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CFI 2025

Creative Future Insights Conference Creativity of Othering in the Age of Migration 18 – 19 September 2025, Zagreb, Croatia

BOOK OF ABSTRACTS

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CFI 2025

Creative Future Insights 2025 is the 3rd International Scientific Conference organized by VERN' University and the Institute of Economics, Zagreb, about the creative industry and its role in today's economy. The topic of this year's conference is Creativity of Othering in the Age of Migration, and the conference will explore a timely and thought-provoking theme: the impact of "othering" cultures and traditions on mainstream and local traditions in the fast-changing global landscape of migration.

"Othering" across many creative fields can either reinforce cultural marginalization or provide opportunities for dialogue and redefinition. The interaction between mainstream and "othered" cultures creates both challenges and opportunities for innovation, cultural exchange, and self-representation. While dominant cultures may often commodify or distort the artistic, heritage, and media expressions of marginalized groups, those same groups are increasingly using these platforms to challenge stereotypes, assert their identities, and reshape global cultural conversations.

The conference will provide a platform for interdisciplinary research, policy discussion, and innovative ideas, addressing areas such as:

- The social and economic significance of creative industries in an era of migration
- The relationship between culture, identity, and the creative economy
- The role of creative industries in promoting cultural diversity and innovation
- Media representation and the commodification of "othered" cultures
- The global creative industry's response to migration, woke culture, and identity politics.

PROGRAMME COMMITTEE

Anca Anton, PhD., University of Bucharest, Romania

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

Melissa Beattie, PhD, Southern New Hampshire University, USA

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Martina Topić, PhD., Alabama University, USA

PROGRAMME

CREATIVE INSIGHTS

SEPTEMBER 18 DAY 1. – THURSDAY 10:00 – 10:10 Conference opening 10:10 – 10:30 Plenary session I 10:30 – 11:00 Plenary session II 11:00 – 11:30 Coffee break 11:30 – 12:30 Panel discussion I 12:30 – 14:00 Break 14:00 – 17:00 Presentations 18:00 Buffet dinner

SEPTEMBER 19	10:00 – 10:30 Plenary session III
DAY 2. – FRIDAY	10:30 – 11:00 Coffee break
	11:00 – 12:00 Panel discussion II
	12:00 – 14:00 Break
	14:00 - 17:00 Presentations
	18:30 – 19:30 Social program

ABSTRACTS

THE CONSULAR FESTIVALS: AN INNOVATION BY THE CITY OF LYON IN PROMOTING CULTURAL DIVERSITY AND URBAN DIPLOMACY

Fitria Arie, University of Lampung, Indonesia

CONFERENCE TOPIC:

The role of creative industries in promoting cultural diversity and innovation

ABSTRACT

The purpose of this research is to examine the creativity of the City of Lyon through the *Fêtes Consulaires* (Consular Festivals), a cultural initiative that originated from migration dynamics. The festival is organized with the participation of foreign consulates established in France. The presence of diplomatic representatives, whose primary role is to safeguard their citizens residing abroad, is also harnessed for creative and cultural activities. Through this event, the City of Lyon fosters cooperation with consulates representing dozens of countries. Notably, the Consular Festivals embody an unusual form of paradiplomatic activity: whereas consulates serve as extensions of central governments, Lyon acts as a local government actor. This interplay between different levels of governance is atypical in paradiplomacy, which usually occurs between subnational entities.

The study is grounded in paradiplomacy theory and employs qualitative research methods, drawing on both interviews and document analysis. Interviews were conducted with representatives of the City of Lyon, members of the French National Assembly, and officials from several consulates.

The findings reveal that migration has created opportunities for Lyon to host creative events within the MICE sector (Meetings, Incentives, Conferences, Exhibitions/Events), most prominently the *Fêtes Consulaires* and *La Fête des Bannières du Monde* (Flag Festival). For 18 years, the two events were held concurrently, with the Flag Festival showcasing the participation of Lyon's foreign communities. Since 2022, however, their schedules have been separated. Both festivals serve as platforms for cultural exchange, celebration of diversity, and economic stimulation. From the perspective of international relations, the Consular Festivals illustrate an emerging phenomenon in which cooperation between local and central government actors is made possible. Furthermore, they highlight Lyon's innovative approach to urban diplomacy, moving beyond traditional sister-city agreements to integrate MICE-based activities as part of the city's creative industries strategy.

KEYWORDS: fêtes consulaires, City of Lyon, paradiplomacy, coopération décentralisée, urban diplomacy, cultural diversity

CREATIVITY IN TIME OF CHANGE IN ROMANIA. INSIGHTS FROM ACADEMIC FIELD OF COMMUNICATION, EDUCATION AND CREATIVE PROFESSIONS: JOURNALISM, PR, ADVERTISING.

Madalina Balasescu, University of Bucharest, Romania

CONFERENCE TOPIC:

Other issues within the creative industry

ABSTRACT

Creativity represents a sophisticated intellectual domain and a generous conceptual framework, revealing an undeniable immanence within the communicational universe. Research on creativity offers a multitude of interpretations, each applicable according to the researcher's focus. Beyond its conceptual blossoming and humanistic significance, creativity also constitutes one of the main sources that nurture both the communication professions and their academic environment. In Romania, during the post-communist decades, socio-professional communication has undergone a remarkable systemic development, supported by structural and functional transformations and reasonably covered by scientific inquiry. This has allowed us to understand, in the present, the essential questions of who?, what?, how?, and why? with respect to the public system of communication. Nevertheless, significant contributions remain lacking in sensitive areas such as journalism, public relations, and advertising. Creativity is one of these underexplored issues: while it is frequently invoked in discourses, production processes, and organizational dynamics, it often remains elusive, sometimes even the "pink elephant in the room," particularly in contexts such as underfunded media organizations or fragile creative start-ups.

Objective. This study seeks to explore the educational space of the communication professions, by engaging with the internal perspectives of professionals in the field, in order to identify how creativity is defined, understood, and utilized, as a routine working instrument and/or as a tool of legitimation.

Theoretical Framework. The study draws upon the psychological foundations of creativity, engaging with contributions from J. P. Guilford, G. W. Allport, R. B. Cattell, E. P. Torrance, C. Rogers, J. Piaget, R. May, and others.

Methodology. A semi-open online questionnaire was administered to four groups of professionals (a minimum of 10 respondents per group): academic educators, journalists, public relations specialists, and advertising professionals. The inquiry was structured around three main directions: (1) definitions and personal perceptions of creativity; (2) its professional applications; and (3) its role and position within the global economy and the broader geostrategic landscape.

Expected Results. The research anticipates articulating a coherent vision of creativity within Romanian communication professions and industries. This vision is expected to clarify the role

of creativity as an individual mindset, an organizational instrument, and a strategic resource, highlighting its primary and complementary functions at the professional level.

KEYWORDS: creativity, communication' professions, journalism, public relation, advertising

DIGITAL BUSINESS MODELS IN CULTURAL AND CREATIVE INDUSTRIES: A PERSPECTIVE FROM CROATIAN STUDENTS

Tajana Barbić, The Institute of Economics, Zagreb, Croatia **Jelena Budak**, The Institute of Economics, Zagreb, Croatia **Iva Čondić-Jurkić**, RIT Croatia, Croatia

CONFERENCE TOPIC:

The social and economic significance of creative industries in an era of migration

ABSTRACT

The digital transformation of cultural and creative industries (CCI) has redefined how cultural and creative value is produced, distributed, and consumed. The rise of streaming platforms, user-generated content ecosystems, and influencer-driven branding is reshaping the economics of CCI, leading to the development of digital business models that challenge traditional notions of authorship, audience, and monetization. These shifts are particularly interesting from the perspective of Generation Z, digitally native consumers whose interaction with culture is inherently shaped by technology.

This paper explores the perceptions, behaviors, and entrepreneurial intentions of Croatian university students belonging to Generation Z concerning digital CCI business models. Through a structured online survey, the research examines which digital CCI products and platforms are most frequently used, how students perceive their value, culturally and economically, and whether they identify opportunities for innovation, employment, or entrepreneurship in these sectors. Special attention is given to students' views on the sustainability and accessibility of digital business models in CCI, as well as their role as both consumers and potential content creators.

As digitally native individuals, members of Generation Z represent both current and future drivers of demand and innovation in the cultural and creative economy. By analyzing their engagement with digital CCI products and platforms, this study aims to provide insights into how this generation interprets and navigates the evolving landscape of cultural and creative industries. The findings will contribute to a deeper understanding of the intersections between technology, youth culture, and the creative economy in Croatia, with broader implications for policymakers, educators, and industry stakeholders seeking to design inclusive, adaptive, and future-oriented cultural policies.

KEYWORDS: CCI, digital business models, generation Z, Croatia

BLIPS ON THE SCREEN: THE REPRESENTATION OF MIGRANTS AND [DE?]OTHERING IN THE FALCON AND THE WINTER SOLDIER

Melissa Beattie, Al Akhawayn University in Ifrane, Morocco

CONFERENCE TOPIC:

Other issues within the creative industry

ABSTRACT

'We're not refugees, for we have nothing to seek refuge from. We're internationally-displaced persons, for what it's worth, and we don't trust outsiders.' Unnamed character, FaWS 1.4.

