". Other words are not so specific for this list which means that they are common on other hashtag lists as well.

Figure 3.5 TF-IDF score for POI Manduševac

	id	score	token
23	178	0.643255	mandusevac
66	797	0.192976	agram
45	309	0.160814	trgbanajelacica
68	799	0.160814	agramcor
111	842	0.160814	ducanbucan
289	1020	0.128651	zrinjevac
122	853	0.128651	flower
168	899	0.096488	kink
177	908	0.096488	mainsquar
125	856	0.096488	flowerphotographi

Source: Authors.

3.3.1.5 Constructing a Recommendation

Using hashtag lists and the Python sklearn library, we obtain the similarity matrix and cosine distance. Table 3.1 (similarity matrix) and Figure 3.6 (cosine distance) show which hashtag list is most similar to the Maksimir's hashtag list (0 = Zagreb, 1 = Jelačić Square, 2 = Maksimir, 3 = Manduševac). The most similiar POI to "Maksimir" is "Zagreb".

Table 3.1 Similarity matrix

	Zagreb	Jelačić Square	Maksimir	Manduševac
Zagreb	1.000000	0.009451	0.053348	0.011072
Jelačić Square	0.009451	1.000000	0.002427	0.010482
Maksimir	0.053348	0.002427	1.000000	0.001860
Manduševac	0.011072	0.010482	0.001860	1.000000

Source: Authors' calculation.

Figure 3.6 Cosine distance
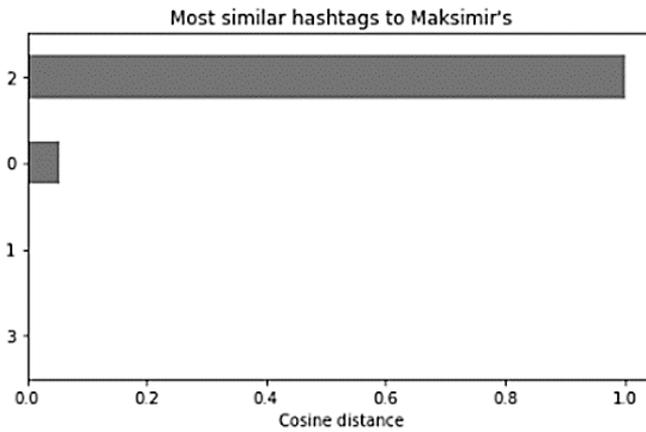
Most similar hashtags to Maksimir's

To define similarity between all POIs, we perform hierarchical clustering. Figure 3.7 shows that people who visited Manduševac (3) would like to visit Jelačić Square as well (1). People who visited Zagreb (0) would like to visit Maksimir (2) as well. It was interesting to notice that Zagreb is more related to Maksimir than it is to Jelačić Square (being the main square in Zagreb).

Figure 3.7 Hierarchical clustering
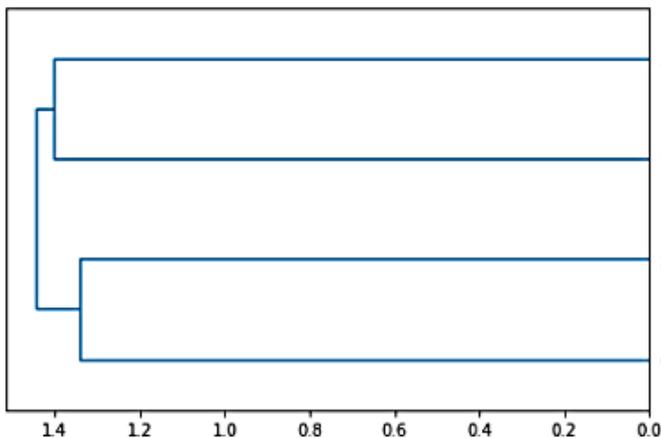
3.3.2 Defining Personality Type Using Flickr Images

Though there are several theories for personality analysis, the most widely used model is Five-Factor Model known as Big-Five (McCrae and John, 1992). The five personality traits are Openness, Conscientiousness, Extroversion, Agreeableness, and Neuroticism. An important aspect of this approach is that it emphasizes the concept of traits as a spectrum rather than rigid categories. For the purpose of this research, we define ten personality class labels High Openness, Low Openness, High Conscientiousness, Low Conscientiousness, High Extraversion, Low Extraversion, High Agreeableness, Low Agreeableness, High Neuroticism, Low Neuroticism. According to Ahmad, Siemon and Robra-Bissantz (2018), these classes are defined as follows:

High Openness: imaginative, creative, original, prefers variety, curious, liberal

Low Openness: down to earth, uncreative, conventional, uncurious, conservative

High Conscientiousness: hard-working, well-organized, punctual, ambitious, persevering

Low Conscientiousness: negligent, lazy, disorganized, late, aimless, quitting

High Extraversion: affectionate, joiner, talkative, fun, loving, active, passionate

Low Extraversion: reserved, loner, quiet, sober, passive, unfeeling

High Agreeableness: soft-hearted, trusting, generous, acquiescent, lenient, good-natured

Low Agreeableness: ruthless, suspicious, stingy, antagonistic, critical, irritable

High Neuroticism: anxious, temperamental, self-pitying, self-conscious, emotional

Low Neuroticism: calm, even-tempered, self-satisfied, comfortable, unemotional

Using the results obtained by Guntuku et al. (2017) and Rodriguez et al. (2020), we classified images as shown in Table 3.2.

In practice, not many researchers are training CNNs from scratch. This requires a huge amount of pre-labeled images and a considerable amount of computational power. Instead, it is common to use pre-trained models in a transfer learning mode. We also used a pre-trained CNN. More precisely, we used AlexNet (Mathworks, 2021) in Matlab. This pre-trained model can classify images into 1,000 object classes and was trained on more than a million images from the ImageNet database. The data set used in this work is around 200 images per class. The dataset in use is extracted from Flickr and classified according to Table 3.2. Figure 3.8 shows 16 randomly selected pictures from our dataset.

Table 3.2 Image classification

Personality class	Images
High Openness	castle, artwork, moon, sky
Low Openness	sport, football, player, ball, athlete,
High Conscientiousness	building, architecture, city, food
Low Conscientiousness	drawing, clipart, cartoon, model, fashion
High Extraversion	a lot of people, smile, couple, pretty
Low Extraversion	design, diagram, futuristic
High Agreeableness	flower, trees, graffito
Low Agreeableness	business, office, money, newspaper
High Neuroticism	pets
Low Neuroticism	landscape, sunset

Source: Authors.

Figure 3.8 Randomly selected pictures from our labeled dataset
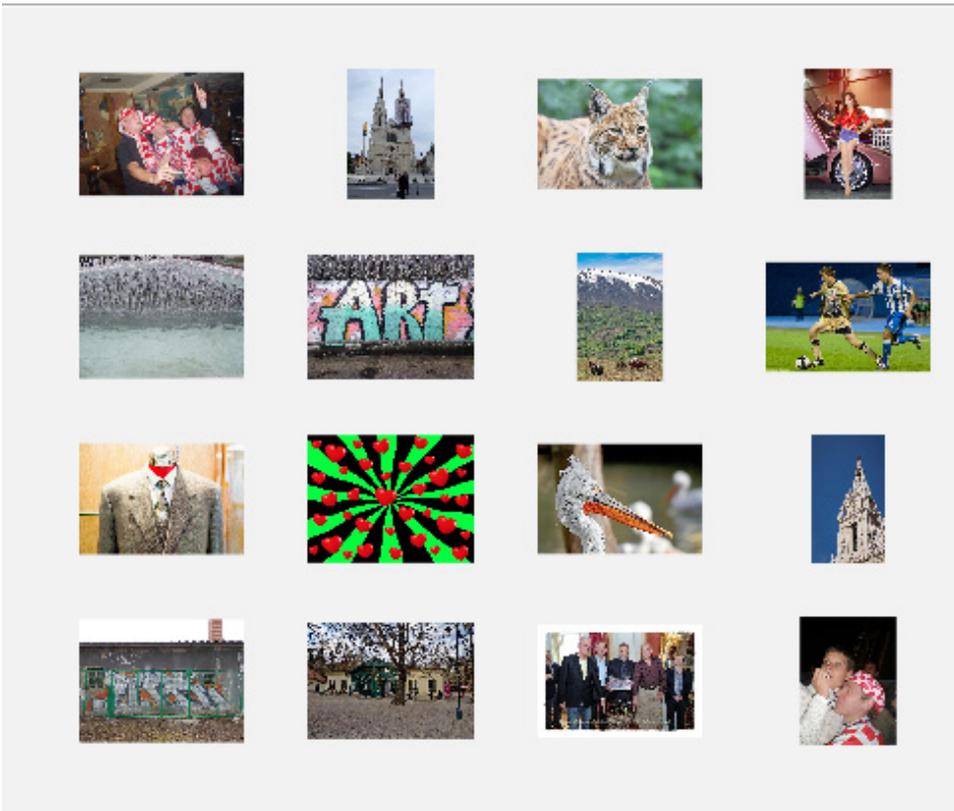
Source: Authors.

Figure 3.9 Training progress
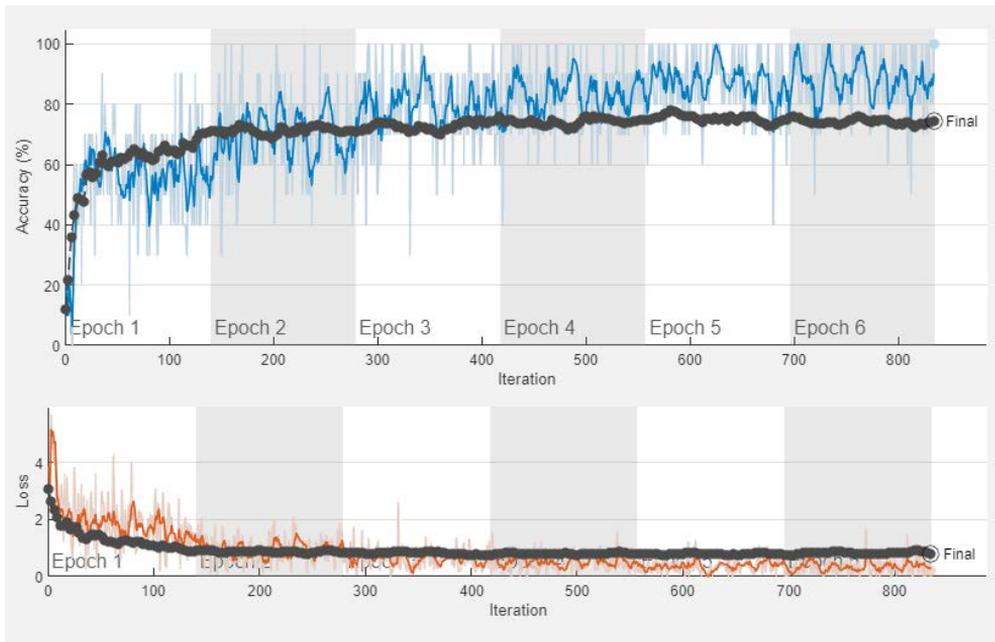
Source: Authors.

Figure 3.9 shows the training progress of a model. After six epochs of training, the overall model accuracy was 74.5% which is a better result than in works by, for example, Guntuku et al. (2017) and Rodriguez et al. (2020). The highest precision is achieved in the High Neuroticism class (89.6%) and the lowest in the High Conscientiousness class (57.1%) (see Figure 3.10).

Figure 3.10 Confusion matrix

Confusion Matrix

| Output Class \ Target Class	High Agreeableness	High Conscientiousness	High Extraversion	High Neuroticism	High Openness	Low Agreeableness	Low Conscientiousness	Low Extraversion	Low Neuroticism	Low Openness	
High Agreeableness	57 / 9.6%	3 / 0.5%	0 / 0.0%	0 / 0.0%	2 / 0.3%	1 / 0.2%	1 / 0.2%	0 / 0.0%	4 / 0.7%	1 / 0.2%	82.6% / 17.4%
High Conscientiousness	2 / 0.3%	40 / 6.7%	4 / 0.7%	1 / 0.2%	15 / 2.5%	0 / 0.0%	4 / 0.7%	3 / 0.5%	1 / 0.2%	0 / 0.0%	57.1% / 42.9%
High Extraversion	2 / 0.3%	1 / 0.2%	38 / 6.4%	0 / 0.0%	0 / 0.0%	1 / 0.2%	1 / 0.2%	1 / 0.2%	0 / 0.0%	3 / 0.5%	80.9% / 19.1%
High Neuroticism	1 / 0.2%	1 / 0.2%	0 / 0.0%	60 / 10.1%	1 / 0.2%	1 / 0.2%	2 / 0.3%	1 / 0.2%	0 / 0.0%	0 / 0.0%	89.6% / 10.4%
High Openness	2 / 0.3%	10 / 1.7%	3 / 0.5%	1 / 0.2%	36 / 6.0%	0 / 0.0%	2 / 0.3%	6 / 1.0%	0 / 0.0%	0 / 0.0%	60.0% / 40.0%
Low Agreeableness	1 / 0.2%	1 / 0.2%	1 / 0.2%	1 / 0.2%	0 / 0.0%	39 / 6.5%	0 / 0.0%	7 / 1.2%	0 / 0.0%	0 / 0.0%	78.0% / 22.0%
Low Conscientiousness	2 / 0.3%	0 / 0.0%	4 / 0.7%	1 / 0.2%	1 / 0.2%	2 / 0.3%	30 / 5.0%	1 / 0.2%	0 / 0.0%	1 / 0.2%	71.4% / 28.6%
Low Extraversion	1 / 0.2%	2 / 0.3%	2 / 0.3%	0 / 0.0%	3 / 0.5%	7 / 1.2%	6 / 1.0%	33 / 5.5%	2 / 0.3%	0 / 0.0%	58.9% / 41.1%
Low Neuroticism	2 / 0.3%	2 / 0.3%	0 / 0.0%	0 / 0.0%	2 / 0.3%	0 / 0.0%	1 / 0.2%	0 / 0.0%	56 / 9.4%	0 / 0.0%	88.9% / 11.1%
Low Openness	1 / 0.2%	1 / 0.2%	12 / 2.0%	0 / 0.0%	0 / 0.0%	2 / 0.3%	0 / 0.0%	0 / 0.0%	1 / 0.2%	55 / 9.2%	76.4% / 23.6%
	80.3% / 19.7%	65.6% / 34.4%	59.4% / 40.6%	93.8% / 6.2%	60.0% / 40.0%	73.6% / 26.4%	63.8% / 36.2%	63.5% / 36.5%	87.5% / 12.5%	91.7% / 8.3%	74.5% / 25.5%

3.4 RESULTS

We applied the trained CNN on four sets of images extracted from Flickr. We used Flick API and the name of each POI as a keyword. The analysis previously performed on hashtags showed that "Zagreb" and "Maksimir" are similar POIs. Based on profiles obtained from the image classification (see Figure 3.11), we can enrich our recommendation with more data. In general, Zagreb is mostly visited by people characterized with High Openness and High Conscientiousness. For example, they like architecture, artwork, and food. They are hard-working, ambitious, and liberal. On the other hand, Maksimir is mostly visited by people characterized by high agreeableness, high neuroticism, and low openness. If we look at the definition of those classes, we can see that those are people who like trees, pets, and sport. They are soft-hearted, emotional, and conservative. Jelačić Square is visited by Highly Conscientious and Highly Extravert people. They like buildings, architecture, and a lot of people in one place. They are hard-working, ambitious, talkative,

passionate, etc. Manduševac is mostly visited by people characterized by High Openness, High Conscientiousness, and Low Extraversion. They like artwork, buildings, architecture, design. They are creative, hard-working, and reserved.

Figure 3.11 Profiles of each POI

a) Zagreb
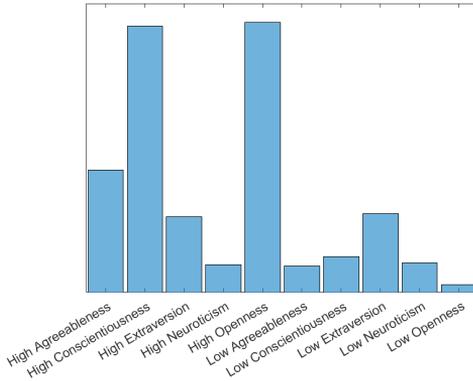
b) Maksimir
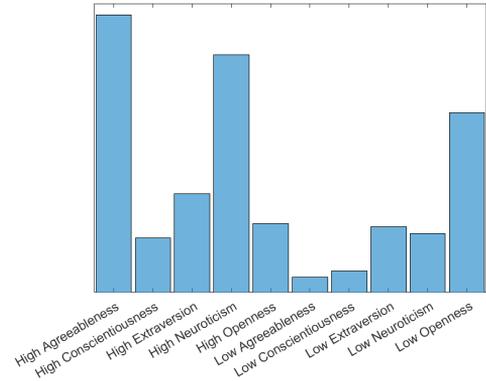
c) Jelačić Square
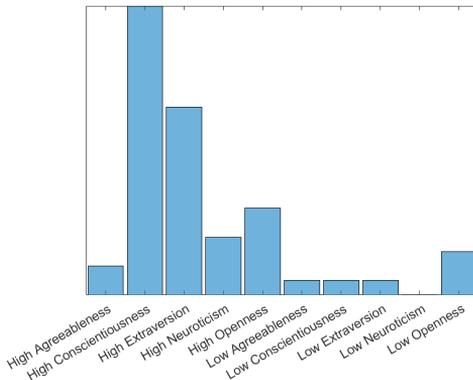
d) Manduševac
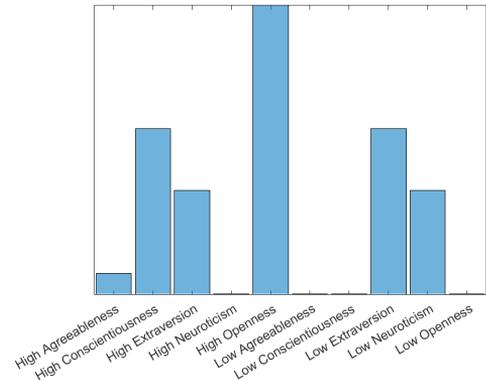
Source: Authors.

3.5 CONCLUSION AND FUTURE WORK

In this paper, we introduce a novel approach to obtain recommendations in tourism. Firstly, we performed text analysis to obtain the most similar POIs. Then we enriched these results by defining a profile of each POI. Characterizing POIs using a collection of

pictures is a reasonable approach but it has its challenges. For example, it is challenging to select the most representable collection of pictures since a wrong selection can produce misleading results. For the future research, we plan to combine and compare multiple sources to obtain a more comprehensive view of the POIs. The same approach can be applied considering text analysis since we only used hashtag lists extracted from Instagram. Furthermore, we might consider more descriptive content. Also, the accuracy of CNN that we used was 74.5%, which can be improved with more images and different learning architectures. Also, a more extensive and comprehensive study of the resulting user and destination profiles are on our research agenda.

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Social Media Communication Analysis of the Selected Museums in Zagreb, Croatia

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ABSTRACT

This final paper aims to analyze the social media communication of selected museums. Social media are some of the most popular public relation tools, and this research attempted to show how effectively it is used by the cultural institutions - museums in their communication with the public. A theoretical overview of key terminology is given, covering public relations, digital communication and social networks. Furthermore, this paper covers an overview of the museum's communication on social media and its digital effect on communication. The emphasis is given to the research part of this thesis implementing a quantitative method of content analysis and qualitative method of structured in-depth interviews. The sample consists of three museums in the city of Zagreb – Museum of Contemporary Art, Museum of Arts and Craft, and National Museum of Modern Art, and the analysis covered Facebook and Instagram posts in the period from 1st January to 31st March 2021. Structured in-depth interviews were conducted with the heads of the mentioned museums' marketing and PR departments. This research aimed to find out how successful these museums utilize social networks to communicate through posts formats, user's engagement and posts content. The results have shown that, even though the selected Museums are active on Facebook and Instagram, their posts engagement is low due to insufficient user management, low marketing budgets, but also the fact that the people running social media accounts do many other jobs as well.

Keywords: museums, social media, museum communication, City of Zagreb

4.1 INTRODUCTION

Social media is one of the most important and fastest growing tools of public relations, and the development of digital communication has enabled faster and wider two-way communication between organizations and their publics. This work deals with the communication of museums on social networks and includes three Zagreb museums

- the Museum of Contemporary Art, the Museum of Arts and Crafts and the National Museum of Modern Art. The analysis of their communication was conducted by content analysis of posts on Facebook and Instagram and in-depth interviews with the people employed in the museums' marketing and public relations departments.

The aim of the paper was to determine how selected museums used Facebook and Instagram to communicate in the first quarter of 2021 as well as to examine the technical characteristics of posts and engagement.

4.2 PUBLIC RELATIONS AND DIGITAL COMMUNICATION

According to Theaker (2004), public relations is a planned and continuous effort to establish and maintain goodwill and understanding between an organization and its public. This definition emphasizes the words 'planned' and 'continuous' and thus indicates that these relationships are not automatic or random. This is important to emphasize because public relations does not happen by chance, but these relationships must be established and maintained. Although many people believe that public relations is solely the promotion of people or organizations, the job of public relations involves "ensuring that the public has the right view of the organization, even if they do not like what it does." (Theaker, 2004, p. 4).

4.3 MUSEUMS ON SOCIAL MEDIA

In order to be able to talk about museums on social networks, it is necessary to define the museum as an institution/. Coleman (2011, p. 14) argues that "a museum is an institution that helps people understand and comprehend the world through objects and ideas whose purpose is to interpret the past and present and explore the future. The purpose of a museum is to store and research collections, objects and information in order to make them available in a real and virtual environment." According to Russo et al. (2006) the field of social networks in the world of cultural institutions, and museums in particular, is still very young.

4.4 THE BEGINNING OF THE MUSEUM'S COMMUNICATION ON SOCIAL MEDIA

According to Kovačev (2019) it is important that communication with the visitor continues. "It is important that this visitor can later interact with other people with similar interests, but it is just as important to allow that visitor to give feedback to the museum. Social networks are precisely the place where this is possible all at once." (Kovačev, 2019, p. 7).

Olesen (2016) points out that over the last decades, museum research and literature have shown increasing attention to the digital aspect. In fact, a wide variety of names have been used to denote this attention, such as information and communication technology, digital technology, new media, digital media, digital media and technologies, computer technology, cyber museology, digital museology, museum computing, digital heritage, digital cultural heritage etc.

The main premise of Drotner and Schrøder (2013) is that social networks serve to enhance the museum's presence where and when potential visitors and their communication networks are already active ('find us on Facebook, Instagram, YouTube') instead of gathering all communication efforts into physical museum spaces or the informative homepage of the website.

Peroš (2015, p. 79) states that "today, a large number of museums have their profiles on social networks that they use to publish and promote various contents. They enable a new form of connection with users and a constant exchange of experiences and opinions. The new museum audience requires participation and involvement, i.e. a high degree of interaction with the user." The same author (Peroš, 2015) believes that the role of social media is to maintain long-term relationships with the museum audience.

4.5 THE IMPACT OF THE DIGITAL TRANSFORMATION ON MUSEUMS

Meecham (2013, p. 59) states that "digital technologies have the potential to mediate fluid identities while transforming the visitor experience by providing user knowledge and creative opportunities".

Cultural institutions have a special task to transfer their content to social networks, taking care of diversity, completeness and interest for the audience. "The use of digital technologies has provided greater access to archival information and collections resulting in community building and widespread dissemination of hidden and repressed histories" (Meecham, 2013, p. 60).

Previously, visiting cultural institutions was a matter of class and prestige. However, with digitalization, and especially with the opening of social networks, museums have become more accessible to the general public. Meecham (2013) points out that it is this new audience that will use museums in ways that will break down traditional barriers between cultural institutions, placing the emphasis on the user rather than the institution.

"Over the last 30 years, museum communication has progressed from 19th-century information transfer models to social constructivist models that recognize the experiences that audiences bring with them when visiting a museum" (Watkins and Mortimore, 1999, according to Russo et al., 2006, p. 6).

4.6 WAYS OF MUSEUM COMMUNICATION ON SOCIAL MEDIA ON THE EXAMPLE OF RESEARCH

Kurtović (2017, p. 145) explains that "users can share virtual collections, and the usability of the content itself depends on their interactivity and inclusion".

Villaespesa (2013, according to Kurtović, 2017) believes that social networks enable museums to publish news, announce exhibitions, present content, organize various projects and encourage interaction with the public. Everyday museum visitors share content by posting photos of museum visits on social media.

An example of research on museum communication on social media was conducted by Holdgaard in 2011 for the Museums and the Web[1] conference. "The results of a survey of 123 Danish museum websites and social media pages showed that half of Danish museums use social networks, with art museums being the most active. Although half of Danish museums use Facebook, most of these museums have a low degree of user interaction. The conclusion of the paper is that Danish museums use social networks to attract more visitors to the museum" (Kurtović, 2015, p. 145).

For the same conference, but in 2014, Natalia Dudareva conducted similar research. It is necessary to determine the profile of visitors and on who among them the museums want to focus their marketing efforts. "The research analyzed the audience of three museums in order to find out what motivates them to follow the museum's Facebook pages. Dudareva found a connection between visiting museums and following their Facebook pages." (Dudareva, 2014, according to Kurtović, 2015, p. 146). The conclusion of this research is that social networks serve museums to create long-term relationships with visitors.

4.7 RESEARCH METHODOLOGY

The research was conducted using the quantitative method of content analysis and the qualitative method of structured in-depth interview. The first part of the research refers to the quantitative analysis of communication which includes the analysis of the content of selected museums posts – the Museum of Contemporary Art (MCA), the Museum of Arts and Crafts (MAC) and the National Museum of Modern Art (NMMA) on social media.

The second part of the research includes a qualitative analysis of communication on social media using a structured in-depth interview. Data were collected in June 2021, and the participants were: Ivan Salečić, Head of PR of MCA, Andrea Gerenčer, Head of Marketing and PR of MAC and Lana Šetka, Marketing Advisor and Head of Public Relations of NMMA. The questionnaire consisted of seven closed questions.

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1   Retrieved from: https://www.museumsandtheweb.com/mw2011/papers/the_use_of_social_media_in_ the_danish_museum_l.html

The aim of the research was to compare the contents of Zagreb museums according to the stated parameters for both social networks. The analysis was conducted using matrices that were divided into three parts: technical characteristics, engagement, and publication topics.

The paper presents three hypotheses:

H1: A Photograph and text is the most commonly used format by museums in Facebook communication.

H2: MCA publishes educational programs and workshops more compared to other museums.

H3: The number of likes and comments is higher on Facebook than on Instagram.

4.8 RESULTS OF A QUANTITATIVE RESEARCH ON FACEBOOK

All museums post mostly on Facebook. Out of a total of 269 posts, MCA had 84 posts, MAC 104 and NMMA 81 in the first three months of 2021 (Figure 4.1). This chapter presents the results obtained by analyzing museum communication for each segment of the Facebook matrix.

The first segment of the matrix referred to the format of posts: text, photograph, video, event, text and photograph, text and video, text and link, live event or other.

Figure 4.1 Comparative display of the format of posts on Facebook
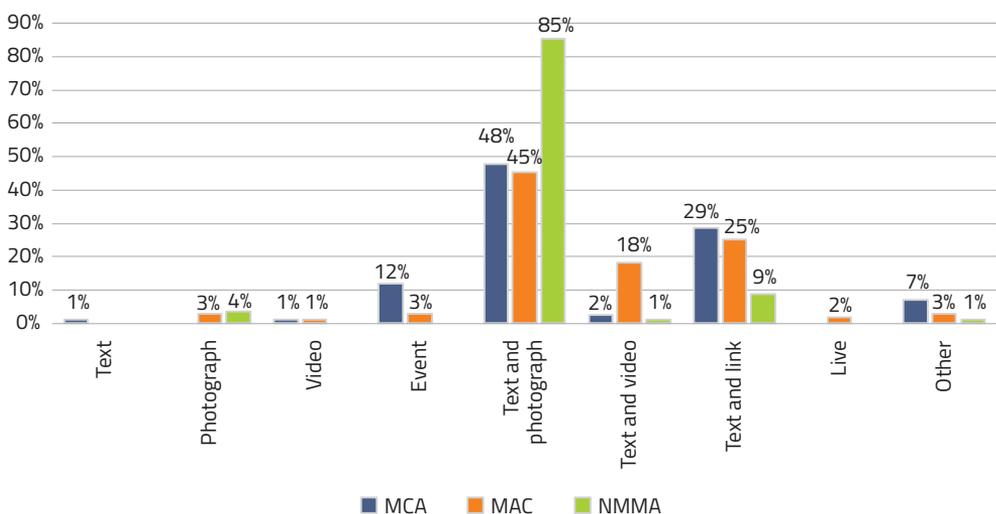
Source: Authors.

Formats that are not combined with other formats were rarely used, and later in the paper it will be shown that they had the lowest engagement rate.

MCA used text and photograph the most, as well as text and links in choosing the format for Facebook. MAC used the most text and photo format, and had the largest number of text and videos. NMMa had absolutely the largest number of publications in text and photo format. However, the engagement of these posts was not good.

Figure 4.2 Comparative display of hashtag use in Facebook posts
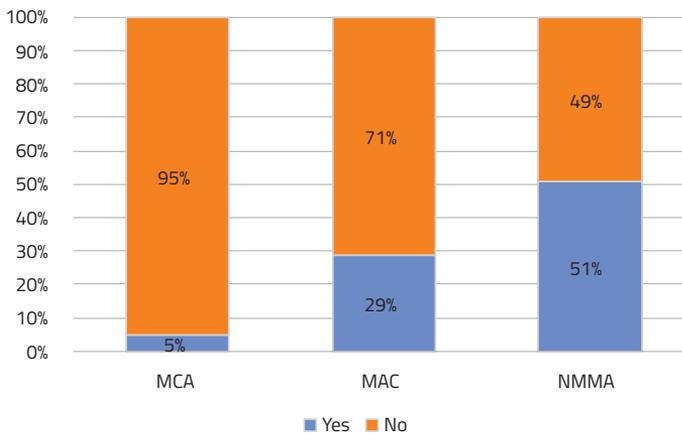
Source: Authors.

MCA used the smallest number of hashtags in its Facebook posts, only 5%. In 29% of its publications in which they used hashtag, MCA linked them only to the museum, and these were most frequent #MuoEducation and #MuoKids. The most interesting are the results of NMMA whose 51% publication contained a hashtag (Figure 4.2).

MAC had the largest number of publications with designated persons or organizations (Figure 4.3). They most often marked the organizations with which they create a particular exhibition, and they also often marked the authors of official photographs. In its publications, MCA mostly refered to other organizations participating in the museum's special program. The NMMA had only 11% of publications in which other persons or organizations were identified.

Figure 4.3 Comparative display of tagged people or organizations on Facebook posts
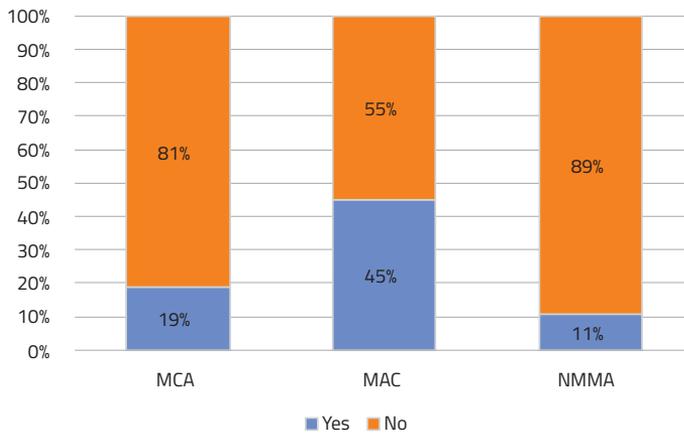
Source: Authors.

Figure 4.4 Comparative display of the use of emoticons in Facebook posts
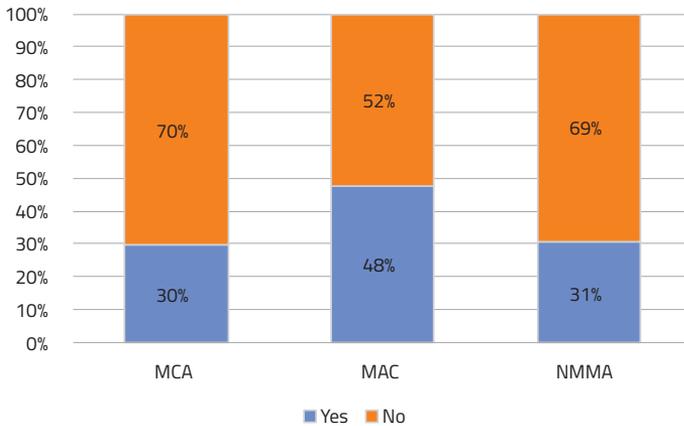
Source: Authors.

As with the labeling of other profiles, no museum had more publications with the emoji used compared to those in which no emoji were used (Figure 4.4).

MAC had the most posts in which it used an emoji, and the most common emoji was "📷". Interestingly, none of the museum has a rule for the use of certain emoji depending on the content of the publication. This means that the decision to use emojis in posts is random.

After the technical characteristics, the matrix contains the part related to the engagement of posts: the number of likes, the number of comments, the number of shared posts and the number of views of a video if the format of the post is a video.

MAC was the only museum that had posts with more than 101 likes. For MCA, the highest percentage refers to posts of up to 20 likes. Most likes were achieved by posts in the category 61-100. NMMA had the lowest number of likes in its posts. Out of the 81 posts, as many as 90% were in the 0 to 20 likes category (Figure 4.5).

Figure 4.5 Comparative display of the number of likes on Facebook posts
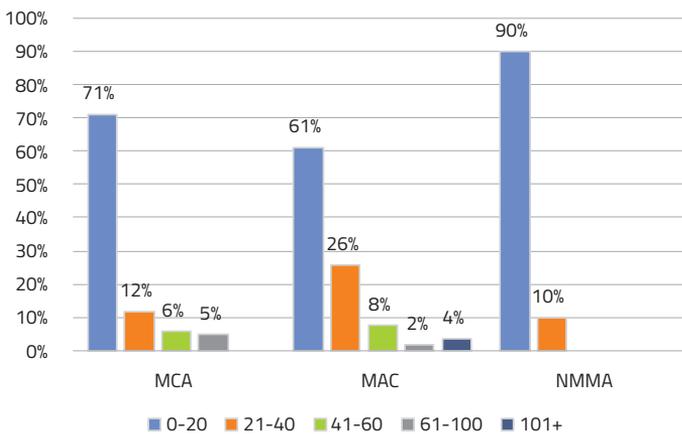
Source: Authors.

The best results for MCA were achieved in the category of 6-10 comments, which contains only 2% of posts. Most comments, seven of them, had a live broadcast of a conceptual performance. MAC is the only one to have announcements in the highest category with more than 11 comments. NMMA had the worst engagement results in the segment of comment posts where as many as 94% had no comments (Figure 4.6).

Figure 4.6 Comparative display of the number of comments posted on Facebook
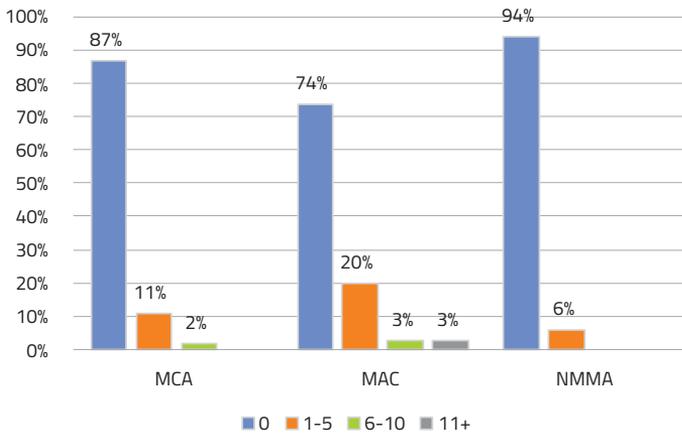
**Figure 4.7** Comparative display of the number of shares on Facebook posts
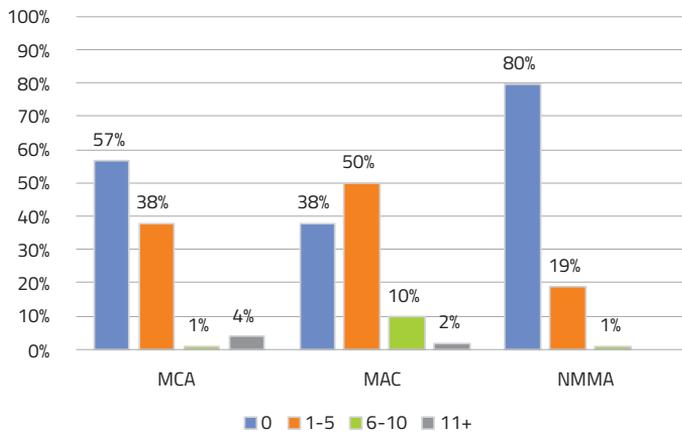
As far as the number of shared posts is concerned, it is the worst segment of the engagement. Unfortunately, all three museums had the highest percentages in the lowest section, i.e., no shared posts (Figure 4.7).

