



CREATIVE
FUTURE
INSIGHTS
2021

Book of Abstracts

**Creative Industries
and Experience Economy**

13 -14 September 2021, Zagreb, Croatia

CFI 2021, Book of Abstracts
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CFI 2021

Creative Future Insights Conference
Creative Industries and Experience Economy
13 – 14 September 2021, Zagreb, Croatia

BOOK OF ABSTRACTS

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CFI 2021

Creative Future Insights 2021 is the International Scientific Conference organized by VERN' University and the Institute of Economics, Zagreb. The conference will cover a broad range of topics related to the creative industry and its role in today's economy.

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

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

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

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

PROGRAMME COMMITTEE

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Kevin Visconti, Columbia University, United States of America

PROGRAMME**CREATIVE
FUTURE
INSIGHTS
2021**

SEPTEMBER 13 DAY 1. – MONDAY	08:30 – 09:30 Registration 09:30 – 10:00 Conference opening 10:00 – 10:30 Plenary session I 10:30 – 11:00 Coffee break 11:00 – 12:00 Panel discussion I 12:00 – 14:00 Break 14:00 – 17:00 Presentations 18:00 – 20:00 Social program 09:00 – 17:00 Side events
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SEPTEMBER 14 DAY 2. – TUESDAY	10:00 – 10:30 Plenary session II 10:30 – 11:00 Coffee break 11:00 – 12:00 Panel discussion II 12:00 – 14:00 Break 14:00 – 17:30 Presentations 17:30 – 18:00 Wrap up and closing 20:00 Buffet dinner 10:00 – 18:00 Side events
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KEYNOTE SPEAKERS

SARAH LANGNESE

Sarah Langnese is responsible for the diverse event sector at Kreativ Kultur Berlin – the Berlin advisory center for cultural and creative professionals. Her areas of expertise are training formats and information transfer. Before joining Kreativ Kultur Berlin in 2016, she was in charge of project management for EU-funded cooperation projects. She worked in the field of urban media art, at the interface of art and science, and on new formats. She is a communication pro, worked for the European culture channel ARTE and several marketing agencies in the field of tourism and cultural exchange. Sarah's heart beats for the future of work, European exchange, new workshop and group formats, moderation, and virtual events.

JANANI RAMANATHAN

Janani Ramanathan is a Senior Research Associate at the MSS Research (MSSR) India, Director of World University Consortium, and a Fellow of the World Academy of Art and Science. She has spent over two decades in transdisciplinary research in Education and the Creative Arts. Guided by the belief that human security and sustainable development require better understanding of complex social, cultural, economic, and political processes, Ramanathan's research mobilizes necessary knowledge on important public issues. At MSSR, she works with practitioners, policymakers, and academic researchers in the social sciences, humanities and natural sciences. She is currently working on a project that studies the creative arts to gain a greater understanding of the theory of social development, which can then be applied consciously to catalyze social transformation. The Arts can provide unique insight into the process of evolution that governs the advance of society, civilization and culture. They offer greater depth of penetration because they can capture and portray the subjective psychological and social consciousness of individuals, society and life with far greater depth and realism than objective facts. This project is an endeavor to bring together the Arts and the Sciences in order to learn from the past, understand the present and anticipate, prepare for and shape the future. Ramanathan is also a member of the Advisory Board of educational institutions in India, working to improve content and pedagogy in Indian schools and colleges, with a view to making learning contextual, collaborative, student-centered and more effective. She is a consultant to non-profit and business organizations, implementing strategies to improve their efficiency, profitability, and sustainable growth.

ABSTRACTS

DEEP LEARNING-BASED RECOMMENDATION SYSTEM IN TOURISM BY PERSONALITY TYPE USING SOCIAL NETWORKS BIG DATA

Martina Ambrušec, Rochester Institute of Technology, Croatia

Domagoj Tolić, Rochester Institute of Technology, Croatia

Martin Žagar, Rochester Institute of Technology, Croatia

CONFERENCE TOPIC:

IT and creative industries

ABSTRACT

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

To solve the problem of information overload, recommendation systems emerged. Their main idea is to analyze the user's historical behavior and preference information, establish a model, and automatically recommend items and products of interest to the user. Currently, there are three basic types of recommendation techniques: content-based, collaborative filtering-based, and hybrid (Mu 2018). Some researchers suggested modified versions of recommendation systems to cope with insufficiencies in existent conventional methods such as the cold-start problem and outdated user preferences. In their work, Zhang et al. (2016) presented personalized tourist attractions recommendation - ReUFG algorithm while Kerson et al. (2017) built a recommendation system based on Facebook check-in data.

Nevertheless, further improvement of recommendation systems is inevitable. According to Mu (2018), deep learning-based recommender systems (DLRS) are capable of overcoming obstacles of conventional models and of achieving high recommendation quality. Deep learning techniques can learn the latent representations of users and items from massive data. Consequently, the recommendation model can generate an effective recommendation list for the user. Because of the aforementioned reasons, this paper presents a personalized tourism recommendation model based on deep learning techniques using social networks' big data. DLRS includes not only ratings but also additional information such as human personality to enrich the user profile. The personality type ensures that important aspects are taken into consideration when developing an efficient tailor-made recommendation.

For further improvement of the recommendation model, the transportation mode should be considered for user preferences and route planning. When users choose different transportation modes, the same tour route may bring a different level of satisfaction.