Despite sometimes being characterised in the popular press as style with no substance, the Marvel Cinematic Universe (hereafter MCU) has been the subject of multiple academic works such as Samuels (2017) on Iron Man 3 and Langsdale (2020) on the Thor films. For this paper, however, I would focus upon the Disney+ streaming series The Falcon and the Winter Soldier (2025). More specifically, in this paper I shall analyse how the series engages with discourses about migration, inequality and Othering through the characters of Karli Morganthau (Erin Kellyman), a mixed-race woman who has been displaced after half the world's population was restored after having been temporarily turned to dust ('blipped') and who is the leader of the anti-border 'Flag Smashers,' Baron Zemo (Daniel Brühl), aristocrat and soldier from the nowdestroyed country of Sokovia (a mix of Bosnia and Kosovo) and Bucky Barnes (Sebastian Stan) AKA the Winter Soldier, an American soldier from World War II whose body and mind were forcibly altered and controlled by the pro-fascist group HYDRA (operating under the USSR). In particular I shall look at how heteroglossic (Bailey 2015) the series is, with all characters presenting understandable points of view and being treated sympathetically, and how that heteroglossia and the wide reach of the superhero genre in general allows for wider sociocultural critique of the representation and treatment of migrants.

KEYWORDS: Marvel Cinematic Universe, representation of migrants, othering/deothering, sociocultural critique, transnational streaming media

POV: NAVIGATING DIGITAL IDENTITY: TRINIDADIAN CREATORS, PARTICIPATORY CULTURE, AND ALGORITHMIC VISIBILITY IN THE SOCIAL MEDIA ERA

Geraldine Bengsch, University of the West Indies, St. Augustine, Trinidad & Tobago

CONFERENCE TOPIC:

The relationship between culture, identity, and the creative economy

ABSTRACT

The rise of digital storytelling on social media has reshaped how cultural identity is negotiated online. This study examines Trinidadian POV-style content creators, focusing on their role in identity, creativity, and technology. A semi-automated analysis of video transcriptions and user comments using natural language processing (NLP) and machine learning is conducted to identify patterns in digital performance, participatory engagement, and algorithmic visibility.

The Caribbean has long been characterized by strong participatory culture values, where oral traditions and humor shape social identity (Benítez-Rojo, 1996; Henry, 2019). However, Caribbean creators remain marginalized in algorithmic identity formation, as platforms prioritize dominant cultural centers (Bishop, 2019; Noble, 2018). This study explores how local creators navigate these constraints while fostering highly engaged online communities.

Content by creators like Kyle Bossone and Certified Sampson highlight how humor, nostalgia, and cultural relatability drive engagement. Additionally, comment section interactions contribute to the negotiation of Caribbean identity, reinforcing digital storytelling as a form of participatory discourse.

Beyond entertainment, these videos also serve as valuable cultural resources for immigrants, aiding social integration and cultural fluency. This aligns with Berry's acculturation model (1997), where engagement with digital skits helps immigrants adapt to local customs through informal cultural exposure.

This study contributes to discussions on media representation, visibility, and the commodification of Caribbean culture in digital spaces.

KEYWORDS: digital storytelling, participatory culture, algorithmic identity, Caribbean media, cultural identity, acculturation, media representation

INTEGRATION AND INCLUSIVITY? MUSEUMS IN RELATION TO OTHER CULTURAL CONTEXTS: CASES OF POLAND AND ROMANIA

Monica Bira, SNSPA, Romania

Magdalena Sawczuk, Jagiellonian University, Poland

CONFERENCE TOPIC:

Other issues within the creative industry

ABSTRACT

More often than not, contemporary discussions about museums focus on their societal role in relation to specific collections, heritage, and the themes these institutions emphasize. In the context of human mobility, whether through migration, displacement, or relocation across regions and continents, these discussions often concern how museums address colonial legacies or whether they provide support for individuals affected by political crises or wars. However, the concept of diversity extends beyond political or economic migration.

Another important dimension is how museums approach mobility more broadly, particularly their readiness to engage and collaborate with people from different cultural backgrounds. Mobility is especially visible among younger generations, for instance, students participating in the Erasmus program. This raises a critical question: to what extent do museums acknowledge the presence of such groups, as well as other categories of people temporarily living, studying, or working abroad, and do they create content that is accessible and meaningful to them?

The study aims to identify and assess the extent to which museums incorporate cultural diversity into their online content and cultural programming, while also considering interactions with people from different cultural backgrounds.

The research methods included desk analysis of official museum websites, social media content analysis, and walk-through interviews with a small group of Erasmus students.

The findings indicate that although nearly all museums provide websites in at least two languages, these versions are not equally developed. In most cases, the information available in English is less comprehensive and descriptive than in Polish or Romanian, respectively. Furthermore, while some activities are offered in different languages, their frequency remains limited compared to the broader range of initiatives available. Therefore, even though museums acknowledge cultural diversity, there is significant room for improvement.

KEYWORDS: museum, mobilty, museum online content, qualitative research, Poland, Romania

TIKTOK, MIGRATION, AND POLITICAL POLARIZATION: HOW AFD AND DIE LINKE MOBILIZED YOUNG VOTERS IN GERMANY'S 2025 ELECTIONS

Nikolina Borčić, Faculty of Political Sciences, University of Zagreb, Croatia

CONFERENCE TOPIC:

Media representation and the commodification of othered cultures

ABSTRACT

In the 2025 German federal elections, Alice Weidel (AfD) led her party to a historic 20.8%, making AfD the second strongest force after CDU/CSU (28.5%), with over 30% support in eastern Germany. Heidi Reichinnek (Die Linke) significantly improved her party's performance, securing 8.8% of the vote. According to Infratest dimap, young voters (18–24) primarily supported Die Linke (25%) and AfD (21%), making them the top choices among this demographic. Among voters aged 25–34, AfD (24%) remained dominant, while Die Linke (16%) also had strong support. These results highlight a growing political divide among young Germans, shifting towards both far-left and far-right parties. A key factor in their success among young voters was their TikTok campaign strategies, which played a crucial role in shaping political discourse. This study explores how TikTok campaigns shaped political discourse on migration, particularly in how AfD and Die Linke mobilized young voters through digital engagement strategies. Using Ruth Wodak's Discourse-Historical Approach (DHA), the research examines how historical narratives and ideological framing were embedded in their messaging. Additionally, a multimodal discourse analysis (MDA) (Kress & van Leeuwen, Machin) is employed to decode the interaction between text, visuals and sound, in TikTok videos. The research findings provide deeper insights into political TikTok communication, particularly in the construction and polarization of migration discourse among young voters.

KEYWORDS: TikTok communication, migration discourse, political divide, framing

DIGITAL SUBSCRIPTIONS AND STUDENTS: MEDIA HABITS AND SUSTAINABILITY POTENTIAL

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CONFERENCE TOPIC:

The relationship between culture, identity, and the creative economy

ABSTRACT

As digitalization reshapes the media landscape, subscription-based models have become an increasingly common strategy for ensuring the financial sustainability of journalism. Yet, their success largely depends on the willingness of digital-native audiences to pay for content they have long accessed for free.

This study examines the subscription habits and media consumption patterns of university students in Croatia, with the aim of understanding their perceptions of paid digital news and their role in sustaining the media ecosystem. The research is based on a mixed-methods approach, combining a quantitative survey (N = 133) with a qualitative interview conducted with the executive director of HUDI, the Croatian Association of Digital Publishers.

Findings indicate that although students are frequent users of Croatian online news portals, the vast majority remain reluctant to subscribe to digital publications, often viewing news as a public good that should be freely accessible. By contrast, their willingness to pay is significantly higher for entertainment and streaming services such as Netflix and Spotify.

These results point to a generational shift in media values and underline the need for digital publishers to adapt their strategies. To engage younger audiences, media outlets must invest in multimedia formats, personalization, interactivity, and above all, strengthen trust through high-quality journalism.

KEYWORDS: digital subscriptions, student media habits, digital journalism, HUDI, media sustainability, Croatia

ALTERNATIVE SOURCES OF FINANCING FOR ENVIRONMENT FRIENDLY START-UPS IN CREATIVE INDUSTRIES IN CROATIA

Gordana Ćorić, VERN' University, Croatia Dora Maroš, VERN' University, Croatia

CONFERENCE TOPIC:

Other issues within the creative industry

ABSTRACT

This paper explores the role of alternative funding sources in the development of environmentally focused start-up ventures within the creative industries in Croatia, emphasizing both challenges and opportunities faced by emerging entrepreneurs. Given the limited awareness among Croatian start-up founders regarding alternative financing mechanisms, the primary aim of this research was to present viable options such as crowdfunding, business angels, venture capital, and seed investments, and to analyze their practical application in the local context.

The theoretical framework is grounded in the lean start-up methodology and the concept of learning from failure, while the empirical part is based on interviews with 13 participants, start-up founders and representatives of alternative financing institutions. Through case studies of successful start-ups (including CircuitMess, Fonoa, and Creative Water d.o.o.), the research identifies key success factors, common barriers to funding, and distinctions between Croatian and international markets. The findings reveal that although interest in alternative financing is growing in Croatia, accessing such resources requires strong preparation, alignment with regulatory frameworks, and active networking.

As a practical contribution, a comprehensive checklist for start-up ventures was developed, aiming to improve their preparedness and competitiveness when applying for alternative financing. This research enhances the understanding of financial strategies for entrepreneurs operating at the intersection of sustainability, innovation, and creativity, and it opens space for further investigation into entrepreneurial practices within broader social and ecological transitions.

KEYWORDS: alternative sources of financing, entrepreneurship in creative industries, start-ups, lean start-up, crowdfunding, innovations

SUSTAINABLE BUSINESS MODELS FOR ENTREPRENEURIAL VENTURES IN THE CREATIVE INDUSTRIES: THE CASE OF AN ART GALLERY

Gordana Ćorić, VERN' University, Croatia **Lucija Kožarić**, VERN' University, Croatia

CONFERENCE TOPIC:

Other issues within the creative industry

ABSTRACT

The purpose of this paper is to explore the development of sustainable business models for launching an art gallery within the creative industries sector, using the selected Gallery as a case study. While creative industries are increasingly recognized for their economic and cultural potential, the process of opening and maintaining an art gallery remains complex, particularly due to administrative challenges, limited entrepreneurial experience among artists and their heirs, and fluctuating public interest in visual arts.

