



THE IMPORTANCE OF SOCIAL MEDIA IN THE PROMOTION AND DEVELOPMENT OF THE CREATIVE INDUSTRIES IN THE REPUBLIC OF SERBIA

Ivana Vasić*,
[0000-0002-3309-3472]

Jelena Gajić
[0000-0001-9107-5398]

University Singidunum,
Belgrade, Serbia

Abstract:

Creative industries are a key element of contemporary creativity and modern economies and have a great influence on various spheres of society. The COVID-19 pandemic has significantly accelerated the application of digital transformation by finding numerous innovative ways to consume creative and cultural content, thereby strengthening interconnectedness. Predictions at the global level indicate that in the coming years, there will be an intensive use of digital tools that will have a great impact on and be important for promoting the content of the creative industries. Social networks will play a key role in attracting audiences and creating brands in the market. The main driving force behind the development of creative industries in many countries, including ours, will be digital transformation. The paper aims to analyze different approaches to defining the creative industries sector and their impact on the economic and cultural development of the Republic of Serbia. A special contribution of this paper is the conducted research, the focus of which was to determine the perception of the citizens of the Republic of Serbia about the existence and importance of creative industries, as well as the attitudes about the more intensive use of social networks of advertising in the mentioned sector. The results show that our citizens are not sufficiently familiar with the term creative industry and that one of the reasons for this is the lack of marketing activities and the insufficient cooperation of economic and educational institutions in this area.

Keywords:

creative industries, digital marketing, models of creative industries, Republic of Serbia, social media.

JEL Classification:

M31, M37, O31

INTRODUCTION

Numerous changes that took place at the end of the last and the beginning of this century caused significant deviations in many countries' economic and social development. The most significant positive phenomenon is the synergy of numerous cultural activities and industrial sectors, with particular reference to new, original ideas and their implementation in the generated development of a country.

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*E-mail: ivasic@singidunum.ac.rs





As a consequence of all of the above, new terms such as "creative industries" and "creative economy" appear in contemporary economic literature. With economic and cultural development, these terms have been modified over time and are often used interchangeably, although they have different meanings. Creative industries is a broader term as it encompasses a more extensive range of activities, including all creativity-based products (Kisić, 2011). Numerous authors start from the position that cultural and creative industries are the main drivers of the country's economic development. In academic and political circles, the last two decades have seen increased attention and greater interest in this sector, which additionally indicates its importance at the local, regional, national, and international levels. Studying the creative industries at these levels is pertinent in order to define adequate economic policy measures and provide adequate guidelines to entrepreneurs in this field to strengthen their position on the market. The rapid process of globalization, the development and application of new technologies, unpredictable changes in a dynamic environment, and the emergence of innovative trends have triggered an increase in the value of products based on cultural and creative elements. Digital platforms, social media, and e-commerce are transforming the way cultural and creative products and services are promoted and delivered to the target group. In such an environment, digital marketing is cited as a key strategy that enables companies to succeed and remain competitive in an increasingly complex digital business world (Kingsnorth, 2022). Integrating creative industries and digital marketing is essential. It enables all business entities to understand the market better, define adequate marketing strategies, build a successful brand, and achieve positive success in the business market. (Van Looy, 2022). One of the most critical sub-segments of digital marketing is social media marketing. Their ability to promote work, connect creators, provide feedback, enable market access, follow trends, and create viral content makes them essential to success in this industry. This paper investigates the importance of social media in developing the creative industries in the Republic of Serbia, identifying the key strategies that contribute to this development.