KEYWORDS: recommendation system, deep learning, social network, big data, tourism

FESTIVAL POLITICA - ACTIVE CITIZENSHIP THROUGH VISUAL ARTS

Maria Irene Aparício, IFILNOVA, Portugal

Ivone Ferreira, ICNOVA, Portugal

Marta Fiolić, IFILNOVA, Portugal

CONFERENCE TOPIC:

The social significance of creative industries

ABSTRACT

Festival Politica is an annual event that started in Lisbon in 2017, and over the years expanded to Braga and Evora, Portugal. Over the years it changed focus from Abstention from Vote, through Human Rights, Europe, and Ecological Sustainability to Frontiers – topics crucial for debate and action throughout our shared global society. But how does one get interested and involved when the overall sentiment is more and more apolitical each year, with alarming numbers among the younger generations – according to the International Institute for Democracy and Electoral Assistance voter turnout has been declining globally for the last thirty years.

As a response to these circumstances, Festival Politica decided to promote greater political and social awareness among Portuguese citizens through debates, films, exhibitions, workshops, concerts and activities for children establishing itself as a “showcase and laboratory of the power of citizenship” (<https://festivalpolitica.pt/quem-somos/>).

This article intends to reflect upon the articulation of the concepts of activism and citizenship (Harrebye, 2016; Tascon and Wils, 2016) with the visual arts, especially in cinema and advertising videos. The case study focuses on A Troca, the advertisement video produced by FCB Lisbon Advertising Agency for the last Festival's edition in 2021 (<https://youtu.be/Ozkg-e3fzWo>) and on the winning film of the Festival, Chelas Nha Kau produced by Bataclan 1950 collective and Bagabaga Studios. A semiotic analysis (Kress and van Leeuwen, 2006; Saborit, 2012) and content analysis served as the core of the case study, complemented with an interview with Rui Marques, the organizer of the event.

KEYWORDS: activism, citizenship, advertisement, visual arts, cinema, social semiotics

THE EFFECTS OF THE GLOBAL CRISIS ON CORPORATE COMMUNICATION USING THE EXAMPLE OF COMMUNICATION IN TOURISM

Nikolina Borčić, VERN' University, Croatia

Elena Kovačević, VERN' University, Croatia

CONFERENCE TOPIC:

The impact of the pandemic on the creative industries sector

ABSTRACT

The changes and new trends caused by (positive and / or negative) changes affect corporate communication inside and outside the organization. External communication, i.e. communication with the external public, is important because it is the customers and the consumers who consume the content that the organization offers. This paper focuses on analyzing the changes in communication due to the pandemic circumstances. Tourism is one of the industries affected by the pandemic.

As a result, communication trends are changing as the pandemic discourse requires quick response to the emerging situations. Accordingly, the subject of the research is the change in business communication of travel agencies with the external public. The aim of the research is to analyze and describe the relationship between the impact of the global crisis and tourism communication during the pandemic. The research was conducted over a limited period of time, covering June and July 2021. The research was based on an analysis of the content of the official websites of selected tourism agencies in the city of Zagreb and relevant institutions responsible for tourism, as well as on the method of structured in-depth interviews with stakeholders in tourism to identify changes in corporate communication due to the pandemic, and on the example of selected travel agencies. The results of the research offered answers to the questions of what changes in corporate communication were caused by the pandemic, how much these changes affected the business, how often new information about the pandemic is updated, and finally, what daily challenges are faced by managers and employees in tourism during the pandemic.

KEYWORDS: corporate communication, crisis communication, tourism

COMMUNICATION AND CREATION THROUGH DIGITAL IDENTITY

Nikolina Borčić, VERN' University, Croatia

Martina Granić, VERN' University, Croatia

Nikolina Štefančić, VERN' University, Croatia

CONFERENCE TOPIC:

Media creative industries

ABSTRACT

Social media, now available through the tools of our personal smartphones, are deeply integrated into our daily lives and imagination. They are one of the key elements in the creation of individual digital content. Virtual identities are now a creative tool to create a digital footprint. In this way, digital footprints contribute to the development of different models of semantics of digital identity expression. Since our self-image is usually created through linguistic-symbolic communication, this paper starts from the thesis that in digital identity expression, common esthetic languages of communication are used as forms of recognition, interaction or other demarcation and resistance to other mainstream groups. Therefore, this paper focuses on the communication and creation of digital identities using digital identities as examples, which are predominantly based on the synthesis of multimodal levels of communication. Many artists use social networks, especially Instagram, and exploit the potential of the semiotics of technology and media to communicate with audiences through their own esthetic expression, which includes various forms of expression (music, photography, fashion). Accordingly, the research is based on a qualitative content analysis using the example of content on the social network Instagram by selected celebrities (MLMA, Kim Kardashian, BTS, Yung Leane and Es Devnil). The aim of the research was to explore the characteristics of the esthetic expression used. The preliminary research was conducted to identify four key events in the communication of selected individuals on Instagram, based on which the individual has built a digital identity in the period of last three years. The second phase of the research then analyzed the content of posts within seven days of the selected event. The preliminary results indicated an iteration of esthetic expression in the follower communication, which serves as a platform for the creation of a specific matrix in a kind of echo chamber communication.