This study aims to identify optimal business models that can ensure both financial viability and cultural relevance of art galleries in contemporary society. The research integrates multiple methods, including case studies, scenario planning, surveys, and expert interviews, to evaluate administrative procedures, audience engagement strategies, and market demand for artistic content. A central focus is placed on innovation and adaptability within business models, enabling galleries to thrive despite shifting audience preferences and competition from more mainstream industries such as hospitality and entertainment.

Ultimately, the paper provides strategic insights and practical guidelines for future entrepreneurs, cultural workers, and policymakers seeking to foster sustainable artistic ventures in the creative economy.

KEYWORDS: creative industries, entrepreneurship in culture and arts, art gallery, sustainable business models, administrative obstacles

ECO-FEMINISM, CREATIVE INDUSTRY, AND MOBILE POLITICAL ECOLOGIES OF NATURE GOVERNANCE IN LAMPUNG, INDONESIA

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CONFERENCE TOPIC:

The social and economic significance of creative industries in an era of migration

ABSTRACT

In natural resource governance, extractive large-scale industries have generated the commodification of labor and the dispossession of smallholder farmers, particularly women. This trend is evident in many countries of the Global South, including Lampung, Indonesia.

Our presentation examines gender dynamics in upland resource governance through the perspectives of ecofeminism and mobile political ecology. The study focuses on smallholder migrant Robusta coffee farmers in upland plantations in West Lampung Regency, Lampung Province, Indonesia.

We employed qualitative research methods, drawing primarily on interviews and documentary analysis. Interviews were conducted with women's community members, representatives of the House of Representatives, village heads, and other stakeholders.

Our findings reveal three key insights. First, migrant coffee farmers derive their livelihoods not only from farming but also from creative industries, particularly through the production of instant coffee, natural bee honey, and brown palm sugar. Second, women in these communities demonstrate a strong relationship with nature, sustaining their livelihoods through both on-farm and off-farm social agroforestry practices. Third, women's capacity to strengthen their livelihoods is closely tied to their mobile interactions with diverse stakeholders in nature governance, spanning village, subdistrict, regency, provincial, national, and even international levels.

However, our study also highlights a potential challenge: women's organizations remain heavily dependent on the older generation of farmers, which raises concerns regarding the long-term sustainability of these livelihoods.

KEYWORDS: smallholder farmers, the migrant coffee farmers, nature governance, ecofeminism, creative industry

CULTURE AND WELLBEING IN THE EU CONTEXT: APPROACHING THE EU'S CULTURAL AND CREATIVE SECTORS (CCS) POLICIES AS TOOLS FOR ENHANCING THE WELLBEING OF EUROPEAN CITIZENS

Jeronim Dorotić, Catholic University of Croatia, Croatia

CONFERENCE TOPIC:

Other issues within the creative industry

ABSTRACT

By analyzing the emerging Union's actions in the cultural field directed towards enhancing the overall wellbeing of European citizens, the main aim of this paper is to provide insights regarding the broader implications of the recent EU's culture and creative sectors (CCS) policies on the individual and societal wellbeing in the EU context. This aim will be achieved by applying content analysis of relevant primary and secondary sources in the following sequence. Therefore, firstly it will be necessary to conceptualize recognized positive aspects of culture and cultural participation in the context of wellbeing and quality of life concepts. Secondly, by referring to the EU's key legal instruments and strategic documents in the field of culture, what follows is the contextualization of the Union's growing support and recognition of culture as a vital element of social cohesion and wellbeing. Thirdly, by delivering an analysis of relevant EU actions (e.g. initiatives, projects) broader insights will be provided regarding the implications of the recent EU's culture and creative sectors (CCS) policies on the wellbeing of European citizens. Subsequently, the results of this inquiry shall indicate that due to contemporary perpetual crises affecting the Union, the EU policymakers are since recently more explicitly recognizing the importance of supporting the individual and societal wellbeing in the EU context through its culture and creative sectors (CCS) policies.

KEYWORDS: culture and creative sectors (CCS), European Union, EU cultural policy, quality of life, wellbeing

"JUST LET ME TAKE THOSE POTATOES AND DON'T ASK ME ANYTHING": VEGAN STIGMA AND LIVED EXPERIENCES OF OTHERNESS

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CONFERENCE TOPIC:

The role of creative industries in promoting cultural diversity and innovation

ABSTRACT

Despite increasing visibility in mainstream culture, impact on creative industries (e.g. haute cuisine) and popularity in the Global West, veganism still has the status of an alternative diet (Joy 2011; Sexton et al. 2022; Brouwer et al., 2022; Geiger Zeman et al., 2023; Geiger Zeman et al., 2024), and vegans represent a dietary minority. Veganism (like vegetarianism) is a food choice that expresses creative practices, identities, and lifestyles (Nezlek & Forestell, 2020). In the context of sociology, veganism represents a creative possibility for innovative theoretical conceptualizations and methodologies. In a social and cultural context, practicing veganism represents participation in a minority group which, in the carnist culture, is: 1) mostly negatively perceived due to distancing from the dominant food choices and social norms related to food (MacInnis & Hodson, 2017; Judge & Wilson), and 2) treated as deviant persons in social interactions (Markowski & Roxburgh, 2019; Topić & Round, 2024). In the paper, the concept of vegan stigma is understood and interpreted by Goffman's theory of stigma (1963), which refers to the negative perception of vegans as Others, their marginalization, and biased treatment in everyday interactions (Taylor, 2013; Markowski, 2024). Faced with different forms of stereotypes and negative labeling, vegans in everyday interactions as well as in (in)formal social situations practice different strategies to negotiate their minority status. The presentation is based on the analysis of interviews with women who practice veganism in Croatia and their: 1) lived experiences of vegan stigma; 2) vegan identity management strategies in everyday situations of othering that they face. Based on the analysis of veganism and vegans as Other, new opportunities for innovative synergies between sociology and creative industries with the aim of deconstructing the so-called vegan stigma and sensitizing the public for different identities, lifestyles, creative practices, etc. are highlighted.

KEYWORDS: veganism, stigma, othering, everyday experiences, interviews, women, Croatia, sociology, creative industries

PERFORMING GENDERED OTHERNESS: PUBLIC ENGAGEMENT, CREATIVITY AND PROMISES OF ETHNODRAMA

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CONFERENCE TOPIC:

Other issues within the creative industry

ABSTRACT

There is a long tradition in the social sciences and humanities of taking a critical and engaged position to point out structures of inequality and asymmetry in power relations (Tedlock, 1991). In addition to critical theoretical questioning and activism, other forms of public engagement by persons from the science domain and the academic community were also developed. In recent decades, there has been discussion of the 'ethnographytheatrical paradigm' (Conquergood, 2013), which means the dramatization of research data based on qualitative methodology (Capstick, 2023; Feagin, 2022). Ethnodrama is an interesting method, a type of qualitative research, and a popular theater based on the dramatization of various forms of research material to address relevant social, political, and economic issues and challenges (Tedlock, 1991; Saldaña, 2018). Also, ethnodrama represents an intriguing and stimulating meeting of social sciences, humanities, and art and a creative way of representing and disseminating research data to overcome the boundaries of academia, reach a wider audience, questioning the structures of inequality, educating and sensitizing the public to relevant topics (Taylor, 2017). Experiences so far indicate the enormous transformative, creative, intellectual, aesthetic, and emotional potential of ethnodrama (Saldaña, 2018) for individuals, groups, communities, and societies. Based on the critical analysis of ethnodramas that deal with gendered otherness (Perazzini, 2023) - gender inequalities, and gendered migrant experiences, the paper will point out the importance of creative methods and intersectoral collaborations in: 1) sensitizing the public to relevant social issues (Heil et al., 2017) and Othering process; 2) improving the social position of groups labeled as Others (Ţîştea, 2023; Al-Hamad et al., 2024); 3) affirming creative practices and innovative collaborations that establish connections between theory and social realities.

KEYWORDS: gendered otherness, qualitative methodology, ethnodrama, creativity, public engagement, case studies, gender inequalities, migration

DIGITALLY MANIPULATED SONIC AUTHENTICITY AND THE OTHERED MIGRANT IN THE BRUTALIST

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CONFERENCE TOPIC:

Media representation and the commodification of othered cultures

ABSTRACT

The Brutalist (Brady Corbet, 2024), a critically celebrated biopic of a fictional Hungarian Holocaust survivor, casts Adrien Brody, a descendant of actual Hungarian Holocaust survivors. Gaunt and lugubrious, Brody - now twice an Oscar winner for Holocaust dramas - figures as the embodiment of Jewish suffering in Hollywood imaginings of the U.S. as a migrant nation. This essentializing nominal authenticity, which hinges on Brody's diasporic identity, bleeds into appropriative caricature in his 'goulash-thick accent' (Ide 2025). The film's marketing material highlighted Hungarian editor Dávid Jancsó's intervention that the American actors' reading of Hungarian dialogue lacked authenticity and needed AI correction via ReSpeecher. This both sparked a controversy about the use of AI in a Hollywood production and served to legitimate recourse to controversial technology at a time of conflict in the creative industries about the ethics and affordances of LLM and GenAI (Adams 2025).

We wish to shift the debate to ask more profound ethical questions about the use of undetectable but hyped technology (Belton 2012; Jones 2023) in putting on the screen 'othered cultures' to re-elaborate America's migrant nation myth. Our paper critically examines the effort to fix or enhance the American-born actors' Hungarian-language performance via technology. We argue that the digital manipulation fixes the incoherence of voice and body in the Hungarian dialogue, flagged by the native speaker in the crew. This attempt to fix an incoherence helps us point to the wider incoherence of the biopic of a fictional figure, which puts the fictional foreign body and voice to work on the legitimation of the American myth.