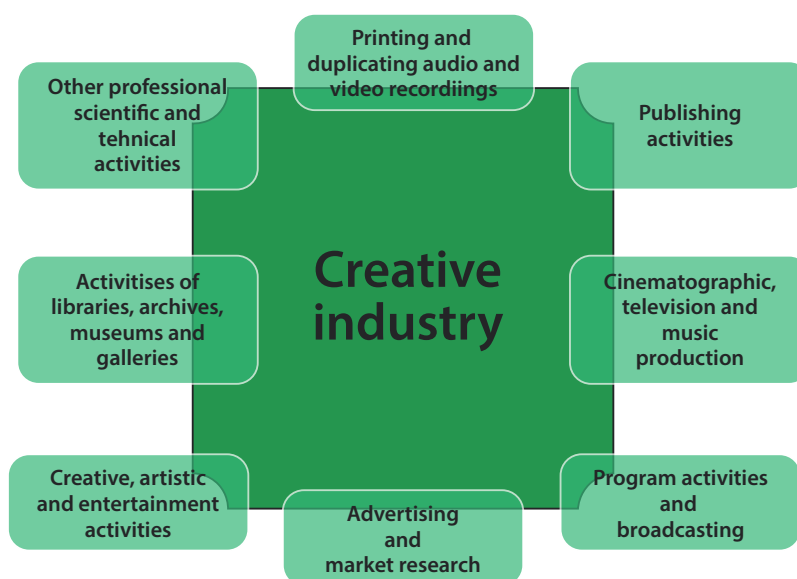
THE CONCEPT OF CREATIVE INDUSTRIES

Creative industries are a contemporary paradox that redefines the very term culture. Today's understanding of culture rests on the fact that one of its key characteristics is precisely creativity. In domestic and foreign literature, culture is viewed as a significant investment (not an expense), which indicates the importance of the creative industries' strategic role in the country's economic development (Ostojić, 2015). In the modern world, many international organizations use the concept of creative industries as an essential tool in determining the position of certain countries in the global cultural exchange. The synergy of the creative industries and marketing has an immeasurable influence on culture, from promoting cultural values to shaping cultural identities. The main focus of action should be on strengthening and interconnecting economic policy and development policy, as the creative industries are becoming the backbone of a nation's economic and social progress and social integration, contributing to strengthening its cultural sovereignty. Countless economic, political, technological, sociological, and political changes in numerous countries contributed to the creation and development of creative industries, as well as different interpretations of the concept of culture (McGuigan, 2009). The term creative industries was used by Theodor Adorno and Max Horkheimer as a critique of the mass and standardized cultural production of the post-war economy (Njegovan-Ratković & Dašić 2018). John Howkins is a pioneer in the creative industries and author of *The Creative Economy - How People Make Money From Their Ideas*. In this edition, published in the early 21st century, he investigated the influence of creative industries on the economic development of a country and pointed to the three



most important elements of the creative economy: creative activity; creativity as an idea that can have an economic value, that is, can be economically valorized; creative products as a result of creative work. The author noted that only those activities that can be economically valorized can be considered an integral part of the creative industries (Mikić, 2008). At the global level, the concept of creative industries was first mentioned in 1994 in the Australian Government report entitled "Creative Nation: A Common Cultural Policy" (Moore, 2014). This pioneering report was an essential step in recognizing and promoting the creative industries in the world and laid the foundations for further research. Great Britain was one of the first countries in both the European and world markets to see the importance of the creative industries sector in economic and cultural development. At the end of the last century, more precisely in 1997, the Creative Industries Task Force was established within the Department for Culture, Media and Sport, the first to intensively use the term "creative industries" within the state cultural policy, which aimed to define a strategy for the development of the creative industries (Kisić, 2011). This government body defined the Creative Industries as industries that originate from individual creativity, skills, and talent and have the potential to create wealth and jobs through the generation and exploitation of intellectual property. This definition is the most widely accepted, comprehensive, and cited in this field, with particular reference to European countries. It covers a wide range of heterogeneous fields such as advertising, crafts, design, fashion design, architecture, film, radio, computer games, publishing, television, performing and visual arts. It is about activities located along the complete chain of added value, starting from the very emergence and development of the idea through implementation, product, distribution, and final exchange with users (Pratt, 2004). According to the UNESCO report, the Creative Industries is a combination of technology, science, and arts with the possibility of forming creative industries within it (UNESCO, 2013). A different interpretation can be found in the reports of the United Nations Conference on Trade and Development (UNCTAD), where it is stated that the concept of creative industries connects originality, human imagination, creativity, and intellectual property with knowledge and modern information technologies (UNCTAD, Creative Economy Report, 2008). Cultural and creative industries encompass different fields of activity and, as such, require an interdisciplinary approach by numerous authors in this field to fully understand their importance and impact (Figure 1.)

Figure 1. Coverage of creative industries



Source: <https://www.srbija.gov.rs/tekst/329887/kreativne-industrije.php> available 03.03.2024.



It is important to note that there is no generally accepted, universal definition, that is, the approach of the creative industries in the professional literature. Economic literature gives four basic approaches to defining this sector (Kovačević, Đorđević-Zorić, Anić, & Ribić, 2020). Each of these approaches has its strengths and limitations and is used in different contexts and analyses of creative industries.