Part 1 | Digital Communication and Digital Creativity

Figure 4.8 Comparative display of the number of video views on Facebook
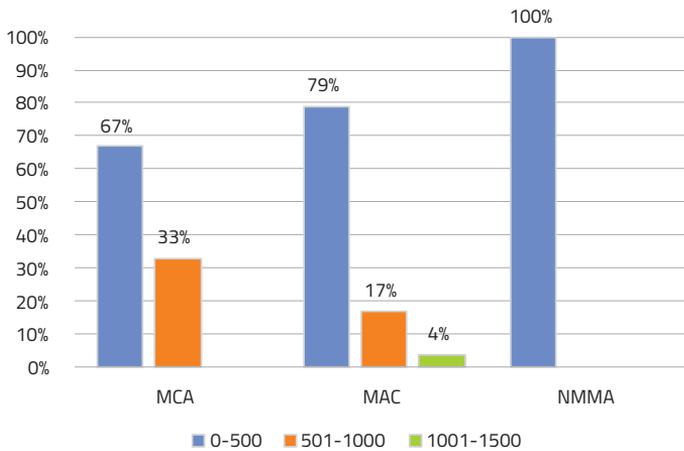
Source: Authors.

MCA had only three videos. Two were in the category between 1001 and 1500 views. Most views, more precisely 1600, had a live broadcast of a conceptual performance. MAC had as many as 24 videos. Most belong to the lowest category of views, those with less than 500 views. NMMA had only one video, which had 121 views (Figure 4.8).

Table 4.1 Comparative display of the topics of posts on Facebook

Post topic	Museums		
	MCA	MAC	NMMA
Exhibition announcement	11.9%	7.69%	2.47%
Exhibition opening	3.57%	4.81%	7.41%
Exhibition content	13.10%	16.34%	60.49%
Lecture / education / workshop	13.10%	4.81%	0%
Announcement	15.48%	9.61%	2.47%
Guided visits	3.57%	2.88%	1.23%
Special program	25%	13.46%	2.47%
Press	0%	4.81%	3.70%
Combination	4.76%	15.38%	9.88%
Cannot be defined	9.52%	20.19%	9.88%

Source: Authors.

The last part of the matrix deals with the topics of posts. In its posts (Table 4.1), MCA mostly published special programs. MCA also stood out with posts related to 'lectures / education / workshops' because it had the largest number of posts on this topic.

MAC had the largest number of posts that cannot be defined by topic. NMMA had the worst results in terms of diversity of post topics. As much as 60.49% referred to the 'content of the exhibition', i.e. the permanent exhibition of the museum.

4.9 RESULTS OF QUANTITATIVE CONTENT ANALYSIS ON INSTAGRAM

Figure 4.9 Comparative display of the format of posts on Instagram
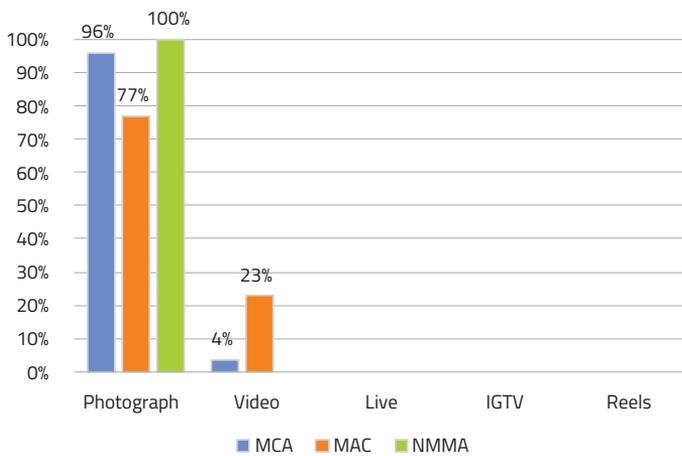
Source: Authors.

The most common publication format on Instagram for all three museums was text and photographs (Figure 4.9). Interestingly, no museum included live videos, IGTV or reels, among its Instagram posts, very popular post formats that enhance engagement. MAC had somewhat more diverse results as 77% of posts were text and photos, and the remaining 23% were text and video. NMMA is the absolute winner when it comes to text and photography because absolutely every post contains that format.

Figure 4.10 Comparative display of the use of hashtags in posts on Instagram
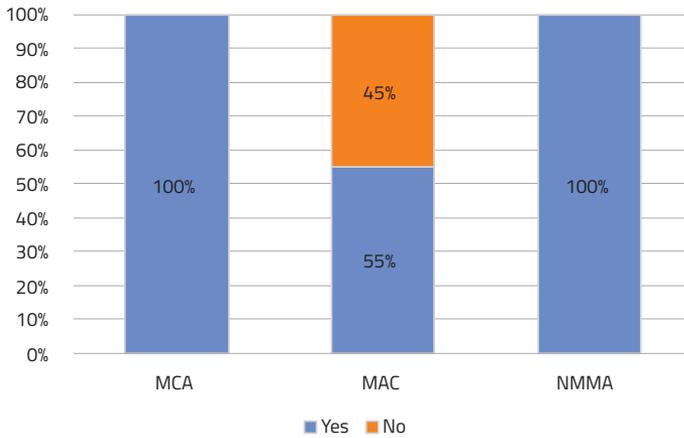
Source: Authors.

MCA and NMMA used hashtag in every post on Instagram (Figure 4.10). NMMA used the largest number of hashtags in publications, averaging 15 per publication. They mostly used #discover modern and #national museum of modern art. MAC was the only one not to use hashtags in all posts.

Figure 4.11 Comparative display of tagged people or organizations on posts on Instagram
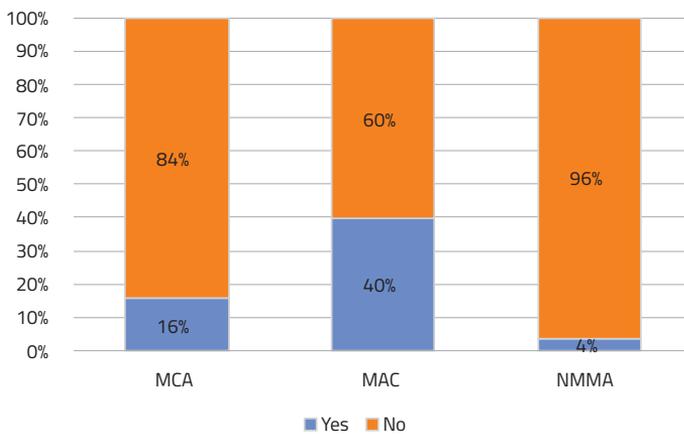
Source: Authors.

The best results were obtained by MAC, which indicates other profiles in as many as 40% of posts. The golden mean is MCA where the most commonly marked profile was the MCA Youth Club or personal profiles of artists. NMMA among their posts only tagged 4% other profiles (Figure 4.11).

Figure 4.12 Comparative display of the use of emojis in posts on Instagram
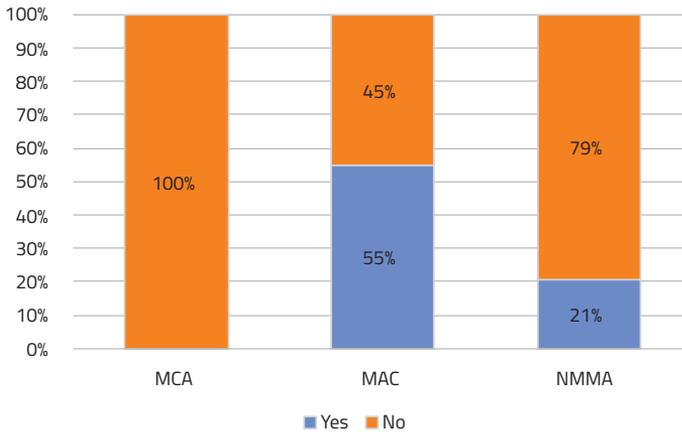
Source: Authors.

MAC used the largest number of emoticons in its posts, 55%. As with the posts on Facebook, MAC mostly used the emoticon "📷"in addition to marking the author of the published photo. NMMA used emoticons in 21% of posts, most often "☺" (Figure 4.12).

Figure 4.13 Comparative display of the number of likes of posts on Instagram
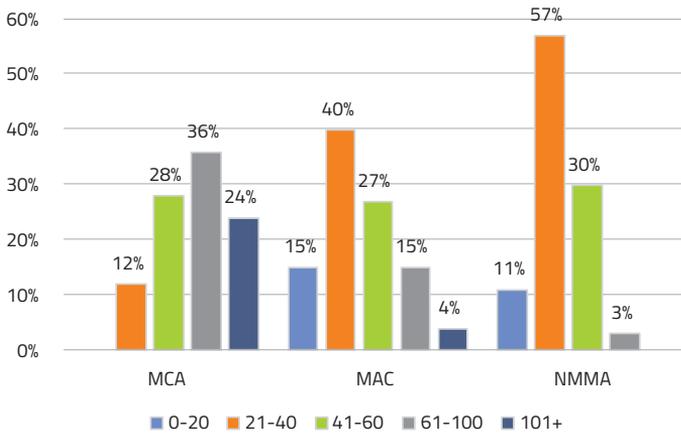
Source: Authors.

MCA boasts the most posts in the category of more than 100 likes. Most likes, (286) had the announcement of the competition for painting murals of the Museum. MCA is the only one that did not have a single post in the category below 21 likes. MAC had 4% posts in the top category of more than 101 likes. The most likes (196) were achieved by the publication of a photograph of Bernie Sanders in the lobby of the Museum with a humorous description. NMMA did not have a single post in the category of more than 101 likes (Figure 4.13).

Figure 4.14 Comparative display of the number of comments posted on Instagram
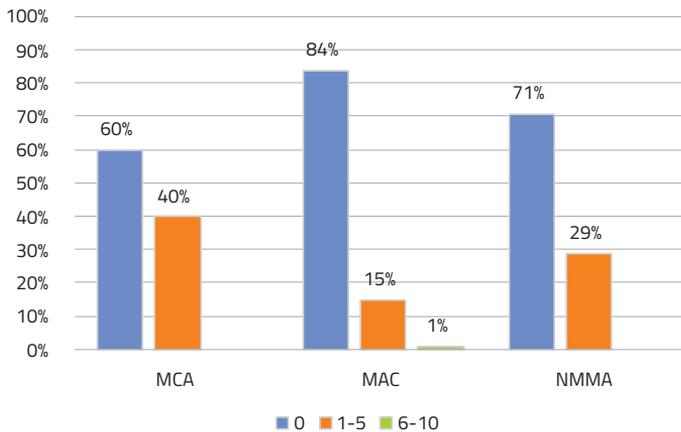
Source: Authors.

Comments on publications have the worst engagement, and Figure 4.14 shows that all three museums mostly have publications with no comments. The last part of the engagement matrix counts video views. In this category, only MCA and MAC had videos among the posts: MCA had videos in the category between 501 and 1000 views, and MAC up to 500 views.

Table 4.2 Comparative display of topics posted on Instagram

Post topic	Museums		
	MCA	MAC	NMMA
Exhibition announcement	4%	9.33%	3.95%
Exhibition opening	16%	5.33%	9.21%
Exhibition content	4%	18.66%	63.16%
Lecture / education / workshop	0%	10.66%	0%
Announcement	12%	10.66%	2.63%
Guided visits	8%	2.66%	0%
Special program	20%	12%	2.63%
Press	12%	2.66%	3.95%
Combination	12%	9.33%	10.53%
Cannot be defined	12%	18.66%	3.95%

Source: Authors.

MCA had only 25 posts on Instagram, and most refer to a 'special program'. MAC boasts posts in each topic category. Content that could not be defined was published the most, such as interesting things with the hashtag #didyouknow and the content of the exhibition. NMMA mostly publishes the content of the exhibition, and for the category 'lecture / education / workshop' and 'expert guidance' there was not a single publication (Table 4.2).

4.10 RESULTS OF A QUALITATIVE ANALYSIS OF THE MUSEUM'S COMMUNICATION ON FACEBOOK AND INSTAGRAM

This section will analyze all seven questions of structured in-depth interviews. Also, the answers of the respondents will show the similarities and differences in the field of communication of the museum on social media.

To the question **"Do you have an employee in your department who deals exclusively with social networks and how long have they been employed? When did you actively start communicating on social networks?"**, none of the respondents confirmed that they have an employee who deals exclusively with social networks. MAC points out that they have been active on social networks for 10 years, but they did not have a person in charge exclusively for social networks. Ivan Salečić from MCA states that the coronavirus pandemic and earthquakes affected the scope of activity on social networks.

"In 2016 the Museum hired a person who deals with social networks, as part of the Department of Marketing and PR. Managing social networks is an integral part of the same Department", said Andrea Gerenčer, Head of the Marketing and PR Department of MAC.

"Unfortunately, we do not have a person, and that is a big problem because at this time of the pandemic, maintaining the program is difficult, and moreover, at most museums in Zagreb it is impossible due to the earthquake. That is why the focus is more on social networks", explains Ivan Salečić, Head of Public Relations at MCA.

"In February 2020, social networks were launched - Facebook and Instagram NMMA, through which various spheres of museum activity were communicated. A month later, the museum was closed due to the coronavirus pandemic, so this situation brought us many challenges. It was necessary to come up with a way to remain present at the time when the Museum was closed", said Lana Šetka, Marketing and Public Relations Advisor at NMMA.

When asked **"Have you ever hired a public relations agency to help with social media (strategy, social media management, etc.)?"** respondents point out that they do most of the work themselves, without outsourcing. MAC states that there was a situation in which they had external partners for specific campaigns related to digital advertising.

"We have never hired a PR agency. We sometimes work with PR agencies when we can afford it or when we have the capacity to do so on certain projects. Last year, we cooperated with a PR agency on the project Summer at MCA", said Ivan Salecic.

Lana Šetka points out that in a relatively short period of just over a year of using social networks to communicate, the museum has never hired a public relations agency.

To the question **"How do you decide what content to post on social networks? Are you working on a publishing calendar or a strategy?"** opinions are similar. Respondents agree on creating plans and strategies for social networks that must be comprehensive and monitor the museum's work on an annual basis.

"When it comes to strategy, it must always be created in-house and is in line with the Museum's annual plan and program", emphasizes Andrea Gerenčer.

"We strive to give every museum activity as much visibility as possible via the web and social networks. When we have a program, we put it on the web, then we put the main events in the weekly newsletter, then when an event is approaching, we remind the audience by posting on social networks, for example by creating an event", said Ivan Salečić from MCA.

"When designing publications, I take care that they are first of all clear and easy to understand, informative, and yet attractive to both the professional and the general public. It is already a well-established rule that announcements are made before the project, interesting things related to the artist, exhibited works, theme, exhibition posts are published throughout the duration of the project, and a week before the end we emphasize that the exhibition is coming to an end", explains Lana Šetka.

When asked **"How do you take care of community management?"**, all three respondents point out that the same person who runs social networks takes over that part of the job.

"A person employed to work on social networks also has the task of being 100% committed to managing them", said Andrea Gerencher.

"We respond occasionally. Most of the time we don't respond because I don't think it's our job. We regularly respond to messages in the inbox", said Ivan Salečić.

"We regularly follow everything that happens on social networks, and we are accessible for inquiries that come to us", says Lana Šetka.

To the question **"Do you advertise on social networks? If you advertise, what is your monthly budget?"** two out of three respondents confirmed that they advertise on social media, but do not have large campaigns.

"We are guided by increasing our reach, i.e. reaching and increasing the number of followers. If we see that the volume of visits to an exhibition has dropped, then we activate some kind of paid advertising, that is, we boost announcements", said Andrea Gerenčer.

"When the exhibition curator and we estimate that it would pay off, that is, that the exhibition addresses the target audience and that we have sufficient holdings, then we advertise", says Ivan Salečić.

Lana Šetka stated that NMMA is not advertised on social networks.

To the question **"Do you notice a higher number of visits to a museum or a specific exhibition in the period when you publish more intensively on social networks or advertise?"** Andrea Gerenčer points out that it is very difficult to assess whether the increased number of visits to exhibitions was a result of paid promotions on social networks or the result of a successful marketing mix that includes traditional media.

"When it comes to workshops, we notice that boosting announcements has helped. We see that there is a larger number of applications for a workshop and mostly places are always filled", says Ivan Salečić.

"Of course, some exhibitions stimulate greater interest, but a visit to the Museum is accompanied by a number of factors such as the content of the exhibition, media presence, audience sensitivity to a particular topic, the artist, but also oral presentation", explains Lana Šetka.

To the question **"What is most important to you for communicating with the audience on social networks? Is it upcoming exhibitions, the content of the permanent exhibition, education or?"** opinions are different.

"Before the earthquake, the museum collections were transferred, but also the quality program of exhibitions that we made ourselves or came to the Museum as external ones. So, in the first place, there are the museum holdings and the exhibition program," emphasizes Andrea Gerenčer. Andrea Gerenčer singles out "we have defined 15 key categories within the communication strategy based on which we measure the effectiveness of communication and the representation of the entire content of the Museum. Some of them are: MAC brand, permanent exhibition, exhibition program, digitalization, EU projects, museum web shop".

"Exhibition programs are in the majority, so it is clear that the impression is that they are mostly published. The vast majority of the content is exhibitions", explains Ivan Salečić.

"Our priority is the promotion of the artistic treasure we keep, and it refers to more than 11,000 works of Croatian fine art created in the period between 1850 and today", said Lana Šetka.

4.11 DISCUSSION OF RESULTS

The results confirmed the first and second hypotheses while the third was rejected. The format of text and photos prevailed on Facebook for all three museums. The same results were obtained for Instagram, however, none of the museums used the reels or IGTV format. Therefore, it can be concluded that the selected museums did not use the formats of the social media Instagram in full. MCA did not post in the category 'lectures / education / workshops'. MAC had on both social media posts in all categories, which in this analysis makes it the most diverse museum on social media. NMMA put the focus for both social networks on the permanent exhibition. As for the number of likes on Instagram, MCA and MAC were the only ones to have posts in the category of more than 101 likes. All museums had the lagest number of posts in the 0-20 likes category which is a very poor result if we take into account the fact that MAC has more than 14,500 followers and MCA more than 19,400.

In-depth interviews confirmed the results of the content analysis. The reason for low engagement, according to respondents, is the low advertising budget and a small number of employees who focus exclusively on social media. Interestingly, all respondents focused on publishing the content of the permanent exhibition or current museum exhibitions.

In the theoretical part of the paper, the focus is on the communication of the museum on social networks. Social media is one of the most important public relations tools, especially for cultural institutions since they have allowed museums the freedom to redefine communication goals and enhance presence.

4.12 CONCLUSION

The main goal of the paper was to analyze the communication of selected Zagreb museums on social networks Facebook and Instagram. Of the three given hypotheses, two have been confirmed in the paper. The results showed that MAC had the most posts on Facebook with the best audience engagement and also the best engagement on Instagram. MCA did not use the hashtag in any of the posts on Instagram which contributed to the poor engagement. NMMA published similar content on both social networks, but had the poorest results in terms of engagement.

The results of the content analysis are followed by the results of in-depth interviews. Finally, it can be concluded that digital communication of museums on social media is a new area whose potential Museums are just discovering. Opening and maintaining profiles on two very popular social networks, Facebook and Instagram, brought these cultural institutions closer to a younger audience.

Poor engagement is the result of several factors, most notably the lack of community management on social media, as well as a lack of advertising. It is important to conduct further research on this topic, using other methods and larger samples to further explore the relatively new area of museum communication on social media.

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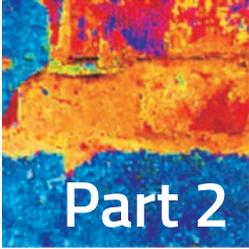
Part 2

Arts
and
Culture

Sports Culture
in the Creative Industry

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ABSTRACT

Creative industries include a variety of economic activities, which include generations, exploitation of emotions and knowledge, and information. Creative industries are one of the main tools and directions for the development of modern society and the economy. Art and creative industries have become important factors in all human activities. Activities in the creative industries, based on individual creativity, skills, or talent, focus on opportunities to create benefits and the workplaces. The segmentation of human activities has also led to the segmentation of creative industries. Although the creative industries have the same nature, they acquire specificity features in different fields. The growing influence of the phenomenon of sports and sports products' industrialization promotes the development of the sports industry and the culture of sports. Sports culture has become a social phenomenon whose basic principle is realized by the competitive edge. It is a new value in the new economic reality including sports promotion, creative industries and human activities.

Keywords: sports promotion, creative industries, human activities

5.1 INTRODUCTION

Sport is understood as specific social and various physical activities. Sporting activities that are presented to the public have a competitive specificity. The phenomenon of sport has penetrated all levels of human existence (economic, ecological, social, political, cultural, and technological).

There is a growing need for a deeper analysis of the sports phenomenon. The identification of the peculiarities and rules of the phenomenon of sport and their design into the socio-cultural systems of society will allow an understanding of the reasons for the importance and development of sport in the modern world (Taylor, 2021).

Sport and physical activity determine the accumulation of the body's resources, which increase the personality's potential (ability to work and creativity). A physically active and

healthy person looks youthful, is active, productive, more creative in all areas of activity for a longer period of time (Dadelo, 2020). A lot of researchers, looking for links between creativity and the physiological processes of the human body, have found no evidence that creativity is activated in some of the brain areas (Csikszentmihalyi et al., 2018). Creativity manifests itself in the complex functioning of all areas and functions of the body (Malchiodi, 2020).

It is hypothesized that various irritations of the brain (audiovisual, sensory, and motor) stimulate creative processes to various degrees and intensities (Crider, 2020). Sport has become an integral part of the lifestyle of the modern world, which allows us to understand the existential basis of man: the combination of lifestyle and natural needs in creative processes. Creativity, as a characteristic of a person, consists of biological-genetic factors that ensure optimal functionality of the organism (Feist, 2017).

5.2 SPORT CULTURE CONCEPTUALIZATION

The concept of "culture" can be defined as the degree of disclosure of the potential of a person in various fields of activity. Culture is represented in the results of material and spiritual human activity. The cognition of the culture is reflected in spiritual and material values, acts in the social environment as a bearer of values, and creates new values necessary for the development of subsequent generations.

Definition of culture includes the social behaviour and values found in human societies, as well as the knowledge, beliefs, arts, laws, customs, capabilities, and habits of the individuals in these groups (Tylor, 1958; Hatch, 1993).

Physical culture is one component of the culture of the society that is intended to enhance personal working capacity and improve physical health (Bakayev et al., 2018).

Any multiple process social phenomenon and each area of human activity consist of difficult connections between compounding components, their internal organization, and orderliness. During the development of society structural components of physical culture have been formed: basic (educational physical culture); sport (sports physical culture); recreational physical culture; rehabilitation physical culture; adaptive physical education; professionally applied physical culture (Kirk, 1999).

Physical culture is a significant social phenomenon, has an impact on various aspects of people's lives, and manifests itself through the values of society. Sport manifests itself through specific passive (observational) and active (participational) human activities, as a result, contributes to real changes in man individually and in society. There can't be an exclusion of specific functions of physical culture from general cultural (Șentuna, 2010).

The specific functions of physical culture cannot be replaced with other general culture functions, because they include physical education, both health-improving and recreational, and competitive and achievement (Haznyuk and Razumovsky, 2013; Zabolotna et al., 2020).

The general functions of physical culture are formed by the factors based on which it interacts with the activity of the society and its members. The main directions of social life are culture, professional activities, everyday life, and science (Solomon, 1983; Bandura, 2002).

5.3 CREATIVITY, BIOLOGICAL INTERFACES, AND SPORTS CULTURE

Creativity skills are the creative abilities of an individual determined by a willingness to accept and create fundamentally new ideas that deviate from traditional or accepted thinking patterns and are included in the structure of giftedness as an independent factor, as well as the ability to solve problems (Koshanova et al., 2021; Kryshtanovych et al., 2021). The concept of creativity is definitely like the ability to find solutions in non-standard situations, it is understood as a focus on discovering new things and the ability to deeply understand their experience. It is about seeing problems from a different angle and solving them in a unique way. Creative thinking is revolutionary and constructive thinking (Epstein, 1998; Supena et al., 2021). Creativity is one of the components of the overall personality structure. The development of creativity contributes to the development of the personality as a whole (Sodikova, 2020; Tang et al., 2020). The general ability of the person is the foundation of creativity. If a person can analyze, compare, observe, find the reason, generalize, then they can be gifted or capable in many areas (art, music, social relations, psychomotor skills / sports) (Baker et al., 2020; Bernau, 2021). The general criteria for creative abilities are readiness for improvisation, justified expressiveness, awareness of novelty, originality, ease of association, independence of opinions and assessments, high sensitivity (Torrance, 1977; Borlakova et al., 2018). Creativity is an expression of one's special and unique attitude to the environment. The need for creativity and self-expression is inherent in human nature. The transformations taking place in society contribute to the formation of new requirements for the individual. Creativity is one of the main requirements. The development of creativity is a complex and urgent problem (Nikitina, 2006). It is Important to search for effective ways of personal development in the context of integration, the interconnection of various types of activity, such as cognitive, production, music, sports, etc.

The life-long learning educational process assumes the orientation of the content of education to stimulate and support emotional, spiritual, moral and intellectual development and self-development. It is needed to create conditions for the manifestation of independence, initiative, creativity in various activities, and not only to the accumulation of knowledge but to the formation of the solution by applying skills to solve tasks (Von Krogh et al., 2012). Physical activity is a special objective of the educational process.

To encourage creativity it is necessary to modify the previously learned stereotypes of movements and strive for new conditions, movements, and their dynamics. To be creative means to create, which means to seek and invent. Accordingly, creative cognitive activity is an independent search, creation, and construction of something new (Harms et al., 2020). Creative activity is inconceivable without awareness of the purpose of the search, without active reproduction of existing knowledge, striving for missing knowledge by images and emotions. The main criterion for creativity in cognitive activity is independence in the active search and the ability to select possible solutions (Runco, and Chand, 1995; DeTienne, and Chandler, 2004). It is impossible to force the development of creativity, but it is necessary to create conditions for the identification of its internal capabilities. The main condition for the development of creativity is the development of personality. One of the conditions necessary for the formation of creativity is the unregulated developmental environment. Thus, creativity can be developed within the framework of any type of activity (Torrents et al., 2020).

Sport is an integral part of physical culture. Sport is a specific type of physical and intellectual activity performed for competition, as well as purposeful preparation for it. Sport is designed to improve the physical and mental characteristics of a person (Kamolovich, 2021). Sports activities have a positive effect on health, discipline, temper; they teach individuals to be brave, strong in spirit, and responsible. The methodology of teaching various sports to a minimum degree provides for the development of their creativity, but indirectly has a beneficial effect on the development of this ability. The body influences the consciousness of a person in sports (Vani et al., 2021). The body involved in sports activities does a set of movements performed in different dynamics, which are directly controlled by the brain. Often movements are influenced by tactics and strategies applied in a given situation. Responsiveness in sports is related to the ability of perception of new information and the speed of finding solutions. Sport has elements of play and play is about creativity (Canton et al., 2021). For the development of creativity in sports, it is necessary to follow the rules: to act independently (without direct instructions), to motivate initiatives, not to rush to evaluate (Popa et al., 2020). Sports activity weaves creativity into play activities therefore this process of having fun and enjoying oneself stimulates creative processes. In addition, sports activities contribute to the formation and development of the personality of the participants and help to stabilize the controllability of emotions (Robinson et al., 2021).

In sports, due to the extreme conditions, you can find all the shades of manifestations of human nature. Sports more than other activities, form versatile adaptive capabilities of a person, reveal the human reserves and maximum capabilities of a person (Zahno, and Hossner, 2020). These claims call for more in-depth research. Therefore, sport contributes to the extreme manifestation of creative abilities against the background of positive emotional stress, stimulates activity and independence, as well as provides for effective interaction of all participants in the sports process.

Sport allows realizing one of the main needs of society - domination. Society is a system of interaction between individuals and groups that creates the status and role of the

individual, one of the main goals of which is domination (Kroeber, Parsons, 1958). Social dominance causes conflicts between individuals and groups. In the modern world, the possibilities of meeting the need for dominance have been revealed by the phenomenon of sport (Parlebas, 2020). Sport directly allows to realize the need for dominance for participants of sports events (in order to win against a competitor) and indirectly - for spectators (identifying themselves with competing athletes). Sport has become one of the main spaces for sociocultural peculiarities not to oppose but to unite society. The development of modern social and cultural spaces is associated with the attributes of symbolization and sports practices which stimulate creativity on an individual and group level.

The sports system is very diverse and dynamic. More and more new sports activities unite social groups. Sport has acquired the specifics of competitive activity, which is characterized by a universal feature - the acquisition of competitive advantage. Need for competitive advantage is disseminated in public space. It shapes the development of sports culture concepts in general.

Sport like a social and cultural phenomenon stands out among other social spaces and is characterized by:

1. Competition;
2. Pursuit of maximum results;
3. Specific physical activity;
4. Game/Gamble base.

Signs of the sporting phenomenon have made it a popular culture (Lundberg, Ziak, 2018) focused on the human body.

Sport is a biological and socio-cultural phenomenon promoting creativity (Dadelo, 2020). In order to understand the phenomenon of sport and its manifestations, it is necessary to understand the regularities of the functioning of the human body and their interrelationships. Sport as a complex human functioning focused on the maximum result and dominance in a specific activity for victory is based on three biological rules which can be applied in all areas (Dadelo, 2013), (Figure 5.1).

Figure 5.1 Rules of adaptation to specific activities
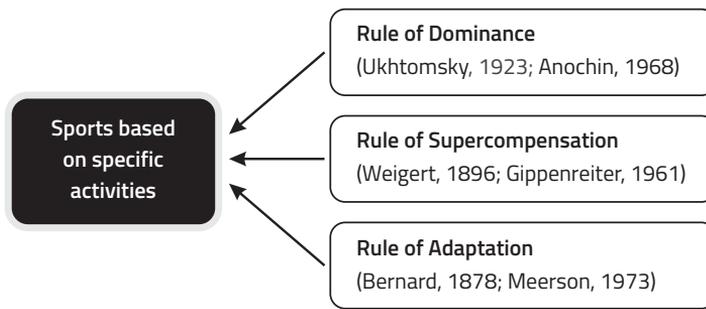
Source: Author.

The rule of **dominance** - human behavior is determined by the interaction of innate reflexes and instincts with the behavior formed by the environment. Dominant are specific determinants of behavior that are not a fixed and permanent foundation of behavior (Ukhtomsky, 1923). A wide range of personality knowledge, abilities and skills determine the quantitative and qualitative indicators of interest, their synergism or antagonism, the stimulation or inhibition of biological and ultimately genetic processes in the person. Dominants determine personality development or degradation. The interested ones motivate and stimulate a person's activity and effectiveness in some areas, but at the same time lead to a "waste of potential" in other areas. The formed dominants create a higher level of energetic-informational personality balance, which is necessary for specific activities. They increase the creative potential that can only be achieved through the systematic pursuit of intensive activities that cause extreme tension and fatigue.

P. K. Anochin (1968) expanded the concept of dominant in physiological aspect, attributed to the functionality of the central nervous system afferent processes (hidden dominant), which manifest themselves in the adaptive processes of the whole organism as a system. Thus, the rule of dominance can be described as follows: specific activities of a person change their functionality (subsystems that do not participate or weakly participate in activities are inhibited and degraded, and subsystems that actively participate in activities become dominant).

C. Weigert (1896) to describe the human organism systems responses to external and internal irritations first used the term **supercompensation**. It has been found that after exhausting intense activity, the body recovers to a higher level. H. Selye (1936) developed by this regularity in the theory of stress and distress. The rule of supercompensation was summarized and described by B. S. Gippenreiter (1961), distinguishing the phases of supercompensation:

1. Fatigue (wear of organs and systems) after intense activity.

2. Restoration to baseline.

3. Overcompensation (renewal to a higher level).

4. Loss of compensation (return to the original state).

C. Bernard (1878) first described the foundations of the rule of adaptation. F. Z. Meerson (1973) summarized and finalized the rule of **adaptation**. Adaptation is defined as the specific adaptation of an organism to a specific activity. During adaptation, system functions are aligned. The process of adaptation determines the efficiency of the organism system in specific activities.

The adaptation process is divided into stages:

1. Extreme mobilization of existing system components for ongoing activities.

2. Mobilization of dominant combinations of components in the activity.

3. Formation of the structure of the combination of dominant components in the activity.

4. Full functional stabilization of the system.

5. Adaptation to specific activities.

Adaptation leads to an increase in the functional capacity of intensively stimulated systems with stagnation taking place and, in some cases, the atrophy of not loadable systems.

5.4 CONCLUSION

The formation of sports culture took place by addressing various societal challenges that have transformed in historical development. Processes of communication and integration of many fields and directions of science took place. The sports culture is based on social, biomedical, humanitarian, physical, technological achievements. The goal of sports culture is to address challenges related to the functioning, educating, and recreation of the personality as a socio-biological self-regulatory system. Sports culture focuses on meeting the needs of society (biological, social). The sports culture is closely related to the fundamental rules of the functioning of the human body (Dominance, Supercompensation, and Adaptation). Creativity is one of the most sought-after features in modern society. The creative abilities of a member of society are determined by a willingness to accept and create fundamentally new ideas that are mismatched from traditional or accepted thinking, the ability to solve problems. Deeper research into the links between these rules and creative processes can help to understand the links between sports culture and creativity.

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Ernest Hemingway:
Understanding Others

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ABSTRACT

The aim of this essay is to provide an interdisciplinary approach to the instruction and analyses of Hemingway's The Garden of Eden and its characters, in particular Catherine Bourne, for empathy development and greater understanding of others in terms of gender issues. By getting in Catherine's head, we can increase our sensitive responsiveness. Theoretical accounts that were used to compose this research were taken from literature with underlying concept of mind-reading (Theory of Mind), empathy, and Emerson's understanding of hermaphrodite as the symbol of the finished soul. The selection and analyses of relevant works that examine issues related to cross-dressing, androgyny, gender fluidity, gender and struggles of a female expatriate consumer artist were utilized to achieve comparative procedures of the works concerning the same topics in the novel.

Keywords: empathy, responsiveness, mind-reading, gender issues, gender fluidity

Hemingway states that "as a writer you should not judge. You should understand" (as cited in White, 1998). The impact of a novel on the audience is related to the way in which a writer communicates with the audience. In order to project feelings to the audience, writers should understand the mind of others. Djikić, Oately, and Moldoveau (2013) claim that "writers are dedicated readers of their own work. To write a story they need to enter the minds of others with greater persistence than someone reading the story. In their work, therefore, they model a way of being that develops greater cognitive empathy." If a writer is an expert in presenting psychological profiles of characters, this implies that he/she has developed cognitive empathy. Since we are not born with empathy, literature has a potential to help us to develop this ability throughout the lifetime, especially in terms of cognitive and emotional empathy. Reading fiction is related to greater empathy, which implies greater understanding of others and their emotions, thoughts, intentions, and thinking processes.

Mead's definition explains empathy as an ability to empathize, "ability to understand other person's situation (taking the role of the other)," or "a willingness or tendency to put one-self in another person's place and to modify one's behavior as a result" (as cited in

Bošnjaković and Radionov). Through imagination, imaginary shift, and bodily perspective taking, a person can spontaneously project real feelings: "by 'feeling into' a portrait, a sculpture, or a tale of a human being it is supposedly possible to understand what it would be like to be that human being and thus to understand its particular emotion or mood" (Ganczarek, Hünefeldt, and Olivetti, 2018). The process of "feeling into" allows readers to connect fictional world with the real world. By that means, reading fiction can help us understand better ourselves and others.