KEYWORDS: commodification of othered cultures, migrant, authenticity, The Brutalist, digital manipulation

BIENNALES AS ARTISTIC INTERSECTIONS OF MODERNISM AND THE NON-ALIGNED MOVEMENT

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CONFERENCE TOPIC:

The relationship between culture, identity, and the creative economy

ABSTRACT

The paper will present our research on cultural exchange and mutual influences at the level of visual codes, focusing on artistic intersections (Alexandria Biennale, the Triennale in New Delhi, the Havana Biennial, and the Ljubljana Biennial of Graphic Arts) within the Non-Aligned Movement. We examined how these intersections expressed cultural policies among four key member states of the movement: Yugoslavia, India, Egypt, and Cuba. The central paradigm of our research is that neither Yugoslavia nor other researched regions developed a specific version of modernism; rather, they adopted a variation of Western modernism that also shaped the broader cultural domain of institutions and policies. The aesthetics of the Non-Aligned Movement emerged not as a unique aesthetic regime but as an interpretation of modernism. Artistic creation and international cultural exchanges gradually evolved in interdependence with social and political circumstances. Utopias serve us as a research tool to track influences and changes in the field of art, helping us identify artistic intersections and question how these intersections affect broader social processes, and vice versa. They enable the perception of the social conditions of a given time, which art and the wider field of art reflects. The intersections we studied through socialist/communist utopian foundations, seeking their own decoding of visual codes with which they would counter cultural imperialism in practice. This we could not discerned in the examined examples, which raises the question of whether the need for a specific distinction of the term modernism is truly necessary, as it was not significantly different from its hegemonic version; in fact, it complemented and enabled it.

KEYWORDS: biennals, utopia, modernism, non-aligned, cultural codes, Yugoslavia, Cuba, India, Egypt, visual art

EXPERIENCES OF FILIPINO MIGRANT WORKERS IN CROATIA: A STUDY ON WORK, LIFE, AND INTEGRATION

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CONFERENCE TOPIC:

The social and economic significance of creative industries in an era of migration

ABSTRACT

With the growing number of foreign workers in Croatia, particularly from countries such as the Philippines, it is increasingly important to examine their everyday experiences, challenges, and degree of integration into Croatian society. The aim of this research is to investigate how Filipino workers perceive their working and living conditions in Croatia, with particular attention to employment experiences, social relationships, cultural differences, and access to essential services such as healthcare and education. The study will be conducted through an anonymous questionnaire distributed among Filipino workers currently residing and employed in Croatia. The collected data will provide a foundation for understanding the key challenges foreign workers encounter and for formulating policies and practices aimed at enhancing their integration. The findings are expected to be of value to policymakers, employers, non-governmental organizations, and institutions engaged in the fields of migration and labor rights.

KEYWORDS: migration, Filipino migrant workers, integration

FROM OTHERNESS TO INFLUENCE: THE CULTURAL IMPACT OF IMMIGRANT DESIGNERS IN CROATIA

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CONFERENCE TOPIC:

The social and economic significance of creative industries in an era of migration

ABSTRACT

The phenomenon of Othering in cultural and creative industries (CCIs) often positions immigrant designers in a dual role, on the one side as outsiders and, on the other side, as vital contributors to local creative landscapes. This study examines the experiences and contributions of immigrant designers in Croatia, exploring how their diverse cultural backgrounds shape and enrich the national design scene. Through the lens of Othering (Said, 1978; Spivak, 1988) and transcultural creativity (Bhabha, 1994), this research aims to understand the extent to which immigrant designers influence Croatian design practices and how they navigate professional opportunities and challenges in a new cultural environment. Methodologically, the study employs semi-structured interviews with a purposive sample of 5 to 8 immigrant designers currently living and working in Croatia. Additionally, an autoethnographic approach is applied, as one of the authors, a Croatian designer with international professional experience, reflects on the parallels and divergences in the experiences of creative migration. The research explores key questions such as: What motivated these designers to relocate to Croatia? How do their creative practices differ from those in their home countries or previous work environments? To what extent do their cultural identities shape their creative output? Do they perceive their foreign backgrounds as an advantage or a limitation in the Croatian CCI sector? Lastly, how does Croatian culture influence their design processes, and do they observe instances of creative fusion in their work? Findings from this study will provide insight into the dynamics of cultural hybridity in the Croatian creative sector, demonstrating how immigrant designers act as agents of innovation while simultaneously negotiating their Othered status. The research contributes to broader discussions on migration and CCIs, offering a nuanced perspective on cultural integration and creative adaptation in a globalized world.

KEYWORDS: immigrant designers, othering, creative industries, Croatia, cultural hybridity, transcultural creativity

WOKE OR BROKE? CROATIAN SOCIAL MEDIA'S DIVIDED PERCEPTION OF WOKE CULTURE

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CONFERENCE TOPIC:

Media representation and the commodification of othered cultures

ABSTRACT

Woke culture, originating as a social awareness movement addressing racial and intersectional social injustices (McGrath, 2019), has become a contentious topic globally, reflecting diverging societal values and ideological divides. Historically rooted in the African American Vernacular English term "stay woke," (Ng, 2025) it gained traction as a rallying cry for social justice activism, particularly in the United States, where it has influenced political discourse, including the recent U.S. Presidential Elections (Malik, 2024). However, the concept has not been a prominent issue in Croatian political campaigns, such as its Presidential Elections. This study based on the online survey explores how Croatian social media users perceive woke culture across platforms like Facebook, TikTok, Instagram, LinkedIn, and X (formerly Twitter). The research aims to determine whether attitudes toward woke culture among Croatian users are predominantly positive, neutral, or negative and examines whether these perceptions differ by platform. The study investigates how participants define woke culture, the attributes and media or political content they associate with it, and its most relevant issues (e.g., racial, gender, or religious concerns). Additionally, generational differences in the perception of woke culture will be analysed, along with insights into the perceived opinions of participants' friends and families. Finally, the research assesses perspectives on the future of woke activism in Croatia, particularly its potential integration into political agendas. The initial hypothesis is that there are significant variations in the perception of woke culture across social media platforms, influenced by the platforms' demographic composition and content algorithms. Generational divides are expected to play a crucial role, with younger users potentially displaying more engagement and understanding of woke principles. By analysing these dynamics, this study contributes to the growing body of literature on digital culture and activism, offering a nuanced understanding of the interplay between global cultural phenomena and local socio-political contexts.

KEYWORDS: woke culture, social media, activism, generational differences, online survey, Croatia

YOUTH'S PERCEPTION OF THE IMPORTANCE OF HEALTHY LIFESTYLE HABITS

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CONFERENCE TOPIC:

The relationship between culture, identity, and the creative economy

ABSTRACT

Health represents the most valuable asset in an individual's life. Healthy lifestyle habits are cultivated and acquired over time, and their impact on health is significantly greater when established early in life. To promote health preservation among young people, it is essential to raise awareness about healthy living habits and preventive measures against chronic diseases. The prevention of non-communicable chronic illnesses such as cardiovascular diseases, cancer, and diabetes plays a crucial role in reducing overall mortality, alleviating pressure on healthcare systems, and supporting healthcare professionals. Additionally, preventive health strategies can improve quality of life and increase longevity.

This study examines the psychological and social determinants that influence individuals' health behaviors and their concern for personal health. The primary objective was to explore perceptions of health and disease prevention among young people aged 15 to 35 and to identify strategies for motivating greater responsibility and proactive health management. The results reveal that young individuals trust information most when it originates from reputable and verified sources, such as health institutions and medical experts.

Based on these findings, several recommendations are proposed, including expanding promotional and educational initiatives through digital media and social networks focused on disease prevention and fostering healthy habits. Furthermore, integrating relevant health-preservation content within educational and youth institutions is advised. The study also discusses limitations and provides suggestions for future research.

KEYWORDS: consumer behavior, disease prevention, health promotion, perception, youth

EXPERIENCE ARTS MARKETING, MEDIA, HISTORY AND SENDING MESSAGES BY ARTS IN AGE OF MIGRATION

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CONFERENCE TOPIC:

Media representation and the commodification of othered cultures

ABSTRACT

The paper examines theoretical and practical aspects of experiential arts marketing, media, history, and the role of art in conveying messages in the age of migration. Its primary focus is on developing theoretical foundations of experiential arts marketing and exploring how art communicates messages of migration through media and historical perspectives. The theoretical framework of the paper draws on contemporary literature in the fields of experiential arts marketing, media studies, history, and the communicative role of art.

The central hypothesis is that, in the age of migration, art reflects life, transformation, nostalgia, emotions, new places, and encounters with diverse people, while offering an artistic lens through which these experiences are expressed. Particular attention is devoted to the analysis of media, which transform individual thoughts into narratives and contribute to the creation of history. From a historical perspective, the current era of migration is significant, just as previous waves of migration have been.

Literature, as a form of art, will also be emphasized, since writers across time have addressed themes of migration, cultural adaptation, and new ways of life. The paper employs qualitative methods, including descriptive analysis of cultural encounters, communication among migrant communities, openness to new songs and languages, and the discovery of literature created by people from different cultural backgrounds.

KEYWORDS: experience arts marketing, media, history, sending messages by arts, age of migration

CREATIVE INDUSTRIES AS A CATALYST FOR THE SOCIAL AND ECONOMIC INTEGRATION OF FILIPINO MIGRANT WORKERS IN CROATIA

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CONFERENCE TOPIC:

The social and economic significance of creative industries in an era of migration

ABSTRACT

In an era defined by global migration, creative industries are increasingly recognized as a crucial driver of social cohesion, intercultural dialogue, and economic development. This paper examines the social and economic significance of creative industries in the integration of Filipino labor into Croatian society. Building on a theoretical framework that conceptualizes creative industries as a convergence of cultural expression, innovation, and market value, the study underscores their potential to foster social integration through participation, visibility, and cultural exchange.