1. Potts & Cunningham (2008) believe that the Creative Industries is "just another industry." They start from the position that this sector does not have particular specificities relative to other sectors and that with certain methods and instruments, all Creative Industries activities can be classified into specific subgroups/subfields.
2. Richard Florida (2002) starts from the position that Creative Industries can be approached as a group of specific occupations. It is said that this approach is closely related to the "creative class" concept created by Florida himself, which refers to workers who possess creative knowledge. Falk *et al.* (2011) agreed with this view and added that all creative people who create and implement within and outside the creative industries are the main drivers of innovation. This approach is useful as it emphasizes the role of individuals in creating value and innovation, not just the organization or industry as a whole.
3. The creative industries can also be viewed from the perspective of urban development, which is based on the concept of a "creative city" developed by Landry (Kovačević, *et al* 2020). Charles Landry was the first to use this term at the end of the 20th century, and his works "The Creative City" (1995) and "The Creative City: A toolkit for urban innovators" (2000) are taken as a starting point in planning and defining "creative cities." He advocated the point of view that all cities that want to bear the epithet of "creative cities" must have a different concept of thinking, in particular, be creative, original, unique, and open to experimentation. In his works, he emphasized that being creative does not mean only creating something new that does not exist - but also looking at things from a different perspective and being ready and open to new ideas. The concept of a creative city indicates the strengthening of cooperation between the public and private sectors and the academic community, all in order to create a dynamic environment that supports creativity, innovation, and sustainable development (Landry, *The Creative City*, 2012).
4. The creative industries are an essential factor in the broader economic system. This approach starts from the fact that the industry consists of employees of one company, institutions and companies with which it is in contact, infrastructure as well as communication channels that are the foundation of a country's economic development in the modern market. Communication channels such as traditional and modern media, social networks, digital marketing, and distribution certainly play one of the most critical roles in this model, as they provide the opportunity for creative industries to reach a wider audience and market. They are crucial to promoting, selling, and distributing cultural products and services.

The above-defined approaches point to difficulties in defining the term creative industries, as well as the absence of a single definition and agreed position as to which specific activities the sector encompasses. Each model has a different approach to the area of the creative industries and unequally classifies the activities that belong to the sector as well as their importance. From the comparative presentation of these approaches, the conclusion is drawn that each approach has a different concept related to determining primary and/or supporting activities without which the creative industries would not exist.



The professional literature on these approaches uses the term creative industries measurement models. These models are the basis for measuring this sector's scale and importance in a country's economy. Using these models, numerous researchers and analysts try to define the key activities that make up the creative industries and assess their contribution to the modern economy.

CREATIVE INDUSTRIES MODELS

Professional economic literature puts forward four models for measuring the scale of the creative industries: the DCMS model, the Symbolic texts model, the WIPO copyright model, and the concentric circles model (Potts, 2011).

According to (Cruz, 2015), the basis for differentiating these models is the application of different approaches to their definition. The same authors state that the DCMS and the WIPO copyright models belong to the economic/industrial approach, which includes those activities that use creativity as an input to generate a copyright-protected output and thus make a profit. The model of symbolic text and the model of concentric circles belong to the approach of cultural content, the starting point of which is the emphasis on the value of culture and art. Both approaches are significant for a holistic view and analysis of the creative industries, as they contribute to different aspects of their role in society and the economy.

The following figure shows which activities are included in which model.

Figure 2. Coverage of creative industries based on different models

Table 1.1. Classification systems for the creative industries derived from different models			
1. UK DCMS model	2. Symbolic texts model	3. Concentric circles model	4. WIPO copyright model
Advertising Architecture Art and antiques market Crafts Design Fashion Film and video Music Performing arts Publishing Software Television and radio Video and computer games	Core cultural industries Advertising Film Internet Music Publishing Television and radio Video and computer games Peripheral cultural industries Creative arts Borderline cultural industries Consumer electronics Fashion Software Sport	Core creative arts Literature Music Performing arts Visual arts Other core cultural industries Film Museums and libraries Wider cultural industries Heritage services Publishing Sound recording Television and radio Video and computer games Related industries Advertising Architecture Design Fashion	Core copyright industries Advertising Collecting societies Film and video Music Performing arts Publishing Software Television and radio Visual and graphic art Interdependent copyright industries Blank recording material Consumer electronics Musical instruments Paper Photocopiers, photographic equipment Partial copyright industries Architecture Clothing, footwear Design Fashion Household goods Toys

Source: (UNCTAD, *Creative Economy Report; A Feasible Development Option*, 2010, pp.7) available 14.04.2024.