The process of "reading" emotions or figuring out how people are feeling is connected to the TOM – Theory of Mind – a human ability of "reading" thoughts and intentions of others that intersects the fields of psychology, neuroscience, literary study, and philosophy of mind as a topic of interest (Baron-Cohen, 2003). Baron-Cohen (2003) claims that the female brain is predominantly hard-wired for empathy; the male brain is predominantly hard-wired for understanding and building systems; and "balanced brain" is equally strong in empathizing and systemizing. In some degree, biology determines the cause of development of male and female brain, but also "culture and socialization play a role in determining if you develop a male brain (stronger interest in systems) or female brain (stronger interest in empathy)" (Baron-Cohen, 2003). A culture environment can allow us to increase or inhibit our sensitive responsiveness to others. By means of imagination, we can elaborate on our responsiveness in different ways.

Equally important, Stansfield and Bunce (2014) corroborate conclusions of Lodge and Zunshine by claiming that fiction involves "protagonist's understandings and misunderstandings of the beliefs and motives of other characters and is only comprehensible if the reader is exercising cognitive empathy." However, affective empathy (an ability of experiencing and sharing emotion) "has also been proposed as an essential component of the understanding and enjoyment of fiction" by Hogan who argues that "literary representations of emotion may be 'purer' than those encountered in real-life, and thus have the power to enhance individuals' affective empathic response" (as cited in Stansfield and Bunce, 2014). Hemingway corroborates these statements by asserting:

All good books are alike in that they are truer than if they had really happened and after you are finished reading one you will feel that all that happened to you and afterwards it all belongs to you: the good and the bad, the ecstasy, the remorse and sorrow, the people and the places and how the weather was. If you can get so that you can give that to people, then you are a writer (as cited in Hotchner, 1966).

Levin (2016) writes about a critique of cognitive approaches that have sought to separate empathy from vulnerability and focuses on Hammond's and Kim's Rethinking empathy through literature that addresses "the way empathic feelings make us sensitive, even hyper-sensitive and therefore vulnerable." She points out that "literature often works through the problem of distancing" since a work of fiction can represent situations and characters in a dramatic manner that can cause "different levels of sensitivity" (Levin, 2016). It takes time to process strong emotions (like negative emotions that can cause emotional over-arousal). Throughout history this was related to "weakness and

ineffectiveness, and patriarchal traditions have assigned a low status to sensitivity in general" (Levin, 2016). As a consequence of avoidance of processing strong emotions, today most people can understand feelings and emotions of others, but what we still neglect to work on is the emotional component of empathy that implies experiencing and sharing emotions of others.

While readers are aware of the fictive nature of a novel, it can still make a strong emotional impact on a reader "because patterns that artists offer elicit sympathy and empathy for characters in situations that would elicit sympathy and empathy in real life" (Mar, Oately, Djikic, and Mullin, 2011). While reading, we take advantage of emotional experiences that we reuse in real life through social interactions. Hemingway was aware of the importance of the emotional component in writing as a process of communication of emotions and feelings: "Find what gave you the emotion, what the action was that gave you the excitement. Then write it down making it clear so the reader will see it too and have the same feeling you had. … Then get in somebody else's head for a change." (as cited in White, 1998).

Getting in somebody else's head implies mind-reading. Zunshine (2003) explains mind-reading as "a term used by cognitive psychologists to describe our ability to explain people's behavior in terms of their thoughts, feelings, beliefs, and desires." Because of our social nature, theory of mind mechanisms evolved to deal with real people, yet literature profits from simulating these mechanisms even though readers are aware of the fact that fictive characters are not real people (Zunshine, 2003). Human brains are hard-wired "for understanding other people's emotions, actions and intentions but also for understanding artworks" (Ganczarek, Hünefeldt, and Olivetti, 2018). Gallese (2018) states that "we are able to understand the behavior of others in terms of their mental states." Hemingway encourages readers of his works to understand the behavior of others by means of mind-reading ability. Underrepresented feelings of his characters are his famous trademark. Physical actions of his characters are substitutes for mental states: "our evolved cognitive tendency to assume that there must be a mental stance behind each physical action and our striving to represent to ourselves that possible mental stance even when the author has left us with the absolute minimum of necessary cues for constructing such a representation" (Zunshine, 2013). Thus, it is safe to say that writers play cognitive mind games to encourage us to make use of our mind-reading ability. Hemingway's works are like icebergs: most of the story of each work is hidden below the surface. In this sense, his suggestiveness enables us to take charge for towering the iceberg below the surface by means of imagination so we can provide creative insights.

6.1 ISSUES RELATED TO GENDER

The Garden of Eden is set in 1920s. Hemingway wrote it in 1950s and it was posthumously published in 1986. Notions of gender, masculinity, and femininity changed along with their cultural conceptions. Butler (1999) understands sex and gender as products of

different cultural discourses: "gender is not always constituted coherently or consistently in different historical contexts" and it "inter-sects with racial, class, ethnic, sexual, and regional modalities of discursively constituted identities. As a result, it becomes impossible to separate out 'gender' from the political and cultural intersections in which it is invariably produced and maintained."

With the development of gynecology and medical discoveries of sexual variations in 1920s, anxiety related to possible sexual confusion in physical and social sense strengthened binary constructions of gender and sexual identity. At the same time, women were pushing the limits by feeling free to do things that were not allowed for them to do, like traveling alone, working in the field that is traditionally male, cutting their hair, smoking in public, or wearing pants. Coco Chanel created a new androgynous sartorial style so women could feel free like men in their clothes. She was wearing pants of her lovers and made women pants popular through her brand. She also made popular striped fisherman's shirts that Catherine and David Bourne are wearing in The Garden of Eden. Caughie and Holliday-Karre (2016) state that "unlike male homosexuality, lesbianism was not a crime" and "what we now call 'transgender identity'—the social phenomenon of people living a gender identity other than that assigned to them at birth—was being practiced in the early twentieth century, though termed 'androgyny' at that time, a term that retains the binary that transgender undoes." It is not surprising that Hemingway was trying to maintain socially and culturally accepted image of hyper-masculinity. This was the time when great minds, like Alan Turing, were prosecuted and forced to accept chemical castration treatments because of homosexual acts. If they went beyond the limits of what was socially and culturally acceptable, they risked of being excluded from a community - usually as mentally unstable.

In The Garden of Eden, Hemingway challenges binary constructions and traditional notions of gender and sexual identity by focusing on David and Catherine Bourne, a newlywed couple that experiments with gender roles during their honeymoon. Yet, the novel is posthumously edited by Tom Jenks who did not add anything, but did exclude possibility of true meaning of the novel. Fleming (1989) states that there is a huge discrepancy in optimism of the novel's final chapter (not regarded by Hemingway as a final chapter) and any other endings of Hemingway's novels. Consequently, the novel did not end typically tragic, but it ended typically aligned with Hemingway's image of hyper-masculinity. The manuscript includes two different subplots and other characters. Unpublished parts indicate Hemingway's interest in gender fluidity and androgyny: "Given that ambivalence toward gender identity and sexuality was not simply pervasive but encouraged in the 1920s when Hemingway was producing his first major works, it is not surprising to find that Hemingway's novel would self-consciously explore the ambiguity of gender norms and sexual desire" (Caughie and Holliday-Karre, 2016). Such evidence confirms that he created a public macho identity that masked his interest in gender fluidity and androgyny.

Hemingway's understanding of gender fluidity and androgyny resembles to R.W.Emerson's understanding of the finest people that in nature have both elements, male and female. Emerson believed that it does not matter in which period we are, women are always

in a subordinate position - we succumb to stereotypes of our time. In his journal, he writes that "the finest people marry the two sexes in their own person" suggesting that "hermaphrodite is the symbol of the finished soul" Emerson (1982). Therefore, "in every act should appear the married pair: the two elements should mix in every act" (Emerson, 1982). Thus, it is absurd to think of women as inferior to men, "for since every woman, is a man's daughter and every man is a woman's son, every woman is too near to man, was too recently a man, than that possibly any wide disparity can be" (Emerson, 1982). Similarly, Hemingway corroborates this attitude through the character of Catherine who is experimenting with gender fluidity and androgyny. She cannot go against her nature. Both authors were surrounded by strong, independent women, including their mothers and women who inspired them to write in their unique way.

Holman identified similarities in ideas such as "the idea of art as the organic expression of the self-reliant artist" (Holman, 1955). They see a writer as "'the sayer, namer,' who speaks in a special way to Man" by depicting what he knows truly (Holman, 1955). Hemingway's theory of iceberg is similar to Emerson's "idea of art as a microcosmic representation of the macrocosm" that cannot be done without experience as a reliable test for truth that is equivalent to beauty (Holman, 1955). Martin (1991) writes that "for Hemingway, as for the Modernists in general, Emerson was often a figure to be ridiculed or ignored; yet the Modernists' rejection of easy pieties and their wish to tell difficult truths in their writing make them very 'much the artistic heirs of Emerson." Both authors are products and critics of their own time. Yet, it is evident that Hemingway was influenced by Emerson's understanding of self-reliance that involves resistance to external pressure and shallow impulse.

6.2 GETTING IN CATHERINE'S HEAD

Strong literary characters, like Catherine Bourne, can make strong emotional or cognitive impact upon readers. To explain Catherine's behavior in terms of her thoughts, feelings, beliefs, and desires, it is necessary to get in Hemingway's head. Eby (2016) remarks that "the fetish allows the fetishist to turn trauma into triumph, converting the very actions and objects that threatened him as a child into the prerequisites of adult fulfillment." Hemingway's mother Grace was a very dominant wife and had a very complex relationship with her husband. She raised Ernest and his older sister Marcelline as twins. Thus, in their childhood they were dressed in the same way and had the same haircuts. Similarly, Catherine and David wear the same clothes and haircuts. Hemingway's repetitive patterning is one of the tools that he was using to alter the forms of his characters through different works. Hemingway used "the very same material for both news accounts and short stories" (White). He would reuse existing texts and characters for new adaptations. A "crazy" Catherine character appears in two different and at the same time very similar novels: Catherine Barkley in A Farewell to Arms and Catherine Bourne in The Garden of Eden. He was able to depict how women felt by means of empathic imagination: "And though he wrote as he saw things, his writing shows most vividly how he felt about

what he saw. If the details were sometimes slighted, the picture as a whole—full of the emotional impact of the events on the people—was clear, lucid and full. For the picture as a whole was what Hemingway the artist cared about" (White, 1998).

The picture of Catherine Bourne is the picture of Katherin Ernest Hemingway from his wife's 1953 African Journal (Eby, 2016). He signed himself as Katherin Ernest Hemingway and called himself Catherine when he dyed his hair red in 1947 and when he shaved his head in 1953: "he was wearing his fetish to negotiate a cross-gender identification. We can call this cross-dressing, but transvestism seems to be less confusing" (Eby, 2016). Catherine's "manly" behavior and conduct corroborate repetitive patterning of female characters acting like men in his works. Because of cross-dressing, we get the opportunity to empathize with men and women. Hemingway expresses familiar tropes in character's own name since he is very deeply affected by a female character Catherine that he is identifying with in a sense that his whole body feels like Catherine as he writes: "Names go to the bone" (Hemingway, 2002).

Through the character of Catherine Bourne, Hemingway reflects upon issues of women writers who challenged the notion of gender and sexual identity as binary constructions, his gender anxieties, struggles of women artists, and "precarious position of women who resisted object status in masculine exchange economies like marriage" (Mintler, 2016). The story that deals with the treatment of women writers working in the field that was traditionally and predominantly male is hidden below the surface image of hyper-masculinity that hides true hyper-sensitive and therefore vulnerable Hemingway. As mentioned earlier, if going beyond the limits of what was socially and culturally acceptable would result with exclusion from a community (usually as mentally unstable), it was "necessary" to choose the lesser of two evils. To preserve the image of hyper-masculinity that does not go with weakness and sensitivity, it is easier for Hemingway to represent interest in cross-dressing, androgyny, and gender fluidity through the actions of "crazy" and sensitive Catherine than through actions of insensitive David because this was culturally acceptable. He makes evident how something that you "cannot do" is actually simple to do: "How are you going to finish it now? So you worked and now you worry. You'd better write another story. Write the hardest one there is to write that you know.... You see how simple what you cannot do is?" (Hemingway, 2002). As mentioned earlier in the text, lesbianism was not considered as a crime so he could write about the love triangle that includes two women and one man more freely.

Therefore, this is a story about struggles of female expatriate consumer artist related to social rejections, limited resources for artistic work, culturally and socially limited and restricted areas of work and performance that make her creativity go beyond these limitations by providing creative solutions. From the perspective of David, Catherine's husband, these are "Devil's" (David calls Catherine Devil) solutions which do not fit in misogynistic domination over women and their artistic work. Just like Coco Chanel became a fashion icon responsible for revolution in fashion industry and women's fashion in general, it is not surprising that Catherine's "fashionable consumption – the purchase and display of sartorial fashion and beauty products – becomes the media for making art"

(Mintler, 2016). Hemingway creates a complex character that is strongly connected with money and consumerism (a financially independent or economically empowered woman artist who is married to a writer - David Bourne) in order to provide the critique of: the "hypocrisy of men and male-dominated social institutions", "the male-dominated literary marketplace", "the economic exchange systems", "fixed social order that undermined women's art", and "the institutionalized sexism and misogyny that undermined female artistic production" (Mintler, 2016).

Catherine buys and wears menswear, cuts her hair to look like a man, and by means of her inheritance, she ensures that she and her husband David have economic security. In this sense, she has the role of the breadwinner, traditionally ascribed to men. As a newlywed couple, they cannot function well in the institution of marriage that is male-dominated. Accordingly, men are traditionally perceived as authority figures that are supposed to provide for the family. If these expectations are not met, usually the fear of feminine dominance slowly creeps in and all other insecurities come to the surface. In the marriage of David and Catherine, she is oppressed as a woman artist. David has his place for writing (workplace) while there is no conventional place for Catherine's writing (workplace). He has a room for producing his art that he protects from being taken by a woman by stating: "And I'm going to keep it, ... I'm going damn well and I won't change my work room for an imported bitch!" Even though Catherine makes it clear that no one asked him to give it up, he cannot control his reactions as he feels threatened. In lack of husband's support, "Hemingway transforms private and public settings – bedrooms, museums, bars, barbershops – into temporary studio space" for the performance in which "Catherine's consumption, sartorial transvestism, and gender role reversal experiments merge to challenge masculine economies of exchange in marriage and the literary marketplace" (Mintler, 2016).

While she supports David's writing, he does not support "Devil's" writing. Mintler (2016) denotes that one of the central topics of this novel is "the conflict between masculine and feminine exchange economies" or "two different systems of exchange." According to Willingham, male system of exchange insists on "return, exchange, repayment, and debt" and female system of exchange insists on "unrestricted, unlimited expenditure, expecting nothing in return" (as cited in Mintler, 2016). The clash between two different ways of understanding of exchange economies results in jealousy that destroys their relationship. Because of irreconcilable differences, they start to work against each other. While Catherine tries to express herself artistically, knowing that she has a chance to endure in marriage as an artist and a wife through collaboration as partners, David rejects this idea. Capitalist ethos transformed social values toward fashion and money which was evident in daily life, marriage institution, and marriage market. Catherine realizes that she can express herself through new socially acceptable values, fashion and money. David's capitalist and materialistic values and growing anxiety about public opinion are the result of evolving capitalist and economic system. Individuals were evaluated on account of their activities, external attributes, and behaviors, such as clothing and career. Thus, David understands

writing as a commodity that presents his value in such a system, while Catherine sees writing as an artistic gift that they can share as artists.

This market system functions as a place of servility and humiliation for a woman even if she is financially independent and economically empowered. David's obsession with public opinion, questioning of his artistic value, and economic competitiveness result in Catharine's intentional burning of his documents and manuscript. This drastic move is often interpreted as a move of a mad woman - "crazy" Catherine. Yet, it can be interpreted as a reaction to misconduct and desperate move of a wife that sees the destructive consequences of David's behavior and anticipates the end of their marriage. The lack of understanding when it comes to her needs as a writer, ignoring of her generosity, emotional, financial, and economic support became toxic for Catherine. She tries to communicate to David directly that she did not marry him because he is a writer but because he seemingly always understands. Unfortunately, he does not understand. For this reason, he is not a good husband; neither can he be a good writer.

Catherine is not willing to accept masculine exchange economy in which she has to give up on herself (who she is) and invest much more emotionally and financially without getting the same in return, so she must pay. Along with Marita, she is oppressed as a sexual object. David refers to Marita as "very decorative" and Catherine accepts this by doing the same and saying: "Aren't you pleased with what I brought you?" (Hemingway, 2002). David's insecurities and fear of submissive position in their relationship becomes evident when Catherine starts to experiment with gender roles, sexuality, cross-dressing and when she involves Marita in their relationship. It seems that at the beginning this does not bother him at all since he takes it lightly. But, soon it becomes evident that he cannot stand the fact that he could be in a position that is traditionally acceptable for a woman but not for a man. To him, this is a tip of an iceberg of his failures that he cannot handle well so he violently calls Marita "an imported bitch" (Hemingway, 2002). Similarly, he tries to convince Catherine that she is mentally unstable, a "Devil" that is "talking crazy" when she is aware of the fact that he is in love with Marita and that he can have her.

Ultimately, Marita seems like a resolution of these problems as a more submissive substitute wife that will not threaten his work. Marita makes it clear that she is "smaller" than Catherine and that she can be whatever he wants her to be. Because Catherine wants to believe that David understands her needs, she ignores all the signs of his insecurities and starts to question her decisions and actions: "When you start to live outside yourself… it's all dangerous. Maybe I'd better go back into our world, your and my world that I made up; we made up I mean. I was a great success in that world. It was only four weeks ago. I think maybe I will be again" (Hemingway, 2002). In the same fashion, Catherine questions her mental stability by asking David and Marita if she is crazy. It seems that they perceive her as crazy when she does something that goes against their perception of a role that a woman and man have to take in the marriage. Thus, David makes her feel like she embarrasses him by her "masculine" dominance and "crazy" behavior: "Nobody can tell which way I am but us. I'll only be a boy at night and won't embarrass you. Don't worry about it please" (Hemingway, 2002). Because of his insecurities, David starts to tell

Catherine how she is supposed to be, namely, as a girl that will not put him in a submissive position by showing who she really is.

In either case, what is the price of masculinity? Mintler (2016) claims that men and women pay in different ways: men pay "in terms of costs and benefits" and women pay "in costs and consequences." One of the consequences that Catherine Bourne has to pay is the alienation. She is the one that has to leave and work alone as self-reliant artists should work according to Hemingway. If she stayed, she could not express freely as an artist. She would reject herself. Consequently, she would become "crazy" Catherine Bourne and do something irrational like Ernest Hemingway (also known as Katherin Ernest Hemingway) did – commit suicide by imitating the conventional role of a woman. This is an important aspect of gender issues that Hemingway addresses in his work. In this way, he supports an economically empowered, androgynous woman artist punished by the society and her loved ones. Rich (2016) explains marriage markets and the price of masculinity by focusing on "breadwinner masculinity or economic masculinity" that casts unemployed men "as failed men that cannot secure living-wage jobs." Evidently, it was necessary to cast out Catherine first, so that David does not have to deal with one more failure. She also adds that today when "shifts in gender relations are revealed, we learn that American marriage markets have evolved into masculinity markets. Female consumers of all wage classes are shopping for economic masculinity, but economic masculinity is a commodity that increasingly only wealthy women can secure" (Rich, 2016). Nonetheless, Hemingway allows us to empathize with men and women in order to understand others better and grow in moral sense.

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Holistic Marketing Platform in
Sending Messages by Means of Arts

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ABSTRACT

The paper presents theoretical and practical aspects of holistic marketing platforms in sending messages by means of arts. Focus of the paper is on developing theoretical aspects of holistic marketing platforms in sending messages by arts. The theoretical part of the paper is based on modern literature in the field of holistic marketing approach in arts. The key hypothesis of the paper is that holistic marketing is a platform for arts sending messages, thoughts, ideas that otherwise could go unnoticed. In this way, it is important to improve marketing strategies in order to raise awareness about arts messages and to support arts projects. The special aspect of the paper are strategies of relationship marketing as a basis for marketing strategies in arts institutions. In the empirical research the paper presents case studies about the implementation of marketing in sending messages via arts. The empirical research based on focus group with arts managers analyzes the impact of experience marketing, emotional marketing and traditional social marketing strategies in raising awareness about arts messages. In the case studies the paper will present good examples of marketing in raising awareness about arts messages. The paper presents modern ways of the development of arts institutions. The paper analyzes the impact of social media on raising awareness about arts messages. Presented case studies are: the Louvre Museum, Tate Modern Gallery, the exhibition Loving Vincent, about the work and life of Vincent Van Gogh, the exhibition Leonardo da Vinci - 500 Years of Genius, about the work and life of Leonardo da Vinci.

Keywords: holistic marketing, experience marketing, arts, arts messages

7.1 INTRODUCTION

The subject of the paper is a theoretical and practical approach in the implementation of holistic marketing in artistic projects. Holistic marketing in artistic projects is a new field of marketing research in academic institutions and scientific marketing associations. The Serbian Marketing Association ackowledged Marketing in Arts and Culture as a new field of research. The goal of this paper is to develop a holistic marketing approach in arts and culture. The specific goal of the paper is to enlighten strategies of holistic marketing

in artistic projects. The paper gives an overview of all holistic marketing elements, internal marketing, integrated marketing, socially responsible marketing and relationship marketing in artistic projects. Key hypothesis of the paper is that the implementation of holistic marketing in artistic projects is a modern platform for development of arts and culture. Good examples of implementing holistic marketing approach in art projects are presented in the paper. The paper presents the example of Tate Modern in London and the Louvre Museum in Paris. These examples prove that the implementation of holistic marketing is important in managing artistic projects. The paper presents two focus groups with art managers about an impact of holistic marketing approach, experience marketing and social marketing on sending messages by arts..

7.2 HOLISTIC MARKETING IN ARTS PROJECTS

An artistic project has a specific period of duration, socially responsible goals and modern communications instruments in order to improve the communication with target audiences. The process of planning artistic projects can be perceived as products. There are many theoretical approaches in the holistic marketing process of planning artistic projects. It is important to implement relationship marketing strategies, internal marketing strategies, integrated marketing strategies, all based on socially responsible approach. In the process of holistic marketing planning of artistic projects, branding strategies are crucial.

Holistic marketing approach meets the challenge of improving the planning process of artistic projects. All parts of holistic marketing approaches are important, internal marketing, integrated marketing, relationship marketing and socially responsible marketing. Internal marketing strategies improve organizational structures of artistic projects and communication with team workers. Integrated marketing strategies improve consistency of artistic project's storytelling. Socially responsible approach is a basis of every artistic project. The key message of an artistic project is social change and movement. The strategies of relationship marketing create platforms for clear and direct communication with target audiences of artistic projects. In all these ways holistic marketing approach is a base platform for the realization of artistic projects. The elements of holistic marketing approach are presented in Figure 7.1 (Kotler and Keller, 2016).

The implementation of holistic marketing approach in artistic projects is challenging because target audiences are sophisticated, the process of planning and organizing artistic projects is demanding, while social responsibility is strong.

The strategies of relationship marketing and modern media create opportunities for direct communication with target audiences. It is important to establish a good rapport with audiences of artistic projects as well as build trust, based on the truth and openness of artists. The key strategies in artistic projects are strategies of innovations, strategies of adaptation, relationship marketing strategies, strategies of social reponsibility and communication strategies with target audiences.

Figure 7.1 Elements of holistic marketing approach
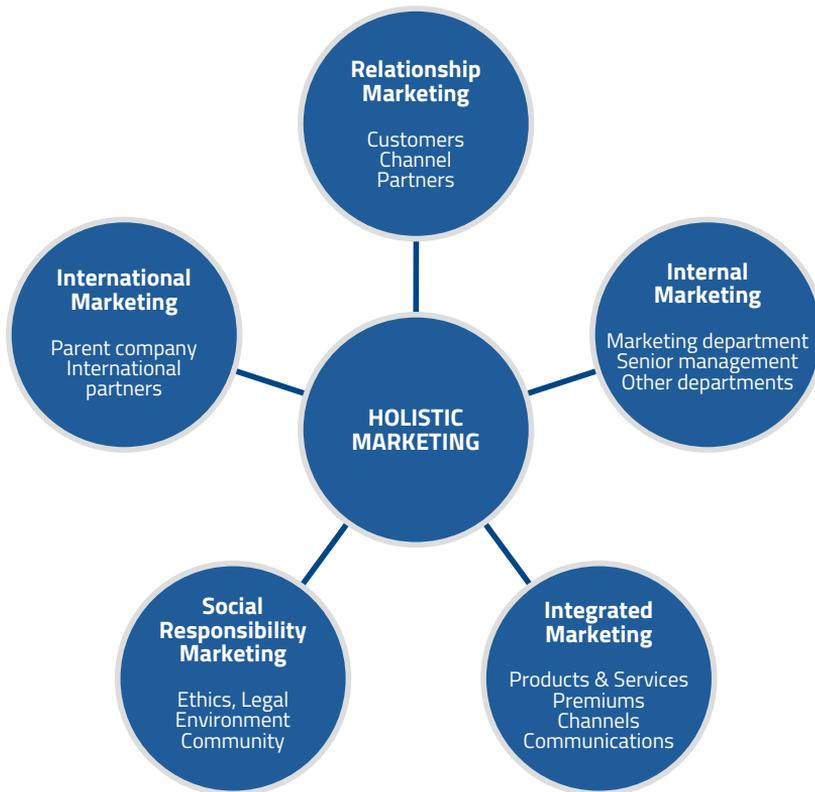
Source: Kotler and Keller, 2016.

Many artistic projects include the audience in the organization and performance of artistic projects, using volunteer work, focus group discussions, and social media discussions and in the way of interactive communications with the management of artistic projects. Mostly, artistic projects have a socially responsible impact on social problems, through history. Artistic projects have an impact on social movements and they also raise social awareness about social problems. Historical facts prove that arts develop awareness about future movement. Arts and education are the basis for the development of modern society.

In this way holistic marketing approach presents a base for improving artistic projects. Modern society needs interactive communication through modern media. Artistic projects send messages to audiences and, also, listen to the needs and wants of target audiences. Specific opportunities of social media are that artistic projects can impact the awareness and attitude of public audiences.

7.3 EXPERIENCE MARKETING, EXPERIENTAL TOOLS AND HOLISTIC MARKETING APPROACH IN ARTS

Artistic projects have an impact on social movement as well as improve social awareness about social problems. History proves that arts develop awareness about future movement. Arts and education are the base for the development of modern society. In this way holistic marketing approach presents a base for improving artistic projects. Modern society needs interactive communication through modern media. Artistic projects send messages to audiences and, also, listen to the needs and wants of target audiences. Specific opportunities of social media are that artistic projects can impact on awareness and attitude of public audiences (Filipović and Janičić, 2021).

Artistic projects are independant and present the atittude of artists who present their views of the world (Kolber, 2010).

Holistic marketing approach has challenge in improving planning process of artistic projects. All parts of holistic marketing approach are important, internal marketing, integrated marketing, relationship marketing and socially responsible marketing. Internal marketing strategies improve organizational structures of artistic projects and communication with team workers. Strategies of integrated marketing improve consistency of artistic project's storytelling. Socially responsible approach is a base of every artistic project. The key message of an artistic project is social change and movement. Strategies of relationship marketing create platforms for clear and direct communications with target audiences of artistic projects. In all these ways a holistic marketing approach is a base platform for the realization of artistic projects (Kotler and Keller, 2016).

Holistic marketing approach involves integrated marketing communication with target audiences, which presents opportunities for the research of needs and wants of the public as well as social movements. It is very important that integrated marketing communication has consistent storytelling with target audiences.

Artistic projects send social impulses to the public and call people to think about social problems, ways, social attitude, education, young people, the future, modern civilizations, life, life stories, history, sociology. In this way artistic projects drive people to react, to have an atittude, to communicate with other people and to create a better world. Artistic projects are creative and drive the public to think and feel (Pelsmacker et al., 2007).

The creative idea motivates the public as well as creative idea is an original approach based on imagination. Creative idea has to be clear, simple and inspiring (Reid et al., 1998).

Public relations strategies are very important in the process of planning of artistic projects. These strategies improve communication and connections between artistic projects and target audiences (Pelsmacker et al., 2007).

Relationship marketing strategies develop and improve the communication between cultural institutions and their target audiences. Socially responsible approach gives a platform for artistic projects as well as the purpose and message to target audiences. Relationship marketing strategies have a specific impact in leading artistic projects. They create opportunities of interactive communication with the public, through traditional ways of communication as well as modern ways, social media. A two way communication provides opportunities to listen to the wants and needs of the public, which shows the way to furture development. (Kotler and Keller, 2016).

Media communications are part of artistic projects. Media culture is also a culture of high technology. This new technology gives opportunities for better communication and gives a global dimension to artistic projects (Kennet, 2008).

The experiences are regarded as key concepts in marketing today, there are different views and interpretations of the content of terms. There are two related concepts, experience and experiential marketing. Based on the literature review, the authors found that experience marketing is a strategic and a broader term than experiential marketing. The definition of experience marketing is that it is a strategic and holistic marketing of relevant and meaningful experiences, and experiential marketing as a tactical tool that helps to do marketing experientially (Filipović and Janičić, 2021).

Experiential marketing is a marketing technique that creates experiences between brands and consumers. Experiential campaigns use an activation (for example product sampling, immersive experiences, stunts, events, etc.) to bring brands to life and interact directly with the target audience (Filipović and Janičić, 2021).

7.4 MODERN COMMUNICATIONS IN ARTS PROJECTS

The modern term of arts was theoretically described in the second part of 18th and the first part of 19th century. A modern theoretical approach established intelectual society againts previous aristocrates approach. In the previous approach art was a symbol of status. The new approach gives art an opportunity to be a challenge of the human soul. In the first period, art included literature, music and painting. The new era views art as a holistic project that impacts the souls and thoughts of people. Nowadays art is not revolutionary, as it was in past. Today, arts stimulate human atitude, souls and thoughts by mesaages and storytelling. Artistic projects are independant and present the atittude of artists, who present their views of the world (Kolber, 2010).

Holistic marketing approach involves integrated marketing communication with target audiences, which present opportunities for the research of needs and wants of the public as well as social movements. It is very important that integrated marketing communications have consistent storytelling with target audiences. Artistic projects send social impulses to the public and call people to think about social problems, ways, social attitude, education,

young people, the future, modern civilizations, life, life stories, history, sociology. In this way artistic projects drive people to react, to have an atittude, to communicate with other people and to create a better world. Artistic projects are creative and drive the public to think and feel (Pelsmacker et al., 2007).

A creative idea motivates the public as well as creative idea is an original approach based on imagination. Creative idea has to be clear, simple and inspiring (Reid et al., 1998).

Public relations strategies are very important in the process of planning artistic projects. These strategies improve the communication and connections between artistic projects and target audiences (Pelsmacker et al., 2007).

Public relations strategies develop and imrpove communication between cultural institutions and their target audiences. Societal approach provides a platform for artistic projects as well as the purpose and message to target audiences. Strategies of relationship marketing have a specific impact in leading of artistic projects. They create opportunities for interactive communication with the public through traditional ways of communication as well as modern, social media. The two way communication provides opportunities for listening to the needs and wants of the public, which shows the ways for furture development. (Kotler and Keller, 2016).

Media communications are part of artistic projects. Media culture is also the culture of high technology. This new technology gives opportunities for better communication and gives a global dimension to artistic projects (Kennet, 2008).

The paper presents a modern example of the artistic project The Body Language. The paper presents two focus groups. The first focus group includes students' opinions about the usage of the Internet and social media in artistic project. The second focus group presents opinions of people in Serbia about the artistic project The Body Language. People of different age groups, of different professions and with different abilities responded to questions about the artistic project The Body Language, about passion for movement and dance, connection between music and dance and how much they are prepared and willing to be a part of an artistic project.

7.5 GOOD EXAMPLES OF HOLISTIC MARKETING APPROACH IN ARTISTIC PROJECTS

7.5.1 The Louvre Museum

A good example of holistic marketing implementation in artistic projects is the Louvre Museum, which is one of the most important museums in the world. The Louvre is in Paris, near the river Seine. The Museum has 35,000 exhibits from the pre-historic period

to 20th century. The total number of exhibits is 380,000. The Louvre is the most visited museum in the world. 15,000 people from all over the world visit the museum daily.

In the description of good examples of artistic projects, this paper presents results of a focus group with students about their opinions about artistic projects. In the paper their opinions are very valuable, modern and interesting.

The Louvre has profiles on all social media, Facebook, Twitter, and Instagram. A professional marketing team manages these pages in order to present cultural, historical, artistic values of the museum to wide audiences all over the world, to young people especially. The Louvre Museum runs a modern communication process. There are many virtual platforms that present values of the Louvre. People can discuss, ask and be part of interactive conversations about art and culture. Today, the Louvre is open in a traditional and modern way to all people.

In the focus group, students said that the Louvre applies modern strategies of holistic marketing and that the Louvre is open to modern technology platforms, based on strategies of innovations and adaptations. Young people think that nothing can replace a traditional museum visit ,but the new technologies create opportunities for virtual museum visits (Picture 7.1).

Picture 7.1 The Louvre Museum website
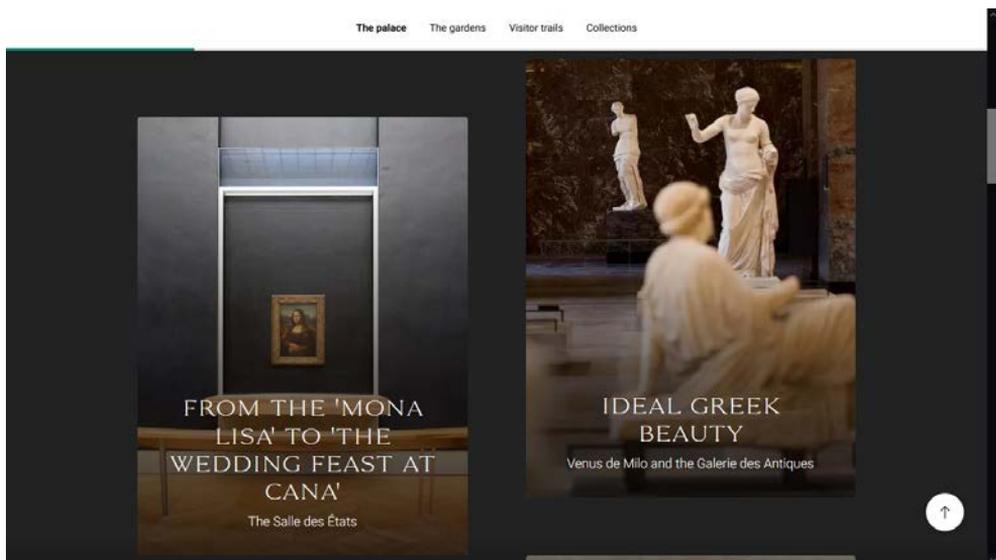
Source: https://www.louvre.fr/en/explore#the-palace.

7.5.2 Tate Modern

A good example is Tate Modern in London. This museum brings together modern and traditional ways in arts and it also gets together traditional and modern generations though artistic projects. In Tate Modern borders do not exist. In the focus group students said that Tate Modern was innovative and inspirational. Students especially liked installations as a way of artistic expression as well as digital exhibitions. Young people stated in the focus group that they could go to Tate Modern and spend beautiful time thinking about arts, be a part of artistic projects, discuss artistic projects, be inspired to present their own art work, listen to music, play with arts, watch digital exhibitions all around world and be a part of an artistic, cosmopolitan planet. Digital presentation of Tate Modern is shown in Picture 7.2.