By analyzing current employment policies and migration trends, the presentation addresses both the challenges and opportunities of incorporating Filipino workers into Croatian society through the creative sector, with a focus on music, design, gastronomy, media, and cultural management. The aim is to identify best-practice models and institutional mechanisms that can serve as tools for sustainable integration, supporting not only employment but also intercultural understanding. Ultimately, the paper argues for an approach that positions creative industries not merely as an economic domain but also as a platform for building an inclusive society, thereby encouraging policy development that enables migrants to participate actively in the cultural and public life of Croatia.

KEYWORDS: creative industries, migration, integration, Filipino workers, cultural exchange, social cohesion, Croatia

EXPERIENCE, PERCEPTION AND OTHERENESS OF EXILE: ANTONIO ESTEBAN SCARMETA

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CONFERENCE TOPIC:

Other issues within the creative industry

ABSTRACT

Exile, understood as banishment from one's homeland, as a condition of loss, foreignness, displacement from one's native place and language, as a rupture of identity and the experience of living a dislocated moment in the interstice between past and future, constitutes a profoundly dramatic human condition that leaves an enduring imprint on the human experience.

It entails a deep transformation of individual identity, rendering the question of identity one of the central concerns of the exilic condition. This paper examines exile as a complex, multidimensional phenomenon approached from various perspectives, emotional, psychological, sociological, political, and cultural, with particular emphasis on the experience and reflections of the Chilean writer of Croatian origin, Antonio Esteban Skármeta.

Skármeta's personal experience of exile is a recurrent theme in his interviews, in which he consistently underscores the dramatic nature of the exilic condition, its burdens, its inescapable challenges, and the manner in which these become embedded in everyday life, permanently reshaping the existential frameworks of those who endure it. The experience of exile profoundly influenced not only Skármeta's public and social engagement but also his literary production, within which exile emerges as a persistent topos: the themes of departure and return, of unavoidable instability, of the erosion of identity certainties, the displacement of the subject, the dismantling of epistemological privilege, the disruption of self-evident wholeness and context, and the relativization of fixed ontological forms, all constitute enduring elements, often persisting even beyond the formal conclusion of exile itself.

KEYWORDS: exile, identity, experience, perception, otherness, Antonio Esteban Skarmeta

STUDENT MIGRATION AND NETWORKING FOR ACADEMIC MOBILITY AND INCLUSIVE CROSS-BORDER COOPERATION

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CONFERENCE TOPIC:

The social and economic significance of creative industries in an era of migration

ABSTRACT

In the context of EU policies, the emigration of young and educated workers represents an important challenge as well as an opportunity. The EU labour market is undergoing dynamic changes as a result of increasing migration, with 'countries of emigration' becoming 'countries of immigration'. These changes underline the need for effective integration strategies in academic networks to support integration into host communities. The article addresses the issue of student migration, focusing on cultural diversity in selected EU and Western Balkan countries, as well as on the interactions between migration and university education in the digital era. International students bring talent and skills, contribute to a diverse academic environment, provide course delivery and create economic benefits through consumption. The article aims to broaden the dialogue across social structures in the academic environment that are directly affected by the phenomenon of migration.

Understanding the complexity of the brain drain/gain phenomenon and its concomitant phenomena is crucial for developing strategic solutions for academic bodies and the wider public in the selected countries.

KEYWORDS: migration, EU policies, academic network, student, internationalization,

FASHIONING IDENTITY: THE ROLE OF CREATIVE INDUSTRIES IN THE FASHION ECONOMY AND CULTURAL EXPRESSION

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CONFERENCE TOPIC:

The role of creative industries in promoting cultural diversity and innovation

ABSTRACT

The fashion industry, as a cornerstone of the creative economy, plays a significant role in shaping identity while driving economic innovation. Positioned at the intersection of culture, art, and commerce, fashion operates within the broader framework of creative industries, integrating design, media, and technology to generate cultural and economic value (Entwistle, 2015; Rocamora, 2019). Identity in fashion is multifaceted, encompassing personal, social, and political dimensions that influence consumer behavior, brand positioning, and market differentiation (Kawamura, 2005; Steele, 2019). This paper examines the symbiotic relationship between creative industries, identity formation, and the creative economy, highlighting how fashion serves as a medium for self-expression and cultural discourse while contributing to economic sustainability (Twigg, 2009). Additionally, emerging trends such as digital fashion, inclusivity, and ethical production are explored, demonstrating their impact on industry evolution (McRobbie, 1998; Crewe, 2017). By analyzing the interplay between fashion, identity, and economic development, this study underscores the transformative power of fashion in shaping both cultural narratives and global markets.

KEYWORDS: creative industries, fashion, identity, creative economy, cultural expression, economic sustainability, digital fashion

THE PERCEPTION OF CREATIVITY IN THE EVERYDAY PRACTICES OF YOUNG WOMEN: THE JOURNALING EXPERIMENT

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CONFERENCE TOPIC:

The relationship between culture, identity, and the creative economy

ABSTRACT

Creativity is defined as the ability to produce or use original and unusual ideas, so it is perceived as a skill, as a state of mind and relies on action. The scholars revealed that intrinsic motivation is necessary for creative achievement (Amabile, 1996, Shalley & Oldham, 1997). Yet to adapt the theory in practice and to help people become more creative requires analyzing an individual, personal perception of such a skill, embodied state of mind and action.

For this reason, I designed a research based on a journaling experiment related to the use of creative exercises developed by prof. dr. Ieva Martinaitytė, o professor of organizational psychology. She developed the evidence-based D!P method (Daily Ignite Practice), a research backed and practical approach designed to help individuals ignite their creativity daily, enabling them to solve problems more effectively and make better decisions. It consists of a set of cards each of them describing a scientifically proven activity that helps to boost individual creativity features.

Volunteering students, future professionals of creative industries (mostly young women, so the research was dedicated to them) used the D!P method during the semester and note their impressions in a journal in a free writing style to allow them to record spontaneous thoughts, feelings, and impressions how they understand their creativity and how it is affected or not by certain exercises and practices.

The next stage of the research was to analyze these journals by using a deep reading method, based on the semiotic theory of Algirdas Julius Greimas (the French semiotic school) as well as adapting the elements of phenomenological anthropology to better understand the phenomenon of creativity and identity as the implied perception of self.

KEYWORDS: creativity, identity, journaling, everyday practice, semiotics, phenomenological anthropology, women

APPROACHES AND CHALLENGES IN TRANSFORMING FILM EDUCATION AND PRACTICE IN SOUTH AFRICA

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CONFERENCE TOPIC:

Other issues within the creative industry

ABSTRACT

While South African tertiary institutions have heeded calls for 'decolonisation' and 'transformation' in their approaches to knowledge and education, questions remain about the practical implications of these efforts in film education. Film is a modality deeply entrenched in colonial interests, histories, and sensibilities, where the inherent ethnographic, colonial, and male gaze reinforces white Western hegemony. Film practitioners and educators in South Africa grapple with resisting such imposed narratives and labour toward more autonomous approaches. These contestations and negotiations, however, have generally been underdocumented. This research investigates the current state of 'decolonising' efforts within South African film education, incorporating insights from educators and practitioners. Guided by how 'decolonisation' translates into pedagogy and practice, this study aims to outline approaches and limitations faced by educators and filmmakers in navigating the tension between localisation and globalisation within a contemporary South African context. Using a mixed-methods approach, the research incorporates a literature review of decolonial film education and qualitative interviews with industry practitioners and film educators at South African universities. A social constructivist lens will direct collaborations with filmmakers to co-create knowledges, aiming to (de)construct and (re)imagine film education through filmmaking practice. The thematic analysis of interview data is intended to reveal synergies, challenges, and opportunities, in the practices of filmmakers and educators. Asking what can be learnt from filmmakers that may inform, and further transform, film education, the study explores how film practitioners adopt decolonial perspectives and negotiate questions of identity, authenticity, space, and place. Through an examination of the theory-praxis nexus, this research seeks to contribute toward a more decolonised, contextually-relevant, and globally-aware outlook in film education, allowing for co-existing pluralities that account for glocalised contemporalities.

KEYWORDS: film, film education, film practice, decolonisation, transformation, South African higher education

FROM SPELLING TO SMILEYS: EXPLORING TEXTING BEHAVIOR AND PREFERENCES ACROSS GENERATIONS AND GENDERS IN CROATIA

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CONFERENCE TOPIC:

Other issues within the creative industry

ABSTRACT

Digital communication has transformed interpersonal interactions, with texting becoming a predominant mode of communication across various demographics. This study, conducted with 1,118 participants, investigated how different genders and generations in Croatia adhere to orthographic norms, use emojis, and perceive each other's texting behaviors and communication effectiveness. The main findings indicate that older participants adhere more strictly to orthographic norms, valuing spelling and grammar significantly more than younger cohorts who display greater tolerance towards textual inaccuracies. Contrary to popular belief, the youngest participants (12-17 years) reported less frequent and less conventional use of emojis, preferring a personalized way of expressing themselves through emoticons, while older participants tend to use predefined categories. Additionally, younger participants use more texting abbreviations. Significant differences were also found in perceptions of the impact of capitalized text; younger and female individuals often interpret such text as aggressive, whereas older participants view it as either neutral or a marker of seriousness. The findings highlight the diverse approaches to digital communication across age and gender, emphasizing the need for tailored digital literacy and communication strategies that accommodate these differences. Understanding these nuances can help improve interpersonal communication and bridge generational gaps in digital interactions.