The UK DCMS model was created in the 1990s in the UK as a result of the desire to reposition the British economy as a creativity- and innovation-led economy in a globally competitive world. This model, defined in the first chapter of this paper, stemmed from the initiative of the British Ministry of Culture. It includes all activities that require the possession of talent and expressed creativity and that, on the other hand, have the potential for generated economic development. This model consists of thirteen activities, and governments of many countries often use this approach to define economic policy measures (UNCTAD, Creative Economy Report; A Feasible Development Option, 2010).

According to Kovačević *et al.* (2020), models of symbolic texts include arts that bear the "hige/serious" epithet and are at the center of creative and cultural industries. According to this model, all the culture-created products are presented through symbolic texts and messages, which are then transmitted with the help of different media such as film, TV, radio, etc. Through media, symbolic texts are distributed and made available to the general public. This model points to the importance of having different media platforms through which culture and art are distributed to a wider audience.

In the concentric circles model, just as the name implies, creative industries are presented as concentric circles whose center is the so-called primary and supporting industries. Moving away from the core, the inverse proportion occurs; more precisely, there is a decline in cultural content and an increase in commercial content. This model indicates that on the periphery of the circles are those industries with the greatest commercial importance but also the lowest cultural content (Throsby, 2008). This model provides a better understanding of the complexity and diversity of creative industries and shows how they can be classified and analyzed based on the relationship between cultural and commercial aspects.

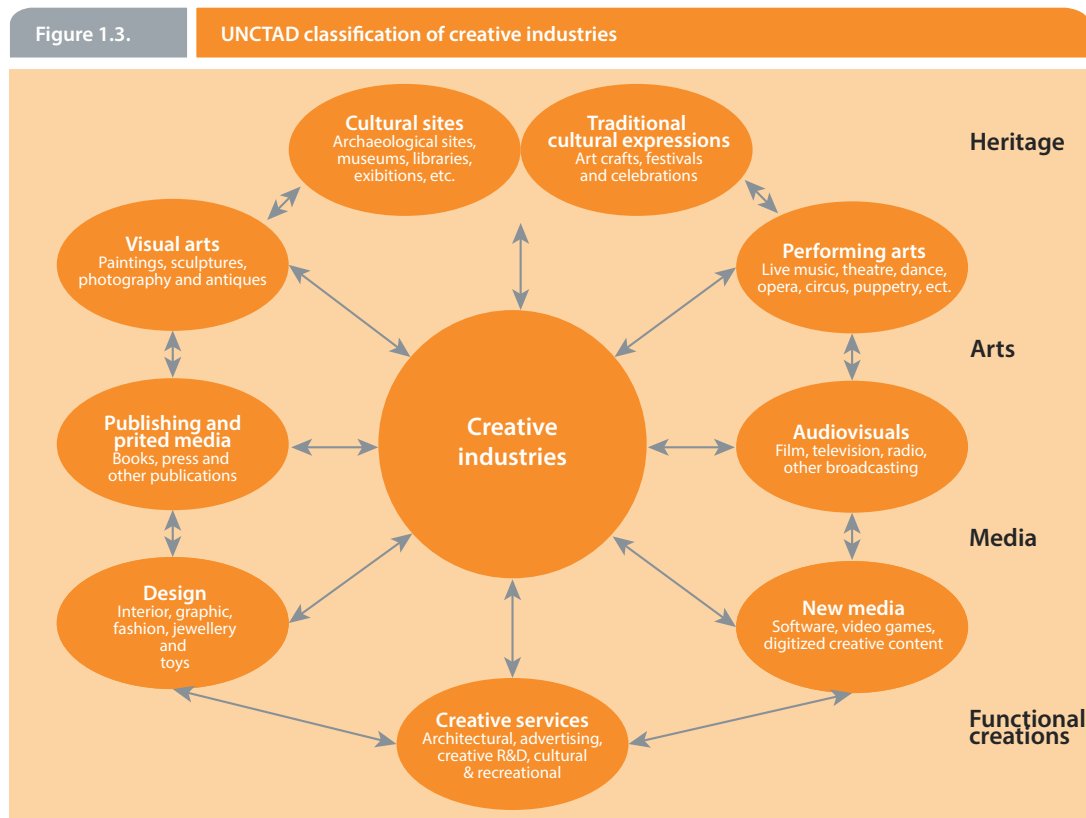
Finally, the WIPO copyright model represents an approach to measuring creative industries that focuses on activities that directly or indirectly participate in creating, producing, broadcasting, and distributing copyright-protected products. The main emphasis is on intellectual property because it is the one that more precisely determines which activities will be included in the composition of the creative industries and which will not. Cruz (2015) states that it is important to note that this model differentiates between the so-called supporting industries (those activities that produce intellectual property), necessary industries (activities that are interconnected and dependent and whose existence is the main prerequisite for the delivery of products and services to end consumers) and those activities where intellectual property is a secondary element. Intellectual property reforms on the European continent have indeed contributed to increased creativity and innovation (Savić & Lutovac, 2017). In addition to numerous advantages, the main disadvantage of this model, the authors point out, is that it includes a whole series of heterogeneous activities that meet this criterion, which makes it even more challenging to classify the creative industries sector (Jovičić, 2006).