Picture 7.2 Tate Modern website

Source: https://www.tate.org.uk/visit/tate-modern.
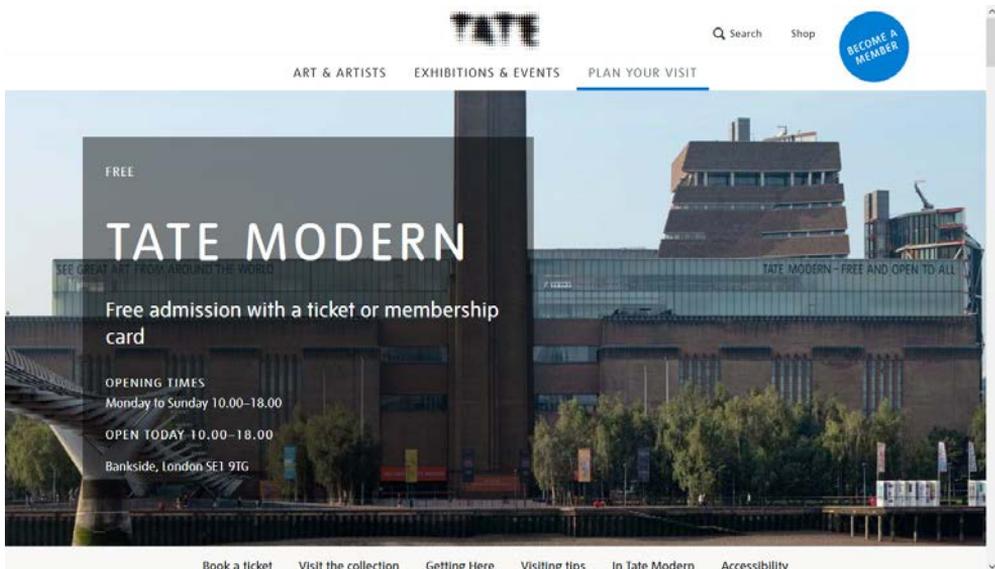
Young people said that Tate Modern is the most modern museum in the world. Tate Modern has profiles on Facebook, Twitter and Instagram. Students told us that it provides excellent opportunities to communicate interactively with other young people.

Modern technology provides opportunities for development. People have to raise their awareness about new approaches and new technology as well as use new technology in their ways. For artistic projects new technologies create opportunities for sharing opinions, new experiences, new approaches, new inspirations, new ways of education.

### 7.5.3 Exhibition *Loving Vincent*

An examples of experience marketing in arts are exhibitions *Loving Vincent*, about the work and life of Vincent van Gogh and *Leonardo da Vinci: 500 Years of Genius*, about the work and life of Leonardo da Vinci. The author of the paper had the opportunity to visit exhibitions at the Athens Center of Culture, in the organization of Arts Centre "Why Athens". Methodology used to analyze these exhibitions are quantitative methods, observations, experiments, focus groups with arts managers and interviews with visitors.

The observation of the exhibitions is described, including specific moments of visitor's expressions. Interviews with visitors are included in the description. The focus group with arts managers of exhibitions was especially interesting, scientifically and practically, because managers put an emphasis on the importance of arts in the development of society and, also, the importance of the development of culture in the world, emphasizing that education and arts are the most powerful forces in the development of the world. The world exhibition about the work and life of Vincent van Gogh, *Loving Vincent* was shown in the European cities, London, Paris, Rome, Athens. Visitors of the exhibition had the opportunity to see the artist's pictures and descriptions about the time and place pictures were made, about the moments in Vincent's life at that time, about his thoughts, relationship with his brother and sister, about letters that he wrote to his brother Teo, about his physical condition, about his beliefs, attitudes to social problems. Therefore, the experience at the exhibition was visual as well as emotional. On one table there was a sentences "Vincent had desire for life!", "His favorite color was yellow!", "He was deeply connected with his brother Teo, who, also, suffered from the same disease as Vincent." Visitors had opportunities to be introduced to the work, life and thoughts of Vincent van Gogh. Especially tangible was the room where he lived and worked. The room was set, just as a real room, and visitors made pictures behind the room. On the floor there was a multimedia story about Vincent's life and work. People could sit on the floor and watch the multimedia, animated movie. After the projection, visitors could write comments in the yellow book in the gallery, or online, on the exhibition website, on Instagram, Facebook or Twitter pages. The comments were that visitors saw the beloved artist's work, but they were also introduced to some biographical moments of his life. The exhibition attracted the attention of the media, television, radio stations as well as social media. The exhibition brought an artistic experience to visitors who felt the work and life of Vincent van Gogh. From the perspective of the holistic marketing approach the exhibition gave visitors an experience trough experiential instruments that created the whole experience of this beautiful exhibition. Internal communication between employees gave excellent experience, relationship between exhibition's managers and visitors was crystal artistically. Integrated marketing communication was brilliant, with one sentence on behalf of "Loving Vincent".

The whole experience gave visitors knowledge and inspiration for their work as well as the inspiration to follow arts. This is a beautiful example of implementation of sophisticated experience marketing (Picture 7.3).

Picture 7.3 World exhibition Loving Vincent website

Source: https://lovingvincent.com-the-paintings.2.pl.html.
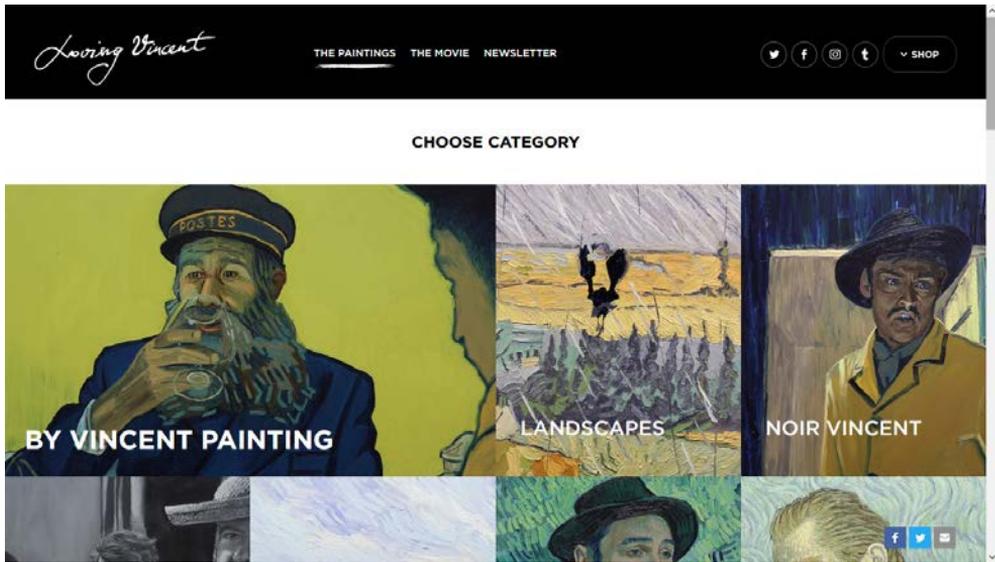
7.5.4 Exhibition *Leonardo da Vinci - 500 Years of Genius*

Another example of implementation of experience marketing is the exhibition *Leonardo da Vinci - 500 years of genius*. The exhibition was presented in London, Rome, Venice, Paris and Athens. The example is based on the author's observations and discussion with the exhibition managers in the form of a focus group. The exhibition gave the whole overview of Leonardo da Vinci's work, life and thoughts. The first room presented Leonardo da Vinci's machine works. The Second room presented Leonardo da Vinci's medical research of human body, which is shown in Picture 7.5. The third room presented different views on da Vinci's favorite painting *Mona Lisa*. Families with children, young people, middle aged people and retired people were visitors. They enjoyed looking at Leonardo's paintings. A special room presented Leonardo's painting *The Last Supper*. In the middle of the exhibition was the room where multimedia of the artist's work was shown, with his philosophical thoughts, such as "Nothing can be loved or hated unless it is first understood", "In time and with water, everything changes", "Water is the driving force in nature". Comments on social media were that the exhibition was brilliant just as Leonardo da Vinci deserves. Especially young people were interested in his work, thoughts and life. This exhibition gave young people inspiration to love arts . From holistic marketing approach, this exhibition, also, used experience marketing, based on experiential tools. Internal communication was good. Relationship marketing was sophisticated. Integrated marketing communications were sophisticated, too. The whole exhibition was sophisticated, and, also, provided a strong experience, according to visitors' comments.

Picture 7.4 World exhibition Leonardo da Vinci - 500 Years of Genius

Source: https://whyathens.com/events/leonardo-da-vinci-500-years-athens/.

As a visitor, the author of this paper had the opportunity to conduct a focus group with art managers in the art society Why Athens, the organizer of the exhibition, about experience marketing. Art managers of this society concluded that experience marketing, based on experiential tools and the care about consumers of arts is key to connecting with the audiences. They emphasized that all aspects of holistic marketing approach were important, internal marketing, integrated marketing, relationship marketing based on socially responsible approach. It is interesting that they enlighten the role of care about the audiences, in the way that people, visitors, feel that artists and art institutions care about them and their experience, that art institutions care about history, tradition, about the past. They emphasized that in the implementation of marketing in arts, it is important to be passionate about works of art, respectful and sophisticated.

7.6 CONCLUSION

A theoretical analysis, comparative analysis, examples from the practice and a focus group with students about the challenges of holistic marketing implementation in artistic projects lead to a conclusion that it is necessary to innovate marketing strategies in the field of managing artistic projects. The conclusion is that it is necessary to improve support

of society for artistic projects. The conclusion is that holistic marketing approach has an impact on social movement.

Young people that took part in the focus group emphasize that it is important to improve the knowledge in the fields of history, sociology, culture and arts through modern media, multimedia and digital, interactive movies. Young people emphasize that it is necessary to build a connection between artistic projects and target audiences.

Modern museums and galleries accept multimedia, digital approach as well as the holistic marketing approach. The conclusion can be drawn that good traditional methods of marketing planning of artistic projects have to remain, but they should be improved with a modern, multimedia, digital approach.

The paper presents how holistic marketing approach impacted The Body Language project. Through strategies of internal marketing, integrated marketing, social responsible marketing, social marketing and relationship marketing the project is the one of the best artistic project in Serbia.

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An Analysis of Public Relations Profession Image in Selected Films and Television Shows of American Production

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ABSTRACT

Public relations as a profession deals with reputation, yet despite this it is often in reputational crisis. The job of a public relations practitioner often has a glamorous portrayal in the media which is far from reality and is often just a reflection of the creativity and imagination of film and series authors.

The survey of the image of the public relations profession was carried out by a quantitative analysis of three selected films (*Thank You for Smoking*, *The Ides of March* and *The Queen*) and 113 episodes of three selected television series (*Scandal*, *The West Wing* and *Sex and the City*) of US production. A qualitative analysis was used as an open method of individual perception of the displayed media content. Relying on Miller's (1999) research, it is apparent that the representation of the public relations profession is at a higher percentage negative. Public relations practitioners in selected films and television series are also analysed in relation to the field of action, and it can be concluded that it is significantly focused on the elements of power in society. Further, the public relations profession was explored based on the position of public relations practitioners in the selected films and television series, which shows that this area is still unclear.

According to the public affairs profession and public relations practitioners in frequent appearances in television series and films, there has been a rise in the profession. With this increase, it is necessary to show the profession of public relations in a real-world view, which indicates the importance of further research.

Keywords: public relations, public relations profession, image, movies, TV show

8.1 INTRODUCTION

The action of the media as social intermediaries is becoming increasingly important and makes a major part of an individual's life. As a leader of the mass media, television has a significant share in the concept of social reality, and this view affects many areas, thinking and action of the message consumer. Since it is widespread, perspective shown on television has a significant impact on the opinion of the message consumer. The content analysis in this research attempts to show how the public relations profession is presented in television programs according to the selected films and television series of American production. The aim of this paper was to investigate the image of a public relations practitioner in selected films and television series of American production based on the analysis according to the matriculated matrix. Also, the goal was to determine the focus of the public relations profession in the selected films and television series to elements of power in society according to the representation of the area of action. Likewise, the intention was to investigate whether the public relations profession in selected films and television series of US production is clearly defined. Relevant literature and research carried out abroad was used for the theoretical part of the paper.

8.2 PUBLIC RELATIONS

Almost in all public relations literature, the issue of definition begins with the fact that there is a number of definitions and concepts closely related to public relations. Some of them are comprehensive, others summarize the very essence of public relations, but what all of them have in common is the description of what public relations is.

Tomic's definition contains the most important aspects of public relations and emphasizes the importance of an organization's communication with its internal and external public for the purpose of achieving a given goal. "Public Relations is the process of the organization's communication with its internal and external public for the purpose of achieving mutual understanding, building social responsibility and achieving common interests" (Tomić, 2008, p. 50). This definition covers the very core of public relations, although it describes the indepth processes of the profession itself.

The fundamental importance of public relations is described in the following definition: "Public relations includes building good relations with the company's various publics by obtaining favorable publicity, building up a good corporate image, and handling or heading off unfavorable rumors, stories and events" (Kotler and Armstrong, 1993). An extensive but clear definition that encompasses the representation of the client's interest and the key tasks of public relations with the addition of influential components. It is also reflects the importance of favorable publicity for a particular organization.

The Croatian Public Relations Association (HUOJ) in the glossary of terms defines it "as a conscious, planned and permanent effort to build and foster understanding and trust

of an organization and the public. Also, it can be considered as reputation management" (http://www.huoj.hr/baza-znanja/rjecnik-osr-pojmova-hr101; 6.9.2018.). The emphasis on the importance of building trust through understanding and persuasion on the basis of a sincere relationship is the foundation of this definition and shows the ideal representation of the profession.

New Definition of The Public Relations Society of America (PRSA) 2011/2012. is focused on the importance of relations between organizations and individuals: "Public relations is a strategic communication process that builds mutually beneficial relationships between organizations and their publics" (http://prdefinition.prsa.org/). The focus of this definition is the communication process that simplifies all the definitions so far and specifies the way in which a desired outcomes are achieved.

From the above definitions, we can summarize the common characteristics of public relations that maintain a two-way communication between an organization and its public and harmonize private and public interests.

8.3 TARGET AUDIENCE OF PUBLIC RELATIONS

For optimal work in public relations, it is necessary to determine the targeted public the selected customer is addressing. This includes a careful analysis of the environment and a planned communication strategy.

Tomic states that Sam Black believes the targeted public can be divided into the internal and external. For example, the internal public of a political party will be political leadership, membership, honorary members, young people, party associations, foundations and others. For corporations, the internal public is the employees, management, trade unions, etc. The external public is more diverse, and the list is long and includes the media, pressure groups, professional associations, voters, sympathizers, consumers, research institutes and others. (Tomić, 2008).

According to the above-mentioned, PR practitioners cover the area of all public relations segments, and their work takes place far from the public eye, although in the role of a spokesperson sometimes they become well known to the public.

In the book Crystallizing Public Opinion, Bernays described a counselor for public relations, as a person "who manages and supervises the activities of their clients whenever they collide with the everyday public life. The counselor presents their client to the public, at the same time presenting the public to the client. They give concrete or conceptual advice whenever their client appears before the public. It is not only advice on activities, but also how to use the media to present these activities to the public they want to reach. Furthermore, it is not important whether it is a printed, spoken or visual message,

or advertising, lectures, theater stage, public speech, newspapers, photographs, radio telephony, post office or any other form of thought communication" (Bernays, 2013, p.30).

8.4 IMAGE

Defining and understanding the term "image" is of exceptional importance for this article. The reason for this is the task of public relations aimed at achieving a certain client image in the targeted public. The word image was created from the Latin word imago, imaginis (picture), then became an integral part of the French language (l'image), and from French (Norman) entered English and means the following: picture, statue, face, figure, impression, representation, depiction, portrayal (Filipović, 1995.).

B. Skoko in his book Croatia - Identity, Image and Promotion 2004 under the concept of image implies "creating feelings in a person's conscience when a particular subject is mentioned or seen or the already existing impression of the public about that subject". Furthermore, it shows the possibility of manipulating this experience owing to the fabrication of reality that is often mentioned in the definitions of image (Skoko, 2004).

The image represents everything that the public thinks about an organization or person. Furthermore, the image is variable, so usually a single crisis situation or a scandal is enough to change the public opinion. Skoko points out that the first condition for shaping the image is the knowledge of a particular subject regardless of whether it is an individual, organization or state because the essence of the image in itself is a kind of reflection of their personality or identity in our consciousness. Also, he emphasizes the importance of the development of the media such as the press, photography, popular magazines, film, radio, television that has affected the spread of image as a concept (Skoko, 2004).

8.5 RESULTS OF RESEARCH TO DATE

In the book It's Not Just PR: Public Relations in Society, Coombs and Holladay (2014) argue that when something is labeled as public relations in the media, then it is with a negative connotation. Thus, "PR spin", "PR hype", "PR rhetoric" or planned action are described in the description of the activities of this profession, but they also often treat all the jobs of public relations practitioners with suspicion (Coombs and Holladay, 2014). Furthermore, the authors believe that the media are at least partly responsible for the misperception of the public relations profession by focusing attention on only certain types of public relations jobs while neglecting others. They also believe that the media are the ones who educate the public about this profession, not the public relations practitioners (Coombs and Holladay, 2014).

In a classical study of public relations stereotypes, K. S. Miller explored fictitious depictions of public relations from 1930 to 1995 and identified eight archetypal traits associated with public relations practitioners in the entertainment media. These traits are: ditzy, obsequious, cynical, manipulative, money minded, isolated, accomplished, or unfulfilled. Her research through 65 years included 51 books and 67 films and she analyzed 202 public relations practitioners. The research showed that the definition of public relations practitioners is not unambiguous and that different names with one common feature, those of publicists, were used. The ten selected public relations practitioners in the film have been shown to be effective in performing this profession, but their work is imbued with moral issues. In conclusion, Miller argues that positive characterization of public relations practitioners in the selected sample is a rarity (Miller, 1999).

Recent research conducted by C. Ames shows an improvement in the image of public relations practitioners. In 2010, Ames analyzed eleven films using a qualitative analysis of selected films to establish an improvement in the image of public relations professionals. The difference in her research from Miller from 1999 is in the content itself because Ames used only films in her analysis. Ames used the terminology of archetypes from Miller (1999) in her research to analyze the portrayal of public relations practitioners in more recent films. In addition to the already mentioned, the research showed a more positive portrayal of public relations in films. It also shows more clearly what the jobs of a public relations practitioner are. Selected films were released after 1995 and her conclusion is that they present a more accurate presentation of public relations and encounter fewer stereotypes (Ames, 2010).

Research by Miller (1999) and Ames (2010) did not include television series, nor the presentation of public relations practitioners in this form.

M. Lee (2001) also analyzed the presentation of public relations practitioners. In his research, he analyzed 20 films which show public relations practitioners in government organizations. His research results in the discovery of the dominance of male public relations practitioners. According to his research, in some selected films practitioners are portrayed in a positive light while in some they are portrayed negatively. In two of the selected films, that impression is neutral (Lee, 2001).

Public relations as a profession deals with reputation, yet despite this they are often in reputation crisis. The job of a public relations practitioner often has a glamorous portrayal in the media, which is far from reality.

8.6 REVIEW OF THE RESEARCH CORPUS OF SERIES AND MOVIES

The research was conducted on three films and three television series. In terms of content, films and series show a different image of public relations practitioners and the image that this presentation achieves. Individually, films were analyzed in their entirety as well as individual episodes of a particular screening season.

1. **Thank you for smoking** - film, is described as follows by Fox Searchlight Pictures (2005) - Based on Christopher Buckley's acclaimed 1994 novel of the same title and adapted for the screen by Jason Reitman, Thank You for Smoking is a fiercely satirical look at today's culture of spin! Aaron Eckhart stars as Nick Naylor, a sexy, charismatic spin-doctor for Big Tobacco who'll fight to protect America's right to smoke - even if it kills him. (http://www.foxsearchlight.com/thankyouforsmoking/).

2. **The Ides of March** - film, is described as follows by Sony Pictures (2011) - Idealistic campaign worker Stephen Meyers (Ryan Gosling) has sworn to give all for Governor Mike Morris (Clooney), a wild card presidential candidate whose groundbreaking ideas could change the political landscape. However, a brutal Ohio primary threatens to test Morris' integrity. Stephen gets trapped in the down-and-dirty battle and finds himself caught up in a scandal where the only path to survival is to play both sides. (http://www.sonypictures.com/movies/theidesofmarch).

3. **The Queen** - film, is described as follows by official site The Queen movie (2006) - The Queen depicts the events following the death of Diana, Princess of Wales in 1997. The film focuses on the background of public mourning over the death of the "People's Princess" and thus looks at the relationship between the Queen and her family, the new Prime Minister and the British people. (http://www.thequeenmovie.co.uk/).

4. **Scandal** – TV series, described as follows by ABC Television Network (2012 – 2018) - Olivia Pope (Kerry Washington) has dedicated her life to protecting the created image of her powerful clients, hiding their secrets under her team (https://abc.go.com/shows/scandal).

5. **The West Wing** – TV series, described as follows by NBC Universal Media (1999 – 2006) - When the erudite Democrat Josiah "Jed" Bartlet is elected U.S. president, he installs his administration. He places confidants from his electoral campaigns in the White House. Each of these people play a significant role in the Washington power game (https://www.nbc.com/the-west-wing).

6. **Sex and the City** – TV series, described as follows by HBO (1998 – 2004) - The series describes how singles in New York find partners. Important for this research is the character of Samantha Jones (Kim Cattrall) who has a career as a public relations practitioner. Samantha exudes self-confidence and regardless of the business or private situation in which she finds herself, she represents a character who achieves her goals (https://www.hbo.com/sex-and-the-city).

8.7 METHOD, HYPOTHESES AND OBJECTIVES OF THE RESEARCH

Three films (*Thank You for Smoking, The Ides of March, The Queen*) and three television series of American production (*Scandal, The West Wing, Sex and the City*) were researched by the method of content analysis. The research covered films in their entirety as well as episodes in their entirety. In the television series *Scandal*, in seven seasons of airing, the total number of episodes is 124, according to a random selection, 45 from the first, second and sixth seasons were analyzed. In the television series *West Wing*, in seven seasons of airing, the total number of episodes is 155, according to a random selection, 50 from the first, fifth and seventh seasons were analyzed. In the television series *Sex and the City*, in six seasons, the total number of episodes is 94, and the episodes in which Samantha Jones appears in the role of a public relations practitioner, 23 of them from all running seasons, were selected for analysis. A total of 113 episodes of the mentioned series were analyzed. The films and series from 2004 to 2018 production were analyzed.

The purpose of this research was to analyze the basic characteristics of the researched media, to establish the specifics and differences between the theory and the presented image. Quantitative content analysis was primarily used in the research as a research method for objective, systematic and quantitative description. In addition to the primary, quantitative analysis, a qualitative analysis was used as an open method of individual perception of the presented media content. The analytical matrix sought to determine the criteria for the analysis of films and series. The content analysis includes a number of elements to achieve reliable and consistent interpretation. This includes sampling, reliability, and the actual value of the outcomes identified.

The main research questions were asked on the basis of which the matrix was made. The following was investigated:

1. How many times has the character of selected public relations practitioners been portrayed negatively and positively in the selected American films and television series?

2. In what field of activity does the profession of public relations appear in the selected films and television series of American production?

3. How many times has different terminology of public relations functions been used in the role of public relations practitioners as executors in the selected American-produced films and television series?

The initial hypotheses were also set:

1. In the selected American-produced films and television series, the image of public relations practitioners is predominantly positive.

2. The portrayal of the public relations profession in the selected American-produced films and television series focuses on elements of power in society.

3. The profession of public relations is not clearly defined in the selected American-produced films and television series.

The aim of the research was to confirm the hypotheses about the predominantly positive image of public relations practitioners in the selected films and television series of American production based on the analysis according to the developed matrix below. Furthermore, the aim was to confirm the hypothesis of the orientation of the public relations profession in the selected films and television series of American production on the elements of power in society according to the representation of the field of activity. The confirmation of the third hypothesis refers to the proof of insufficiently clear definition of the profession of public relations in the selected films and television series according to the use of different terminology of public relations functions.

It is a limited study that does not present a general picture in all American-made films and television series.

8.8 RESEARCH RESULTS AND DISCUSSION

8.8.1 Demonstration of public relations practitioners in selected series

The first question answered by this research was: how many times was the role of the selected public relations practitioners in selected films / series portrayed negatively and positively in selected films / series? (Miller, 1999).

Graph 8.1 Positive and negative portrayal of public relations practitioners in *Scandal*
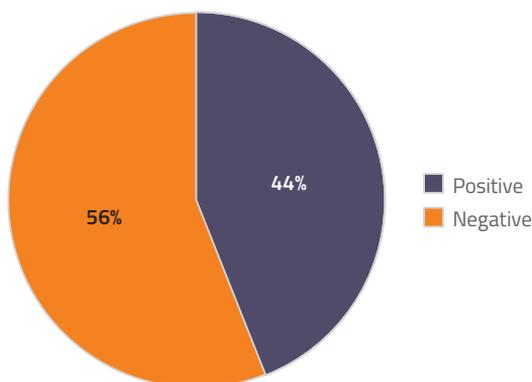
Source: Authors.

It can be seen from Graph 8.1 that the negative presentation of the selected role of public relations practitioners in the series *Scandal* is 56% and is slightly higher than the positive presentation of 44%. Olivia Pope is the character chosen for this research. Olivia completed an undergraduate degree in political science, continuing her education at Georgetown Law. Olivia is a crisis management consultant at her own company. Her character gives the impression that it is okay to be greedy, she plays the mistress of the president, and subsequently makes important political decisions from the shadows, yet the role of savior is the one attributed to this character.

Graph 8.2 Positive and negative portrayal of public relations practitioners in *The West Wing*

38%

62%
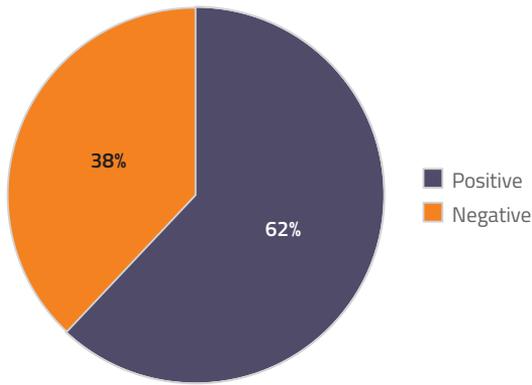
■ Positive
■ Negative

Source: Authors.

In *The West Wing* series (Graph 8.2) the negative presentation is 38% while the positive view of selected public relations practitioners is estimated to be almost twice as high or 62%. The White House chief of staff, his deputy, communications director, deputy, and press agent were selected characters for this research. Through the development of the action, moral doubts arise, relying on insincerity as a negative view, and loyalty and reliability as a positive one.

Graph 8.3 Positive and negative portrayal of PR practitioners in the TV series *Sex and the City*
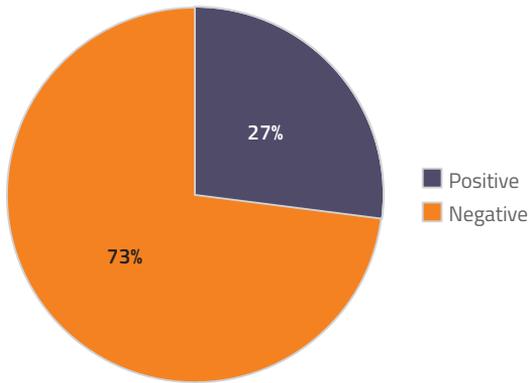
Source: Authors.

Graph 8.3 shows a negative presentation of 73% in the *Sex and the City* series while the positive view is reduced to 27%. Of the four women in the series, the character chosen for this research, that of Samantha Jones, is the most sexually promiscuous. She manages her own business and is independent, she uses lies and everything that allows her to reach a goal without paying attention to moral values.

8.8.2 Representation of public relations practitioners in selected films

Based on the content analysis, the characters of public relations practitioners were selected according to the high frequency of their appearance in the selected films.

Graph 8.4 Positive and negative portrayal of PR practitioners in the movie *Thank You for Smoking*
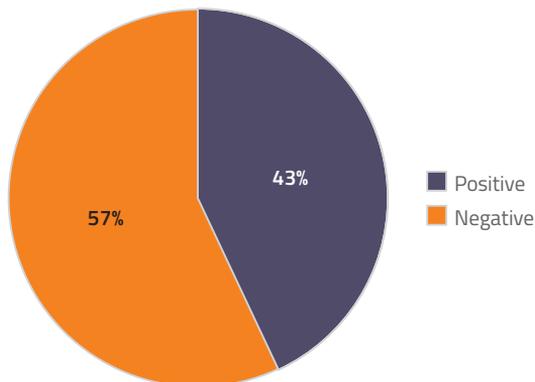
Source: Authors.

The film *Thank You for Smoking* negatively portrays the public relations practitioner with 57% while the positive portrayal is at 43%. The charater of Nick Naylor was selected for this research. He is the main spokesman for the tobacco lobby trying to present the tobacco industry in a positive light. He is portrayed as a cunning and manipulative person, an excellent communicator who has the ability to mislead and persuade.

Graph 8.5 Positive and negative portrayal of PR practitioners in the movie *The Ides of March*
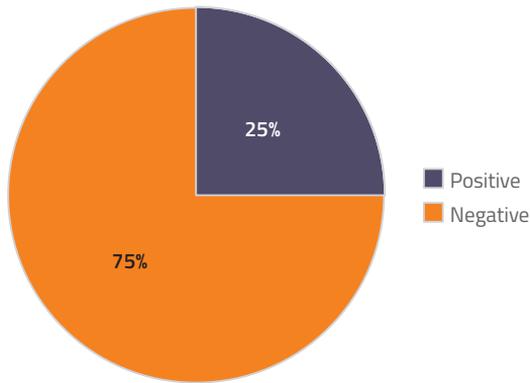
Source: Authors.

The movie *The Ides of March* for a negative view shows a percentage of 75% while the positive view is at 25%. The character chosen for this research is Stephen Meyers. Among other things, he deals with the preparation of the campaign strategy and the preparation of speeches for the candidate. After a series of crisis situations, the film also shows the unscrupulous side of Stephen in the fight for a job.

Graph 8.6 Positive and negative portrayal of PR practitioners in the movie *The Queen*
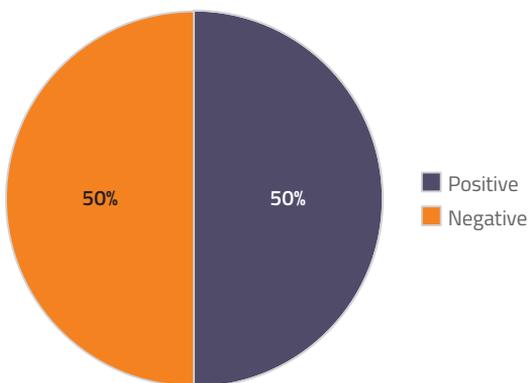
Source: Authors.

The Queen film equates negative and positive portrayal with a percentage of 50%. The character chosen for this research is communications manager Alastair Campbell who prepares a speech for Prime Minister Tony Blair in which Princess Diana is described as the "People's Princess" and uses her death to raise the awareness of the public and improve the Prime Minister's image and increase his popularity in the media.

Graph 8.7 Positive and negative portrayal of PR practitioners in selected TV shows and movies
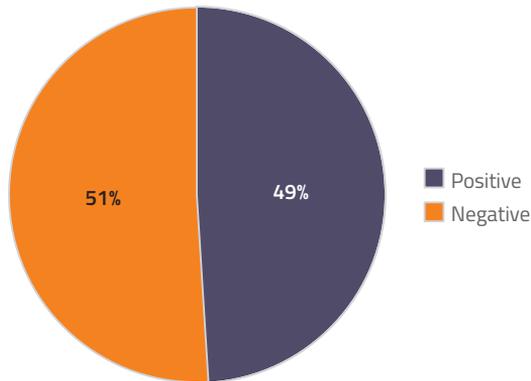
Source: Authors.

According to the overall analysis of selected films and series, the negative representation of selected public relations practitioners is 51% while the positive representation is at 49%. There is no negative or positive display in the rows labeled.

Although the percentage of the total negative presentation of selected public relations practitioners is slightly higher than the positive one, the first hypothesis of this research paper was not confirmed. Thus, the result is the same as that of Miller (1999) and Lee (2001), and different from the one conducted by Ames (2010).

8.8.3 Overview of the field of activity of the public relations profession in selected films / series

- The comparison of the orientation of the field of activity of the public relations profession in selected films / series with regard to the elements of power in society

Graph 8.8 Fields of activity PR profession in selected sample
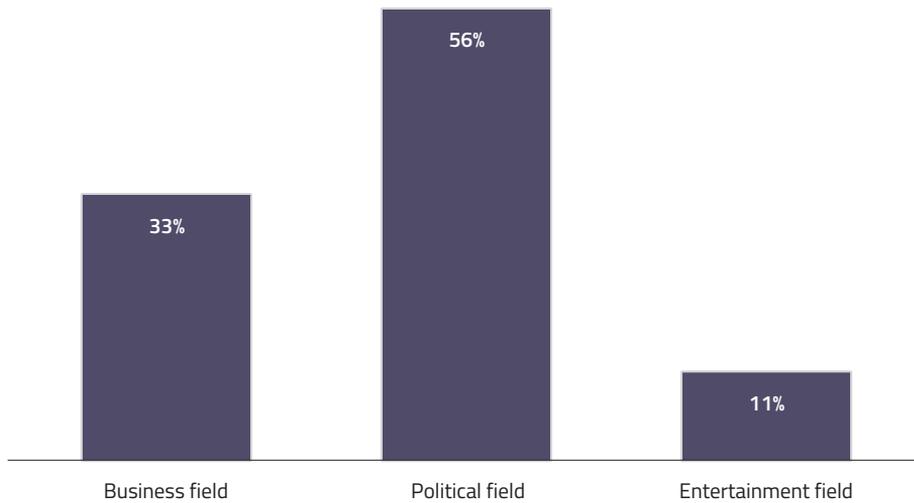
Source: Authors.

Graph 8.8 shows in which area the public relations profession operates in the selected films / series, and the representation of the political field of activity is at 56%, the private / business field of activity at 33%, while the entertainment field is represented at 11%.

According to the overall analysis, the second hypothesis was confirmed about the focus of the public relations profession in selected films and television series of American production on the elements of power in society due to the majority area of activity of selected public relations practitioners.

8.8.4 Terminology of functions for public relations practitioners in selected films / series

As Miller (1999) pointed out, public relations practitioners operate under various job description names and in a wide range of organizations. The job titles used in this are advisor, publicist, assistant, spokesperson, lobbyist, PR person, press agent, manager, assistant.

In the selected films, different terminology is used for the job title of public relations practitioner, so for example Nick Naylor in *Thank You for Smoking* is a lobbyist, spokesperson and a spin doctor, so in some places the sum of titles is higher than the roles.

Graph 8.9 Used terminology for the role of PR practitioners in the selected sample
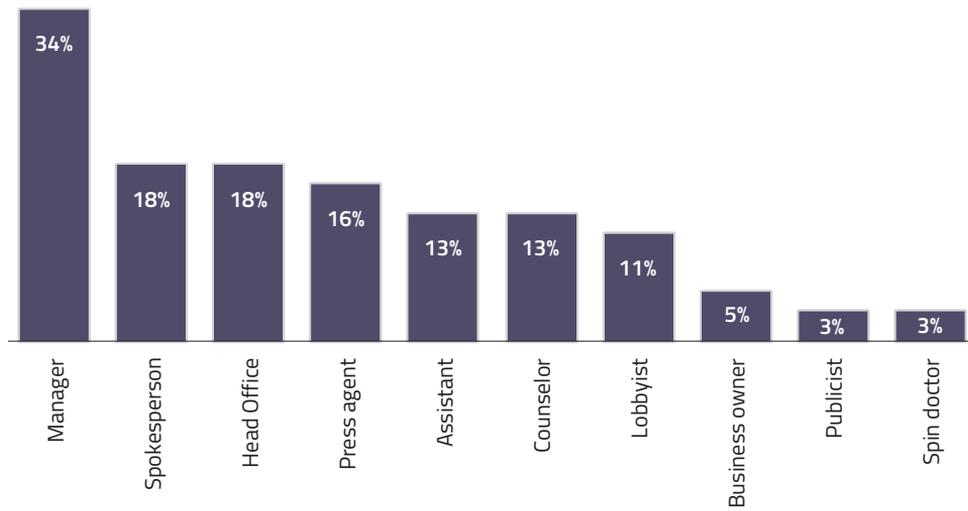
Source: Authors.