KEYWORDS: digital identity, digital footprint, creative tool, communication and creation

INCLUSIVE DIGITALISATION IN POST COVID-19 REALITY: DIGITAL SKILLS IN CREATIVE INDUSTRIES IN ALBANIA

Erjon Curraj, Professional College of Tirana, Albania

CONFERENCE TOPIC:

IT and creative industries

ABSTRACT

In the post COVID19 reality, with disparities being exacerbated, inclusive digitalization and sustainable innovation are essential. There is a need to focus on digital skills education for young generations and upgrading of skills for human resources in both public and private sectors particularly in the industries of the future that provide an added value such as creative industries. Based on practical and professional experience in Albania, this paper argues that stakeholders from academia, business, policy, and civil society need to work together to provide solutions to challenges on how to use the potential of modern information and communication technologies in order to improve the quality of life of all citizens, increase employment, work efficiency and the economic growth of society. This paper focuses on local creative industries in Albania particularly local media and how digitalization can boost their performance and ensure their financial sustainability. Currently, technology is omnipresent, and it has given citizens increased choices and control over media content, platforms, and ways in which they can engage. At the same time, media outlets are given the increased choice of formats, channels, tools they use in order to maximize dissemination, target specific public, and generate engagement of their audiences. On the other hand, citizens also have a choice to use different tools and filter the information to fit their needs and preferences. So, this is an ongoing process of analysis, creativity, change, and adaptation. Local media can capitalize on this opportunity by targeting their audiences in an effective way through the five “A”s of digital transformation, thus being mindful and respectful of their audiences by considering their characteristic, their needs and demands.

KEYWORDS: digital skills, creative industries, Albania, Western Balkans, COVID19, inclusive digitalization

SPORTS CULTURE IN THE CREATIVE INDUSTRY

Stanislav Dadelo, Vilniaus Gedimino technikos universitetas: VILNIUS TECH, Lithuania

CONFERENCE TOPIC:

The relationship between culture and creative industries

ABSTRACT

The creative industries include a variety of economic activities, which cover the generation and exploitation of emotions, knowledge and information. The creative industries are one of the main tools and directions for the development of modern society and the economy. Art and creative industries have become important factors in all human activities. Activities in the creative industries, based on individual creativity, skills, or talent, focus on opportunities to create benefits and jobs.

The segmentation of human activities has also led to the segmentation of creative industries. Although the creative industries have the same nature, they acquire specific features in different fields of operation.

The growing influence of the phenomenon of sports promotes the development of the sports industry and the culture of sports. Sports industry product industrialization stimulated creative industries of sports culture. Sports culture has become a social phenomenon whose basic principle realized by the competitive edge for consumers. It is a new value idea in the new economic reality increasing the value of users.

KEYWORDS: sports promotion, creative industries, human activities

THE INFLUENCE OF MEDIA AND DIGITIZATION ON EVENT ORGANIZING DURING THE PANDEMIC

Lidija Fištrek, VERN' University, Croatia

Bodin Matić Roćenović, Croatia

CONFERENCE TOPIC:

The impact of the pandemic on the creative industries sector

ABSTRACT

The paper analyzes the areas of digitization in the domain of cultural events and the influence of media on the public perception of it. The main aim of the research is to analyze the influence of digitization and media on the events in museums during the pandemic and to show that digitalization and the media played the main role in organizing a specific event such as the Night of Museums 2021. Digital technology has made communication and business easier for everyone during the pandemic crisis. The research was conducted by the method of a case study and the subject was the event Digital Night of Museums 2021.

KEYWORDS: event management, digitization, media, culture, pandemic (crisis)

EDUCATION-BASED SITUATED CREATIVITY

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CONFERENCE TOPIC:

The social significance of creative industries

ABSTRACT

As implied by many and explicitly stated by Florida (2002), “human creativity is the ultimate economic resource”. However, just like human knowledge, which is one of the preconditions for creativity to occur, creativity does not happen out of thin air. It has its foundations, triggers and constituents. Consequently, it can be developed and fostered as well as studied and analyzed. The aim of this paper is to propose the idea of education-based situated creativity. According to Nonaka and Zhu (2012), situated creativity assumes “sense-making, context-interpreting, situation-framing, meaning-giving, fact-projecting, problem-shaping, opportunity-exploring, future-envisioning” (pp. 172-173). Expanding the concept by adding “education” we focus on the necessity of perceiving creativity as a backbone of any educational process and its systematic honing by focusing on one of its fundamental academic preconditions – interdisciplinarity. This particular precondition is related to the cognitive mechanism of conceptual integration responsible for the human creative spark (Fauconnier and Turner 2002, Turner 2014). In other words, evolutionarily speaking, human creativity is quite likely to have developed at the time when our working memory could simultaneously hold and juggle two elements that are different, distant or seemingly unrelatable (e.g. think of William Kamkwamba’s wind turbine made out of bike parts and materials from a scrapyard, or the invention of the axle that combines a rod and wheels, or the system of Braille alphabet consisting of three-dimensional bumps). We shall exemplify the idea of education-based situated creativity by discussing the content as well as the process of creating a new standard of occupation and qualification (Applied Cognitive Science/Scientist) that is oriented towards creative economy, especially various aspects of R&D, while being anchored in the hexagon of interdisciplinary study of human mind known as cognitive science.

KEYWORDS: education, situated creativity, interdisciplinarity, conceptual integration, cognitive science

THE ENCOUNTER OF TWO WORLDS – A CLASH OF THE WORLDVIEWS OR THE SYNERGY OF CREATIVE MINDS AND ENTREPRENEURIAL SKILLS?