Considering all the above, the conclusion is that there is a certain degree of difference between the mentioned models for measuring the creative industries. The model that is the most comprehensive and does not significantly differentiate between the industries involved in the creative industries sector is the UK DCMS model. This approach treats and observes all 13 activities equally. When defining the activities, the other three models make a certain deviation within those that are important for the creative industries and classify them as supporting and of less importance. From all of the above, it can be concluded that there are certain deviations between the considered models regarding the industries they consider primary, i.e., carrying, but also that there is no wrong or right model for measuring creative industries.



In contrast to the defined models, the United Nations Conference on Trade and Development (UNCTAD) defined a broader, more accurate, and comprehensive approach to classifying the activities that make up the creative industries. Based on this approach, creative industries consist of groups of activities rooted in tradition and culture, such as crafts and artistic and cultural events. In contrast, the other group consists of those activities focused on technology and new media content. Accordingly, UNCTAD has classified creative industries activities into four groups, each divided into nine subgroups, figure 3 (UNCTAD, Creative Economy Report; A Feasible Development Option, 2010).

Figure 3. Scope of the Creative Industries according to UNCTAD



Source: (UNCTAD, *Creative Economy Report; A Feasible Development Option*, 2010, pp 8.) available 20.04.2024.

The UNCTAD report highlights the importance of a comprehensive and detailed classification of creative industries due to the different approaches used in different countries. Governments of many countries classify various industries under the term creative industries. At the same time, a small percentage of them tend to classify all activities into groups and subgroups such as this one. The authors of the report state that this kind of analysis and classification would be the best choice for many countries and would greatly facilitate inter-sectoral understanding and improvement of global cooperation, enabling greater consistency in qualitative and quantitative analysis.

It is noteworthy that there is no right or wrong model for measuring the creative industries. All the mentioned models can provide different insights and perspectives on the creative industries and contribute to a better understanding of their importance and impact on the economy and society. In order to obtain comprehensive data and a broader picture of the creative industries, it is recommended to use a combination of different models.



SPECIFICITY OF THE CREATIVE INDUSTRIES IN THE WORLD AND THE REPUBLIC OF SERBIA

The Creative Industries sector stands out from other economic sectors due to its numerous specificities. The main feature of creative industries products is that their quality can only be determined after consumption (the so-called experience product), unlike other economic sectors in which the order is different. For most creative industries' products, such as e.g., exhibitions and festivals, the interaction between the service provider and the end user is critical and inherently demands increased attention due to the high degree of subjectivity. Also, it is essential to emphasize that all products representing these industries' products have a particular symbolic value. Bilton (2007) states that the value of the so-called symbolic products is primarily determined by social and cultural standards, with physical attributes playing a secondary role.

Another of the numerous specificities of companies within the creative industries is their ultimate business goal. The company's business goals are not only economic in nature but, to a lesser extent, are conditioned and dependent on the cultural content of the products they produce.

When it comes to Republic of Serbia, the beginning of the development of the creative industries can be traced back to the end of the 20th century, more precisely to the period when the importance of this sector on the European continent grew, as expounded on in the introductory part of this paper. According to the available data, the past twenty years have seen an increase in cultural awareness among the population, as well as the emergence of a more significant number of cultural creators. According to the 2017 World Bank reports, this sector accounted for only 3.7% of the gross domestic product (GDP) of Serbia and 3.3% of the total level of employees (World Bank, 2017). Six years later, in 2023, the contribution to the GDP of our country was 6%, and the number of employees in this field was 6.9% (Serbia Creates, 2024).