The results through the analyzed episodes in the selected television series and movies show that the most used term is that of a managerial function 34%, followed by a spokesperson and head of office 18%, press agent 16%, assistant, consultant 13%, lobbyist 11%, business owner 5%, publicist, spin doctor 3%.

According to the overall analysis, the third hypothesis about the vaguely defined profession of public relations in selected films and television series of American production was confirmed, and the research shows a result equal to that of Miller (1999) in which insufficient definition of the profession of public relations was confirmed.

8.9 CONCLUSION

The aim of the paper was to investigate the presentation of the public relations profession in the selected American films and television series based on the role of public relations practitioners and thus to suggest their image. Furthermore, it sought to explore the focus of the public relations profession on the field of action in the selected films and television series to explore the focus on elements of power in society. It was also researched whether the profession of public relations in the selected films and television series of American production is clearly defined.

The research part of the work was carried out by the method of quantitative analysis of three American-produced films (*Thank You for Smoking, The Ides of March, The Queen*) and

three television series (*Scandal, The West Wing, Sex and the City*). The films were analyzed in their entirety as were the episodes.

Prior to the research, three hypotheses were set: 1. In the selected of American production films and television series, the image of public relations practitioners is predominantly positive. 2. The portrayal of the public relations profession in the selected American-produced films and television series focuses on the elements of power in society. 3. The profession of public relations is not clearly defined in the selected films and television series of American production.

From an analysis of a small sample of selected films *Thank You for Smoking*, *The Ides of March*, *The Queen*, and three television series *Scandal*, *The West Wing*, and *Sex and the City*, the first hypothesis was not confirmed while the remaining two were confirmed. It can be concluded that in the field of the selected films and television series there is a negative portrayal of the public relations profession and that the public relations profession is focused on elements of power in society due to the predominant activity of the profession in the political sector. Furthermore, the profession of public relations in the selected films and television series of American production is not sufficiently defined due to the imprecise terminology of the profession and the non-existent description of the activity. Due to the small sample taken into account in this research, it is not possible to form a general opinion about the hypotheses and the importance of further research is indicated.

According to the portrayal of the public relations profession and public relations practitioners, the rise of the profession is noticeable in frequent appearances in television series and feature films. Thus, most practitioners have a university degree, and accordingly, an increase in the number of students in this study is expected. With this increase, it is necessary to present the profession of public relations in a realistic way in the media. At the moment, this portrayal is unclear and gives the wrong impression to those who intend to enroll in this study. The media have a critical role to play in shaping terminology, so it is important to analyze this area.

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Part 3

Events and Design

Multiple Meanings of the Face Mask: Masking as the New Social Practice in the Context of Lockdown Creativity and Pandemic Chic

9

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ABSTRACT

The global coronavirus-caused pandemic has affected the creative industries in many ways, including the fashion industry. Wearing masks in public as one of the recommended preventive measures has transformed the face mask into an important cultural object that has gained new meaning. The paper analyses the literature that points to several important topics: the new position of the fashion industry; sociological analyses of cultural objects with special emphasis on masks and disguise practices; new meanings of face masks in a pandemic context and the transformation of masks into an everyday clothing item that has become a creative challenge for fashion designers. The face mask has become a key cultural product and a design product whose function is not only utilitarian but also symbolic. Referring to the adaptability of the fashion industry and new trends in clothing, illustrative examples point to the potential of lockdown/pandemic creativity and outline new challenges for the fashion sector in terms of social and democratic potential of fashion and the possibility of transforming the system towards a slower and more sustainable model.

Keywords: COVID-19, fashion, mask, creativity, solidarity

9.1 INTRODUCTION

The global COVID-19 pandemic has had a strong impact on the creative industries in general and the fashion industry, moreover, in the context of the global pandemic, there was a "design shift" in which the key value is no longer the so-called "stylized self" (Irene and Likavčan, 2020) but became seen as a form of prevention and health care. As a subject, the face mask gained new values and meanings in semantic, economic, political, fashion and cultural terms. As the creation and recreation of meaning are ambivalent, dynamic, changeable and complex processes, which take place in concrete and specific cultural

contexts, Sofia Irene points out that it is possible to think of "a face mask as an item" coded in pandemic conditions as "an expression of civic duty, which can be interpreted both in terms of its effectiveness and in terms of its semiotics. A polemical item of defensive dressing, perhaps" (Irene and Likavčan, 2020). The paper is based on an analysis of the literature and explores the position of fashion in the creative industries sector; sociological aspects of cultural objects and their complex semantics; anthropological and sociological research of the practice of masking and the symbolic and instrumental functions of masks; new pandemic meanings of masks and daily face-covering practices; lockdown creativity and the new status of face masks in the fashion industry. Finally, illustrative examples showing the recent transformations of the face mask as a cultural object and creative product in a pandemic context will be presented, as well as the social, democratic and sustainable potentials of the fashion industry.

9.2 THE POSITION OF FASHION IN THE CREATIVE INDUSTRIES SECTOR

The concept of fashion is impregnated with different meanings and definitions both within and outside the academic community, resulting in the generation of many ambiguities in the understanding of the phenomenon of fashion and fashion processes. Susan B. Kaiser points out that fashion is neither a "thing" nor an "essence" but "a social process of negotiation and navigation through multiple ambiguities and contradictions" that permeate: the transnational dynamics of the global fashion economy; negotiating individual position and power relations (race, class, sexual orientation, etc.), dynamic relations of integration into the social world without loss of uniqueness, and changing dialectical relations between restraint and freedom (Kaiser, 2015, p. 1).[1] Fashion is at the same time "a social process and a material practice", a simultaneous process of maintaining continuity but also supporting change, so it should be studied and thought of in ways that transcend and/or deconstruct linearity, essentialism and general thinking in the categories of "either/or" (Kaiser, 2015, pp. 12, 13).

In addition to architecture, archives and librarianship, publishing, heritage, design, film, music, radio, television and video games, fashion can also be viewed as an important subsector of the cultural and creative industries. Cultural and creative industries are an important part of the "aesthetic and experiential economy" and play an important role in the development of aesthetic styles, especially those rooted in local cultures (Chen, Chen, and Jan, 2009, pp. 338-339), but they also have a significant position in the new economy (European Commission). In this context, fashion appears as a sector that is developing "at the crossroads between arts, business, and technology", and the European Commission recognizes the potential of fashion in "the re-industrialization of Europe".

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1   Crane and Bovone (2006, p. 319) summarize some of the definitions of the concept of fashion and point out how it is possible to think and analyze it multidimensionally as: "highly visible styles of clothing"; "types of material or immaterial culture that are highly valued at a particular moment in time"; "systems that produce new styles of clothing and attempt to make them desirable to the public"; "an example of a broader phenomenon, the creation and attribution of symbolic values to material culture".

The global COVID-19 pandemic has had a strong impact on the creative industries in general and thus on the fashion industry. For example, COVID-19 reduced the share of fashion in the UK economy from £35bn to £26.2bn, and it is estimated that "there could be 240,000 direct job losses in fashion, rising to 350,000 when the impact on the wider economy is included" (Oxford Economics data published by the British Fashion Council according to Creative Industries Council/UK to the World, 2021). In addition to declining production, job losses and changes in clothing preferences and everyday clothing, the pandemic has included and inaugurated the face mask in the fashion world as an important, necessary and inevitable garment that takes on new meanings in a new context, and transforming itself from a cultural object into a creative product (Chen, Chen, and Jan, 2009) thus establishing the "Corona face mask fashion" (Gruenwald, 2020).

9.3 CULTURAL OBJECTS AS CARRIERS OF MEANING

The things we buy and that surround us are objects/artefacts/items that makeup and constitute material culture and are an important source of information, insight and a deeper understanding of the culture in which they are produced and consumed (Berger, 2014, pp. 16, 18). The terms object and artefact denote a "physical entity" created/produced by humans and are most often used in the literature as synonyms (Berger, 2014, p. 16). However, it is wrong and insufficient to dwell only on the physical, material aspect of the object/artefact. In addition to the material aspect, one should explore their value, meaning, textual or discursive aspect because cultural objects embody cultural values, aspirations, beliefs and convictions (Berger, 2014, pp. 17, 18). Reading or interpreting cultural objects (which of course includes clothing) is a systematic analytical process of interpreting the meaning and significance of a particular cultural object within the social, cultural, economic and political context in which it is produced. Benzecry and Domínguez Rubio (2018, p. 323) emphasize the dominant position developed within the sociology of culture (so-called "object-centred sociologies") which is primarily focused on the relations of the object, individuals and collectives within which the object has a stable meaning, more precisely "an object means only one thing to a particular group of people". In this theoretical context, cultural objects play a crucial role in shaping "identity, social action and subjectivity" but also participate in forming the taste (Benzecry and Domínguez Rubio, 2018, p. 323). Cultural objects are generators and transmitters of cultural meanings thus occupying a certain position in a certain time, space, face/body (Crane and Bovone, 2006, p. 320). In this sense, cultural objects/artefacts are treated as "a type of text that expresses symbols and contributes to discourses and to cultural repertoires" (Crane and Bovone, 2006, p. 321).

9.4 MASK AS A CULTURAL OBJECT:
A SHORT HISTORY OF MASKING PRACTICES

Just as we cannot speak of coronavirus as an "independent and fully autonomous actor", so we cannot think of the face mask as a cultural object outside the historical and cultural context (Inglis and Almila, 2020). Face masks are "certainly symbolic", more precisely they are symbols "pregnant with multiple meanings, literal as well as metaphorical" (Ali, 2020). Facial masks have historically had different roles and functions (Huo and Martimianakis, 2021; Pollock, 1995). Inglis and Almila (2020) point out that unlike anthropology, which has a long tradition of exploring masks in different historical and cultural contexts, the sociological theory has predominantly studied the mask as a metaphor (e.g. Goffman's dramaturgical approach in sociology), and not as a concrete cultural object. Historical and anthropological studies have shown that masks and disguise practices are present throughout human history in most cultures and societies/communities, and are most often associated with "religious ceremonies, rites of passage, and theatrical performances" to communicate with gods, benevolent and malevolent spirits and ancestors and expressing awe towards them through ritual practices and ceremonies (Inglis, 2020). In various cultural, spiritual and religious traditions, the mask was treated as an object "with great power" because it thematized major themes and important issues of human existence such as life and death (Inglis and Almila, 2020). In addition to the symbolic function, the mask certainly had and still has significant instrumental functions – for example, health workers wear a mask for "protecting themselves and others from contagion and identifying themselves as health professionals" (Ali, 2020). But this does not end the process of complex symbolic coding of masks because these objects are associated with the order-chaos dichotomy – for example, people who cover their faces with masks can be perceived and treated as a threat to order/status quo and the law, as dangerous and deviant Others who try to question and destroy the existing condition – for example, members of racist organizations (Ku Klux Klan) cover their faces with masks (Inglis and Almila, 2020); Anonymous movement hacktivists cover their faces with Guy Fawkes masks during their protests; feminist activists Pussy Riot also practice anonymity during their feminist performances and actions by wearing balaclavas in bright colours demonstrating that instead of "their selves" the "idea" they affirm is more important (Zizek, 2012, according to Fonseca, 2015).[2] These are just a few examples that show that the culture of wearing masks is not reserved exclusively for Asia and the East, as argued in some of the recent comments (which will be discussed in more detail in the next chapter). Covering the face with a mask in the West is a practice much older than the COVID-19 pandemic (Zhang, 2021).

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2 Pussy Riot's members thus refer to anonymous members of the Guerrilla Girls who, wearing a gorilla mask, point to sexism and racism in the art world (Akulova 2013, according to Fonseca, 2019, p. 95; see Tate Britain).

9.5 COVID-19 AND NEW MEANINGS OF MASKS

One of the specific features of life under pandemic conditions is certainly the practice of wearing masks as a result of government orders and/or voluntary acceptance and compliance with social obligations in preventing the spread of the virus (Ali, 2020). In March 2020, the World Health Organization (WHO) declared coronavirus a global pandemic and proposed a series of preventive measures aimed at stopping the spread and transmission of the virus – physical distancing, hand disinfection, wearing gloves, quarantine, lockdown, etc. Due to the lack of personal protective equipment for health professionals, public health authorities only later issued a general recommendation to wear face/nose masks, which provoked different reactions in the public and the scientific community (Gruenwald, 2020; Qiaoan, 2020). Huo and Martimianakis (2021) point out that during the current pandemic, the mask became "an intricate object constructed through the uptake of varied and sometimes controversial discourses". Wearing masks is not a topic that would be exclusively related to health issues or fashion/design or economic challenges, but it is an inspiring topic for the social sciences and humanities. Due to global recommendations on the importance of wearing masks, David Inglis (2020) discusses "Corona-Masquerade" in the context of which masks have become subjects of "various kinds of politicized dispute and controversy". Makovicky (2020) points out that "discussions about how, when, and whether to mask the public are not as novel as they might seem" and shows that since the 16th century, medical professionals have worn face masks primarily for "personal protection" and to "prevent cross-contamination between patients" (Spooner, 1967, according to Makovicky, 2020). The general public wore face masks during the Spanish flu pandemic (1918), and the US promoted the slogan "WEAR A MASK and Save Your life!", which instructed citizens in public places and persons employed in the sale and distribution of food to cover their faces (Crosby, 2003).

Global Public Health Institutions (WHO), as well as local public health authorities (e.g. the Croatian Institute of Public Health) and governments, have recommended wearing face masks as 1) "personal protective equipment" and 2) "a public health measure to prevent the spread of coronavirus disease" (Martinelli, et al., 2021). The facial mask functioned on three levels: 1) as "a thing"; 2) as "an act" and 3) as "a process" – a mask as a thing that should be put properly on the face in a way to cover the nose and mouth, but also as a thing that should be "donning and doffing, cleaning, maintenance, and finally, disposal" (Wilkinson, 2020). From a medical perspective, the function of the mask in preventing the spread of the virus does not depend on the geographical area, but if we interpret the mask from the position of social sciences, we see that the mask as a cultural object is immersed in complex systems of meaning and context (social, cultural, political, economic, etc.) (Martinelli, et al., 2021). The research by Martinelli *et al.* has shown that: 1) masks in the context of COVID-19 have primarily medical and public health connotations and although many masks used since the pandemic are not part of medical equipment (FFP1 and FFP2 models) some respondents interpret them as "extending the medical science into the 'outside world,' by making the behaviours and rituals of the society/culture more alike the scientific (laboratory) practices" (Martinelli, et al., 2021); 2) individual and societal practices of (non-)wearing face masks are influenced by "individual perceptions

of infection risk, personal interpretations of responsibility and solidarity, cultural traditions and religious imprinting, and the need for expressing self-identity" (Martinelli, et al., 2021). Wearing a mask as a preventive measure in public discourse is constituted around the value of solidarity, caring for others and practising elementary civic consciousness, but some citizens have resistance justified in the so-called anti-establishment discourses (anti-maskers) (Schoepflin, 2020). Research indicates the links between public discourses placed on social networks and their impact on specific types of behaviour, decisions, and events (Al-Ramahi, et al., 2021). Key issues of concern about wearing masks in public are "(1) constitutional rights and freedom of choice; (2) conspiracy theory, population control, and big pharma; and (3) fake news, fake numbers, and fake pandemic" (Al-Ramahi, et al., 2021).

Mask policies have different "social and behavioural consequences related to the effectiveness of the measure, stigmatization, and perceived fairness" (Betsch, Korn, Sprengholz, Felgendreff, Eitze, Schmid, and Böhm, 2020). In countries where wearing masks is mandatory, there are various formal/legal sanctions (usually monetary) for individuals who refuse to cover their faces with a mask in public, while in other countries informal sanctions (eg unpleasant comments, reprimands, warnings, etc.) for those who do not accept the new cultural norms (Spencer-Oatey and Hinton, 2020) of being and acting in public space (Inglis and Almila 2020) have been observed.

The COVID-19 pandemic has opened an important research niche for sociology and anthropology because wearing masks has become a new practice that affects social interactions at the micro-level and has important political implications at the macro level. Inglis and Almila (2020) point to the transformation of masking policy into an important sociological phenomenon that creates new distinctions and "new social dynamics", which opens the space for the constitution of "new sociology of masks and masking". Masks as cultural objects in a pandemic context should be read in relation to important social categories such as gender, class, race, etc. Inglis and Almila (2020) emphasize the class aspect of wearing masks, for example for the socially privileged wearing masks, especially when it comes to designer masks, remains in the domain of "lifestyle choice" because they operate daily in social spaces that are less infected than social spaces in which members of deprived classes operate daily (eg low-paid workers).

The racial/racist and orientalist components of the recent wearing of masks should also be mentioned (Zhang, 2021). Some Western authors and journalists have pointed out that wearing masks in Asia is "ingrained in their culture" because "Asians have worn face masks for decades" (Spencer-Oatey and Hinton, 2020). However, Zhang (2021) points to Orientalism and essentialist representations of "mask culture" in China, which had both concrete negative and discriminatory consequences for Asians in Canada who practised wearing facial masks in public. The manifestation of Orientalist essentialist ideology is also visible in the racist names of the coronavirus pandemic ("China Virus", "Kung Flu") (Zhang, 2021).

9.6 MASK: A NEW DESIGN CHALLENGE

"COVID-19 and fashion seem to go hand in hand – or rather, glove-in-glove – in these precarious times," said Almila (2020). Analyzing the recent global situation, Almila (2020) recognizes "many sartorial fashion elements" that "encompass both macro-and micro-levels of social life, haute couture and mass-market clothing, production and consumption, raw materials and distribution networks, rich and poor people, short-term and long-term trends and consequences, and winners and losers". That is why "the fashion-related aspects of the crisis are simultaneously economic, cultural-aesthetic and political, local and national, as well as global and globalizing", concludes Almila (2020). Critics of pandemic fashion point to the commodification of "essential life-protecting equipment" by global fashion brands (e.g. Boohoo) thus continuing the exploitation of marginalized workers in the fashion industry (Egidy, 2020). In the pandemic environment, the fashion sector is faced with several challenges that are primarily in the sign of transition "from a system of overproduction and overconsumption to 'survival mode'", where after lockdown experience and practice of social distancing people increasingly crave "more personal, social and physical connection" (Kenniscentrum Faculteit Digitale Media and Creative Industrie, 2021).

Recent practices and policies of wearing masks have influenced the creation of new meanings of different types and shapes of masks, such as "medical or medical-looking masks", and the new cultural trend of wearing masks has influenced the fashion and inauguration of masks as a fashion trend (Inglis and Almila, 2020, p. 256). Wearing masks is not only an "externally imposed demand" but is also becoming a fashionable "embedded social practice" (Burgess and Horii, according to Spencer-Oatey and Hinton, 2020).

Sofia Irene (Irene and Likavčan, 2020) emphasizes the distinction between "clothing" and "fashion" and explains that "fashion is always the phenomenon that enables reading of social behaviour, either in smaller or larger communities", while in the case of "protective measures in response to the COVID-19 outbreak, the mask is an item of clothing" – "an item you wear in order to go outside, to the public realm, as a citizen".

Face mask became a fashion accessory in Asia as early as 2014, according to Yang, who also points out the multiple functions of facial masks for young people: "symbols of fashion", a sign to avoid communication and attention in public, covering the face for protection from sun/cold, etc. (Yang 2014, according to Spencer-Oatey and Hinton, 2020). After health authorities and governments around the world recommended wearing face masks, there was a shortage of masks on the global market (Wilkinson, 2020). The answer was soon given by fashion professionals, tailors and hobbyists who demonstrated through social networks and other channels how to make masks that will mimic medical masks using handy materials (e.g. paper towels, coffee filters etc.) (Wilkinson, 2020). During this period, creative adaptation to new conditions was noticed, so replacement items (e.g. scarves, sanitary pads, etc.) were used to cover the face, but very soon commercial manufacturers started advertising masks (Wilkinson, 2020), thus beginning the phase of intensive commodification. Designers and artists joined the "mass movement of cloth mask

making" for several reasons: 1) expressing solidarity with frontline workers (primarily health workers); 2) joining "an alternative economy for lost income"; 3) communicating "identity, beliefs, or concerns" through mask production (Kipp and Matthews David, 2021, p. 25).

Of course, the whole situation has drastically redefined the position of masks in the fashion industry, points out Irene (Irene and Likavčan, 2020): "Right now, the masked face is a very big motif in fashion, both in the subgenres of fashion and the fashion to come... Hence even face masks are transformed into commodities, in a Marxist sense; instead of their use value, they become aestheticized objects bearing exchange value".

Sarah Spellings (2021), a journalist from American Vogue, states that due to the pandemic situation (and despite vaccines that are "largely effective in preventing hospitalizations due to COVID-19") we will wear masks for some time, which is why the practice of wearing a mask is "now common sense". For Spellings (2021) "masks are not a fashion accessory, but they do take up a fair amount of real estate on your face, so it's not surprising that people are looking for aesthetically pleasing ones". Fashion magazines like Vogue give priority to the aesthetic and fashion aspect, while the instrumental and functional value of this protective item of clothing is neglected. Fashion magazines make a clear distinction between medical masks (e.g. N95s) favoured by health professionals and other more fashion-sensitized and stylistically refined forms of masks produced in the fashion studios of famous fashion designers (Gucci, Fendi etc.) (Spellings 2021; Farra, 2020).

9.7 PANDEMIC CREATIVITY

This Vogue contribution illustrates well the rapid response of the fashion industry and designers around the world to the current situation, convincingly showing: 1) the adaptability of the fashion industry in the transnational market; 2) inauguration of a new pandemic chic. But the importance of creativity in times of crisis, which has aspects of community projects and expressions of solidarity, should certainly be emphasized. By covering/masking the face, the current pandemic has prevented the usual facial communication, so individuals, designers, large and small fashion brands have devised alternative ways of "making the first impression", thus confirming the thesis that "fashion has always been a platform for self-expression" (Rabimov, 2020). The mask has become part of everyday life, and individuals around the world, intending to bring humour, positivity and creativity and highlight their style at uncertain times, have covered their faces with non-medical masks of unusual shapes, colours, messages and designs.[3] Small and large fashion brands have made face masks available, and many have activated the "buy one, donate one" policy, thus affirming solidarity, humanitarian and social aspects (Rabimov, 2020). Smaller local brands turned to slow fashion and sustainability values made masks from textile scraps, thus allowing multiple uses (with multiple washes) (Rabimov, 2020).

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3   See https://www.rferl.org/a/world-people-fashion-coronavirus/30524921.html.

For illustrative purposes (without systematic demonstration) we will explore the community and design initiatives in the US and Croatia that vividly demonstrate pandemic creativity (see Zhao, 2020) and the transformation of masks into a creative product that spans three levels: "exterior level (visible and material); the middle level (of using behaviour…), and the interior level (ideological…)" (Chen, Chen and Jan, 2009, p. 345).

Case 1 #ColumbiaMakesMasks

Fashion Studies at Columbia College Chicago has launched the #ColumbiaMakesMasks initiative, which aims to create "2,000 cotton covers for N95 masks to prolong the usable life of personal protective equipment for healthcare providers responding to the COVID-19 crisis". The project was launched by Maria Varela after hearing that health workers have been using the same N95 masks for a week due to a shortage of masks. She realized that she had the necessary skills and gathered colleagues and students who enthusiastically joined this voluntary community–fashion initiative. According to the participants, the production of masks for medical staff allowed everyone to help the community and also allowed students to feel part of the community through new technologies such as Zoom that were used for learning and project planning. This creative initiative shows how fashion design as "an activity that fundamentally weaves together the practices, skills, and materials associated with clothing the body" (Willliams, 2018, p. 75) can connect people, local actors in place.

In this case, the creative and socially conscious use of fashion and making a mask as a protective garment is evident, and in addition to creating a sense of belonging, this initiative fits into the dominant public discourse that promotes values of solidarity, care for others and empowerment of civic awareness (Schoepflin 2020). This example also points to the importance of creating cooperation between the academic and non-academic community and down-to-up intergenerational and intragenerational solidarity. Given the design of masks (e.g. various colours and patterns), in this context, the mask functions simultaneously: as a protective item, a fashion accessory that can suit different tastes and as a socially useful product that contributes to the community in many ways.

Case #2 Facial masks and pandemic creativity in Croatia

Croatian fashion designer Zoran Aragović, an entrepreneur and owner of the BiteMyStyle brand, inspired by the COVID-19 pandemic, created his own "'cheerful' collection of virus masks" (South China Morning Post, 2020, emphasis in the original). Due to the lack of masks, he decided to make facial masks from cotton with vivid patterns in line with the aesthetics of his fashion creations ("Disney characters, pop art and comic books") and thus "put a smile back on people's faces" (South China Morning Post, 2020; The Jakarta Post, 2020). After he posted the creations on Instagram, Aragović's masks aroused great interest, which is why he sold the collection of masks before he started production, and orders continued to arrive (The Jakarta Post, 2020). Aragović defines masks that he makes

primarily through their fashion and aesthetic, not protective value, which is why it is a statement clothing item (in this case presented as part of a positive and creative fight against the virus), clothing that occupies a central position in the context of pandemic chic and new ways of self-expression and construction of individual style in the conditions of the "new normal". It is also important to say that Aragović's creative fashion project had a great resonance in both domestic and foreign media, which certainly contributed to the maintenance and development of the business.

In a text for the TimeOut portal, Lara Rasin (2020) mentioned several great Croatian initiatives in the production of facial masks, calling them "an act of solidarity"[4] and civic awareness in caring for others and one's own health: last year, Karmen Herceg, a designer from Šibenik (Karmen Herceg Design), made up to 60 cotton masks a day, manifesting her "dedication to fashion" and helping others; Zlatko and Helena Škrinjar, owners of the Mali Anđeo boutique, made cotton masks and donated them to health institutions and retirement homes, and after showing their masks on FB, they received about 20,000 requests for orders and inspired other workers in the fashion industry across Eastern Europe; textile workers from Kamensko associations designed and created "washable and reusable masks made from 100% cotton"; Sabrina Herak Smoković and Marin Leo Janković, students of the Academy of Dramatic Arts (Zagreb) and founders of the "creative production brand SUBMARINE", in collaboration with textile house Vasco created unique designer masks for fashion lovers who can not afford designer protective masks of global fashion brands with aiming to "add a little brightness into what has become an everyday reality" (Rasin, 2020). These examples show how garments and their making "sometimes" and in certain contexts "facilitate the democratic ideal" of solidarity and civic responsibility or, as Joshua I. Miller, points out (2005, p. 3), "When fashion manifests creativity, respect, allegiance, or membership, the relationships that it fosters are potentially democratic".

9.8 CONCLUSION

Pandemic fashion initiatives around the world point to the challenges but also to the strength and potential of lockdown and pandemic creativity that transformed the mask as a protective object into a central cultural product that has no exclusively utilitarian function but is coded as a civic duty, responsibility, solidarity, fashion accessory, a way of introducing optimism and serenity in times of crisis, with many creators emphasizing respect for the principles of sustainability (recycling, reuse, environmental awareness, etc.). In this sense, the mask, as a cultural object and clothing product, functions as a text that expresses symbols and values and expresses and supports pandemic discourses and everyday protection policies (Crane and Bovone 2006, p. 321). At the same time, the making and production of masks raised crucial questions "about the future of fashion with regards to health and sustainability" (Kipp and Matthews, 2021).

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4   See https://www.timeout.com/croatia/news/volunteers-across-croatia-make-washable-masks-to-assist-with-covid-19-deficits-032320.

All these examples show that fashion as an important sub-sector of the creative industry, in addition to economic and commercial, has significant social and democratic potentials – making facial masks is a "fashion-related activity" that inspired and encouraged the establishment and creation of "deeper relational connections between people, and between people and their social environment" (Williams, 2018). In the context of the current pandemic, individuals and actors operating within the fashion sector have detected more and more articulate and clear "calls for solidarity and for alternative", slower fashion systems, while, of course, the most important question remains open: "Could these times be an opportunity for a reset of values, for systemic change and a sustainable re-start?" (Kenniscentrum Faculteit Digitale Media & Creative Industrie, 2021).

Nevertheless, this review of works and several initiatives coming from the fashion industry also points to the conclusion that fashion can be a source for good and contribute to the community. In other words, whilst fashion is currently heavily criticised for its contribution to consumerism and emissions, despite considerable efforts to use sustainable materials, this brief analysis shows that fashion can also create a sense of community and contribute to efforts in protecting public health. Further research can look into the contributions of other industries during the pandemic and analyse it in the context of feminised vs masculinised industries. Fashion has historically been an industry that caters mainly for women and that employs more women than many other industries despite the industry still having a gender pay gap on top (FairTrade Certified, 2020; Brown et al., 2018) and the initiatives during the pandemic show an orientation towards caring and helping the community, characteristics that have historically always been associated with women (Tannen, 1990).

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Festival Política - Active Citizenship Through Visual Arts

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ABSTRACT

Festival Politica is an annual event that started in Lisbon in 2017, and over the years expanded to Braga and Evora, Portugal. Over the years it changed focus from Abstention from Vote, through Human Rights, Europe, and Ecological sustainability to Frontiers – topics crucial for debate and action throughout our shared global society. But how does one get interested and involved when the overall sentiment is each year more and more apolitical, with alarming numbers among the younger generations – according to the International Institute for Democracy and Electoral Assistance voter turnout has been declining globally for the last thirty years. As a response to these circumstances, *Festival Politica* decided to promote greater political and social awareness among Portuguese citizens through debates, films, exhibitions, workshops, concerts and activities for children as a "showcase and laboratory of the power of citizenship" (https://festivalpolitica.pt/quem-somos/).

This article intends to reflect upon the articulation of the concepts of activism and citizenship (Harrebye, 2016; Tascón and Wils, 2017) with the visual arts, especially in cinema and advertisement videos. The case study focuses on *A Troca*, the advertisement video produced by FCB Lisbon Advertising Agency for the last Festival's edition in 2021, and on the winning film of the Festival, *Chelas Nha Kau* produced by Bataclan 1950 collective and Bagabaga Studios. A semiotic analysis (Saborit, 1988) and content analysis serve as the core of the case study.

Keywords: activism, citizenship, advertisement, cinema, social semiotics

10.1 INTRODUCTION

Film as an activist tool is increasingly debated and continues to provoke intrigue in the academic as well as in the activist circles. In the sixties, Third Cinema's "fathers" Getino and Solanas theorized the viewing of cinema as an act – "the film act", as something open-ended and a way of learning, as opposed to the audience's passive consumption of edited sequences; they can be active "protagonists of life" (Solanas and Getino, 2014). Leaning to that thought, we can imagine how activist film festivals give life to the "film act" by organizing diverse and challenging events around the viewing experience of selected films – thematic Q&As, debates, conferences, workshops etc. – thus trying to achieve outreach and community building, crucial if the desired effect of engagement is to take place. The festival in our main focus is *Festival Politica* that started in Lisbon in 2017, with precisely that aim and infrastructure. Through a series of events around the screenings, the festival provides a context that is crucial in connecting the audiences with the desired activist programs.

Over the years, it focused on different topics crucial for debate and action throughout our shared global society – Abstention from Vote, through Human Rights, Europe, and Ecological sustainability to Frontiers. In a society that is increasingly either apolitical or completely polarised, *Festival Politica* tries to change that situation, through films and debates, with particular focus on the youth participation.

Actually, young people are also at the centre of the winning documentary film of this year's edition – *Chelas nha kau* (transl. *Chelas my place*). The film was made between 2016 and 2019, and was co-produced by members of informal youth association *Bataclan 1950* from Lisbon's social housing project neighbourhood Chelas and the house *Bagabaga Studios*. What is particularly interesting in the concept of the film is that it completely escapes the clichés of portraying such a neighbourhood. The protagonists, young inhabitants of the neighbourhood, act before the camera but also behind it, choosing how, who and what to depict, giving the audience an experience of their daily life, hopes, desires as well as struggles. When defining the activist film festival's purpose, Tascón and Wils assert that "the context of the consumption of the filmic image may be conducive to a deeper/reduced engagement with the questions of power and the relationships of power inherent in the production of images, their exhibition and their spectators" and that "watching others' troubles is not a neutral activity; it is subsumed within an economy of local and global power that can construct bodies as having agency or as failing to have it." (Tascón and Wils, 2017, p. 3–4).

This takes us to an important distinction between humanitarianism and activism in a sense where humanitarian gaze mostly relies on traditional binary of victim and privileged saviour, whereas the activist one is explicitly political and tries to take the audience away from the detached witness of these "others' troubles" towards an active engagement for social justice. Our argument is that what happened during the creation process of the *Chelas nha kau*, and then presenting it at the *Festival Politica* this year, aligns more with the idea of activism. During the filmmaking, camera passes through more than ten hands,

and brings to the screen even more visions, through interviews and conversations among the Bataclan 1950 group themselves, interviews with their mothers representing the view of another generation, as well as some other residents bringing their own stories and experiences. And, at the festival there is not a formal traditional director – audience interaction (also because there is not a director), but the audience is "confronted" with the young participants themselves and invited to debate and question the prevalent prejudices about Chelas neighbourhood and their residents.

The festival itself challenges the traditional promotion and distribution format. As Edson Athayde – creative director of FCB Lisbon, and the agency responsible for the publicity and communication of Festival Politica – says: "We are proving that advertising and publicity today are much more than ads [...] we can think about it as a moment of social mobilization."[1] The traditional posters, TV presentations and social media ads, were complemented by an investigative documentary project that marked the publicity of this year's edition – *A Troca – Leis Que Desafiam Fronteiras* (transl. *The Exchange – Laws that Challenge Frontiers*). In order to make the teaser and film, FCB Lisbon and the production house BRO Cinema collected statements and made interviews with activists, politicians, lawyers etc. questioning the possibility of importing and exporting laws from different countries that could benefit different societies. At the same time, *A Troca* is publicity for the festival, and a thought-provoking exercise for the audiences. Be it in art, news, film, or advertisement, visual culture today is marked by perpetual interplay between looking and experiencing (Harrebye, 2016). As a consequence, the communicational strategy behind the announcement of the festival was an invitation for the event, but also an invitation to imagine a better future for our shared society.

10.2 METHODOLOGY

The role of the image in media benefits the disciplines that dominate its mechanisms. Even if the communicative potential of the image is no longer questioned, its nature is, more than ever, the target of multiple analyses that perpetuate our eternal fascination with it and, in a way, the inevitable supposition that has defined and guided the terms of relationship between the image and human being from the most ancient times. This does not make the notion of image as a communication element less problematic, not only due to its polysemic character, but also because of the refusal that its interpretation necessarily passes through the linguistic paradigm, as Roland Barthes tried to express it in the 1960s, in the middle of the Linguistic Turn.

Although Semiology was responsible for imposing the verbal mode of image reading during the first decades of the second half of the 20th century, the heated debate around this issue, and the defence of the autonomy of the image as a semiotic element, that is, as an origin of meaning, in relation to the word, although important and pertinent, must

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1   Edson Athayde in an interview with Dora Santos Silva and Ivone Ferreira.
https://www.youtube.com/watch?v=Mr7bPYD-jP4.

be overcome. It can be accepted that word and image complement each other, integrating both, individually and combined, the communicative nature of a human being. Saussure himself, when defining a sign – something that stands for something – as the junction of a signifier and a meaning, refers to an acoustic image as a conceptual counterpart of the form that evokes it. This aspect is particularly significant, because it makes us aware that, at the origin of the study of meaning, in the work of both Ferdinand de Saussure in Europe and Charles Sanders Peirce in the United States, there was already the idea that a word, image and sound integrate the same process, without one having the privilege of subjugating the others.

The perspectives of these two authors come from different sources – in the case of Saussure, it is linguistics; and in the case of Peirce, philosophy, and logic – and they will evolve in an equally different way – even in terms of the name of the new science, which the first designates as semiology and the second as semiotics. Even so, the object of study unites them: the sign, the meaning and the processes in which it takes place, resulting in a heritage that, in the second half of the 20th century, revitalizes with particular expressiveness the study of areas dominated by image, such as theatre, cinema, advertising and, more recently, design, among others.

More recently, Sonesson (1993, p. 138–141) distinguishes three representative models in Pictorial Semiotics. One of them englobes the Groupe μ (from Liège) and its General Rhetoric which, in the *Treatise on the Visual Sign* (1987), explores both the semiotic and rhetorical specificities present in image analysis. The second model would have been presented by the works of Thurlemann and Floch on painting and advertising, based on Greimassian semiotics. The third model would be defended by Fernande Saint-Martin, with her semiotic grammar of the visual.