KEYWORDS: digital communication, texting etiquette, emoji usage, gender differences, age differences

SHIFTING PERSPECTIVES: TESTING CONSTRUCTIVE JOURNALISM'S IMPACT ON ATTITUDES TOWARD FOREIGN WORKERS IN CROATIA

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CONFERENCE TOPIC:

Media representation and the commodification of othered cultures

ABSTRACT

Media framing shapes public perceptions of migration, often portraying migrants as threats, reinforcing stereotypes, and contributing to social exclusion (Esses et al., 2013; Eberl et al., 2018). In Croatia, public opinion on foreign workers remains ambivalent: while labor shortages drive economic acceptance, cultural and social integration remain challenges (Centre for Peace Studies, 2024). Many Croatians expect foreign workers to conform to local norms and prefer domestic workers over equally qualified foreigners (OEGFE, 2023).

This study examines whether constructive journalism, an approach that expands news coverage beyond conflict and negativity to include nuanced and contextual reporting, highlighting responses to challenges and fostering civic engagement (Bro, 2019), can shift attitudes by emphasizing the benefits of migration and diversity.

Young people, as future workforce participants and active citizens, are a key demographic for studying how alternative news narratives shape public opinion. Their news consumption differs from older generations, as they engage more with digital and alternative media sources (Pew Research Center, 2022). Research suggests that constructive journalism, along with solutions journalism, fosters engagement, perceived knowledge, and a sense of efficacy, while also reducing negative stereotyping (Wenzel et al., 2017; McIntyre & Gyldensted, 2018; Lough & McIntyre, 2023). This study explores whether a nuanced, constructive framing of foreign workers can contribute to their destigmatization among young audiences.

Using an experimental design, two versions of a news article, one problem-oriented, one constructively framed, will be tested in focus groups of young Croatians. The order of exposure will be alternated to examine the influence of narrative sequencing.

Findings will assess whether constructive journalism fosters empathy, reduces stigma, and enhances understanding of foreign workers. While limited in scope, this study provides insights into how young audiences engage with alternative migration narratives and the potential role of journalism in shaping public discourse.

KEYWORDS: constructive journalism, media framing, foreign workers, destigmatization, experimental design

CULTURAL-BASED PUBLIC POLICY IN THE AGE OF MIGRATION AND ECONOMIC TRANSITION TOWARD INCLUSIVE GOVERNANCE

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CONFERENCE TOPIC:

The relationship between culture, identity, and the creative economy

ABSTRACT

In the era of global migration and rapid economic and governance transitions, the issue of cultural sustainability is becoming an increasingly complex transnational challenge. More countries are experiencing social dynamics characterized by the marginalization of migrant and indigenous communities, leading to the erosion of cultural identities and social disparities in public policy formulation. Conversely, some countries are beginning to adopt a multiculturalism policy approach that promotes inclusivity and cultural diversity in governance. Indonesia, a nation known for its cultural diversity and high population mobility, faces similar challenges, particularly in aligning local values with the demands of modern development and global economic dynamics.

This article analyzes how public policies rooted in local culture can serve as a foundation for inclusive governance amid migration and economic transformation challenges. It demonstrates that integrating culture into public policy strengthens social cohesion and functions as an adaptive strategy for sustainable development. A government that responds to change while upholding local identity and wisdom is better equipped to establish inclusive governance. Thus, culturally informed public policy is essential for reconciling local values and global demands.

Cultural sustainability is related to sustainable development and emphasizes the significant role of culture in shaping future policy. It involves protecting and preserving global heritage, ensuring that future generations can enjoy the same experiences and traditions we cherish today, if not even better. In Indonesia, approximately 80% of the country's identity is deeply rooted in religion and ethnicity, providing a strong cultural foundation. However, Indonesian policy is also influenced by international interventions, such as globalization and foreign investments, which can sometimes create conflicting priorities. In framing the agenda for 2030, establishing a cultural goal is vital for our shared future as a fundamental aspect of Global Policy.

KEYWORDS: cultural based public policy, global migration, governance transitions, sustainability, local value

REVISITING DISPLACEMENT THROUGH THE LAYERED NATURE OF NOSTALGIA: THE CASE OF STROVOLOS II

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CONFERENCE TOPIC:

The relationship between culture, identity, and the creative economy

ABSTRACT

This paper examines how nostalgia has evolved and is inscribed or manifested through the 'making' of Strovolos II, one of the refugee camps created in Nicosia after the Turkish invasion of 1974. Initially designed as temporary accommodation for the Greek-Cypriot refugees within the first year of their displacement, Strovolos II is investigated as a unique place in which nostalgic practices have flourished. Recent studies highlight the dynamic role that nostalgia can play in the wake of forced displacement. In these discussions, nostalgia is not merely rendered as partly a regressive or irrational type of remembering, but it is approached as a key re-interpretative concept that may lead to the formation of new insights in understanding and coping with the complexities of forced displacement.

The study sheds light on the vast array of planning strategies, rehousing policies, programme, and the overall conditions that contributed in their own way to the formation of Strovolos II. Through this analysis, we seek to capture and reveal the role played by nostalgia, highlighting whether the nostalgic mechanisms in operation, conscious or not, are progressive or conservative, sentimental, apocalyptic or potentially critical. The complex histories behind the making of Strovolos II are explored through the undertaking of historical inquiry which is carried out by applying the archival research method. This implies the systematic investigation of official documents produced by the relevant bodies, actors and agents that had been involved in the making of Strovolos II. The analysis is further facilitated, through the conduction of interviews with the involved agents.

KEYWORDS: nostalgia, displacement, home-making, representation, embodiment, refugee

CROSSING BORDERS IN SEARCH OF DEMOCRATIC RIGHTS. ACCOMPANIMENT PROCESS TOWARD MIGRANT CARAVANS IN TRANSIT THROUGH MEXICO

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CONFERENCE TOPIC:

The social and economic significance of creative industries in an era of migration

ABSTRACT

The purpose of this research is to study the movement known as "Migrant Caravans" that people in mobility from the Global South carry out to defend basic democratic rights in the face of the situation of violence and humanitarian crisis that they suffer in the transit through Mexico bound for the United States. It also analyzes the participation of the civil society network that attends to these migrants from their work of accompaniment within the houses and shelters of migrants, from where they continue to be the main organizers of these caravan mobilizations. To this end, the project proposes to explain this phenomenon on the basis of the anti-immigrant and persecutory public migration policies implemented by the Mexican State, which have exacerbated the human rights violations of these irregular migrants. As a result, a kind of community emergency has arisen from some civil society groups for the democratic rights of "undocumented" people who do not have citizenship. Based on the volunteer work that I have been conducting in the houses of migrants for the past 9 years to document the practices of democratic accompaniment towards these migrations from Latin America mostly.

KEYWORDS: migrant caravans, democratic rights, transit migration, accompaniment process, forced migration

EMPOWERING NOVICE ENTREPRENEURS: IMPLEMENTING VIRTUAL COMMERCE AS A CREATIVE DIGITAL MARKETING STRATEGY TO ENHANCE PRODUCT SALES

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CONFERENCE TOPIC:

The role of creative industries in promoting cultural diversity and innovation

ABSTRACT

In the digital era, novice entrepreneurs face the challenge of establishing a market presence amidst rapidly evolving technological landscapes. This study explores the implementation of virtual commerce (v-commerce) as an innovative digital marketing strategy to bolster product sales among emerging business owners in Lampung and Bandung, Indonesia. By leveraging immersive technologies such as virtual reality (VR) and augmented reality (AR), v-commerce offers interactive consumer experiences that can differentiate products in competitive markets. Through a mixed-methods approach, including case studies and surveys of novice entrepreneurs utilizing v-commerce platforms, the research examines the impact of these technologies on customer engagement, brand perception, and sales performance. Findings indicate that integrating v-commerce into marketing strategies can significantly enhance consumer interaction and drive sales growth, providing novice entrepreneurs with a competitive edge in the digital marketplace. The study concludes with recommendations for effectively adopting v-commerce tools to maximize marketing outcomes.

KEYWORDS: virtual commerce, novice entrepreneurs, digital marketing, product sales, virtual reality, augmented reality, customer engagement

DISTERRA 'TERRAINS OF DISAPPEARANCE' IN THE LIVES OF HOMELESS AFGHANI MIGRANTS IN PARIS. A THIRTY-MINUTE DOCUMENTARY.

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CONFERENCE TOPIC:

Other issues within the creative industry

ABSTRACT

DISTERRA is a thirty-minute documentary film collaboration between an anthropologist, psychiatrist, and a filmmaker. It is directed by Dr Orson Nava and funded by the AHRC as part of the research network 'Terrains of Disappearance', led by Nichola Khan at the University of Edinburgh. It is produced in partnership with CAPSYS, a recently established migrant psychiatric clinic of the GHU Psychiatrie Neurosciences Paris. The majority of the clinic's patients are refugees and asylum seekers from Afghanistan. Asylum seekers in greater Paris may be housed in emergency accommodation centres; many asylum seekers, refused applicants, and undocumented migrants are street homeless. The film highlights the story of patients who have experienced the losses of relatives and children during border crossings to Europe. It questions these losses as forms of disappearance and impossible grief; and examines ways that empty psychic spaces interact with the city's spaces of refuge and urban displacement. The film was produced through the newly established Ravensbourne University Centre for Film Practice as Research.

KEYWORDS: migrant psychiatry, Paris, documentary, public engagement, disappearance, displacement, impossible grief

ALIENATED IN THEIR LAND DUE TO MIGRATION: CULTURAL INNOVATION OF THE LAMPUNG TAPIS CLOTH CRAFTSMEN'S CREATIVE ECONOMY GROUP AS A FORM OF SOCIAL-RESILIENCE OF THE LOCAL CULTURAL IDENTITY OF THE LAMPUNG

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CONFERENCE TOPIC:

The relationship between culture, identity, and the creative economy

ABSTRACT

This paper examines the creativity and cultural innovation of the Lampung *tapis* cloth craftsmen, organized as a creative economy group, in their efforts to preserve their local cultural identity as a minority community within their own province. Due to large-scale migration programs, particularly the transmigration of Javanese and Balinese populations, the Lampungnese now constitute only about 13% of the provincial population, while immigrants account for 87% (with the Javanese comprising around 65%). This demographic shift has significantly contributed to the marginalization of Lampung cultural identity, of which *tapis* cloth remains one of the most enduring symbols.