Simona Goldstein, Knjižni blok - inicijativa za knjigu, Croatia

Gordana Ćorić, VERN University, Croatia

CONFERENCE TOPIC:

The social significance of creative industries

ABSTRACT

The topic of the paper grasps a somewhat unnoticed or neglected challenge that many encounters in creative industries once they start working, while looking for a job or hiring. The main motivation for the research was unsatisfactory statistics regarding the professional achievements of artists/creative workers after schooling. The majority of young artists/creative workers enter the labor market completely unprepared for the processes and functioning outside their narrow areas of studies and interests.

There is a huge gap in the mentality of creative stakeholders and potential employers in the business sector. This gap creates a kind of animosity and even contempt for the terms “entrepreneurial”, “business skills”, “preparation for the labor market” by the creatives. Insufficient entrepreneurial education during formal schooling resulted in the view of artists/cultural workers’ job as the one that is to be exempt from all business-related skills. Overall atmosphere in the academies needs a change, as educators themselves do not see the need to go beyond the curricula and add on this missing knowledge and skills.

Reflecting on a series of semi-structured interviews with professors, students and alumni of academies/art schools, collected during 2021, this paper argues ways in which overcoming animosities toward learning business and entrepreneurial skills and empowering them for entering the labor market, can be crucial for creative workers’ careers.

This paper elaborates on what needs to be undertaken to change the attitude of future creative workers in order to prepare them better for the challenges the creative economy brings along, to acquire capacities for employment and, even more important, self-employment.

Recommendations in this paper can be used by educational institutions, academies and art schools for enriching curricula with much demanded skills and knowledge needed nowadays. They can also be used by policy and decision-makers, creative clusters, fostering cross-sectoral cooperation for successful employment of creative workers.

KEYWORDS: creative economy, creative labor force, education for creatives, creative industry, creative entrepreneurship, entrepreneurial skills, labor market

ERNEST HEMINGWAY: UNDERSTANDING OTHERS

Ana Gudelj, Rochester Institute of Technology, Croatia

CONFERENCE TOPIC:

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

ABSTRACT

This article deals with interdisciplinary approach to analysis and instruction of Ernest Hemingway's work. Issues related to gender are of great importance in terms of Hemingway's fiction. In this sense, literary characters, like Catherine Bourne in *The Garden of Eden*, can have strong effects on readers and enrich their understanding and knowledge about what it means to be human. Reading narrative fiction may bolster social-processing skills and the comprehension of characters allows readers to connect the fictional world with the real one. Thus, reading fiction can help us understand better ourselves and others. We can increase or inhibit our sensitive responsiveness to others, and by means of imagination, we can elaborate on our responsiveness in different ways.

KEYWORDS: gender, understanding, fiction, comprehension of characters, responsiveness

THE RELATIONSHIP BETWEEN SUSTAINABLE FASHION AND CREATIVE INDUSTRIES: CREATIVE AND INNOVATIVE TRANSFORMATION OF FASHION?

Mirela Holy, VERN' University, Croatia

CONFERENCE TOPIC:

Design in creative industries

ABSTRACT

The creative economy encompasses cultural and creative industries. In the UN documents, the creative economy is often presented as the means of sustainable transition. UNCTAD links the creative economy with sustainable development as the creative economy is based on the exploitation of ideas and human creativity rather than on the exploitation of natural resources. Creative industries include all forms of arts, crafts and design, including fashion. Due to its focus on the accelerated production and consumption of increasingly short-lived clothing products, the fashion is often considered one of the most unsustainable industries. Although the concept of sustainable fashion began to develop rapidly in the '80s and preceded the massive rise of fast fashion, many fashion critics believe that sustainable fashion is not possible, that it is an oxymoron. The cultural industries, as a precursor to the creative industries, in the '30s and '40s were negatively contextualized as a form of commodification of culture, especially within the earlier work of the Frankfurt School. Thanks to the work of the UN, this perception has changed since the '80s. This paper is a review paper that compares the development of sustainable fashion and creative industries. It also finds similarities and differences, discusses and interprets the role of sustainable fashion in the development of creative industries so far and predicts the possible role of sustainable fashion in the development of creative industries. This review paper uses qualitative content analysis of media publications, professional and scientific literature on sustainable fashion and creative industries. The preliminary hypothesis is that sustainable fashion will play a significant role in the future development of creative industries, especially the digitalization of fashion and eco-design, more precisely, the hybridization of sustainable technologies and fashion.

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

THE INFLUENCE OF COVID-19 ON THE ELECTRONIC DANCE MUSIC FESTIVAL EXPERIENCE

Iva Horvat Radman, Erasmus University Rotterdam, The Netherlands

Erik Hitters, Erasmus University Rotterdam, The Netherlands

CONFERENCE TOPIC:

The impact of the pandemic on the creative industries sector

ABSTRACT

COVID-19 affected the creative industries not only at the economic level, but regarding jobs, personnel and cease of cultural events. In terms of music, the massive cancellation of concerts and festivals impacted the industry and people who used to attend these types of events. My research explored the impact of COVID-19 crisis on festivalgoers attending Electronic Dance Music (EDM) festivals. Festival organizers and DJs found alternatives via streaming, nevertheless, apart from a couple of studies, EDM live streams effectiveness for festivalgoers has remained unexplored.

To conduct this research the following research question was asked: How do EDM festivalgoers perceive live streamed festivals concerning their motives of attendance, lived experiences and festival satisfaction compared to the physical format of festivals? This question aimed to explore the perceptions of festivalgoers with live “physical” festivals and compare them to live streamed festivals. These elements were explored via in-depth interviews and analyzed through a contextual thematic analysis. Semi-structured in-depth interviews allowed to explore interviewees stances on both types of festivals, while providing flexibility to express opinions not necessarily linked to existing literature on the topic. Contextual thematic analysis let themes from the interviews emerge, by having in mind the context, which in this case is the COVID-19 crisis.