More specifically on Visual Rhetoric, we highlight the works of Roman Jakobson, Umberto Eco, Groupe μ, Algirdas J. Greimas, Joseph Courtés, Jaques Durand or John Lyons, authors whose thought is built under the influence of structuralism and the classical influence of Aristotle's Poetics.

The interest aroused by the study of image and the enthusiastic adherence to new models and perspectives is understandable. Especially if we consider that the evolution of the mass media has been predominantly visual, multiplying itself in different technologically sophisticated interfaces and reinforcing the insistently repeated idea that we live in the society of the image – a complex synonym of information and the perceived reality itself, in an increasingly dematerialized universe.

Visual culture, in which cinema occupies a prominent place, seems to hold the promise of a long-awaited democratization of access to cultural goods (Benjamin, 1992), generating the desirable illusion that it can be potentially universal and consumed as such, thanks to an endless ritual of seduction and "comprehensive beautification of life through the continuous satisfaction of the gaze", able to hide the effective process of shaping our ways of seeing, that's imposed on us daily (Moura, 2011, p. 152). Understanding this work

of continuous gaze satisfaction and vision formatting implies studying the image and its *modus operandi*, leading us to the analysis models of a group of authors who, in our perspective, stand out for the relevance and impact of the ideas they developed.

Due to the proximity to the analysed image typology, we chose as an analysis model for this film, the one expressed by Saborit in *La imagem publicitaria en televisión* (Saborit, 1988), which identifies a set of angles from which to analyse the moving image: (1) Iconicity, (2) Object, (3) Characters, (4) Colour, (5) Motion, (6) Text, and (7) Sound.

Iconicity refers to the similarity between image and reality, capable of making a film credible. Here we talk about scenarios, the spaces in which the action takes place and the realism that makes us believe that we can recognize people in the street after having seen them on screen. Moving images prevail because they have a greater degree of similarity to reality, which allows the viewer to decode the image automatically. Regarding the presence of objects in the film, it is important to notice whether a unique object/product is presented to understand the director/advertiser's strategy and in what setting. The number of objects presented in each ad/film is also often limited to prevent the message from getting lost. What objects and in what situation are they presented?

Regarding the characters, it is important to ascertain both the role and the number of actors in the film, as the performance and the number of actors in the scene can interfere with the identification of the target audience, with the protagonist or with the message of the film. It is also important to look at the physical and visual aspects of the characters, and the social class or ethnicity they represent.

Colour can also act as an identifying link with a brand, character, or place. Colour makes the film more realistic, giving it a greater degree of resemblance to reality. However, black and white can act as a differentiating agent, referring to a time when few could pay for their own portrait or to the quality of a fashion photograph. Regarding movement, it is important to find out how it interferes with the transmission of the message and how it is built - whether by the shot sequences, or by the introduction of music or some other type of sound.

The films also integrate a textual element, whether expressed in the dialogues, in the voice of the narrator, or in the lyrics of the songs sung/heard by the characters, to name but a few. The possibility of using the spoken word on television leads us to evaluate the frequency of dialogues, monologues, or voice over. But it is also important to see with what intentions the word is used – are those easily memorable phrases, rhymes, puns, or word games?

The sound is, equally, a fundamental element in broadcasting, and the relationship it has with the image is crucial to understand. Effectively, it is important to know how the sound, whether it is music, ambient sound, or noise, can give credibility, associate certain values to the film or, simply, trigger the viewer's attention.

10.3 ANALYSIS

A two-minute teaser presents us with the reality of young people who live in the social housing neighbourhood of Chelas, in Lisbon. They talk about their neighbourhood, the "cubicles" in which they live in and seek to show the interiors (stairs of the building, house) and exteriors (streets with graffiti walls, views of the neighbourhood). In the description the authors give to the teaser, the key phrase of the film can be read: "You say that Chelas is this, Chelas is that... Shut up, you're talking nonsense", and it ends with a statement giving the neighbourhood a particular meaning: "Chelas is the capital of Lisbon and Lisbon is the capital of Portugal".

The film is a documentary that depicts people's experiences in a specific place, the social housing neighbourhood of Chelas, where another award-winning film was shot in 1998 (*Zona J* by Leonel Vieira). *Zona J* portrayed the neighbourhood as a place for drug trafficking and social exclusion. Now, youth want to show their version of Chelas. The film is the result of the desire of this group of young people to make their neighbourhood known in another perspective, seeking to contribute to the reduction of prejudice against Chelas.

They get together, talk to cameras, and share their stories of the neighbourhood through rap. They seek to be treated like anybody else, to be able to find a job easily or simply to have access to basic services. They speak of a group's effort to end the division (inside) of the neighbourhood into zones. Above all, they are bringing their vision of the neighbourhood to the public sphere.

10.3.1 Iconicity

The film is surprising by its ability to transport the viewer to the inner environment of the Chelas neighbourhood, where young people talk about the reality of their neighbourhood. As spectators, we are invited by one of the participants not just to visit the neighbourhood through this film, but also to go there.

When it comes to iconicity, both the trailer and the movie feature real people. It is a documentary filmed in Chelas neighbourhood, and the neighbourhood is the protagonist. The images show some of the inhabitants, highlighting the group that constitutes the Bataclan 1950. They sing and seek to end the violence and racism they have been subjected to. The images portray the neighbourhood from different perspectives: the buildings, the public spaces, the streets, and the café. The presence of young people is highlighted, some children and young couples, two mothers. Some of these people have already been victims of police violence. The documentary portrays the reality of the neighbourhood, where the filming takes place, and highlights the voices of residents of the neighbourhood whose everyday life experiences bring to the screen what it means to live there.

10.3.2 Object

Saborit's (1988) analysis model was designed to analyse the advertising image in which objects (products) were the protagonists. In this case one cannot speak of the existence of an object in all sequences, but there are the cameras, the microphones, the sound equipment used to make this film and record the group's songs.

10.3.3 Characters

Children and young people do their daily activities in the neighbourhood. They meet in groups at night; one day, there is a protest, and children alongside their parents carry colourful posters and shout "No to racism!".

The characters appearing in the film are the inhabitants of the neighbourhood. The protagonists are the elements of the Bataclan 1950 group who seek to contribute to the unity of the neighbourhood and fight for the end of racism. The film gives voice to some residents of the neighbourhood: two mothers talk about the difficulty of raising alone their children; they have two jobs, ensuring that their children are safe and able to go to school. The scenarios feature poor and struggling women who speak to the cameras from the kitchen or at the door of their houses. They talk about the difficulty their children have in finding jobs. The group gives voice to the residents in interviews, and to other members of the group who talk about the production process of the video clip and documentary, the numbers achieved by sharing the video on social networks, the participation in a music festival in Lisbon, and the dream of going further with music. There are also some children and young people accompanied by their mothers who make a small demonstration with posters against racism, after another case of police brutality in the neighbourhood occurs. This is apparently the result of the inspiration these young people give to the neighbourhood.

10.3.4 Color

Predominance of black (night, clothes) as opposed to white (buildings, stairs, wall colour). Light is yellow/orange. The name of the Bataclan group is red – the colour of blood and anger, but also of drive, strength, and energy.

The film has some moments with dark sequences, filmed during night or indoors that heighten the dramatic tone of the film, as a contrast to huge white buildings, with young people's "cubicles", or an open community space, where a female voice behind the camera excitingly acknowledges the beauty of the day and of the neighbourhood. It is a film where drama intertwines with struggle and hope.

10.3.5 Movement

Predominance of long shots (which facilitate amateur filming) and medium shots (show the characters and space). The rhythm of rap moves the film.

The decision about what to shoot and how to use it as well as the movement between the sequences is presented during the film as it follows its production process. The authors discuss the image quality and the importance of using any particular frame, placing the receiver in front of the production process.

10.3.6 Text

Young people talk and rap about their lives in the neighbourhood. The song talks about inclusion but the interview with one of the respondents talks about the different areas of the neighbourhood, explaining the generational differences; another song talks about the danger of walking in the street (they can be caught by the police) and gives acknowledgement to those imprisoned or who have died.

One respondent says that other filmmakers would probably feel afraid and wouldn't talk to him. They speak of the prejudices they are subjected to for living there: lack of job opportunities for instance, just for having "a certain postal code on their addresses", as is explained in the film.

"Chelas is a city within a city", says one of the interviewees. They present their group (Bataclan 1950) composed of young people from the various areas of Chelas, an initiative that is valued by the interviewees.

The film features interviews, the process of writing rap songs, the reproduction of these songs and the testimonies of several residents who talk about the distrust and presumptions they suffer. When looking for jobs, some of them have seen their résumés being torn in front of them, just because they live in Chelas. The text is an appeal to strengthen the unity of the neighbourhood, but it is also an attempt to show the neighbourhood to the people outside of it.

10.3.7 Sound

The characters with the voice are the interviewed ones, the ones who show the neighbourhood and who sing it. The predominant song is "Chelas City", the video clip which was a starting point for the whole documentary. Sometimes, young people use "creole" dialect among them, and the sentences are not constructed by language standards. The teaser ends with the sound of sirens that seem to want to announce the proximity of the police, surveillance, or danger.

The film is rich in the variety of sounds it presents – interviews, dialogue, testimonials, rap music, background sound.

At some point the film "shows" a phone call to Telepizza, which does not deliver pizzas in the neighbourhood (because it is considered a dangerous neighbourhood) and proposes the delivery of the pizza in one of the neighbourhood's areas, to the police station. The screen is black, and the spectator relies solely on the sound, the dialogue between one of the protagonists and the Telepizza operator, thus creating a strong impact of the oddness of this situation.

10.4 A SHORT CONCLUSION

In this paper, an attempt was made to contextualize two films within the scope of a so-called activist cinema, namely because both objects are included in the program of *Festival Política*, that excels in its public and political intervention.

Through a brief semiotic analysis, we aimed to identify some of the imagery and aural elements that contribute to a critical and interventional dimension of cinema in society, changing the values of places. Representation, meaning, and activism are some of the key words to understand films that embody the social spirit of the *Festival Politica*. On the one hand, it can be said that: "in the creative sphere, representation refers to the way that any medium, from language to art, uses materials, signs and symbols to stand for something else, in order to communicate its meaning, characteristics or nature." (Hartley et al., 2013, p. 153), on the other, it seems that the films *Chelas nha kau* and *The Exchange – Laws That Challenge Frontiers* might be considered as examples of the oxymoron "creative industries" (e.g., creative arts + culture industry), also strongly marked by an activist influence and resistance mentioned at the beginning of this article. The fact that "A Troca" (transl: *The Exchange*) was produced for the *Political Festival* is particularly relevant, since it immediately transforms it into a contextualized object shaped by issues such as "public", "audiences", cultural and socio-political objectives, active cinema, etc. Moreover, the social contexts of the *Festival Política* and its academic interest are disruptive factors that trigger, at least, some questions related to both direction and production. For example, the hybrid status of these films and the way in which popular and contemporary cultural arenas, like festivals, reflect convergences and divergences of opposite systems (e.g. creation and industry) in cinema, contribute to reinforce the paradoxical dimension of the creative industries. According to Joseph Lampel: "For researchers fairs and festivals are therefore naturally occurring socio-economic 'laboratories' with two distinguishing features that make them interesting: they are contexts where all resources relevant to the field's strategies are valued in relationship to each other, and they are contexts where actors use resources entrepreneurially to create and obtain other resources that further these strategies." (Lampel, 2011, p. 334). In fact, many authors consider festivals as places of production and circulation of socio-cultural values, but also artistic ones. In this specific case, we highlight the production of positive speeches about Chelas neighbourhood, whose image

has been clearly negative in recent decades, including in other films. Here, the discourses take the form of hopeful images, but also of first-person accounts, and that may change the way inhabitants, but also the visitors, look at the neighbourhood.

In the end, the Festival, and these films in particular, are good examples of a creative network, reinforcing the idea that "creative people do not work in aetherial isolation" (Moeran and Strandgaard Pedersen, 2011, p. 2), and that organizations – including media – have crucial importance to link creative people to their audiences and the society in general.

In this sense, these hybrid films are certainly creative future insights; that is, they inform the possibility of understanding how art and industry can contribute to similar objectives: the creation of "third spaces" - spaces of expression of multiculturalism, but above all, spaces of "encounter" with the other: the stranger, the displaced, the marginalized...

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The Relationship Between Sustainable Fashion and Creative Industries: Creative and Innovative Transformation of Fashion?

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ABSTRACT

The creative economy encompasses cultural and creative industries. In the documents of many United Nations (UN) organisations, the creative economy is often presented as one the means of sustainable transition. UNCTAD, in its reports, links the creative economy with sustainable development as the creative economy is based on the exploitation of ideas and human creativity rather than on the exploitation of natural resources. The important part of creative industries is the fashion industry. Due to its focus on the accelerated production and consumption of increasingly short-lived clothing products, the fashion industry is considered one of the most unsustainable industries. Many fashion critics believe that such a thing as sustainable fashion is not possible, that it is an oxymoron. The cultural industries, as a kind of precursor to the creative industries, in the '30s and '40s were also negatively contextualized as a form of commodification of culture, especially within the earlier work of the Frankfurt School. However, this perception of cultural and creative industries and the creative economy has changed since the 1980s (UNESCO and UNDP, 2013). This paper is a review paper that compares and contextualizes the development of sustainable fashion and creative industries. It finds similarities and differences in this development, discusses and interprets the role of sustainable fashion in the development of creative industries so far and predicts the possible role of sustainable fashion in the development of creative industries. This review paper uses qualitative content analysis of the media publications, professional and scientific literature on sustainable fashion and creative industries. The sustainable fashion will play a significant role in the future development of creative industries, especially the digitalization of fashion and eco-design, more precisely, the hybridization of sustainable technologies and fashion.

Keywords: sustainable fashion, creative industries, eco-design, sustainable development

11.1 INTRODUCTION

Today's world is at a crossroads due to the threat of climate change. Scientists gathered in the Intergovernmental Panel on Climate Change (IPCC) warn that if we do not drastically reduce greenhouse gas emissions and thus keep temperatures "significantly below the temperature rise of 2 ° C compared to pre-industrial levels", and if we do not persist "in our efforts to limit it to 1.5 ° C," (European Council, 2021) cataclysmic scenarios await, perhaps even the extinction of the human species in this sixth great extinction. In 1992, the United Nations established the Intergovernmental Panel on Climate Change to research the causes, consequences, and significance of climate change. Predictions about the impacts of climate change conducted by the IPCC are based on computer models that mimic the conditions that affect the Earth's climate. Based on these studies, the Intergovernmental Panel on Climate Change found that human impact on climate change caused by increasing concentrations of anthropogenic greenhouse gases (Ministry of Economy and Sustainable Development, 2018) is undeniable and is manifested through rising global air and ocean temperatures, melting snow and ice, and rising sea levels, temperature extremes and wind fields (Ministry of Economy and Sustainable Development, 2018). To prevent catastrophic scenarios, the states gathered in the Conference of the Parties (COP) within the framework of the UN Convention on Climate Change hold conferences every year. The task of COP is "to review the national communications and emission inventories" and "assess the effects of the measures taken by Parties and the progress made in achieving the ultimate objective of the Convention" (UNFCC, 2021). The last UN Conference on Climate Change, held in November 2021 in Glasgow, highlighted four key objectives:

- "secure global net-zero emissions by mid-century
- keep 1.5 degrees of global warming compared with pre-industrial levels within reach
- commit to mobilising USD 100 billion per year by 2025 to help developing countries deal with the adverse effects of climate change
- finalise the set of rules guiding the implementation of the Paris Agreement"(European Council, 2021).

To achieve these goals, it will be necessary to "green" many sectors. At the end of 2019, the EU adopted the Green New Deal, a key strategic development document until 2050. It committed itself to implement the transition from the current, linear, to a circular economy. The Green New Deal envisions "transforming the EU into a fair and prosperous society, with a modern, resource-efficient and competitive economy where there are no net emissions of greenhouse gases in 2050 and where economic growth is decoupled from resource use" (The European Green Deal, 2019). In the Circular Economy Action Plan, one of the key implementation documents of the European green transition, the textile industry has been identified "as a priority sector for the EU's move towards sustainability ", due "to its high use of resources and high impact on the environment" (EU Strategy for Sustainable Textiles, 2021). Namely, according to the European Environment Agency (EEA) textiles are "the fourth-worst pressure category for the use of primary raw

materials and water ", and is the fifth-worst industry "for greenhouse-gas emissions" (EU Strategy for Sustainable Textiles, 2021). Due to its focus on the accelerated production and consumption of increasingly short-lived clothing products, the fashion industry is considered one of the most unsustainable industries. However, not all fashion is focused on the accelerated production and consumption of increasingly short-lived clothing products. In the 80' of the last century, a new trend or movement emerges - sustainable fashion (Anon, 1991; Papanek, 1995). According to Kutsenkova (2017), "sustainable fashion is a recent movement within the fashion industry that aims to reduce textile waste and environmental depletion while increasing ethical treatment of workers; the goal is to slow down the global production and consumption process to form an industry that will be more sustainable in the long run".

Nevertheless, many fashion critics believe that such a thing as sustainable fashion is not possible, that it is an oxymoron (Barling). On the other hand, the fashion industry often stands out as a very important part of the creative economy that encompasses cultural and creative industries (UNCTAD, 2015, p. ii). In the documents of organisations such as the United Nations Development Program (UNDP), the United Nations Conference on Trade and Development (UNCTAD) and the United Nations Educational, Scientific and Cultural Organization (UNESCO), the creative economy is often presented as one of the means of sustainable transition. For example, UNCTAD, in its reports, links the creative economy with sustainable development as the creative economy is based on the exploitation of ideas and human creativity rather than on the exploitation of natural resources. However, the cultural industries were in the 30' and 40' of the last century negatively contextualised as a form of commodification of culture (UNESCO and UNDP, 2013, p. 20). (Sustainable) fashion is not only a part of the creative industries; it seems that sustainable fashion and creative industries have many similar elements. On the one hand, they stand out as sustainable solutions, on the other as an oxymoron, phenomena that refute themselves.

This paper is a review paper that compares and contextualises the development of sustainable fashion and creative industries. It also finds similarities and differences in this development, discusses and interprets the role of sustainable fashion in the development of creative industries and predicts the possible role of sustainable fashion in the future development of creative industries. This review paper uses qualitative content analysis of the media publications, professional and scientific literature on sustainable fashion and creative industries. The hypothesis is that sustainable fashion will play a significant role in the future development of creative industries, especially the digitalisation of fashion and eco-design, more precisely, the hybridisation of sustainable technologies and fashion.

11.2 SUSTAINABLE FASHION

The fashion industry is amongst the biggest world polluters. Textile production and consumption have very negative impacts on all environmental factors, soil, water, and air during production and consumption and waste disposal (Fletcher, 2016). According to

the European Environment Agency (2021), the fashion industry is responsible for 10% of global carbon emissions, and in the EU in 2017 generated about 654 kg of CO_2 emissions per person (European Parliament, 2021). These negative environmental impacts of the fashion industry result from the "rise of fast fashion" (The State of Fashion, 2017, acc. Pal and Gander, 2018). Fast fashion is a dominant trend in today's fashion and is applicable to "the readily available, inexpensively made fashion" (Bick, Halsey and Ekeng, 2018). It is called "fast" because "retailers can move designs from the catwalk to stores, keeping pace with constant demand for more and different styles" in a very short period (Bick et al., 2018). Although some authors prize fast fashion as a step forward in the democratisation of fashion as "the latest styles are available to all classes of consumers", there is a high price on the environment and human health "associated with inexpensive clothing" that is "hidden throughout the lifecycle of each garment" (Bick et al., 2018). The Sustainable fashion: A handbook for educators especially emphasises that "poor working conditions are endemic" in the nowadays fast fashion industry, and "the environmental impact throughout the product lifecycle is high" (Parker and Dickson, 2009, p. 2). We must not forget other social impacts of the fashion industry, such as long working hours, low salaries, child labour, and health and safety risks that provoked some of the most tragic industrial accidents, such as the Rana Plaza tragedy. Low prices of fast fashion garments skyrocketed the production of new clothing items and made fast or cheap fashion a dominant business model in today's fashion industry (Bick et al., 2018). Michael Stanley-Jones, Programme Management Officer from the United Nations Environment Programme, emphasises that "due to its long value chain, encompassing a wide range of sectors such as agriculture, forestry, and manufacturing and issue areas including gender, inequality and sustainable resource management, the majority of the Sustainable Development Goals (..) are directly influenced by fashion".

All above-mentioned concludes that the fashion industry, due to its focus on the accelerated production and consumption of increasingly short-lived clothing products and a socially unacceptable business model, must be restructured and re-innovated to become sustainable (Fletcher and Grose, 2012). Sustainable development is the concept of development that presumes balance between three pillars of every society: economic development, social justice and environmental and nature protection (Blewitt, 2017). A solution for fast or cheap fashion is found in the sustainable fashion concept that is an implementation of the sustainable development concept in the fashion industry (Fletcher and Grose, 2012). There are many different definitions of sustainable fashion and many varieties of fashion that consider the environment, animal welfare, human rights, and social justice. As synonyms to the term sustainable fashion in the literature, such as circular, collaborative, green, eco, ethical, slow, recycled, upcycled fashion are also used (Brismar, 2019; Hasbullah, Sulaiman and Mas'od, 2020). According to the authors of the Routledge Handbook of Sustainability and Fashion (2015) this "field is a space of complex, additive independencies, a place at a nexus of contemporary culture, economic ideology, creative expression, social processes, fundamental human needs and personal pleasure, which places many of us outside our intellectual comfort zones" (pp. 5-6). According to Shen, Richards and Liu (2013, p. 134), all terms labelled as recycle, vintage, artisan, custom

made, fair trade, locally made, organic, and vegan can be categorised as sustainable fashion.

Although fashion attracts the interest of many researchers, especially in sociology, sustainable fashion as a specific phenomenon is not well researched in theoretical papers (Entwistle, 2015). Hasbullah et al. (2020, p. 348) conclude that "sustainable fashion has the big potential to transform the entire fashion industry into a positive movement" but "there is a lack of research in fashion products such as clothing, jewellery and luxury products, compared to cosmetics and general products such as food and cars". The majority of papers focus on the topic of corporate social responsibility in the apparel industry (Dickson et al., 2009, acc. Entwistle, 2015; Thorisdottir and Johannsdottir, 2020), or how to make fashion industry more sustainable with the help of science and technology (Peters, Granberg, and Sweet, 2015), but not on the sustainable fashion phenomenon itself. However, there is a big difference between corporate social responsibility in the apparel industry and sustainable fashion. Corporate social responsibility in the apparel industry is not an intrinsic phenomenon. Very often, it is, unfortunately, a greenwash phenomenon (Abnett, 2021). On the other hand, sustainable fashion is a version of fashion with integrity in all key elements – creativity and originality, long-lasting and quality products, care for environment and animal welfare, fair trade and social justice in the whole global commodity chain (Gwilt, Payne and Anicet Ruthschilling, 2019, p. xxii). Of course, sustainable fashion is fashion, and fashion was, and still is, critically analysed in theoretical papers, especially those with left/Marxist backgrounds. Fashion was socially analysed through many different lenses: gender, 'race' and ethnicity, class identity, sexuality and religion (Entwistle, 2015). The gender approach to fashion is visible not only in the context of the so-called feminine consumers' interest in fashion but also in the female workforce in the fashion industry. There are several problematic features of fashion from a social perspective: hard working conditions of the mostly female workforce, they are also poorly paid and work long hours, as well as unsustainable global commodity chain, not only in a social sense but also from the environmental point of view (Entwistle, 2015). Sustainable fashion must tackle all these problematic features of today's apparel industry. Besides these features, theorists also question the relationship between the fashion industry and the fashion media. They notice the absence of criticism of the fashion industry and its practices in the fashion media. The lack of criticism is found in the economic dependence of fashion media on the fashion industry (Titton, 2016). Sustainable fashion is not excluded from these concerns.

Although the concept of sustainable fashion began to develop rapidly in the '80s and coincided with the development of the umbrella sustainable development concept, many fashion critics believe that such a thing as sustainable fashion is not possible, that it is an oxymoron. Interestingly, sustainable fashion preceded the massive rise of fast fashion and high street brands. Namely, sustainable fashion appeared in the late 80s and early 90s of the last century when fashion brands Patagonia and Esprit, concerned about the negative impact of the fashion industry on the environment and human rights of textile workers in the so-called Third World countries, initiated the trend of sustainable access to fashion (Labrague, 2017). Fast fashion started one-decade latter motivated by changes

in the retailers' desire to achieve "low costs and flexibility in design, quality, and speed to market, key strategies to maintain a profitable position in the increasingly demanding market" (Bhardwaj and Fairhurst, 2010). Rabin Wallinger (2015) presents a history of sustainability in fashion in another way. She emphasises a long trajectory of actions of resourceful production and use of clothes through history. An earlier approach to clothes was sustainable by itself as, until very recently, fashion was reserved for elites. She also points to a series of historical moments where communities have mobilised creativity and skills to make do in the face of different challenges, such as war. Rabin Wallinger argues that the ability to strategically connect past behaviours that influence the contemporary movement of sustainability in fashion is one method that empowers action for change in sustainability.

11.3 CREATIVE ECONOMY AND SUSTAINABLE FASHION

Several studies acknowledged that design of fashion items "has a substantial impact on the entire lifecycle of clothing, including material selections, fibre and textile production, garment manufacturing, distribution, marketing, consumer use and end-of-product disposal behaviour of consumers" (Hur and Cassidy, 2019, p. 208-209). According to these studies, fashion designers have a critical role in the sustainable transformation of fashion, and without their active, eco-design role, it will be impossible to change current fashion trends. The creative industries are presented as means of sustainable transition because they decouple economic growth from resource use, i.e., exploit ideas and human creativity rather than natural resources. Today, the fashion industry is an important part of the creative economy, which encompasses cultural and creative industries. According to Stanley-Jones, "fashion and digital technology" are "two of the most dynamic sectors of the creative economy" although "previously had been viewed as marginal in several of the early classifications" of the creative economy. The most important question is how the fashion industry can be part of a creative, sustainable transition as a part of creative industries. It is clear that without political pressure, consumer demands and fashion designers' awareness, knowledge and creativity, it will be impossible to transform fashion.

According to the United Nations Conference on Trade and Development, "the creative industries are at the core of the creative economy, and are defined as the cycles of production of goods and services that use creativity and intellectual capital as their main input. Their role classifies them as heritage, art, media and functional creations" (acc. Parrish). There are thirteen sub-sectors under the term 'creative industries, and these are advertising; architecture; the art and antiques market; crafts; design; designer fashion; film and video; interactive leisure software; music; the performing arts; publishing; software and computer games; and television and radio. The cultural industries, as a kind of precursor to the creative industries, in the '30s and '40s were negatively contextualised as a form of commodification of culture, especially within the earlier work of the Frankfurt School. Theorists from the Frankfurt School claimed that cultural industries are the commodification of art, and serve as an ideological legitimisation of capitalist societies

and the emergence of a popular culture industry (UNESCO and UNDP, 2013, p. 20). Some theorists still have such an approach to cultural and creative industries, emphasising the threat of global cultural homogenisation. They claim that culture and creativity and the economy are mutually hostile, each driven by logic so incompatible that when the two are made to converge, the integrity of culture and creativity always suffers. However, thanks to the work of the UN organisations, this perception of cultural and creative industries and the creative economy has changed since the 1980s. Many analysts have begun to recognise that the process of commodification does not necessarily result in the degeneration of creative expression as many industrially and digitally generated goods and services possess many positive qualities (UNESCO and UNDP, 2013, p. 20). Especially with the intensification of global climate change and environmental crisis, the creative economy is presented as a possible solution for a sustainable transition. Namely, according to Howkins (2013), a creative economy is based on imaginative qualities rather than on the resources of land, labour and capital and, as such, is one of the most dynamic sectors of the global economy that has a powerful transformative role in further socio-economic development. However, creativity is an important part of product added value in the fashion industry, but it is impossible to completely decouple economic growth from resource use. Our clothes are made of natural or synthetic fibres, and we need to use resources for their production. We can cut overproduction of fashion items with low prices and short life cycles, but the philosophy of fashion, sustainable or not, is a constant change of trends. Namely, fashion is a system of signs that communicate inseparably from the human body in a certain time and space. It is a dynamic act of short duration due to the pursuit of constant change (Cvitan–Černelić, 2002). If fashion loses its short duration dynamic, it will become clothing. Contrary to fashion, clothing with its permanence, repetition and transfer of form has continuity and belongs to the time of long duration. In that regard, we will not speak of sustainable fashion but sustainable clothing in the future. Alternatively, fashion designers will use their creativity to reconcile the ambition towards constant changes in trends with environmental protection. Maybe the solution lies in the creative transformation of the fashion industry towards an experience economy. Namely, creative industries are connected with the concept of experience economy that shifts consumer habits from product consumption to consumption of experience. The United Kingdom's Creative Alliance in 2019 acknowledged "78% of millennials would rather purchase an experience than a product" and emphasises that "millennials respond better to product marketing that focuses on an idea, or lifestyle, rather than solely on a product". Fashion designers will use that fact soon and shift their creative potentials not towards products as nowadays, but the experience of fashion. Maybe the future of sustainable fashion will be interconnected, or converged, with digital technologies. In recent times, we witnessed interesting examples that merge fashion and digital technologies. For example, fashion brand Tribute from Zagreb makes "contactless cyber fashion" (Allaire, 2020). Tribute creates digital fashion items that people who buy Tribute fashion items dress up in on their photos and put on social networks, Instagram or others. Tribute clients are willing to spend up to $699 on a dress that only exists online. Gala Marija Vrbanić, the Tribute designer, found inspiration in the Sims, Grand Theft Auto, and other video games in which players can dress characters from the games. Although Vrbanic created traditional fashion

items, her inclination to sustainable design pushes her toward the digital fashion brand that has "zero-waste because the clothes are made from pixels rather than textiles" (Allaire, 2020).

11.4 CONCLUSION

Sustainable fashion and creative industries share many common features. First, they can be seen as paradoxical as they are both oxymorons. Fashion by itself implies a fast change of trends, fast shopping, fast consumption and fast disposal of clothing items and that type of consumption is entirely unsustainable. Creativity is connected with originality, something that is unique, not universal. Industry, on the other hand, presumes mass production of items that are not unique and original. It is not a big surprise that both concepts got awful reception and critique from socially engaged, dominantly left theorists. However, if we want to have a future, we need to change our everyday habits. Clothing and consumption are necessities of life, so without any doubt, we need to change the apparel industry and how we consume fashion items. Creative, sustainable fashion can be one of the solutions, not only in the field of usage of organic or recycled materials with low CO_2 footprint, fair trade, social justice, environmentally-friendly industrial practices, care for animal welfare and responsible consumption and disposal of fashion items. As fashion designers have a critical role in the sustainable transformation of fashion, the future of fashion will depend on most of their creativity. The implementation of 5G and 6G networks will enable a far more significant and broader application of virtual reality technologies, which will find their extensions in the fashion industry. Whether this will be in the direction of the economy of experiencing, i.e. attending virtual fashion shows and shopping in online stores where we will be able to try on different clothing products in the virtual space that we will then receive through delivery, or in the direction of real virtual fashion, the future will soon show. In any case, in the future, fashion sustainability will essentially manifest itself in cyberspace.

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12

The Influence of COVID-19 on the Electronic Dance Music Festival Experience

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ABSTRACT

The unexpected arrival of COVID-19 pandemic has strongly affected the creative industries causing loses not only at the economic level, but also in terms of jobs, and cease of activity. In terms of music events, the massive cancellation of concerts and festivals also impacted audiences which used to attend these types of events. This research aimed to explore how COVID-19 affected festivalgoers, particularly the ones attending Electronic Dance Music (EDM) festivals. This genre was chosen for two reasons. First, there is a lack of research on EDM event motivation and experiences in the scientific literature; and second, this genre is characterized by forming strong communities among its attendants, additional reason why the COVID-19 measures, such as isolation, could have impacted this public to a greater extent. Indeed, festival organizers and DJs have found alternatives to providing cultural content via streaming. Nevertheless, apart from a couple of studies, the effectiveness of streams for festivalgoers has remained unexplored.

Via the following research question: *How do EDM festivalgoers perceive live streamed festivals concerning their motives of attendance, lived experiences and festival satisfaction compared to the physical format of festivals?* the aim of the research was to explore the perceptions of live "physical" festivals among festivalgoers and compare them to perceptions of live streamed festivals. These elements were explored via in-depth interviews that allowed to explore interviewees' stances on both types of festivals. Analysis was done through a contextual thematic analysis which bears in mind the context, which in this case is the COVID- 19 crisis, and its impacts.

General findings showed that live festivals and stream festivals are two very different experiences, and they should not be considered the same, or as a mutual replacement. Despite the essence of live festivals being lost due to digital features, live streams have helped festivalgoers to emotionally cope during the pandemic, especially during the first months of lock-down. Yet, as time passed by satisfaction with live streams has diminished given that people still prefer live festivals and the live festival experience. However, as general conclusion, festivalgoers do not discard the possibility of a EDM festival hybridization in the nearest future, combining digital features with live festivals.

Keywords: Electronic Dance Music, festivals, experience, livestream, COVID-19

12.1 INTRODUCTION

During 2020, in the midst of a pandemic, the event industry was negatively affected undergoing severe economic and operating losses, estimated in $30 billion for live events (Wilkinson, 2020). The cancellation of live events might not have affected festivalgoers economically but impeded the social and psychological benefits of such events.

In terms of music, live music events are temporal and spatial clusters of people gathered for the purpose of sharing interests (Comunian, 2016; Muhs et al., 2020). Amid festivals not only the music counts, but the overall atmosphere, the entertainment activities and socialisation involved (Kulczynski et al., 2016; Mulder and Hitters, 2021). They allow attendees to fulfil their social and cultural goals and to expand their social and cultural capital (Van der Hoeven and Hitters, 2019), such as meeting people, discovering music and artists, or being part of a collective (Kulczynski et al., 2016; Li and Petrick, 2006; Muhs et al., 2020; Mulder and Hitters, 2021; Vandenberg et al., 2020). On a more acute level, music festivals allow to fulfil psychological needs, such as those mentioned in Maslow's hierarchy of needs (Li and Petrick, 2006; Kulczynski et al., 2016). The worldwide cancellation of festivals due to the COVID-19 virus pandemic has obliged festival organisers to adapt and provide festival attendants the experiences they search for by making use of new technologies and the live streaming format (Rendell, 2020; Vandenberg et al., 2020).

The adaptation to the digital environment is a useful alternative to physical festivals, but its long-term profitability remains uncertain. Indeed, online space provides the music, but it clearly does not provide the same experience as a physical festival does (Vandenberg et al., 2020). Electronic Dance Music (EDM) is a particular genre within the music industry that builds strongly on the live experience, where intense feelings of positivity and collectivity are experienced and usually caused, but also strengthened, through ritual practices such as dance, social interaction, or substance abuse (Geus, et al., 2015; Muhs et al. 2019; Vandenberg et al., 2020). In addition to this, the festival experience involves a space where people gather with a common goal of enjoyment, and where the festival experience is enhanced (Little et al., 2018; Muhs et al., 2020). Depriving festivalgoers from a festival venue involves removing a crucial factor that the venue represents (Vandenberg et al., 2020).

Before conducting the research, it was unclear how the digital festival format affects festivalgoers and influences their physical experience: it could be considered just a temporary replacement not desirable in "normal conditions", or it could be widely accepted and become an alternative to festivals. By means of the research question: *How do EDM festivalgoers perceive live streamed festivals concerning their motives of attendance, lived experiences and festival satisfaction compared to the physical format of festivals?* motives, lived experiences and festival satisfaction were researched and compared between physical and digital festivals.

These three concepts allowed to assess the festival experience of festivalgoers. The goal of this work was to explore whether the motivation and experiences of festivalgoers have changed compared to the period previous to the pandemic.

12.1.1 Social and academic relevance

Apart from scarce literature on live streamed theatre (Mueser and Vlachos, 2018) and few studies related to live streamed music during COVID-19 (Rendell, 2020; Vandenberg et al., 2020), not much is known about this research topic. The academic relevance lies in filling in the knowledge gap on live streamed events in general, and online music festivals in particular, especially in the EDM sphere.