Using qualitative research methods, including in-depth interviews, observation, and documentation, this study reveals how the Lampungnese have sought to revitalize their cultural identity through collective initiatives led by *tapis* artisans. These groups continue to innovate by adapting the forms, functions, patterns, and colors of *tapis*. Such innovations are necessary to compete with Javanese batik, which is widely perceived as lighter, more comfortable, and commercially successful. In response, *tapis* craftsmen have introduced modernized and lighter designs, incorporating contemporary patterns favored by younger generations and making the fabric suitable for everyday wear.

These innovations include modifying motifs while retaining their essential symbolic and sacred meanings, experimenting with new threads, and introducing more appealing color combinations. In addition, the functional use of *tapis* has been expanded beyond women's traditional clothing to include a variety of products such as wallets, wall decorations, belts, necklaces, hats, and other items. Through these creative adaptations, *tapis* artisans demonstrate resilience and innovation in sustaining and promoting Lampung cultural heritage within a shifting demographic and cultural landscape.

KEYWORDS: creative economy, cultural innovation, identity, Lampung ethnicity, Tapis cloth, migration

EMPOWERING CULTURAL IDENTITY THROUGH DIGITAL PLATFORMS: THE RISE OF INCLUSIVE CREATIVE ECONOMIES

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CONFERENCE TOPIC:

The relationship between culture, identity, and the creative economy

ABSTRACT

The proliferation of digital platforms has transformed the global creative economy, offering new opportunities for the expression and commercialization of cultural identities. This article explores how digital platforms such as social media, streaming services, and e-commerce sites have democratized access to cultural production, enabling marginalized communities and independent creators to amplify their voices on a global scale. It examines the ways in which these platforms facilitate the representation of diverse cultural identities, challenge dominant narratives, and foster cross-cultural exchange. However, the article also highlights the complexities of digital visibility, including algorithmic biases, cultural appropriation, and the precarious nature of digital labor. Through case studies of independent artists, content creators, and cultural entrepreneurs, this article argues that while digital platforms offer unprecedented opportunities for cultural empowerment, a more equitable digital creative economy requires policies that protect cultural ownership and promote inclusivity.

KEYWORDS: digital platforms, cultural identity, creative economy, democratization and social media

"MIGRANTS IN TURBULENCE TIMES" - STAYING AWAKE - JOURNEY TO THE OF PARADISE

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CONFERENCE TOPIC:

Other issues within the creative industry

ABSTRACT

The Sub-Saharan African region loses hundreds of young people each day to irregular migration. Approximately sixty-five percent (65%) risk their lives in pursuit of "greener pastures," embarking on perilous journeys across deserts and seas to reach the West, often perceived as a "land of paradise." Around twenty percent (20%) are deceived and trafficked to destinations such as Kazakhstan, Kuwait, Qatar, Saudi Arabia, and Lebanon, where they are forced into modern-day slavery by smugglers and human traffickers. Meanwhile, fifteen percent (15%) flee their countries of origin in search of asylum.

In the twenty-first (21st) century, migration has become increasingly complex, and the paradigm has shifted. Thirty percent (30%) of migrants face forced deportation, while seventy percent (70%) remain stranded as "displaced undocumented migrants," their aspirations collapsing into shattered dreams. Undocumented migrants often endure degrading and inhumane treatment when apprehended as "illegal immigrants," leading to harsh living conditions and resulting in severe psychological, physiological, and emotional trauma before their eventual forced return.

This trend of irregular migration represents one of the greatest humanitarian crises of our time, depriving Africa of a generation of young intellectuals and visionaries, who instead become vulnerable and marginalized as undocumented migrants and modern-day slaves, despite constituting the backbone of their nations' labor force. Alarmingly, forty-five percent (45%) of deportees attempt to re-migrate through porous borders, while the confiscation of their passports has become a widespread and persistent practice, particularly in Africa.

The ongoing brain drain poses a major challenge to both African and European governments, as the devastating consequences of irregular migration intensify. With nearly eighty percent (80%) of undocumented African migrants displaced, the gap between documented and undocumented migrants continues to widen each year, exacerbating social, economic, and humanitarian pressures on both sides.

KEYWORDS: refugee, migration, immigration, asylum, identities

MEDIA, ART AND CREATIVITY UNDER PRESSURE: CHALLENGES FOR SERBIAN CREATIVE INDUSTRIES IN AN AUTHORITARIAN ERA

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CONFERENCE TOPIC:

Other issues within the creative industry

ABSTRACT

This paper addresses how Serbian media professionals (journalists, editors, etc.) and artists (actors, musicians, etc.) resist authoritarian pressures under the regime of Aleksandar Vučić, Serbia's President.

The focus of this paper is on the analysis of how certain media professionals and artists, who are vocal critics of the regime and participate in civic protests in Serbia, are undergoing a radical shift and rely on alternative digital platforms, such as Facebook, Instagram, or TikTok to bypass traditional state-controlled media gatekeepers. These prominent journalists and editors are committed to exposing disinformation campaigns and fake news, while artists confront exclusion from many exhibitions, festivals and public archives.

Correspondingly, this paper includes a theoretical framework for theories of hybrid authoritarianism, cultural resistance and digital activism, as well as a brief overview of the current political and social situation in Serbia. In addition to the theoretical part, the authors conducted a content analysis on the social media profiles of certain journalists and artists and a semi-structured interview with one of the anti-regime journalists, editors or artists (case study).

Through these two divergent research methods, this paper contributes to and invites broader debates on cultural resistance in non-democratic regimes, emphasizing how criticism persists through digital platforms, challenging state narratives, despite repression.

KEYWORDS: communication, creative Industries, media, art, authoritarianism, cultural resistance, media censorship

VIRTUAL REALITY AS A TOOL FOR EMPATHY EDUCATION: UNDERSTANDING MIGRANT EXPERIENCES IN THE CLASSROOM

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CONFERENCE TOPIC:

The role of creative industries in promoting cultural diversity and innovation

ABSTRACT

As migration continues to shape societies, there is a growing need for educational approaches that support empathy and intercultural understanding (Banks, 2020). Virtual Reality (VR) has emerged as an immersive learning tool, supporting users in engaging with complex social issues experientially (Slater & Sanchez-Vives, 2016). This study explores teachers' perspectives on integrating VR-based migration simulations into primary and secondary school classrooms.

Through qualitative research, including teacher interviews and workshops, the study examines how VR supports discussions on migration, empathy, and social inclusion within social studies curricula. It also identifies key challenges such as accessibility, emotional intensity, and the pedagogical strategies required for effective classroom integration (Herrera et al., 2018).

Additionally, the research investigates how teachers adapt VR-based content to diverse classroom settings and student needs. Findings provide practical insights for educators on using VR to support empathy learning, contributing to the discourse on digital innovation in education (Laurillard, 2012). By analyzing teachers' experiences, this study explores the potential and challenges of VR as a pedagogical tool for social awareness and global citizenship.

KEYWORDS: virtual reality, empathy, education, migration, teacher perspectives, immersive learning, social inclusion, digital innovation

MANGROVE BATIK: A COMBINATION OF CREATIVE ECONOMY AND MANGROVE CONSERVATION

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CONFERENCE TOPIC:

The relationship between culture, identity, and the creative economy

ABSTRACT

Women in the coastal areas of Java, Indonesia, are often marginalized in the economic sector. Living in fragile environments threatened by abrasion and flooding, they have limited livelihood options. However, mangroves, which naturally grow along the coasts, hold significant potential to improve their circumstances. Indonesia has the largest mangrove forests in the world, yet these ecosystems also face the fastest rates of deforestation. Beyond their crucial environmental role as habitats for diverse marine life and as natural protection against waves, abrasion, and even tsunamis, mangroves also possess considerable economic value. In addition to serving as ecotourism destinations, mangroves are increasingly utilized as ingredients in food products and as natural dyes for textiles.

Mangrove bark, in particular, contains tannins—plant pigments that can be used in batik production. Batik, a textile art traditionally practiced by Indonesian women, has been recognized by UNESCO as an intangible cultural heritage of humanity. This study employs a qualitative research approach to explore the potential of mangrove-based batik as a means of empowering women in the coastal areas of Semarang, Java. By engaging in this creative small-scale industry, women can increase household income, contribute to gender equality, promote a sustainable economy based on natural resources, raise awareness about the importance of mangrove ecosystems, and support low-carbon development. Ultimately, mangrove batik offers a harmonious solution that combines women's empowerment through the creative economy with environmental conservation.

KEYWORDS: mangrove, women empowerment, creative economy, environmental sustainability, batik

SELECTIVE SOLIDARITY - HOW ZAGREB WELCOMES UKRAINIAN AND OTHER MIGRANTS

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CONFERENCE TOPIC:

The global creative industry's response to migration, woke culture, and identity politics

ABSTRACT

This research paper analyses the differential reception of Ukrainian refugees and other migrants in Zagreb, focusing on how migration governance, public perception, and institutional support shape their experiences. Furthermore, it examines how racialization and differential inclusion create hierarchies in access to protection, housing, and social services, shaping migrants' lived experiences in the city and investigates how urban infrastructures of hospitality facilitate inclusion for some while reinforcing systemic inequalities for others. In addition, this study incorporates the concept of temporality in migration to explore how bureaucratic delays, waiting periods, and legal uncertainty impact migrant agency and longterm prospects. This paper presents the findings of an ethnographic field study, including participant observation in public shelters and migrant support centers on one hand, and semistructured interviews with migrants, policymakers, and representatives of non-governmental organizations on the other. The study primarily examines the differences in the position of Ukrainian refugees, who benefit from EU-level temporary protection mechanisms, strong civil society engagement, and broad public solidarity, compared to other migrants who face legal insecurity, racial exclusion, and institutional neglect. These dynamics reflect broader European patterns of selective humanitarianism through stratified inclusion, where nationality, race, and geopolitical factors shape the levels of support and inclusive integration.