General findings showed that live festivals and stream festivals are two very different experiences, and they should not be considered the same, or a replacement one for another. Live streams have helped festivalgoers to cope during the pandemic. However, their enthusiasm with streams has diminished over time, showing preference for live festivals. This is mainly due to the fact that with streams, the essence of live festivals is lost, and can hardly be reproduced digitally. However, most interviewees did not discard the possibility of a EDM festival hybridization, combining digital features to the live festival.

KEYWORDS: electronic dance music, festivals, experience, livestream, COVID-19

HOLISTIC MARKETING PLATFORM IN SENDING MESSAGES THROUGH ARTS

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CONFERENCE TOPIC:

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

ABSTRACT

The paper present theoretical and practical aspects of holistic marketing platform in sending messages through arts. The focus of the paper is on developing theoretical aspects of a holistic marketing platform in sending messages through arts. The theoretical part of the paper is based on modern literature in the field of holistic marketing approach in arts. The key hypothesis of the paper is that holistic marketing is a platform for arts sending messages, thoughts, ideas that otherwise could go unnoticed. In this way, it is important to improve marketing strategies, in order to raise awareness about arts messages and to support arts projects. The special aspect of the paper are strategies of relationship marketing as a base for marketing strategies in arts institutions. In the empirical research the paper will present case studies about implementation of marketing in sending messages through arts. The empirical research will include results of questionnaire research about the perception of arts messages in public audience. The research in the paper was qualitative and quantitative. The empirical research analyzed the impact of experience marketing, emotional marketing and traditional social marketing strategies in raising awareness about arts messages. In the case studies the paper presents good examples of marketing in raising awareness about arts messages. The paper presents modern ways of developing arts institutions. The paper analyzes the impact of social media on raising awareness about arts messages. Presented case studies are: the exhibition *Loving Vincent*, about the work and life of Vincent Van Gogh, the exhibition *500 Years of Genius*, about the work and life of Leonardo de Vinci, examples of the impact of literature in arts messages, examples of the impact of movies in arts messages, the examples of opera, ballet and modern dance in arts messages and the examples of impact of music in arts messages.

KEYWORDS: holistic marketing, marketing strategies, arts, arts messages

SOCIAL MEDIA COMMUNICATION ANALYSIS OF THE SELECTED MUSEUMS IN ZAGREB, CROATIA

Marta Jerković, VERN' University, Croatia

Marija Slijepčević, VERN' University, Croatia

CONFERENCE TOPIC:

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

ABSTRACT

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

KEYWORDS: museums, social media, museum communication, city of Zagreb

STUDENTS' PERCEPTION OF MOTIVES AND OBSTACLES IN SOCIAL ENTREPRENEURSHIP CAREER

Maja Kolega, VERN' University, Croatia

CONFERENCE TOPIC:

The social significance of creative industries

ABSTRACT

Social entrepreneurship is nowadays an appealing career option for innovative students who are motivated to make an impact and create positive social change. This study aims to explore the motives and obstacles associated with the career in the field of social entrepreneurship. Primary data was collected by using a structured questionnaire with ten possible motives and ten possible obstacles on a sample of 760 participants with different educational background (business/entrepreneurship, psycho social). This study revealed that the main motivator for all students was - to do the job they believe in. Students with entrepreneurial educational background perceived also - a possibility to express their own creativity, and using their talents and abilities, as important motivators. On the other hand, students with psychosocial educational background perceived as important - compassion and desire to help others, and to do something for the community. Common perceived barriers for all students were - poor economic conditions and insufficient start-up capital. Some differences regarding educational background and gender are discussed.

KEYWORDS: social entrepreneurship, perceived motives, perceived obstacles

COMMUNICATING GRATEFULNESS: A MESSAGE ENCODED IN A GIFT GIVEN TO A DOCTOR

Ruta Latinyte, Vilnius Gediminas Technical University (VILNIUS TECH), Lithuania

CONFERENCE TOPIC:

The relationship between culture and creative industries

ABSTRACT

Gift giving to doctors in many post-soviet countries, such as Lithuania, is seen as a thin red line between a gift and a bribe and is legally forbidden. However, this tradition is still alive and actively practiced, especially among the older generation. In my phenomenological research I analyzed personal stories about individual experiences and every respondent had a noticeably clear explanation what the difference between a real gift and a bribe is, as well as a clear understanding what he or she was communicating through a form of a symbolic gift of gratefulness to his/her doctor. Personal stories told by patients and medics reveal a multi-layered meaning encoded in this tradition and help us to recreate a picture of how gratefulness is experienced and transmitted to others. The analysis of this everyday practice showed even more aspects of such gift giving to doctors – as a form of a ritual, as an object to realize the intention, and even a gift of gratefulness as a gift to yourself to avoid the feeling of debt.

Finally – how this tradition is now related to cultural industries? It is actively discussed in media and medical institutions engage various internal communication initiatives to stop the gift giving (as bribery). Social design is also used as a tool to cope with this problem of misinterpreted gift communication. Designers and artists collaborated with medical institutions to analyze the problem and to encourage to stop this practice. Interesting results and ambiguities were revealed.