Additionally, the need for cultural events did not diminish despite the mandatory social distancing imposed by the world pandemic. Understanding festivalgoers' feelings and needs can provide event organisers an idea of the path to take in future developments regarding digital events (Kulczynski et al., 2016; Muhs et al., 2020), thus exploring the recent adaptation of events to the digital world gives social relevance to this thesis.

12.2 MOTIVES, LIVE EXPERIENCES AND SATISFACTION

12.2.1 Motives

Motives are the forces that attract festivalgoers to a festival (Kulczynski et al., 2016; Li and Petrick, 2006). They can be intrinsic, such as social, cultural, or psychological needs to be fulfilled during a festival; or extrinsic, like the festival set-up, the line-up or location where it is held (Abreu-Novais and Acordia, 2013; Li and Petrick, 2006). A recurrent idea shows that people's motivation to engage with music festivals is a way to break away from obligatory activities and to experience freedom (Kulczynski et al., 2016). Motivations in the event industry are thus understood as factors leading to satisfying one's psychological and social needs, translated in hedonistic experiences (Kulczynski et al., 2016; Li and Petrick, 2006). Moreover, motives that attract people to one festival and not to another one, are often multiple, not mutually exclusive (Kulczynski et al., 2016), and enhanced by event-specific characteristics (Abreu-Novais and Acordia, 2013; Kulczynski et al., 2016). In the research context, the most discussed theories about motives involve the escape-seeking dichotomy (Iso-Ahola, 1980, 1982, as cited in Li and Petrick, 2006) and the push–pull model (Dann, 1977, 1981, as cited in Li and Petrick, 2006). Getz's (1991) theory based on Maslow's hierarchy of human needs is often used in the study of intrinsic motives. The combination of these three theories gave momentum to the definition of specific event motivators in other studies (Li and Petrick, 2006; Moss, 2018). Yet, there is no concrete theory defining motives to attend music festivals, but many authors have made a broad homogeneous group of three to five motivations (Moss, 2018). One of the

most used scales on motivations corresponds to Abreu-Novais and Acordia (2013) (Little et al., 2018; Moss, 2018). It includes seven different motives: excitement/enjoyment, cultural exploration, socialisation, family togetherness, event novelty, escape/relaxation, and event specific characteristics (Abreu-Novais and Acordia, 2013).

In EDM, there is a lack of research when it comes to the motives of attendance of such events. The few existing studies identify socialization, enjoyment, and festival atmosphere as main motives (Little et al., 2018). The strongest motivation for attending EDM festivals is socialisation. EDM festivals create *communitas* — a strong feeling of unity among festivalgoers resulting from the overall festival experience (Muhs et al., 2020). The bonds created around these communitas are strong motivators even if the line-up is not the best (Muhs et al., 2020). Being part of a community allows *ravers* to truly express themselves and reinforce their self-image. Socialisation and self-expression are commonly prompted by drug consumption, which consequently prompts enjoyment. This motivator is defined as being entertained by music, dance, or the festival atmosphere itself. This is linked to uninhibition through the consumption of legal and illegal substances, such as alcohol and drugs, since EDM festivals are spaces where drug consumption is not stigmatised (Little et al., 2018; Muhs et al., 2020).

12.2.2 Live(d) experiences

Experiences in the event industry are interactions "between an individual and the event environment (both physical and social), modified by the level of engagement or involvement, involving multiple experiential elements and outputs (such as satisfaction, emotions, behaviours, cognition, memories and learning), that can happen at any point in the event journey" (Geus et al., 2015, p.5).

Experiences are responses to stimulus and the consumption of goods and services (Geus et al., 2015), and within the live music industry, especially the EDM genre, they involve intense activity and emotions (Little et al., 2018; Muhs et al., 2020). The importance of experiences lays in the symbolic value and meanings that festivalgoers attribute to a festival (Moss, 2018; Muhs et al. 2019). EDM research has often focused on the festival experience linked to drug consumption; however, Little et al. (2018) demonstrated that the EDM experience entails more than substance abuse, such as event unusuality and freedom, self-expression, socialisation, the atmosphere, and self-reported changes. Unusuality and freedom is associated with a feeling of escape once people enter the festival arena (Geus et al., 2015; Moss, 2018; Muhs et al., 2020). It can be psychological, from everyday responsibilities; physical, by travelling to a festival; and societal, from norms established in society (Little et al., 2018). Norm relaxation happens through music, dance, festive feelings, and eccentric practices (Griffin et al., 2016; Little et al., 2018; Muhs et al., 2020). Festivalgoers perceive freedom as a lack of regulation and experience of hedonistic feelings, socialising with strangers and moving through the festival arena (Griffin et al., 2016). Another step in the festival experience is formed by the unstigmatized abuse of

substances (Little et al., 2018; Muhs et al., 2020). Apart from diminishing tiredness and increasing euphoria, they allow deeper connections with other people (Geus et al., 2015; Griffin et al., 2016; Little et al., 2018; Muhs et al., 2020) and with one's self. Furthermore, connecting with artists and like-minded people allows festivalgoers to connect to their inner-selves and discover their true-selves and identities (Moss, 2018; Muhs et al., 2020). This is particularly due to the feeling of collectivity, which leads them to identification with a group, in contrast to the "outside" individualised society (Muhs et al., 2020). Socialisation is therefore a very important factor of the festival experience where the shared experience, where interaction with people plays an important role (Geus et al., 2015). In EDM, the festival experience is particularly enhanced when people become part of a communitas, a deep feeling of collectivity and belonging, where individualism is unified (Little et al., 2018; Muhs et al., 2020; Vandenberg et al., 2020). For the festival experience to be complete, attendants have to feel and become part of the atmosphere: the external stimulus within the festival such as sensory feelings and offered variety (Pegg and Patterson, 2010). Finally, the music plays an important role in maintaining the atmosphere, allowing attendants to enjoy known DJ performances but also to discover new music (Little et al., 2018).

12.2.3 Satisfaction

An inner factor, which drives people to festivals and influences the festival experience are expectancies. Recalling on their definition of experiences — as an interaction between the individual and the environment — Geus et al. (2015) consider that experiences are not solely linked to the event, but to a state of mind and specific user circumstances. Hence, they argue that interaction with the event atmosphere is related to the expectancies and motivations that attendants had before coming.

Consumer satisfaction studies have researched satisfaction through the lenses of expectance theory, claiming that satisfaction is the extent to which expectancies are met during an event (Bourdeau et al., 2001; Tomljenović et al., 2001). Festivalgoers assess satisfaction after the event, making a balance between the motivations that led them to a festival, the experience they lived and whether their expectancies have been attained (Bourdeau et al., 2001; Pope et al., 2017). When expectancies equal or overcome motivations and experience, satisfaction is met; conversely, dissatisfaction becomes apparent (Bourdeau et al., 2001; Sohier and Brée, 2014).

In addition, the degree of satisfaction depends on the obtained versus the expected in comparison to previous experiences (Bourdeau et al., 2001) or event practicalities (Li and Petrick, 2006; Pitts, 2014; Sohier and Brée, 2014). For example, significant differences between expectations and satisfaction are viewable between first-time comers and returning visitors (Li and Petrick, 2006; Pitts, 2014). First-time attendants might be more influenced by the incognita of what awaits them at the venue (Li and Petrick, 2006; Little et al., 2018; Pitts, 2014), while returning ones trust their expectancies based on previous experience (Pope et al., 2017).

There is a link between satisfaction and loyalty to a festival and inclination to come back (Muhs et al., 2020). Assessing satisfaction of EDM live streams shows the extent to which this entertainment modality could come to life among EDM festivalgoers.

12.3 DIGITAL EVENT EXPERIENCE

Music live streaming grew considerably in the first months of the COVID-19 pandemic, when people faced an unknown situation of home-isolation. As an eventual solution, artists turned to web 2.0 platforms in an attempt to ease the situation with entertainment, but also to reproduce digitally what should have taken place in physical environments (Rendell, 2020; Vandenberg et al., 2020).

Digital music live streaming allows people from around the world to gather in a single place reducing geographical distance and prompting community development with like-minded people (Rendell, 2020). However, it is assumed that the digital atmosphere does not allow for same emotions as physical concerts, where interaction with other people is prominent (Brown and Knox, 2017). It is noteworthy to signal that live streamed events have time boundaries, contrary to consuming pre-recorded music, concerts, or DJ sets via social media platforms (Mueser and Vlachos, 2018; Vandenberg at al., 2020). Moreover, streaming usually includes an interactional feature for people to communicate at least via comments contrary to TV broadcasting (Rendell, 2020; Vandenberg et al., 2020).

By now, there is no evidence of research on music events live streaming, with the exception of certain shallow references in some authors' works (see Brown and Knox, 2017; Pitts, 2014). Unlike in music-live streaming, academic research has been conducted in theatre and opera broadcasting. Further research of streamed festivals would be needed to analyse what challenges suppose the convergence of new technologies to concepts of the event literature, such as "liveness", meaning of attendance, and the extent of an online event (Mueser and Vlachos, 2018).

When talking about live streaming in music, Rendell (2020) introduces the concept of *portal shows*, which assembles traditional live performances and digital broadcast where artists and audiences interact in a converged digital space. In his research on music live streaming during COVID-19 isolation he discovered that live streaming experiences do not seem to differ from experiences during physical concerts as much as expected (Rendell, 2020). Despite being digital, shows still engage audiences mainly due to the combination of the audio-visual with social media features, such as live comments. For him, authenticity is assured since in portal shows, where the event is streamed, converge both the public space (social media openness) and the private one (home intimacy) (Rendell, 2020). Finally, liveness is enhanced via ephemerality where streams are limited to the duration of the concert or saved up to 24 hours, depending on the media platform and the willingness of the artist (Rendell, 2020).

Regarding the EDM genre, Vandenberg et al. (2020) coincide with Rendell (2020) in the importance of communication in live streaming. They nevertheless spot the lack of collective effervescence, typical for this genre in the offline milieu. Liminality in EDM is an important factor present in both physical and digital events. By reproducing certain rituals, such as dance, consumption of drugs and social interaction, festivalgoers create their communitas. Among live streamed EDM festivals, communitas are progressively reached, but the ultimate excitement of live EDM (Little et al., 2018) is not achieved (Vandenberg et al., 2020). Building on Meuser's and Vlachos' (2018) the idea that live streams and real performances are simply different experiences that cannot be compared, Vandenberg et al. (2020) detected "new ritual actions" among live stream attendants translated in the use of emojis to convey feelings: "Especially during the 'drop' — a climactic change in the bass-line of electronic music — verbal communication makes way for the 'fire', 'collision' and 'bomb' symbol" (Vandenberg et al., 2020, p.6). What creates a new ritual here is the replication of emojis as a signal of awareness among participants (Vandenberg et al., 2020).

12.4 METHODOLOGY

Previous research on the motivations of festivalgoers for attending a festival has mostly focused on quantifying motivations (Li and Petrick, 2006; Moss, 2018; Muhs et al., 2019). Contrarily, the main goal of this research was to identify the impacts of COVID-19 on live and virtual EDM festivals. These build strongly on experiences, and thus subjective emotions that festivalgoers attribute to the festivals attended. The meanings attributed to an experience can hardly be quantified (Muhs et al., 2019) but must be considered taking in account an individual's life (Moss, 2018) given that the impact of the lived experiences at EDM festivals is deeply personal (Little et al., 2018; Moss, 2018). A qualitative approach was applied in the form of semi-structured in-depth interviews as it allowed to explore experiences from a personal point of view, considering an interviewees' context and searching for deeper meaning (Moss, 2018).

An event, or phenomenon, triggers experiences and motivations; therefore, epistemological notions of phenomenology were considered in this research. This theory assumes that people give meanings to lived situations and judge upon them (Fereday and Muir-Cochrane, 2006). This allowed to effectively scrutinize festivalgoers' motivations and experiences at music festivals (Fereday and Muir-Cochrane, 2006; Moss, 2018; Muhs et al., 2019). Moreover, phenomenology takes into consideration event context (Muhs et al., 2019), whereas here, the context of COVID-19 and its influence played a major role.

Semi-structured interviews allowed to find out how individuals make sense of the live and virtual EDM festivals (Little et al., 2018; Moss, 2018), allowed to go beyond common-sense explanations and to understand the meanings attributed to actions, lived experiences, or context; thoroughly explore personal feelings and beliefs; and gather different points of view of the same activity (Johnson, 2011).

Ten participants from different backgrounds and demographic characteristics were selected using purposive methods and interviews. A major goal of the sampling was to achieve representativeness of the population and maximum variation with balance in terms of gender, age, education level, and frequency of attending events (Balnaves and Caputi, 2001; Moss, 2018). One of the sampling goals was to find variation in the way that virtual events were attended, that is, alone or in a group (Rendell, 2020; Vandenberg et al., 2020). This goal was reached as more than half of the participants had listened to streams both alone and in groups. Participants were selected if they had attended both a DJ set or a festival previous to the pandemic and a live streamed EDM event in real time during the pandemic, that is, since the beginning of March 2020. Interviewees were invited to participate via social media sites (Facebook and Instagram) with a call to action on EDM-centred groups ("EDM Promotions", "EDM music", "Tomorrowland 2021 Boom Belgium", etc.) and the researcher's personal social media profiles.

The topic list was constructed focusing on the three dimensions inquired in the research question; namely, motivations that drive festivalgoers to live or digital festivals, the experiences lived during both types of festivals, and attendants' overall satisfaction. Assessing these dimensions would allow to explore the effects of COVID-19 on festivalgoers' comparing the live and digital events. Questions were developed in a deductive manner, related to the findings of the literature review (Fereday and Muir-Cochrane, 2006). However, the flexibility of in-depth interviews (Brennen, 2017) favoured exploring new findings unrelated to the literature review.

Contextual thematic analysis was applied, a method situated between interpretative phenomenological analysis and thematic analysis. Interpretative phenomenological analysis allows to research the meaning attributed to personal lived experiences (Braun and Clarke, 2006; Fereday and Muir-Cochrane, 2006; Moss, 2018), yet it is strongly bounded in theory and epistemological phenomenology, thus lacking flexibility (Braun and Clarke, 2006). Thematic analysis, on the other hand, is a method that allows flexibly identifying patterns of data, and recognize experiences, perceptions, and understandings of the different participants (Braun and Clarke, 2006; Brennen, 2017; Herzog et al., 2019; Mulder et al., 2020). Moreover, it is not necessarily associated with a given theory but allows themes to emerge out of data (Braun and Clarke, 2006). Music festivals involve experiences, which are usually studied from the phenomenological perspective that considers the context (Moss, 2018). Given the boundaries that this type of analysis supposes for this research, a suitable analysis technique was contextual thematic analysis that allows exploring experiences while at the same time being flexible and taking the context into account. Given the unusuality of the current health crisis, it was important to consider the context in which live streams were held, that is, prompted by a global lockdown.

Coding included a combination of deductive and inductive analysis techniques (Fereday and Muir-Cochrane, 2006). Using a deductive approach, codes were developed according to the themes discussed in the literature review: motives that brought festivalgoers to live and digital festivals, experiences with both types of events, and satisfaction. Inductive

codes were also developed, mainly due to the existing gap in EDM virtual experiences and lack of research linking EDM and Covid-19. Developing inductive codes allowed to capture new insights on the matter (Braun and Clarke, 2006; Little et al., 2018; Mulder et al., 2020).

12.5 RESULTS AND ANALYSIS

Interviews provided broad insights into the research topic in terms of motivations, experiences, expectancies, and satisfaction. The effect of COVID-19 was very present all along the interviews showing that it, in effect, impacted both the industry and the perception of festivalgoers towards music festivals.

When it comes to digital festivals, for most interviewees EDM streams were something new that came with the pandemic. Even for people who acknowledged the existence of streams before the pandemic, listening to them was something very sporadic that became prominent during the lockdown period mostly because they were obliged to. During this period people listened to streams of DJs they like and usually follow, or they attended the digital version of a festival they had previously attended live.

Motives to attend the streams, were comparable to live festival motivations, being escape and relaxation, event novelty, music, nostalgia, and socialisation leading motives of attendance. Motives specific to streams involved exclusivity, psychological matters and value attributed to the stream. Escape and relaxation at live-streamed festivals, happened only at psychological level, as during the lock-down period people had to stay at home. Streams played a big role here helping festivalgoers to disconnect from the fact that there was a worldwide pandemic in the outside world. Event novelty involved being at a new festival not attended before, curiosity about location, and the festival offer. Specifically for streamed festivals, novelty was mainly linked to curiosity towards the new feature. Although preferences for some artists were important motivators, music novelty was also a motivator as people often watched streams to discover new music or new DJs. Nostalgia led interviewees to recall previous experiences, especially because of COVID-19. Finally, socialisation, involved attendance with known people, but also meeting new people and feeling part of the community, however, in live streamed festivals, this motive was not so strong as for live events. Some motivations exclusively related to streamed festivals related to psychological matters and well-being, or exclusivity due to time boundaries with notions of exclusivity: DJs playing for them.

Regarding the experience, live streamed experiences were much lower in intensity than physical festivals especially because the main elements of live festivals are lost. This caused a lack of engagement with live streams, and differences in the perception of nostalgia. Specific to live streams, the experience included positivity towards the music or feelings of exclusivity. In return, this provided satisfaction to audiences, although by general rule, satisfaction with streams was neutral or negative. When it comes to comparing both

experiences, major differences were spotted between the two types of festivals. Whilst for live festivals experiences are strong and felt to a greater extent, streams do not seem to allow people to reach the same intensity of the experience. Differences were mainly spotted in the comparison of atmosphere, socialisation and group feeling, nostalgia and rituals. The common opinion among interviewees was that streams are an obvious copy of a real festival, lacking liveness, reality, and engagement. Precisely, in terms of engagement, its effect is in general negative for streams. Almost no interviewee followed a stream completely, especially if they were all by themselves. Because the atmosphere of a live festival was missing, interviewees considered streams as background music.

Another of the bigger differences perceived between both types of festivals was the socialisation. For both types of events, festivalgoers assumed that they would be in contact with like-minded people attracted by the same experiences and love for the music or festivals. When it came to streams, socialisation was often reduced to the minimum, the group feeling was almost inexistent, and confirming Vandenberg et al. (2020) research, the collective effervescence could not be reached. Furthermore, differences were spotted in how festivalgoers perceived the nostalgia when it comes to live and live streamed festivals. The live festival experience usually leaves festivalgoers with some nostalgia once the festival ends. While for live events nostalgia can expand during the year enhancing people's will to attend festivals, during live streamed festivals, nostalgia was part of the experience as a feeling of longing caused by the lack of live festivals. Experiences particular to live streams, were positivity towards the music, or the feeling of exclusivity, but also lack of engagement. A change in the perception of live streamed experiences across the pandemic period was perceived. Nevertheless, enthusiasm for streams was never very strong, and the experiences of festivalgoers at live streamed events were in general neutral or negative. This was mostly due to the lack of liveness, but also to an oversaturation of streams during the pandemic.

Expectancies and satisfaction were explored to find out how festivalgoers experienced both live and streamed festivals according to previous expectancies, and how satisfied they were with the lived experience. While for live festivals, expectancies conveyed a feeling of hype and enthusiasm, for live streams, interviewees did not have many expectancies nor knew what to expect. With time, expectancies for streams got bigger, but above all, interviewees had a real perception of streams, and knew that it could not offer the same setup or experience as a festival.

12.5.1 Benefits and disadvantages of streams

Considering the – mainly negative – effects of COVID-19, interviewees spotted benefits and disadvantages of streams: the former mainly related to psychological well-being, and the latter to the lack of physical experiences. Regarding psychological effects, the pandemic has caused social and mental problems related to the lack of socialisation, demotivation, or feeling oversaturated by the situation, among others. Physical consequences, of the

COVID-19 involved an oversaturation of streams, the lack of physical socialisation, illegal parties taking place and concern for the future of live festivals. At a mental level, streams helped to cope during the pandemic and motivated people by being a distraction during the lockdown period and they could be consumed from the comfort of interviewees' homes. Another benefit of live streams was their role as alternative tool to attend a festival which is not available for some interviewees due to physical distance or other duties. Here-in lies an interesting finding for the future of streamed festivals. Although most people do not consider a stream as a replacement for a live festival, many interviewees agree on a hybrid festival version, where a live event is taking place, but it is streamed at the same time for people unable to attend or not that much motivated to go there personally. Being cheaper than the live festival, but providing festivalgoers with the music they want to hear, is for most interviewees a good reason to pay for livestreamed festivals, given that it is assumed to be a smaller price, but still an opportunity to get the musical part of the festival and discover new music or artists.

12.6 CONCLUSION

It can be assumed that live music is no longer a non-digitizable commodity and that its digital counterpart is gaining popularity (Rendell, 2020). Music live streaming is a viable alternative to live music performance in genres whose essence hardly relies on intense emotions, as it is the case in electronic dance music. When it comes to EDM, the tradition of ritual practices is respected (Vandenberg et al., 2020), however despite the connectedness of social media, their impact can hardly be compared to that of physical events.

Overall, the perceptions of festivalgoers towards live streams are neutral or negative. Interviewees were mainly motivated about breaking the routine provoked by the COVID-19 pandemic, that is, escape mentally from the lock-down, by searching entertainment online. The feelings of joy and exultation were not attained in many situations nor among many interviewees. Motivations to attend live streams thus diminished over time, to a great extent due to under engagement, but also to oversaturation of streams.

In terms of experiences, when digitalised, the EDM festival experience is perceived as poor due to the loss of the energy characteristic of live festivals. This has in turn caused dissatisfaction or neutrality among live stream attendants. Although expectancies for streams were not set high, only a few interviewees felt satisfied with streams festivals, mostly because interviewees compared streams to the live festival.

Yet, live, and live streamed festivals should be considered to be two different things, and not a replacement. In terms of future EDM streams, opinions are varied, but not all interviewees are closed to the streaming option in the future. Many of them see streams as a useful marketing tool for live festivals, where a hybridization of the same could provide benefits, as well as expand the boundaries of the festival attracting festivalgoers

also via the digital space. However, this should be something very unusual and formatted in a way that engages and immerses interviewees.

Lately, streams have been targeted as negative due to the oversaturation that happened during the past year. However, it is possible that when conditions related to the pandemic change and go back to usual, this negative perception will diminish, opening the door to some streams, less frequent and maybe with better quality. Otherwise, an alternative for smaller streaming productions is to stay there and be present as background music. Despite the lack of active engagement, this could be a positive alternative for less known DJs to become more famous, given that many interviewees mentioned streams as a benefit to discover new music and artists.

Three things are advised for further research on the topic. First, conduct research while the festivals and/or streams are recent. This would add up to the precision of findings as emotions are fresh and interviewees reflect easier on them. Next, reflecting on the variety of genres preferred among interviewees, and the differences that emerged among some groups, it would be recommended to focus on one subgenre or similar subgenres of EDM as mean to deep more in the motivations, experiences, and satisfaction of each niche group. Third, the motives and experiences related to motives seem to be very broad as researched in this paper. The fact that they are not mutually exclusive makes it difficult to divide motivations from experiences or be precise in the identification of codes and themes. Further research could explore more precisely if a scale with fewer elements is applied, such as the newly developed Live Music Motivation Scale (LMMS) (Mulder and Hitters, 2021) that takes into consideration fewer elements, but grouped more precisely.

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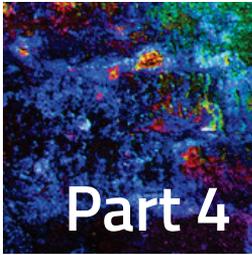
Creative
Education

Students' Perception of Motives and Obstacles in a Social Entrepreneurship Career

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ABSTRACT

This study aims to explore the motives and obstacles associated with a career in the field of social entrepreneurship. Primary data has been collected by using a structured questionnaire with ten possible motives and ten possible obstacles. The final sample consisted of 760 participants with different educational backgrounds. This study revealed that the main motivator for all students is to do the job they believe in. Students with entrepreneurial educational backgrounds perceive also the possibility to express their creativity and use their talents and abilities, as important motivators. On the other hand, students with psychosocial educational backgrounds perceive compassion and the desire to help others and to do something for the community, as important. Commonly perceived barriers for all students are poor economic conditions and insufficient start-up capital. Some differences regarding educational background and gender are discussed.

Keywords: social entrepreneurship, perceived motives, perceived obstacles

13.1 INTRODUCTION

As the society is changing constantly, there is a need to look for more innovative ways to overcome various challenges that these changes bring. Social entrepreneurship appears as an innovative solution for many social needs that are not recognized or remain unanswered during the societal transformation. Research interest in a deeper understanding of the phenomenon emerged during the 1990s and there is still a lack of academic consensus in defining the term. According to Seanor and Meaton (2007, p. 98) "one definition seems not to fit all social enterprises". Most definitions agree that for a social entrepreneur the main motivation is not the creation of wealth, but achieving a social mission (Austin, Stevenson, and Wei-Skillern, 2006, Saebi, Foss and Linder, 2019). Dees (1998, p. 4), proposes one of the first and frequently cited definition of social entrepreneurs who are "playing the role of change agents in the social sector by adopting a mission to create and sustain social value, recognizing and relentlessly pursuing new opportunities to serve that mission, engaging in a process of continuous innovation, adaptation and learning,

acting boldly without being limited by resources currently in hand, and finally exhibiting a heightened sense of accountability to the constituencies served and for the outcomes created". Yunus (2009) lists four groups from which social entrepreneurs could be profiled in the future. These are: successful entrepreneurs who may want to test their creativity, talent and management skills by running a social enterprise, wealthy retirees who may see social entrepreneurship as an attractive investment opportunity, heirs to larger amounts or gambling winners, and young people who have just graduated, motivated by the idealism of youth and excitement for the opportunity to change the world. For these young people, the term *millennial generation* is commonly used (Burke and Ng 2006; Ng, Schweitzer and Lyons, 2010). This particular generation is influenced by important social and technological changes, of which the most important are globalization and a rapid development of information technology (Liu, Zhu, Serapio and Cavusgil, 2019). Although the generalization of an entire generation is not justified, several studies recognize some specific characteristics of this generation, such as great career expectations (Ng, Schweitzer and Lyons, 2010), a sense of entitlement that makes them expect quick promotions and pay raises (Liu et al., 2019) and more entrepreneurial orientation in comparison with previous generations, (Prabhu, McGuire, Kwong, Zhang and Ilyinsky, 2017). On the other hand, they are more socially conscious (Ng and Gossett, 2013), and display higher protean career orientation (Aydogmus, 2018). Protean career is characterised by value-driven and self-directed perspective toward career management. Ng, Schweitzer and Lyons (2010) have identified five important themes regarding their work expectation: good work/life balance, pay and benefits, opportunities for advancement, meaningful work and a nurturing work environment. Although the meaningfulness of the job is important for each generation, the millennial generation may have more benefits to achieve this goal, in terms of financial and educational background. According to Yunus (2009, p. 49) "Most young people today feel frustrated by the inability to recognize any noteworthy challenge within today's capitalist system. When you grow up in an environment where everything is available to you, making a big profit is not a particularly inspiring goal for you. A social enterprise could fill this gap".

Although a number of studies have been reported on millennials as employees in the workforce, little is known about millennials as potential social entrepreneurs. This study may serve as an initial attempt at providing insights into the motivational factors affecting new generations in the context of social entrepreneurship.

13.2 METHODOLOGY

13.2.1 Purpose and research questions

The primary purpose of this research is to examine the students' perception of motives and obstacles in a social entrepreneurship career. To achieve this purpose, this study sought to answer the following research questions:

1. What are the most prominent students' motives and obstacles for starting a social business?
2. Are there any statistically significant differences in motivators and perceived obstacles between students with different educational background?
3. Are there any statistically significant gender differences in motivators and perceived obstacles?

13.2.2 Sample and procedure

The final sample consists of N = 786 participants, of whom 558 were women (71 %) and 228 men (29 %). The participants were divided into two groups based on their educational background, 384 (48.9 %) were business students, and 402 (51.1 %) students of psychosocial studies. In the sample of business students, the number of men and women was approximately equal (49.5 % of women and 50.5 % of men students), while in the sample of psychosocial studies this ratio was very disproportionate (91.5 % of women and only 8.5 % of men). The age range was from 19 to 44 years, the mean value was 23 years (M, C, D = 23). The selected students were in final years as they were supposed to have a better understanding regarding their future careers.

The final instrument consisted of ten possible motives and ten possible barriers that students rated on a scale from 1 to 5. Questionnaires were distributed to the participants during one academic hour at different universities with entrepreneurial or psychosocial educational orientation.

13.2.3 Results

Table 13.1 shows the means and standard deviations for motivators and perceived obstacles for the whole sample.

Table 13.1 Descriptive statistics for motivation factors and perceived obstacles in the whole sample

Motivating factors	*M*	*SD*	*n*	Perceived obstacles	*M*	*SD*	*n*
To do what I believe in	4.30	.847	772	Adverse economic conditions	3.9	.989	768
Compassion	4.18	.935	773	Insufficient start-up capital	3.86	1.01	768
Using of talents and abilities	4.15	.870	772	Lack of available information	3.77	.93	767
Expressing creativity	4.13	.901	773	Insufficient practical experience	3.72	1.05	770
To do something for the community	4.10	.917	775	Insufficient knowledge and skills	3.55	1.08	768
More freedom	4.09	.932	774	Insufficient income	3.53	1.06	769
A stimulating career	3.88	1.02	774	Lack of social support	3.22	1.07	769
Job independence	3.79	1.11	777	Lack of a good social-entrepreneurial idea	3.11	1.13	770
Work/life balance	3.74	1.04	775	Lack of self confidence	2.93	1.16	767
Status and respect	3.56	1.11	773	Lack of social support	2.49	1.12	768

Note: Compared to the original study by Hamari et al., 2017.

Source: Author's calculation.

As it can be seen from the table above, the main motivator for starting social business was *To do what I believe in*. Such intrinsic motive could suggest that social entrepreneurship might be an attractive career for young people. However, perceived obstacles, such as: *Adverse economic condition*, or *Insufficient start – up capital* might be the important reasons to find a more secure career.

In order to better understand whether there are any differences between students from different educational background, t – tests were used to calculate the difference for each motive and obstacle. The results are presented in Table 13.2. and Table 13.3.

Both groups of students gave high grades to intrinsic motives. On the items: *To do what I believe in*, *Compassion* and *To do something for the community*, students of psychosocial studies, as expected, achieved significantly higher results. On the other hand, students of entrepreneurial studies had a significantly higher score on the items *Job independence and Status and respect*. The effect size was small for all items ($\eta < 0.03$), except for the item *Compassion*, where it was moderate ($\eta = 0.06$). Furthermore, students assessed what they perceived as obstacles to starting a social-entrepreneurial project (Table 13.3).

Table 13.2 Differences in motivating factors among students with different educational background

Motivating factors	Study	*M*	*SD*	*n*	*t*	*df*	*p*
Job independence	Business	3.88	1.104	375	2.19	775	.03**
	Psycho - social	3.71	1.106	402			
Work/life balance	Business	3.79	0.994	373	1.47	773	.14
	Psycho - social	3.68	1.077	402			
Expressing creativity	Business	4.09	0.911	373	-1.02	771	.31
	Psycho - social	4.16	0.897	400			
More freedom	Business	4.05	0.960	373	-.98	772	.32
	Psycho - social	4.12	0.903	401			
Compassion	Business	3.95	1.018	372	-6.97	771	.00*
	Psycho - social	4.4	0.778	401			
Using of talents and abilities	Business	4.09	0.899	373	-1.66	770	.1
	Psycho - social	4.2	0.841	399			
To do something for the community	Business	3.89	0.983	374	-6.15	773	.00*
	Psycho - social	4.29	0.786	401			
A stimulating career	Business	3.9	0.951	373	.62	772	.53
	Psycho - social	3.86	1.077	401			
Status and respect	Business	3.77	1.035	374	5.09	771	.00*
	Psycho - social	3.37	1.156	399			
To do what I believe in	Business	4.22	0.899	372	-2.33	770	.02**
	Psycho - social	4.37	0.777	400			

*p < .01; **p < .05.
Source: Author's calculation.

From the results of perceived obstacles, it can be seen that students of psychosocial studies estimate barriers with higher scores on almost all items, and on five items this difference is statistically significant. These are: *Lack of available information, Insufficient start-up capital, Insufficient knowledge and skills, Adverse economic condition and Insufficient practical experience.* The effect size was small for all items (η <0.03), except for the item *Insufficient start-up capital*, where it was moderate (η = 0.09). Only on the item *Lack of social support*, students of business studies had a significantly higher result than students of psychosocial studies.

Table 13.3 Differences in perceived obstacles among students with different educational background

Perceived obstacles	Study	*M*	*SD*	*n*	*t*	*df*	*p*
Insufficient income	Business	3.56	1.037	370	.79	767	.43
	Psycho - social	3.5	1.088	399			
Lack of available information	Business	3.66	0.938	369	-3.17	765	.00*
	Psycho - social	3.88	0.912	398			
Insufficient start-up capital	Business	3.54	0.996	369	-8.69	766	.00*
	Psycho - social	4.15	0.924	399			
Lack of self-confidence	Business	2.87	1.117	369	-1.5	765	.13
	Psycho - social	2.99	1.195	398			
Insufficient knowledge and skills	Business	3.35	1.026	369	-4.99	766	.00*
	Psycho - social	3.73	1.077	399			
Adverse economic conditions	Business	3.68	1.028	369	-6.01	766	.00*
	Psycho - social	4.1	0.905	399			
Lack of social support	Business	2.66	1.177	370	3.84	766	.00*
	Psycho - social	2.33	1.187	398			
Lack of a good social-entrepreneurial idea	Business	3.14	1.052	368	.72	766	.47
	Psycho - social	3.08	1.177	400			
Insufficient practical experience	Business	3.49	1.027	371	-5.82	768	.00*
	Psycho - social	3.92	1.020	399			
Lack of business partner	Business	3.22	1.020	370	-.22	767	.83
	Psycho - social	3.23	1.114	399			

*$p < .01$.

Source: Author's calculation.

According to the previous research, a difference in perception of motivational factor and barriers is expected not only between students with different educational background, but also between male and female students. For this reason, the gender difference was tested on the whole sample (Table 13.4), and furthermore, only on the business sample (Table 13.5). In psychosocial studies, the number of female and male students was disproportionate and it did not make sense to test the difference.

Table 13.4 Gender differences in motivating factors for the whole sample

Motivating factors	Gender	M	SD	n	t	df	p
Job independence	Female	3.75	1.128	555	-1.5	775	.13
	Male	3.89	1.043	222			
Work/life balance	Female	3.77	1.071	554	1.37	773	.17
	Male	3.66	.939	221			
Expressing creativity	Female	4.2	0.864	552	3.45	771	.00*
	Male	3.95	0.969	221			
More freedom	Female	4.15	0.920	553	3.04	772	.00*
	Male	3.93	0.945	221			
Compassion	Female	4.37	.815	553	8.92	771	.00*
	Male	3.73	1.058	220			
Using of talents and abilities	Female	4.2	0.864	550	2.55	770	.01**
	Male	4.02	0.874	222			
To do something for the community	Female	4.24	0.843	553	7.08	773	.00*
	Male	3.74	0.995	222			
A stimulating career	Female	3.94	1.023	553	2.78	772	.01**
	Male	3.72	.997	221			
Status and respect	Female	3.55	1.144	551	-3.62	771	.72
	Male	3.59	1.033	222			
To do what I believe in	Female	4.38	0.798	551	4.53	770	.00*
	Male	4.08	0.926	221			

*p < .01; **p < .05.

Source: Author's calculation.

Again, both groups of students gave high grades to the motive: *To do what I believe in*. As expected, female students gave significantly higher scores to the six intrinsic motives: *To do what I believe in, The ability to express my own creativity, More freedom, Compassion, To do something for the community, Stimulating career and The use of talents and abilities*. The effect size was small for all items (η <0.03), except for the items *Compassion* (η = 0.09), and *To do something for the community* (η = 0.06) where it was moderate.