The Covid-19 pandemic caused a major downturn in economic activities at the global level. Still, the Republic of Serbia suffered fewer negative consequences compared to other European countries, primarily thanks to its macroeconomic stability. On the other hand, the pandemic has accelerated creative industries' development, leading to new megatrends such as digitization and transformation of this sector (Vasić & Filipović, 2022). Phenomena such as the transformation of business models, new forms of content, increase in online audience, and the development of new technologies have entailed increased use of social media for promotion and interaction with the audience and digital distribution. In the period of crisis, many economically developed countries recognized the importance of the creative industries and investment in young, creative, and talented people. A special contribution relates to technological innovation as well as the development of numerous software tools that support creative processes, such as digital platforms, virtual (VR) and augmented reality (AR) tools. The platforms mentioned have enabled numerous countries to promote their cultural and historical heritage, thereby increasing their global influence.



DIGITAL PLATFORMS SUPPORTING OF THE DEVELOPMENT OF THE CREATIVE INDUSTRIES SECTOR

Globalization and digitalization have resulted in the need for producers and companies to adapt to new trends to survive in the market competition, which primarily includes presence and visibility on the Internet and in other digital media. Digital marketing is the fastest-growing field of marketing tasked to follow all current trends to achieve effective communication with potential users (Mahmutović, 2022). In light of the increasing online connectivity of consumers, understanding the key factors that contribute to the success of digital marketing gains in importance (Chaffey, 2019). With digital marketing, companies have a huge opportunity to reach consumers who were previously unreachable due to geographical, linguistic, and cultural differences. By creating unique content, companies can build a community of loyal customers who have chosen to follow their brand. Technological advances enable the industrial world and business people in various sectors to facilitate communication, product creation, marketing, buying and selling transactions using mobile phones, Google applications, and other functionalities. This integration of technology is becoming an indispensable part of the digital age, influencing the way people learn and adapt to new digital opportunities (Rizal, 2022). New content formats such as interactive websites, AR (augmented reality) experiences, virtual events, and other technologically advanced formats are becoming increasingly popular in the digital world, providing marketers with new ways to attract and engage audiences.

Social media has great opportunities for the development of the creative branch. Taking advantage of social networks, companies with a creative focus can showcase their skills, proposals, and ideas to the mass market. Such an approach allows the company not only to gain in popularity and become more recognizable but also to establish contacts with other firms, including creative ones. The creative sector uses various social websites for marketing purposes, making them a driving force in the market. It goes without saying that products specific to this industry branch require the use of modern marketing forms. When preparing a campaign, it is necessary to specify content, motive, social roles, interaction, and network structure, which can be valuable when designing and developing a multimedia project. Another advantage of using social media marketing is the ability to reach specific target groups, which is especially important in the case of creative companies, as well as presenting specific content to the masses (Wawrowski & Otola, 2020).

"Creative Europe" is the main program of the European Union for the support of the cultural and creative sector and consists of two main units: Culture - for the support of the cultural sector, and the Media Program - for the support of the audio-visual sector. "Creative Europe" includes a series of activities such as innovating the practice of cultural professionals who strive for more than the everyday, repetitive professional framework; the gathering of a large or targeted audience and the dynamic cultural life of the community through the right of citizens to shape cultural practices and influence decision-making in culture; indicating the importance of culture for the general well-being of citizens, even those who are not primarily interested in it; constructive acceptance of the contemporary moment and the spirit of the times and the necessary changes; joint work in content creation; interest, openness and respect for others, which aims at self-reflection" (Tatić, 2021). Using interactive media and digital platforms, the "Creative Europe" project promotes current European values, contributes to the strengthening of European solidarity, and promotes a sustainable way of life in Europe and beyond.



Creative Europe Desk is a body within the Ministry of Culture and Information specially formed to connect with the European Union media culture program - Creative Europe (Tatić, 2021). One of the main tasks of this body is promoting the Creative Europe program through organizing events, distributing informative materials, and actively participating in conferences and fairs. European Union member countries automatically join this program, while non-members that would like to be part of it are obliged to sign an agreement with the Executive Agency for Education and Culture of the European Commission with special reference to the conditions, obligations, and rights of the interested countries. The Republic of Serbia joined this program in 2014 by signing an agreement in Brussels. Membership in this program obliges all members to form a national organizational structure to build organizations' capacity to improve European cooperation. Based on that structure, the Creative Europe Desk body was formed in 2014, consisting of two offices: Culture Desk Serbia (within the Ministry of Culture and Information) and MEDIA Desk Serbia (within the Film Center of Serbia) (Ničić, 2023).