KEYWORDS: social design, phenomenological cultural anthropology, gift giving, bribery, gratefulness

THE ANALYSIS OF PURCHASE MOTIVATIONS FOR BUYING CONTENT IN FREEMIUM MOBILE GAMES

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Irena Miljković Krečar, VERN' University, Croatia

CONFERENCE TOPIC:

Video games creative industries

ABSTRACT

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

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

STORYBOOK MAG FOR CREATIVE FUTURE INSIGHTS 2021: WHAT LUXURY BRANDS NEED TO SURVIVE IN THE EXPERIENCE ECONOMY

Bojan Mandić, Adria Media Zagreb, Croatia

CONFERENCE TOPIC:

Experience economy and creative industries

ABSTRACT

Social currency, context and purpose are becoming the most important future values of luxury brands.

Their consumers spend much more time online and they expect more experience when they decide to spend time in the physical world. Retail will become a critical touchpoint - the place where brands can extend and prove their creative online presence.

But many brands forget this: one negative experience will end the relationship between the brand and consumer due to cancel culture. Because consumers don't have a time anymore.

KEYWORDS: experience economy, social currency, culture dialog, future of media, future of retail

CHALLENGES AND CONTRIBUTIONS OF CULTURAL AND CREATIVE INDUSTRIES IN THE AGENDA OF SDGS 2030

Unang Mulkhan, University of Lampung, Indonesia

CONFERENCE TOPIC:

The role of creative industries in the economic development

ABSTRACT

Cultural and creative industries can be discussed and applied meaningfully in the context of Sustainable Development Goals (SDGs) agenda 2030. However, the scientific research so far is not able to reach more accurate conclusions regarding the effects of governance on these industries, and fails to address the importance of specific-contexts in providing a comprehensive strategic-formulation framework for the industries to the SDGs attainment. Thus, this research applies structure and agency theory to explore and assess the extent of potentials and challenges to which cultural and creative industries are contributing towards the sustainable development agenda. Using case studies from Southeast Asian countries, this research demonstrates challenges of cultural and creative industries and contributes to the further development of these industries. This study offers some recommendations for developing countries' newly established cultural and creative industries policies towards the agenda of sustainable development goals.

KEYWORDS: cultural and creative industries, sustainable development goals (SDGs), development agenda, governance, developing countries, Southeast Asia

GAMIFICATION POSSIBILITIES OF CREATIVE DESIGN PROCESSES - CO-WORKING PLAYGROUNDS OF TOMORROW

Velebit Mirić, Innovatio Consilium d.o.o., Croatia

CONFERENCE TOPIC:

Design in creative industries

ABSTRACT

Studies have recognized that the traditional product and service design and marketing approaches are becoming obsolete as we live in an ever-changing environment with fast paced tempo, all on the wings of globalization we are facing. This is why a need for a new, co-creative and gamified approach was required and is explored within this thesis.

In a world where innovation has become a commodity, it is becoming increasingly hard to attract customers into the co-creation processes within the R&D segment of our existing or future products and services. This is why this thesis explores the most modern techniques of engaging the very target customers into the co-creation of their own future added values by making them play together within a workshop.

In order to assess the value of gamification within the creative design processes, this thesis covers the most modern methodologies and theories like Design Thinking, Design Sprint and Growth Marketing, while comparing the processes and their outcomes by using the latest case studies, as well as the real market experience and projects of the author.

Therefore, the thesis results include the answers to the following questions:

- How to (successfully) gamify the creative design processes today?
- What are the main philosophies and methodologies to use tomorrow?
- What are the advantages and results of co-creating with our users?
- How important is empathy in human-centered design?
- How to create a safe and rewarding co-creation playground?
- Why practice beats theory in co-creation with our customers?
- How not to need an NDA when co-creating with our customers?

KEYWORDS: experience economy, co-creation, rapid design, design gamification, design sprint, design thinking, growth marketing

AN ANALYSIS OF PUBLIC RELATIONS PROFESSION IMAGE IN SELECTED FILMS AND TELEVISION SHOWS OF AMERICAN PRODUCTION

Stana Odak Krasić, VERN' University, Croatia

Tanja Bodrožić, VERN' University, Croatia

CONFERENCE TOPIC:

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

ABSTRACT

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

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

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

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

IMPACT OF COVID-19 ON CULTURAL AND CREATIVE INDUSTRIES IN SLOVENIA

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Eva Matjaž, Poligon Creative Centre, Slovenia

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CONFERENCE TOPIC:

The impact of the pandemic on the creative industries sector

ABSTRACT

The reduction of social contacts implemented by governments around the world to contain the COVID-19 pandemic, hit the cultural and creative industries (CCI) in the most vicious manner.

Our analytical exploration of the COVID-19 effects on the cultural and creative industries in Slovenia is based on survey data collected from the Slovenian cultural and creative workers in three waves since the beginning of the pandemic. The discussion framework is provided by the New European Agenda for Culture (European Commission, 2018) and the New Work Plan for Culture 2019-2022 (Council of the European Union, 2018), which define CCI as the fundamental pillar of the common European identity and a driver of creativity and innovation in the economy and society. We also build on the alternative well-being theories (Ransome, 2010) and innovation typologies in the CCI (Hotho & Champion, 2011).

Our working hypothesis emphasizes the need of traditional CCI to embrace the virtual reality as a short-term adjustment to the new normal. In our opinion, this is the opportunity for suppliers of traditional cultural and creative goods and services not only to assess their creative practices, but also to critically evaluate and adjust their business models, keep the existing and capture new customers.