Table 13.5 Gender differences in perceived obstacles for the whole sample

Perceived barriers	Gender	M	SD	n	t	df	p
Insufficient income	Female	3.48	1.053	550	-2.07	767	.04**
	Male	3.65	1.074	219			
Lack of available information	Female	3.83	.919	549	2.48	765	.01*
	Male	3.64	.960	218			
Insufficient start-up capital	Female	3.96	.987	551	4.7	766	.00*
	Male	3.59	1.010	217			
Lack of self-confidence	Female	2.95	1.188	548	.49	765	.62
	Male	2.90	1.083	219			
Insufficient knowledge and skills	Female	3.61	1.095	551	2.36	766	.02*
	Male	3.41	1.010	217			
Adverse economic conditions	Female	3.97	.961	550	3.08	766	.00*
	Male	3.72	1.037	218			
Lack of social support	Female	2.36	1.190	550	-4.8	766	.00*
	Male	2.82	1.141	218			
Lack of a good social-entrepreneurial idea	Female	3.05	1.165	549	-2.1	766	.03**
	Male	3.25	1.029	219			
Insufficient practical experience	Female	3.82	1.024	551	4.23	768	.00*
	Male	3.47	1.076	219			
Lack of business partner	Female	3.22	1.106	551	-.22	767	.83
	Male	3.24	.987	218			

*$p < .01$; **$p < .05$.

Source: Author's calculation.

Female students scored significantly higher on six barrier items: *Lack of available information, Insufficient start-up capital, Insufficient knowledge and skills, Adverse economic condition and Insufficient practical experience*. On the other hand, male students had significantly higher results on the items: *Insufficient income, Lack of social support and Lack of good social entrepreneurial idea*. The effect size was small for all items ($\eta < 0.03$).

To exclude influence of educational background, the gender difference only for business students' sample was tested. The results for motivating factors are given in Table 13.6, and for perceived barriers in Table 13.7.

Table 13.6 Gender differences in motivating factors for business students

Motivating factors	Gender	M	SD	n	t	df	p
Job independence	Female	3.83	1.177	187	-.852	373	.39
	Male	3.93	1.014	188			
Work/life balance	Female	3.90	1.053	186	2.04	371	.04**
	Male	3.69	.910	187			
Expressing creativity	Female	4.23	0.848	186	3.01	371	.00*
	Male	3.95	0.988	187			
More freedom	Female	4.17	0.914	186	2.4	371	.02*
	Male	3.94	0.945	187			
Compassion	Female	4.23	.908	186	5.4	370	.00*
	Male	3.67	1.063	186			
Using of talents and abilities	Female	4.17	0.928	185	1.64	371	.09
	Male	4.02	0.862	188			
To do something for the community	Female	4.10	0.937	186	4.01	372	.00*
	Male	3.69	1.009	188			
A stimulating career	Female	3.94	.958	186	2.61	371	.01*
	Male	4.03	.941	187			
Status and respect	Female	3.88	1.040	186	1.2	372	.05
	Male	3.66	1.008	188			
To do what I believe in	Female	4.37	0.818	185	3.14	370	.00*
	Male	4.08	0.944	187			

*p < .01; **p < .05.

Source: Author's calculation.

Similar to the whole sample, female business students gave significantly higher scores to the following intrinsic motives: *To do what I believe in, The ability to express my own creativity, More freedom, Compassion, To do something for the community, Stimulating career and The use of talents and abilities*. Moreover, in the sample of business students, the difference in motive *work – life balance* was also significant. The effect size for all items was small ($\eta < 0.03$).

However, in an excluded sample of business students, the difference between male and female students in perceived obstacles was not so salient, as can be seen from the Table 13.7.

Table 13.7 Gender differences in perceived obstacles for business students

Perceived barriers	Gender	M	SD	n	t	df	p
Insufficient income	Female	3.42	1.021	184	-2.52	368	.01*
	Male	3.69	1.033	186			
Lack of available information	Female	3.66	.956	184	-.18	3.67	.99
	Male	3.66	.942	185			
Insufficient start-up capital	Female	3.55	1.005	185	.02	367	.98
	Male	3.54	.991	184			
Lack of self-confidence	Female	2.83	1.135	183	-.72	367	.47
	Male	2.91	1.104	186			
Insufficient knowledge and skills	Female	3.33	1.086	185	-.42	367	.68
	Male	3.38	.989	184			
Adverse economic conditions	Female	3.66	1.027	550	-.32	367	.75
	Male	3.70	1.030	218			
Lack of social support	Female	2.45	1.165	550	-3.44	368	.00*
	Male	2.87	1.163	218			
Lack of a good social-entrepreneurial idea	Female	3.04	1.116	549	-1.79	366	.08
	Male	3.24	1.026	219			
Insufficient practical experience	Female	3.54	1.021	551	.88	369	.38
	Male	3.45	1.050	219			
Lack of business partner	Female	3.17	1.085	551	-.81	368	.42
	Male	3.26	.971	218			

*p < .01; **p < .05.

Source: Author's calculation.

In contrast to the whole sample, where female students graded most barriers significantly higher than male students, in the sample of business students, only two barriers were significantly different. Namely, male students had significantly higher results, with small effect size, on the items: *Insufficient income* and *Lack of social support*. Such results emphasize the importance of education in reducing perceived barriers to initiating social entrepreneurial activities, especially for female students.

13.3 DISCUSSION AND LIMITATON OF RESEARCH

As Krueger, Really and Carsrud, (2000) suggested, entrepreneurship is a way of thinking that emphasizes opportunities over threats. Motivation is a crucial factor required to understand the processes which could lead to the creation of a new social venture. At the same time, perceived obstacles could prevent and discourage young people from choosing entrepreneurial career. The first question in this research was what the most prominent student's motives for starting a social business are. The results showed that students mostly chose intrinsic motives. That is in line with previous research which determine how new generations value meaningful and fulfilling job (Allan, Autin and Duffy, 2016). Intrinsic motivation emphasizes that actions are stimulated by the work itself and the desire to achieve internal satisfaction (Ryan and Deci, 2000). Gagné and Deci (2005) argue that people need to feel competent and autonomous to maintain their intrinsic motivation. Furthermore, previous studies have demonstrated that the personality of the social entrepreneur is a mixture of entrepreneurial personality and sensibility to social issues, i.e. prosocial personalities (Austin et al., 2006; Bacq, Hartog, Hoogendoorn and Lepoutre, 2011; Dees, 1998; Mair and Noboa, 2006, Yamini, Soloveva and Xiaobao, 2020). A prosocial personality is defined as "an enduring tendency to think about the welfare and rights of other people, to feel concern and empathy for them, and to act in a way that benefits them" (Penner and Finkelstein, 1998, p. 526). The drivers behind social entrepreneurship are often prosocial, including compassion and desire to help others. These motives were also highly rated in this study.

The most salient perceived barriers for starting social enterprise were: *Adverse economic condition, Insufficient start-up capital, Lack of available information, Insufficient practical experience, Insufficient knowledge and skills, and Insufficient income*. Similar obstacles, lack of financial resources and insufficient information were found in research of business students considering starting up their new ventures (Ooi and Ahmad, 2012). What is interesting, characteristics typically associated with entrepreneurial orientation, are self-efficacy (Bacq et al., 2011) and perceived social support (Mair and Noboa, 2006), and students from this sample do not see these factors as obstacles.

The second question in this study sought to determine the difference in motivational factors and perceived barriers among the students with different educational background. Business students were included in the sample because they are considered to be potential entrepreneurs. They often come from entrepreneurial families and choose business education because it is assumed that they will engage in entrepreneurship themselves. The assumption is that they develop a strong entrepreneurial self-efficacy, but may not have a focus on social issues. On the other hand, students of psychosocial studies are more sensitive to social issues, but may have insufficient business knowledge and skills. As expected, students of psychosocial studies give higher ratings to prosocial items: *Compassion* and *To do something for the community* as well as the item *To do what I believe in*. On the contrary, students of entrepreneurial studies have a significantly higher score on the items *Job independence* and *Status and respect for others*.

The most interesting finding was that students of psychosocial studies estimate barriers to launch the social enterprise with higher scores on almost all items. Only for the *Lack of social support*, business students have a significantly higher result. Numerous authors point out the important role of entrepreneurial education (Bae, Quian, Miao and Fiet, 2014; Kolvereid and Moen, 1997; Malebana and Swanepoel, 2014, Popescu, Bostan, Robu, Maxim and Diaconu, 2016). An important goal in the educational process is empowering students for entrepreneurship by their acquisition of necessary knowledge and skills and increasing their entrepreneurial self-efficacy. Tracy and Phillips (2007) suggested that the entrepreneurial knowledge and skills become an integrated part of education, from primary schools to universities.

Finally, the last research question considers gender differences in perceived motivators and obstacles. Generally, researches confirm that men are more motivated for entrepreneurial career (Chowdhury and Enders, 2005; Maes, Leroy and Sels 2014; Mueller and Dato-on, 2013). However, the motivation behind social entrepreneurship is different. It is more connected with prosocial motives that are related to different personality traits and values. While men are, on average, more focused on external values, such as success, profit and achievement, women value intrinsic and social values more (Busch, 2011). In this research, as expected, female students gave significantly higher scores to the six intrinsic motives and at the same time they perceived six significantly higher barrier items. That is in line with previous research, that women perceive themselves to be lacking financial resources (Becker-Blease and Sohl 2007, Kwong, Jones-Evans and Thompson, 2011). On the other hand, male students have significantly higher results on the items: *Insufficient income, Lack of social support and Lack of good social entrepreneurial idea*. That is also in line with previous studies, that men are more motivated by extrinsic factors, such as financial success (Kirk and Belovics, 2006). In contrast to the whole sample, in the sample of business students only, there is no difference between males and females in majority of perceived barriers. Those findings point out the importance of business or entrepreneurial education. Through education, both the desirability and the feasibility of social entrepreneurship could be enhanced by exposing students to stimulating socially important topics, and at the same time, strengthening entrepreneurial competencies. Exposure to content about social challenges alone is not enough to awaken students to be actively involved. On the contrary, this can lead to frustration as well as helplessness. Acquiring the necessary business knowledge and skills could increase perceived self-efficacy and empower male and female students from different fields to get actively engaged.

Finally, several limitations to this study need to be acknowledged. Although the sample is relatively large, it is still a student sample and is not representative of the whole population. The research was conducted in university classrooms, during one academic hour. Such constrains in the academic framework could lead to more socially desirable responses. Furthermore, reading the instructions for completing the questionnaire, which included defining social entrepreneurship and citing some examples of social enterprises, could affect the participants' attitude and increase the attractiveness of social-entrepreneurial careers in the short term.

However, the collected data could serve as a basis for further qualitative research, for deeper understanding of motives and other factors leading to a socio-entrepreneurial career.

13.4 CONCLUSION

Despite the increase in research on social entrepreneurship over the years, there is still few examples of empirical research about the drivers and obstacles that could influence students' choice in social entrepreneurial career. The assessment of motivators highlights the intrinsic motivation for a possible social-entrepreneurial career in both groups of students (business and psychosocial). However, the main obstacles are considered to be factors related to lack of initial capital and poor economic situation in the country. These findings are particularly relevant for educational process. Appropriate entrepreneurial education could contribute to raising interest in social entrepreneurship topics, and at the same time, strengthen entrepreneurial competencies.

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14 Education-based Situated Creativity

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ABSTRACT

As implied by many and explicitly stated by Florida (2002), "human creativity is the ultimate economic resource". However, just like human knowledge, which is one of the preconditions for creativity to occur, creativity does not happen out of thin air. It has its foundations, triggers and constituents. This conceptual paper aims to discuss two constructs, conceptual integration and emergent innovation, and relate them to a newly proposed construct: education-based situated creativity. The construct is an extension of situated creativity, which has its practical side and presupposes strong interaction with the environment (Nonaka and Zhu, 2012). By adding "education" to the equation we focus on the necessity of perceiving creativity as a fundamental constituent of any educational process, and its systematic honing enabled through interdisciplinary inquiry. This enabling power of interdisciplinarity is, by its very nature, intimately related to conceptual integration and emergent innovation. The former is a cognitive mechanism believed to be responsible for the human creative spark (Fauconnier and Turner 2002, Turner 2014) that probably developed at the time when our working memory could simultaneously juggle two elements that are different or seemingly unrelatable (e.g. think of William

Kamkwamba's wind turbine made out of bike parts and materials from a scrapyard, or the invention of the axle that combines a rod and wheels). Emergent innovation refers to a new approach to innovative thinking that relies on proactive re-shaping of the environment rather than simply reacting to changes. We complete our discussion by exemplifying the approach by briefly outlining the process of creating a new standard of occupation and its corresponding qualification (Applied Cognitive Scientist) that is oriented towards creative economy and innovation in general, especially various aspects of R&D while being anchored in the hexagon of an interdisciplinary study of human mind known as cognitive science.

Keywords: situated creativity, conceptual integration, emergent innovation, interdisciplinarity, collaboration, cognitive science

14.1 INTRODUCTION

Our first association with creativity is usually tied to artists and creative individuals coming from specific walks of life and producing original ideas and artefacts that combine elements we have never seen or heard before. However, if we consider the totality of human creative endeavors and the circumstances in which they come to life, we may conclude that there are three fundamental factors/circumstances underlying the inception of creative processes:

a) crises of various extents that threaten or endanger the fulfillment of basic human needs;

b) creation as an occupational process (problem-solvers, innovators and creators – from scientists to artists);

c) the human need to engage in creation for various personal and/or "therapeutic" reasons (from free-time activities to healing).

The three categories frequently overlap, and they are in no way discrete or clearly delineated. Likewise, there is significant fuzziness within categories. Psychologists, for example, have grappled for decades with the question of whether creativity is domain-general, domain-specific, or both (Baer, 1994, 1998; Barab and Plucker, 2002; Brown, 1989; Cramond, 1994; Csikszentmihalyi, 1999; Diakidoy and Spanoudis, 2002; Gardner 1993; Han and Marvin 2002; Kaufman and Baer, 2002; Lim and Plucker, 2001; Plucker, 1998, 1999; Sternberg, 2002).

Even though our discussion on creativity and innovation is primarily concerned with circumstances described under b), it is important to mention that in our communication with professionals responsible for carrying out innovation-related developments in their business environment, those perceived as creative emphasized the importance of their experience, activities, and interests outside of workplace when coming up with novel

ideas. They also addressed the importance of knowledge obtained from others – within or outside their place of work. In other words, their inspiration for novelty is frequently linked to elements outside their narrow field of expertise. The latter leads us to one of the central notions we discuss in this paper – the notion of conceptual integration as a mental operation underlying creativity (Fauconnier and Turner, 2002; Turner, 2014). As we shall demonstrate later, the nature of the construct implies integration of seemingly opposite or unrelated elements, ideas, notions, and domains of knowledge. This, in turn, implies that an important way to foster creative processes in the workplace is building interdisciplinarity and collaboration in the workplace and fostering them in education.

The second element we are proposing as fundamental to the discussion of creativity, or specifically *education-based situated creativity*, is the process of *emergent innovation* (Peschl and Fundneider, 2008, 2013; Peschl, 2019). In discussing innovation and the creation of novel knowledge, Peschl re-examines forms of "together" and "co-": being/working together and collaborating with others (socio-epistemic dimension); being together and interacting with the material world (co-becoming dimension); and being together and co-developing with the future as "learning from the future emerges" (2019, p.4). What this means is that innovation is about changing the environment in a future-oriented manner. It is not enough to react to change, we need to be proactive by "influencing and shaping the environment in such a way that novelty may arise in the future" (p. 6).

Finally, we relate the two processes to the idea of situated creativity (Nonaka, I., and Zhu, Z. 2012). We rely on this idea because we acknowledge that creativity has a practical side that involves both human cognitive capacities and useful applications of ideas. Stemming from Confucian creativity that assumes flexibility and open-mindedness to contextual factors and the environment, and insists on imagination and moral sensibility, the concept of situated creativity extends organically to education. Creative solutions and ideas emerge through students' interactions with their teachers and with each other, as well as through their interaction with the environment and communities to which they belong during their education and later in the labor market.

In the following sections, we describe and discuss the two above-mentioned constructs that underlie our approach to creative processes leading to innovation. We complete our discussion by exemplifying basic constituents of the constructs pertaining to our own collaborative/creative process that resulted in a new standard of occupation and the accompanying standard of qualification. The skills and competencies of the two standards pertain to a collaborative and interdisciplinary working environment that bridges the gap between scientific/scholarly work and the industry (for more on the types and significance of standards see ESCO: European Skills/Competences, qualifications and Occupations). Our ultimate aim was to design a new university program in cognitive science that responds to the needs of a fast-changing environment characterized by "VUCA" (volatility, uncertainty, complexity, and ambiguity) (Peschl, 2019). The collaboration was an integral part of a project co-funded by the European Social Fund and carried out by the Faculty of Humanities and Social Sciences, University of Zagreb.

14.2 CONCEPTUAL INTEGRATION

Language is rightly regarded as one of the most sophisticated products of the human creative mind. Complex meanings are created with incredible ease and linguistic novelties are literally everyday phenomena. Language is used to create puns, catchy headlines, memes, and jokes. However, in addition to this intentional wordplay and word combinatorics, there is a much greater portion of meaning construction and thought that happens without any conscious effort. Let us consider the example in Figure 14.1.

Figure 14.1 Land yacht – 'large, luxurious automobile'
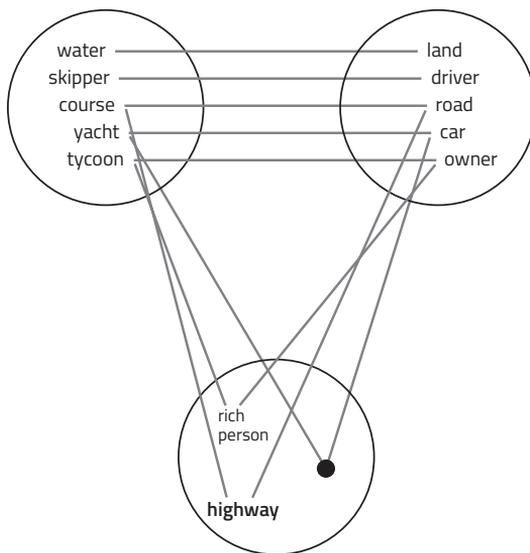
Source: Fauconnier and Turner, 2002, p. 357.

The authors illustrate conceptual integration and meaning construction by analyzing a nominal compound. The central question the authors address is how we get from linguistic units to conceptual elements and vice versa. It is obvious that the compound ("land yacht") names two conceptual elements in two different mental spaces. The hearer/understander is directed to construct the rest. "Land" and "yacht" come from different domains – land as opposed to water. What the understander does is perform mappings between these two spaces: the yacht corresponds to the luxury car, the land to the water, the driver to the skipper, the road to the course and the owner to the tycoon. The conceptual integration of mental spaces depends on building analogical mapping. However, the outcome of the integration (*land yacht*) is not based on individual mappings of predictable counterparts. "Land" and "yacht" belong to two different domains and resulting mental spaces, but they

are not conceptual counterparts. The meaning of the compound relies on the *emergent structure* that results from the blend of the two spaces.

It is this kind of construction of meaning that makes humans human and the human mind mysteriously complex. We run conceptual blends all the time, and most of the time without cognitive effort. We combine elements that have probably never been combined before, and selectively project from one mental space to another. In fact, human uniqueness is tied to our ability to make more than a simple perceptual binding to see the whole. In other words, we have evolved to the point where we are able to integrate two completely different inputs to create novel emergent structures (see also Koestler, 1964; Mithen, 1996). This point in evolution is believed to be the birth of *creative thought*. Once we were able to hold two distant, different, or opposing elements in our working memory and juggle their substance to form a new meaning, we were ready for creative deeds. However, as we have already seen in the case of "land yacht", the juggling of this kind does not reduce to a manipulation of forms. The two elements carry their conceptual weight and the meaning produced is the result of what Fauconnier and Turner call the *mind's three I's* (2002, p.7). The first *I* stands for *Identity*. The juxtaposition of sameness and oppositeness has been widely taken for granted in various human disciplines and creative domains – from mathematics and physics to the arts, music, and social sciences. However, the recognition of identity is actually a tremendously complex and imaginative work that we do most of the time without bringing it into our conscious thought. The second '*I*' is *Integration*. Recognition of identities and opposites is an integral part of conceptual integration, which has both elaborate structural properties and operational constraints. The third '*I*' stands for *Imagination*. Our imagination is constantly at work, and our consciousness is far from comprehending its activities. We imagine hypothetical situations, create fictional characters, pretend, simulate all sorts of activities, irrespective of the presence of external stimuli.

Now, let us go back to the manipulation of form. For example, why is translation so difficult? Because we do not translate words/forms, but strive to translate meanings, or, more precisely, approximate and construct meaning in one language based on the meaning in another. If translation were about manipulating and substituting forms from one system into another, translation software would do its work impeccably. However, the reality is quite different, and the reason is more than obvious: language is packed with semantic nuances, polysemy, emergent meanings based on irony and humor, idiosyncrasies, idiomatic expressions, metaphors, and so on. Furthermore, language cannot be separated from the rest of cognition. It codes changes in perspective, attention, and a number of other cognitive processes. Still, the efficacy of form and its transformation and manipulation is striking and cannot be neglected. Fauconnier and Tuner (2002, p. 4) stress:

> *A college student enrolled in economics, once a branch of ethics, will now spend considerable time manipulating formulas. If she studies language, once firmly the province of humanists and philologists, she will learn formal algorithms. If she hopes to become a psychologist, she must become adept at constructing*

*computational models. The manipulation of form is so powerful and useful that
school is now seen as largely a matter of learning how to do such manipulation.*

In short, our imagination coexists with the mind's efficacy to manipulate form, and
this coexistence is necessary and welcome. For example, we can manipulate linguistic
forms and change an active sentence into a passive one. The transformation is relatively
straightforward and governed by the syntactic rules of the language we are using.
However, the two sentences do not mean the same. They code different perspectives
taken on the event that the perceiver/speaker wishes to describe. In other words, the
perspective taken plays the role in meaning construction. In fact, the most impressive and
intricate structures and forms, such as those constituting language, mathematics, art, or
music, emerge through the ability of humans to construct meaning. The construction of
meaning is pervasive and it does not cease. Human beings are constantly making sense
of whatever they receive through the sensory system. Naturally, this process is largely
subconscious, even though we sometimes intentionally "unpack" meanings for various
reasons when we teach, research, explain, describe, etc. Imagine a group of children sitting
on the steps leading to the sea, as in Picture 14.1.

Picture 14.1 "Unpacking" of the Sea Organ

Source: Authors.

Until they are told that they are sitting on top of the sea organ, they perceive their surroundings without consciously attending to any of its elements. Once they learn that the steps hide the tubes that produce music when hit by the sea waves, they start observing and assign meaning to the form that surrounds them. This takes us to our second example of conceptual integration and the emergent meaning it produces. The children sitting on the steps are unpacking the constituents of the Sea Organ in Zadar. They can hear the music produced by this huge musical instrument, witness the interplay of water and land, and participate by enjoying the atmosphere and assigning meaning to what is taking place around them. This is probably what Nikola Bašić, the architect, wanted to achieve when he was chosen to transform this important part of Zadar. He has stressed more than once that his aim was a metaphorical place that shapes the mental image of the town.[1] The place is inviting visitors, both locals and tourists, to interact with their environment. This interaction, however, is not a predictable ritual of having coffee or wine in crowded cafes and restaurants that usually adorn the promenades in tourist resorts and coastal towns. Rather, Zadar's linear promenade leads to a place that has reconceptualized one of the most beloved pastimes – observing the billows and calms of the sea.

The process of conceptual integration that we have just exemplified was recognized and described by cognitive scientists in the early 1990s and has since been studied in various fields and disciplines: linguistics, music theory, social sciences, literary studies, multimodal communication, cognitive neuroscience, film studies, mathematics, contemporary art, etc. (see e.g. Antović, 2018; Cook, 2010; Gómez-Ramírez, 2020; Gordejuela, 2021; Hiraga, 1999; Lakoff and Núñez, 1997; Maldonado, 1999; Poulsen, 2019; Sondergaard, 1999; Thagard and Stewart, 2011; Turner, 2001). This conceptual operation is as responsible for simple mental events as it is for the most complex human creations. Likewise, sometimes the process happens instantaneously and sometimes it takes literally centuries of evolution of thought. As noted by Facuonnier and Turner in discussing the mathematical domain of complex numbers, this well-structured blend was fully accepted in the 19th century (2002, p. 25). Even though various parts of the system had appeared several centuries earlier, they simply did not fit into the mathematical conceptual system of the time when its first ideas had been conceived.

This capacity to integrate different domains of knowledge, such as knowledge of architecture and music in the case of the Sea Organ or knowledge of numbers and vectors in their two-dimensional space in the case of complex numbers, is closely related to the other central construct we would like to highlight as crucial in the context of education-based situated creativity: *emergent innovation*. In the following section, we briefly discuss its nature and relevance to the conceptual framework we discuss in this work.

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1   See for example eZadar.hr: https://ezadar.net.hr/ostalo/intervjui/2593685/nikola-basic-morske-orgulje-i-pozdrav-suncu-poticaj-su-svojevrsnom-urbanom-hedonizmu/

14.3 EMERGENT INNOVATION, EDUCATION FOR INNOVATION, AND NEW LITERACIES

According to Peschl, innovation is *"about future states of the environment and about changing it in a future-oriented manner"* (2019, p. 6). This view is a step forward (or away) from traditional approaches to innovation, as it assumes that, in order to create conditions for novelty to arise, we need to proactively influence and shape the environment, rather than just reacting to change as it occurs. As mentioned in the introduction, Peschl examines three forms of "together" and "co-": being/working together and collaborating with others (socio-epistemic dimension); being together and interacting with the material world (co-becoming dimension); and being together and co-developing with the future as "learning from the future emerges".

Let us first briefly explain what is meant by a rather paradoxical tenet of this approach, namely "learning from the future". If we belong to the category of creative individuals whose job description implies innovative thinking, we tend to approach the process in one of the following ways: either we look to the past and try to extrapolate what worked well as a solution at a certain point in time, usually coming up with relatively unimaginative solutions, or we engage in a kind of back-and-forth process of trial and error, widely known as design thinking, which results in more or less optimized solutions. However, learning from the future, as proposed by Peschl and several other authors (Baregheh et al., 2009; Fagerberg et al., 2006; Peschl and Fundneider, 2008; Peschl, 2019) is a socio-epistemological process that consists of both knowledge processes and social practices. It assumes proactivity in shaping and influencing the environment that becomes conducive to novelty. In other words, innovation follows transformation in mindsets and attitudes that needs to start on both the individual and organizational levels. Naturally, this kind of transformation requires collaboration and different forms of "together". The first form refers to collaboration between innovators, users and stakeholders. The creative process is thus infused with diverse perspectives, which is a necessary precondition for creative work and innovative thinking. In the following sections, we shall address this aspect of collaboration by tackling *interdisciplinarity*, which on the one hand depends on *conceptual integration* and on the other hand is the driving force of *emergent innovation*.

From what has been said so far, it is self-evident that a creative and innovative mindset should be harbored and developed. Such mindsets do not come out of thin air. However, a large number of scholars and educationalists maintain that young people's curiosity and creativity decline as they progress through their formal education[2]. The older they get, the less creative they become. By the time they start high school, they have learned how to navigate large quantities of facts, which proves very useful during their university education. Creative processes become an exception rather than a rule. An effective way to fight this is introducing meaningful communication across all school subjects, a multi-perspective dialogue in which knowledge is created and recreated. The dialogue continues through interdisciplinary university programs that are designed to address complex

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2   See for example Robinson and Aronica (2009), Sharan and Chin Tan (2008), Sternberg (2006).

topics and develop a mindset necessary for innovative thinking in the workplace. Once we have achieved this kind of continuation, it may be easier to rethink other important forms of "together", namely those between the innovator and the material, and the world in which the process is situated. Traditionally speaking, a creative agent has an idea, a concept, or a form, and he/she shapes the environment according to that form (Peschl, 2019). In other words, the material/environment passively obtains its form. However, as proposed by Ingold (2013, 2014, cited in Peschl, 2019), we can try to rethink these relationships by considering the dynamics of the innovator and the material/environment as a flux of activities that come together in the process of design or innovation. Both sides are active and passive, shaping and changing each other. Naturally, this kind of mutual engagement requires high levels of observational power and openness to novel qualities that may emerge on both sides. In other words, it may be very difficult to either achieve or recognize the potential of this unity if the innovator's mind were not accustomed to interaction and change. And this is exactly what needs to be nurtured in education. If we want to raise innovators who are proactive and appreciative of their environment, it is crucial to situate our students' bodies and minds in an educational setting that provides conditions for interdisciplinarity, attentiveness and collaboration. In this way, we preserve, rather than break, the thread of natural curiosity and creativity found in children and their innate need to interact with the environment. A few lines above, we intentionally wrote "our students' bodies and minds" thinking of another important cognitive scientist, Andy Clark, who argues quite convincingly that human thought and reason are not activities that occur only in the brain, not even only in our body. As we build our physical and social world, we simultaneously build and reconfigure our minds and our capacity to think and reason. In short, our minds are expanded and "cognition leaks out into body and world" (2008, p. xxxviii).

14.3.1 New literacies and personal transformation

Clearly, creative individuals need to be cultivated and nurtured. Likewise, creative endeavors require personal transformation. The innovator needs to "fully engage and co-develop with his or her material or artifact in a process of co-becoming" (Peschl, 2019, p. 11). Another important requirement is learning to give up control and let go. This creates space for options and new ideas that would otherwise stay hidden. Stressing the importance of relinquishing control and going with the flow rather than steering the process toward a fixed, preconceived idea, Peschl (2019, p. 12) suggests the following forward-looking (epistemic) skills, practices and mindsets: openness and receptivity, the ability to embrace the unexpected, the ability to wait and be patient, the ability to engage and fully immerse oneself into one's environment, the ability to develop a sense of potential and what is "not yet", the ability to listen to what "wants to emerge" and what "wants to come into being", the ability to recognize and appreciate details and "weak signals", the ability to orientate oneself toward emerging purpose rather than sporting a mind-set of optimizing existing functionalities. Let us exemplify this by our own transformation as a team working on

a highly interdisciplinary program design. The team consisted of eight members from disciplines belonging to the hexagon of cognitive science (CogSci) (see Figure 14.2).

Figure 14.2 Hexagon of cognitive science
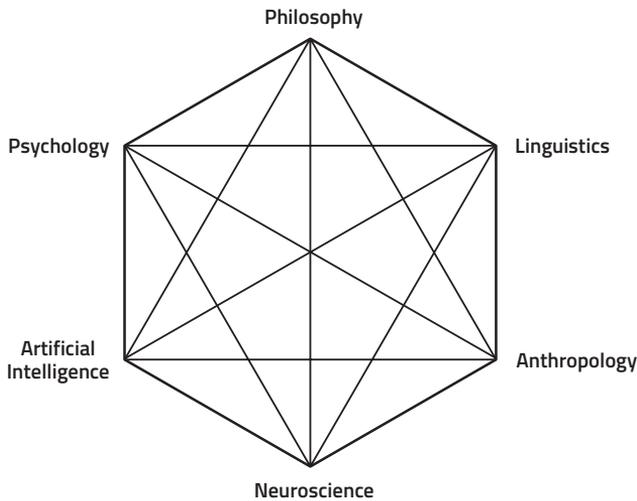
Source: Authors.

The aim was to communicate across disciplines in order to design a study program that would meet the demands of a fast-changing environment characterized by VUCA. Although we were guided to some extent by the existing CogSci programs, our work had two distinctive starting points: a) the methodology of the project that required development of the two standards (occupation and qualification) prior to the program, and b) a general idea that the program needs to develop skills and competences pertaining to innovative thinking. The former already required tweaks in our mindsets, because the standard of occupation needed to be created in a close interaction with employers. The standard also required the proposer to project the significance of the occupation for the future. As for the skills and competencies pertaining to innovation, the basic elements we had initially operated with were the constructs extensively discussed by psychologists and cognitive scientists: creativity and conceptual integration, respectively.

We spent months trying to move away from our individual disciplines and find ways to identify employers who were both relevant to the content we were trying to develop and willing to share their thoughts. First, we looked at the employment figures and careers of CogSci graduates abroad. After we had identified who their employers were, we looked for similar companies in Croatia. We selected successful and award-winning employers of

various sizes and talked to those employees whose job descriptions included innovation, research and development, project management, and alike. Over a period of several months, we gathered valuable insights from team leaders, project managers, innovation consultants, startup scouts, software designers and architects, educators in various fields, experts in marketing and digital communications, educational technologies, cybersecurity, research and development, and HR experts. The process was lengthy and taught us patience and the need for receptivity. We gradually learned to interpret the "weak signals" and allowed ourselves to be open for the unexpected. Probably the most valuable turn in our minds happened when we realized that we ourselves are inventors who must realize the potential of the program we are about to design. We had the hexagon of disciplines as our material, future graduates as users, and employers as key stakeholders. And we were all immersed in our environment, trying to discover the essence of what a CogSci graduate will contribute to his/her workplace. At that point, we acknowledged the importance of *emergent innovation* that focuses on identifying the *purpose* and *potential* of what is at the heart of the innovative effort. At some point in the middle of the process, the outlines of the *potential* emerged and we were able to articulate that the primary *purpose* of our graduates' target occupation (and qualification) is to bridge the gap between scientific/scholarly work and industry. They will be mediators who understand the applied potential of cognitive science, who will be able to communicate across disciplines, create cohesion and a collaborative atmosphere in interdisciplinary teams, and find ways to strengthen innovative resources within their companies/teams.

The entire process had been a journey into a relatively unexplored territory. Our team of innovators/scientists was heterogeneous, the subject matter only partially familiar due to its complex interdisciplinary nature, and we were not entirely accustomed to communication with the industry. However, we allowed ourselves to wander and deviate from the course, which turned out to be a very productive approach leading to novelty.

14.4 CONCLUSION

The aim of this paper was to relate and contextualize two constructs that are discussed by cognitive scientists, but have not yet been brought together in scientific research or practice: a) *conceptual integration*, which is deemed responsible for emergent meaning and creative thinking, and b) *emergent innovation*, an approach to innovation that is believed to have a considerable transformative potential in all areas of life, from education and science to industry.

Figure 14.3 The ecosystem of education-based situated creativity
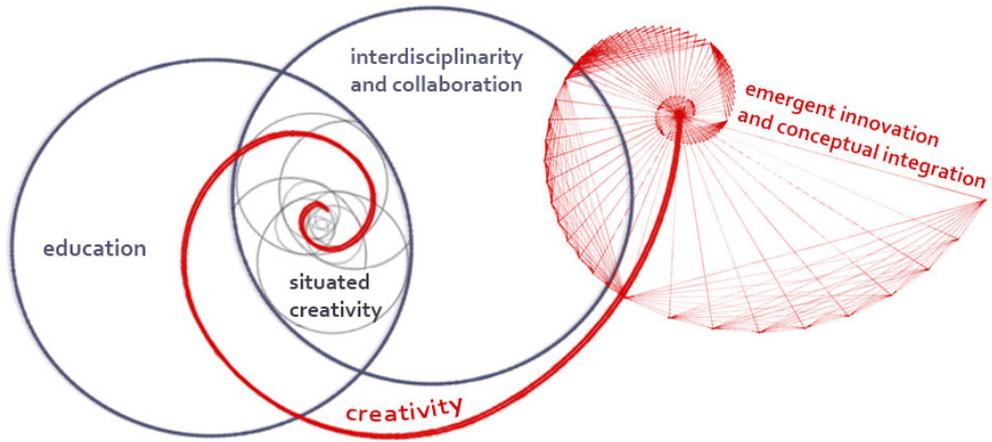
Source: Authors.

The two constructs were used to outline the essence of what we named *education-based situated creativity* – the kind of creativity that is nurtured through education and shares certain traits with the existing concept of situated creativity: close interaction with the environment, flexibility and open-mindedness to contextual factors, and focus on the practical side of creativity that includes both human cognitive capacities and the useful application of the idea. The model in Figure 14.3 shows the ecosystem of the constructs discussed and their core constituents that communicate and evolve.

Even though cognitive science itself has not been discussed here, it provides a framework that holds the content together: the constructs tackled in the paper are researched and discussed by cognitive scientists, the process of creative design undertaken by the authors was described as emergent innovation closely related to cognition, and the ultimate goal of the process that triggered our consideration of the constructs described above was the creation of a new and innovative university program in cognitive science.

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