The "Serbia Creates" platform is an independent body integrated into the office of the Prime Minister of Serbia. It is a new platform created in 2018 that aims to highlight the importance of developing creative and cultural industries in the Republic of Serbia and encourage the active engagement of talented and creative people. Its website states that "The national platform Serbia Creates is an intergovernmental umbrella body in charge of international promotion and export in the fields of creative industries, innovation, and knowledge-based economy. The Serbia Creates concept underlines the importance of creative industries, science, and knowledge-based economy, provides support to local artists and creatives in gaining international recognition, promoting the highest contemporary values of creativity, innovation, authenticity, knowledge, and talent" (Serbia Creates, 2024).

One of the key initiatives of this platform is the Creative Ambassadors program, which stands out as one of the most significant activities. Although details about the activities of the "Creative Ambassadors" program are not available on the "Serbia Creates" platform, it is evident that the ambassadors are distributed in five domains: Music, Film, Ideas, Art, and Technology. For the purposes of the previous World Exhibition EXPO 2020 in Dubai, a promotional video material called "Creative Ambassadors of Serbia" was created, featuring a large number of creative ambassadors - people whose short statements provided insight into their activities and the operation of the platform itself. The plan is to establish the first Serbian creative embassy in London, which will play the role of "a center for showcasing the Serbian creativity, innovation, and technology scene and a presentation of Serbia's economic, scientific, and tourism potential," the opening of which is planned for the second half of 2024 (Serbia Creates, 2023).

These platforms and programs are clear evidence that the creative industries and digital branding are interconnected in the process of content creation, promotion, and distribution. The combination of digital marketing strategies and the creative sector enables companies to be competitive in a turbulent and unpredictable environment, respond adequately to new trends, and achieve business success in the market. The Republic of Serbia has significant potential for the development of creative industries. Cultural and historical heritage, young, talented people as well as digital technologies that increasingly facilitate access to the global market make our country a favorable destination for the development of the creative sector.



METHODOLOGY

The authors of this study used an exploratory approach and relied on the Google Forms interface to construct the survey instrument. All questionnaire questions were mandatory and delivered online to respondents selected through convenience sampling. The data collection process took place from April 25 to May 15, 2024. SPSS 29.0 statistical package (IBM corporation) was used for data analysis. This method allows researchers to gain insight into the attitudes and opinions of the population within given parameters, providing a basis for further analysis and research. The following hypotheses are distinguished in the paper:

H1: Weak recognition of the creative industries and the sectors it encompasses by the citizens of the Republic of Serbia

H2: Social media contribute significantly to promoting creative industries in the public and improving their recognition in target markets.

These hypotheses will be the subject of further research to determine their validity and significance.

RESEARCH RESULTS AND DISCUSSIONS

In a study that counted 101 subjects, the majority were women (n=72; 71.3%). The largest number of subjects was in the age range of 20-30 years (71.3%), while in the range of 31-40 and 41-50, there were 11.9% each. Only five subjects (5%) were older than 50 years. In the group of 20-30 years, there were 50 women (69.4%), while in the group of 31+ there were 22 women (75.9%), and the difference between the groups is not statistically significant (p=0.519).

The instrument is a custom-made tool specifically designed for this purpose. It is not a standardized or validated tool. The questions are based on the author's experience and knowledge of the creative industries. The distribution of the respondents by their opinion about what the creative industries are and the activities the creative industries encompass in total and by age category is shown in Table 1.

Table 1. What is CI, and what activities it includes

	Total	Age		p-value
		20-30	31+	
The creative industries include				
People who think and work creatively	47 (46.5%)	36 (50%)	11 (37.9%)	0.271
Institutions that try to introduce cultural change in their activity	51 (50.5%)	39 (54.2%)	12 (41.4%)	0.245
All creativity-based economic areas	43 (42.6%)	28 (38.9%)	15 (51.7%)	0.238
Institutions that in their work, employees.....	1 (1%)	1 (1.4%)	0 (0%)	1.000
I do not know	3 (3%)	2 (2.8%)	1 (3.4%)	1.000
Activities that CI includes				
Museums, galleries and libraries	73 (72.3%)	57 (79.2%)	16 (55.2%)	0.015
Design	77 (76.2%)	55 (76.4%)	22 (75.9%)	0.955



	Total	Age		p-value
		20-30	31+	
Architecture	70 (69.3%)	54 (75%)	16 (55.2%)	0.051
Music and performing arts (concerts, theater)	78 (77.2%)	56 (77.8%)	22 (75.9%)	0.835
Craftsmanship	49 (48.5%)	32 (44.4%)	17 (58.6%)	0.197
Film, television, video, radio and photography	76 (75.2%)	57 (79.2%)	19 (65.5%)	0.150
Publishing (books, magazines...)	59 (58.4%)	42 (58.3%)	17 (58.6%)	0.979
Advertising and marketing (advertisements)	56 (55.4%)	43 (59.7%)	13 (44.8%)	0.173
IT, software, computer games and new media	46 (45.5%)	31 (43.1%)	15 (51.7%)	0.429