KEYWORDS: Covid-19 pandemic, cultural and creative industries (CCI), new normality, Slovenia, survey research

THE DIGITALISED FINANCIAL MODELS FOR DOMESTIC VOLUNTARY PENSION FUNDS

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CONFERENCE TOPIC:

Experience economy and creative industries

ABSTRACT

An innovation-driven value for private equity funds delivers a future-ready economy for domestic voluntary pension funds from today's perspective. Although the complexity of investment opportunities through the exit deal is affected by the contraction of returns in the alternative market industry, their fund managers are securing deal flows due to the Covid-19 effect. While looking beyond the pandemic, since Q2 2020, monetary policy expansion instruments create a relative uncertain recovery time on increasing assets valuation despite the slowdown in assets liquidation. In current challenging conditions, capital consolidation is trendy in adjusting the risk portfolio in the longer term. To be more direct, the unique value proposition of alternative asset classes is searching for liquidity, security, and growth strategies in terms of personal wealth and "sale and leaseback" investments models supported by pension funds' book rules. While referring to the Preqin Pro database for alternatives, new insights create space for fundraising activities for other options and roomstep deals in the sector of creative industries. It also delivers alternative market insight into the scenario model for capital allocation with current market developments. While using innovation in the distribution and technology channel of private equity funds, the author develops compensation measures as best practices for assets allocation for private and public markets.

KEYWORDS: innovation-driven value, domestic voluntary pension funds, creative industries

CREATIVITY IN EXTERNAL COMMUNICATION: DID COVID -19 PANDEMICS HAVE ANY INFLUENCE ON CORPORATE SOCIAL MEDIA COMMUNICATION IN CROATIA?

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Marija Volarević, VERN' University, Croatia

CONFERENCE TOPIC:

Media creative industries

ABSTRACT

Corporations worldwide are changing their communication strategy and the approach to the new media and are taking steps to engage users in online discussions. The key element for this communication shift is maintaining and controlling reputation, but also creating brand conversations throughout users' online engagement, rather than using only traditional, one-way promotion.

These changes and the importance of using social media are largely related to the COVID-19 pandemic. A pandemic that has put the entire world on hold has liberated and accelerated communication over the Internet. Moreover, the past year has brought a major shift in media and consumer habits. The pandemic has, among other things, changed the way we inform ourselves and the way we shop, and not only do we witness growth in online shopping statistics but also the inquiries users have made on social media during the pandemic (UNCTAD, 2020).

The aim of this paper is to determine whether the largest food industry corporations in Croatia have recognized the role of social media during the COVID-19 pandemic and whether they changed the way of communicating on social media and the strategy of external communication in the digital environment. Using content analysis of the most successful corporations in Croatia on the social networks Facebook and Instagram, this research aims to detect a change in the content that corporations posted before and during the COVID-19 pandemic. Facebook and Instagram are taken as examples of social networks for analysis due to the fact that they are one of the most used social networks in Croatia (Reuters Institute Digital News Report, 2021).

This research examines the application of social media in the external communication of corporations in Croatia in order to detect a possible change in access and content on social networks before and during the COVID pandemic.

KEYWORDS: COVID-19, external communication, corporate communications, social media

CREATIVE AND CULTURAL INDUSTRIES IN CROATIA

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CONFERENCE TOPIC:

The role of creative industries in the economic development

ABSTRACT

The paper analyses the economic dimension of a set of activities grouped under the cultural and creative industries (CCI). Particular emphasis is placed on determining the contribution of CCI to the Gross Domestic Product as well as showing its level of employment both in absolute terms and as a percentage of the number of employees in the economy. The analysis shows that the cultural sector is a productive activity generating wealth in Croatia. The highest economic contribution of the creative industries in terms of GDP economic activity is noted in IT, video games and new media; advertising, publishing and printing, music industry together with visual arts, electronic media, and museums, galleries and libraries.

KEYWORDS: creative industries, cultural industries, creative economy, economic contribution, GDP, employment

ART OR PRODUCT

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CONFERENCE TOPIC:

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

ABSTRACT

We are witnessing the development and opening of more and more art schools and colleges. The curriculum covered by organizations is versatile, comprehensive with the emergence of many new branches.

The question is whether it is possible to create inspired works of art if they are dictated by the order and the market, and to what extent mediocrity and kitsch are involved in such a process. Commercialism, pop, marketing are very sensitive areas when we talk about creation. The current anticipation of the end of the pandemic and the “lock down” gives one space to reflect, to envision the future, and to express one’s ideas and reflections.

Art in the field of market is looking for its place.

Education needs to be directed and distracted from the automatic repetition of facts and by increasing the level of “general culture”, and to encourage pupils and students to focus on problem solving so that they can use all available materials and resources. This allows for the development of innovation rather than encyclopedic repetition of facts.

The world around us in the 21st century is cluttered with ideas and information in all media and libraries. It is difficult to progress personally and to contribute to society if we direct and spend our energy, youth and time, potentials on pure memorization of very irrelevant facts. History is the past. Homology teaches us how to upgrade and shape the new from known knowledge, but if we get stuck in learning the old, our life passes in repetition, and all this is recorded in databases and data media.

It is necessary to look ahead, solve and facilitate, and enrich the life of mankind while respecting all the principles of ethics and commandments. Art in this world certainly has its place.

KEYWORDS: art, product, future, education, information, innovation, creativity

CREATIVE INDUSTRIES AND HEALTH CHALLENGES: HOW TO CREATIVELY COMMUNICATE PREVENTION MEASURES IN A PANDEMIC CONTEXT?