KEYWORDS: migration governance, infrastructures of hospitality, racialization, differential inclusion, temporality, Zagreb

MIGRATIONS AND NOSTALGIA: THE STORY FROM CROATIA

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CONFERENCE TOPIC:

Other issues within the creative industry

ABSTRACT

The concept of migration encompasses spatial and temporal dimensions above all, but also cultural, anthropological, economic, political, and other aspects. Sometimes it refers to an individual process, at other times to a global one. However, the fact remains that migration, as an inevitable phenomenon, has permanently marked both Croatia's past and present. Leaving one's homeland, especially when it is forced, is much more than a physical displacement; it is also a severance from one's language, identity, and culture. It is a departure without certain return, a potential permanent standstill between what was before and what comes after, an absolutely dramatic situation that permanently shapes a person's life. An essential component of every migration process is nostalgia, a feeling of loss, longing, memory, recollection, loneliness, and alienation. This paper will explore the relationship between migration, nostalgia, and identity through the example of an important achievement of Croatian cinematography, the film A Story from Croatia, written by Mate Matišić, and cowritten and directed by Krsto Papić. The film addresses emigration and nostalgia through the fate of a family affected by changes during a specific moment in Croatian history, in the period following the collapse of the Croatian Spring until the establishment of the Croatian state. Through the lens of relationships within a family, Krsto Papić explores the complex sociopolitical dynamics of the time, emphasizing the theme of nostalgia not in the context of idealizing the homeland, but rather as a point of painful loss and alienation, an experience that is also a universal aspect of migration.

KEYWORDS: migration, nostalgia, identity, film, A Story from Croatia

DESIGN FACTORY IN THE CITY: TOWARDS NEW MODELS OF ENGAGEMENT

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CONFERENCE TOPIC:

The role of creative industries in promoting cultural diversity and innovation

ABSTRACT

The Design Factory shortcuts the ideation of new solutions for business and society. Since the 2008 opening of the first Design Factory at Aalto University in Espoo, Finland, the global network has grown to encompass 39 members in 25 countries. This innovation environment offers multiple win-win outcomes for the universities, the students, the businesses, and other stakeholders.

The Factory is part of an innovation cluster of its host university, and the broader urban and national innovation ecosystems. However, there is a lack of research as to the engagement of the Design Factory with its immediate urban settings. What is the impact of spatial proximity and spatial organisation on the operation of the Factory, and what policies and practices can lead to successful interactions between the Factory and its neighbours?

In many cases the Design Factory is an element of an urban "innovation district" or a "creative quarter". These types of spatial clusters play an increasingly important role in contemporary cities as hubs of innovation or creativity. From tourism to investment attraction, the "district" promises unique combination and density of innovative and/or creative players in an equally unique urban setting.

Using the case study method, this paper examines models of a Design Factory engaging with its innovation or creative district, as well as with its broader urban setting. Beyond the economic impact, the paper considers their organization and operating models, social and community aspects, cultural impact, sustainability goals, as well as spatial parameters and qualities.

The case study method involves collecting detailed qualitative and quantitative data on each district, including historical development, governance structures, economic performance, social integration, and cultural contributions. The paper analyses the case studies to synthesise several distinct models of engagement between the Design Factory and the city, and identifies factors of success and future directions of development.

KEYWORDS: design factory, innovation district, creative district, urban development

INNOVATIVE STORYTELLING AND COUNTER-NARRATIVES FOR MIGRANT INCLUSION IN THE MEDIA INDUSTRY

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CONFERENCE TOPIC:

The role of creative industries in promoting cultural diversity and innovation

ABSTRACT

The history of migrations is intertwined with the history of "the other." Just as the unknown often evokes fear, sometimes irrational, dominant narratives about migrants in the 21st century have reinforced the notion of "the other". The rise in migratory movements and conflicts leading to forced displacement, alongside the emergence of polarised discourse, has contributed to a negative representation of these vulnerable communities, exacerbating stigma and exclusion, sometimes enhanced by the media and journalism.

Contemporary research highlights the urgency of rethinking dominant media narratives and developing alternative storytelling strategies that empower marginalised voices. For example, Bae-Dimitriadis (2024) highlights the counter-narratives by flipping the historical, cultural, and political narratives through public art venues; a pilot study on the effectiveness of counternarratives to counter hate speech online reveals the potential of alternative storytelling formats (Ettema et al., 2024).

This paper aims to understand which narrative strategies used in multimedia journalism projects can generate greater empathy and serve as effective counter-narratives to promote the inclusion of migrants. To achieve this objective, the storytelling strategies employed in three Portuguese editorial projects were analyzed: the multimedia series "Imigração. Portugal é o meu país" ("Immigration: Portugal is my country") published by Público newspaper in 2025; the five-episode podcast "Diários Migrantes" ("Migrant Diaries") published by Expresso newspaper in 2024; and the special television report "Sem eles não há quem colha" ("Without them, there is no one to harvest") broadcasted by SIC TV channel in 2024. The narrative model, the migrant profiles, the format and platform, the tone, and the angles of approach were among the variables analysed. Subsequently, the counter-narrative potential of these projects was evaluated through three focus groups.

Preliminary results indicate that humanizing stories, explanatory narrative models, and first-person audio formats have the most significant counter-narrative potential to address the underrepresentation or misrepresentation of immigrant communities.

KEYWORDS: migrant media, innovative storytelling, migrant representation, counternarratives

BOTANICAL GARDEN IN BULGARIA 2025

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CONFERENCE TOPIC:

The relationship between culture, identity, and the creative economy

ABSTRACT

That is why the search for new therapeutic agents remains an ongoing endeavor. Particular attention has been directed toward compounds of natural origin, which, compared to synthetic drugs, offer notable advantages. Their complex chemical structures often delay the development of resistant strains, while their generally lower cytotoxicity makes them safer for therapeutic use. Numerous bioactive natural compounds have already been identified worldwide, positioning natural products, including traditional medicinal plants, as promising sources for the development of new and effective antiviral drugs. At the same time, however, the number of threatened plant species within the Bulgarian flora has been rising rapidly in recent years, highlighting the urgent need for conservation measures through appropriate strategies and applications.

KEYWORDS: orchids, euphorbioceae, malvaceae, medicinal plants

BRIDGING CREATIVE ECONOMY GOVERNANCE AND LOCAL EMPOWERMENT: A NON-PROFIT MANAGEMENT PERSPECTIVE FOR SOCIAL INCLUSION

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CONFERENCE TOPIC:

The social and economic significance of creative industries in an era of migration

ABSTRACT

In the context of regional development, non-profit organizations contribute to advancing inclusive economic policies, particularly within the creative industry. This research critically examines the question: How do governance structures and stakeholder collaboration empower local communities in developing traditional crafts-based creative industries? Amidst internal migration and ongoing urban transformation, the council operates not only to protect cultural tradition but also to drive inclusive economic participation. Moreover, it supports the creation of decent employment, fosters local entrepreneurship, and contributes to sustainable economic growth through the development of small creative industries. Adopting a qualitative research design, this study draws on in-depth interviews with key stakeholders, including government officials and community groups, to examine how governance structures influence the collaboration between the provincial government and the council. The research focuses on the extent to which this coordination ensures equitable access to creative economic opportunities for diverse community groups. The analysis applied non-profit management theories, such as resource dependency and stakeholder engagement, alongside public policy implementation frameworks to explore how institutional communication and bottom-up empowerment shape inclusive development practices. Ultimately, the findings suggest that the regional craft council functions as a hybrid intermediary merging public objectives with community capacities through adaptive governance, mobilization of civic network, and mission-driven management. This intermediary capacity enables the translation of governmental goals into local actions in order to achieve resilience and social inclusion.

KEYWORDS: creative economy, local empowerment, governance, non-profit management, social inclusion

WHEN CREATIVITY MEETS RESEARCH: BODY MAPPING AND STORYTELLING IN RESEARCH WITH REFUGEES

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CONFERENCE TOPIC:

The relationship between culture, identity, and the creative economy

ABSTRACT

In the context of refugee research, social sciences continuously seek to mitigate the limitations of quantitative research methodologies, particularly when studying vulnerable groups such as refugees. The reasons are multifaceted, however, a primary objective is to attain deeper, more nuanced insights into often sensitive and complex topics, for which qualitative approaches are particularly well-suited. Among the diverse qualitative methodologies, body mapping and storytelling have emerged as effective techniques for eliciting in-depth, descriptive data while providing psychosocial benefits to research participants. Body mapping is frequently used in studies involving refugees who have endured traumatic experiences, as it enables them to articulate their narratives through visual representations, including images, colors, symbols, and oral histories (D'Souza et al., 2020; Jager et al., 2016). Storytelling, as a form of self-expression and autobiographical narration, allows participants to construct and communicate their experiences, particularly those related to migration and displacement (Ahmad et al., 2025).

The main goal of the presentation is to provide an analysis of these two techniques, specifically within the field of refugee studies, emphasizing their multifaceted roles beyond their conventional research applications. It further examines the development and significance of these techniques in the broader discourse on refugee integration and identity reconstruction. Additionally, it will provide an analysis of empirical research utilizing the storytelling technique with female Ukrainian refugees residing in Zagreb, who have been forcibly displaced due to war conflict.

KEYWORDS: body mapping, storytelling, refugees, identity, migration, othering

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