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Marija Geiger Zeman, Institute of Social Sciences Ivo Pilar, Croatia

Mirela Holy, VERN' University of Applied Sciences, Croatia

CONFERENCE TOPIC:

The impact of the pandemic on the creative industries sector

ABSTRACT

The COVID 19 pandemic has affected the sphere of culture and cultural industries (UNESCO/ Culture & COVID-19: Impact and Response, 2020). Volkan Bozkir highlighted the “essential role” of cultural and creative industries during the pandemic and in the post-recovery period (UN News, 2021). The importance of culture and cultural industries was recently discussed by Audrey Azoulay (2021) who pointed out that in addition to the crisis caused by the coronavirus, a “cultural diversity crisis” was taking place in parallel. Recent crises have opened up another aspect of the debate that addresses important issues of culture, creativity, and official health communication. Health communication is a “a tool to influence individuals’ health behaviors, eliminate health disparities, and achieve public health safety” (Weberling McKeever & Choi, 2020). It has long been thought that the health sector suffers from a chronic lack of creativity, but in the current pandemic context, creativity is becoming a significant strategy when it comes to sensitizing the public, health communication and promoting ways to prevent the spread of coronavirus (Hudson 2020). Moreover, Hudson (2020) points out that COVID-19 set a new norm in the so-called healthcare marketing which addresses new audiences; adapts to the political and social context; adequately responds; includes consumer’s emotional journey. In the focus of the analysis are the Croatian campaign Misli na druge – cijepi se! (Think of others – get vaccinated!) and the British campaign Let’s Not Go Back, with the main research questions: how the competent institutions in Croatia and the UK communicated the COVID-19 challenges and educated the public about vaccination as one of the prevention strategies; whether campaigns as official health communication have adopted the principles of creativity and how creative industries can improve health communication in the future.

KEYWORDS: COVID-19, creative industries, health communication, healthcare marketing, Think of others – get vaccinated! campaign, Let’s Not Go Back campaign

THE FACE MASK AS A CULTURAL OBJECT AND CREATIVE PRODUCT: MULTIPLE MEANINGS OF LOCKDOWN CREATIVITY AND PANDEMIC CHIC

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CONFERENCE TOPIC:

The impact of the pandemic on the creative industries sector

ABSTRACT

Creative industries and fashion are an important sector of the new economy. Since the appearance of the pandemic caused by the coronavirus, it is evident that, 1) the dialogue between culture and fashion never ends; 2) fashion should be viewed as an “ongoing challenge of negotiating and navigating through multiple ambiguities and contradiction” (Kaiser 2015: 1); 3) fashion innovation is (often) associated with utilitarianism (Rabimov 2020). The focus of the cultural analysis is a protective face mask that became a cultural norm during the pandemic period (Kiggins 2020). Just as we cannot speak of coronavirus as an “independent and fully autonomous actor”, so we cannot think of the mask as a cultural object outside the historical and cultural context (Inglis & Almila 2020: 5). Wearing a mask is not a new phenomenon and it should certainly be viewed in a layered intersectional way taking into account the socio-cultural context, cultural codes and meanings, functions and social categories. During the current pandemic situation, the face mask as a cultural object by official medical and public health authorities becomes a marker of public health (Scott 2020). Of course, the mask as a protective object in the recent pandemic conditions has become an object imbued with many ambivalent and often contradictory meanings that call for interdisciplinary analysis (Martinelli et al. 2020; Schoepflin 2020). Viewed in the context of the fashion industry, creativity and authorial expression, the non-surgical face mask in a pandemic context has become a “design challenge” (Colorado Face Mask Challenge) transforming from protective equipment into an everyday clothing item and a normative fashion accessory that in the context of creative industries has the status of “a cultural and creative product” (Chen, Chen & Jan 2009).

KEYWORDS: face mask, coronavirus, culture, everyday interactions, creativity, cultural object, creative product, fashion

CREATIVITY AS AN IMPORTANT DETERMINANT OF EDUCATION

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Martina Majić, VERN' University, Croatia

CONFERENCE TOPIC:

The social significance of creative industries

ABSTRACT

According to research, young people today, i.e. Generation Z, are considered the most creative generation (Harris Poll, 2020) and creativity is an important element of their activities, including education. It is worth emphasizing that the creative industry is developed by the creative class and products of the creative industry are then used by members of the class (Budziewicz-Guźlecka, 2018). Because creativity is an important instance of action and development of young people the aim of this paper is to investigate the opinions of students at VERN' University about creativity in general, about the presence of creativity in teaching (focusing on exceptional circumstances and the delivery of some courses online), and about their self-assessment of their own creativity. An attempt was made to establish their determinants as well as the characteristics of lecturers who promote creativity. This research aims to contribute to the study of creativity in teaching and to show the importance of creativity in the educational process. It also aims to highlight the importance of its development as well as its continuous promotion with a focus on the challenges in the online environment. Nowadays, more than usual, it is about questioning the motivation and creativity in teaching and the positive consequences associated with it. Often this form of teaching is at odds with the traditional way of teaching, but there is no creative teaching without a creative lecturer who motivates, suggests, offers alternatives, explains, encourages. The creative lecturer allows the flow of ideas and encourages research, work on specific project tasks, solves problem situations together with the students in class and in the real environment, etc.

KEYWORDS: creativity, creative lecturer, online teaching, lecturer, students

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