*Pearson chi-square test

As can be seen from the results, there was no statistically significant difference between the age groups in terms of the opinions of what the creative industries are, although the questions "People think" and "Institutions that try" reported a slightly higher percentage among younger people, while the question "all economic" received a slightly higher percentage among older respondents. When it comes to the activity covered by CI, there is a significant difference in the answers "museums, galleries..." and "architecture," while the differences are evident, but without a significant difference, in terms of craftsmanship, film, and advertising. These data provide insight into the different perceptions of the creative industries among different age groups but also suggest there is general agreement on what the creative industries involve, although some variation in responses can be observed. Based on the comparative analysis of the four models of creative industries and the activities they include, it can be concluded that the respondents' answers best match the UK DCMS model.

Based on the previous literature review, creative industries can also be seen through the prism of a creative city, which Novi Sad confirms as an example. The percentage of respondents who are aware Novi Sad is a creative city is only 33.7%, which indicates the need for more intensive promotion of Novi Sad as a creative city. With numerous marketing strategies such as campaigns on social media, organizing events, festivals, events, and other activities, it is possible to raise the awareness of our country's citizens about Novi Sad's reputation as a creative city.

The percentage of respondents who are aware of Novi Sad and the "Serbia creates" platform is similar in both age groups, but there is a significant difference in the way of getting information by age group. Namely, social networks are far more prevalent among younger people, and Instagram is the dominant network in both age groups, but somewhat more among younger people (Table 2), primarily due to its visually attractive content.

**Table 2.** Awareness of Novi Sad being a creative city and the way of getting information and social networks

	Total	Age		p-value
		20-30	31+	
Have you heard that Novi Sad and Vranje are included in the world's UNESCO list of creative cities?	34 (33.7%)	24 (33.3%)	10 (34.5%)	0.912
Did you hear that Novi Sad became the first city in this part of Europe in the category of new and digital arts (<i>Media Arts</i>)?	33 (32.7%)	23 (31.9%)	10 (34.5%)	0.806
Have you heard about the "Serbia Creates" platform?	19 (18.8%)	13 (18.1%)	6 (20.7%)	0.759
How do you most often get information?				
Social network	88 (87.1%)	66 (91.7%)	22 (75.9%)	0.047
Recommendation / directly	13 (12.9%)	6 (8.3%)	7 (24.1%)	
Social network				
Facebook	12 (12%)	4 (5.6%)	8 (27.6%)	0.013
Instagram	71 (71%)	55 (77.5%)	16 (55.2%)	
TikTok	4 (4%)	4 (5.6%)	0 (0%)	
YouTube	9 (9%)	6 (8.5%)	3 (10.3%)	
Twitter	4 (4%)	2 (2.8%)	2 (6.9%)	

Respondents differed significantly in their assessment of social networks Facebook, Instagram, and TikTok, while the difference in YouTube is at the limit of the conventional level of significance (Table 3). There is no significant difference with regard to the Twitter network.

Table 3. Social networks

	Total	Age		p-value
		20-30	31+	
Facebook				
1	30 (29.7%)	24 (33.3%)	6 (20.7%)	0.010
2	17 (16.8%)	16 (22.2%)	1 (3.4%)	
3	27 (26.7%)	17 (23.6%)	10 (34.5%)	
4	16 (15.8%)	10 (13.9%)	6 (20.7%)	
5	11 (10.9%)	5 (6.9%)	6 (20.7%)	
Instagram				
1	6 (5.9%)	1 (1.4%)	5 (17.2%)	<0.001
2	7 (6.9%)	4 (5.6%)	3 (10.3%)	
3	6 (5.9%)	3 (4.2%)	3 (10.3%)	
4	20 (19.8%)	12 (16.7%)	8 (27.6%)	
5	62 (61.4%)	52 (72.2%)	10 (34.5%)	



	Total	Age		p-value
		20-30	31+	
TikTok				
1	55 (54.5%)	32 (44.4%)	23 (79.3%)	<0.001
2	6 (5.9%)	4 (5.6%)	2 (6.9%)	
3	10 (9.9%)	7 (9.7%)	3 (10.3%)	
4	10 (9.9%)	10 (13.9%)	0 (0%)	
5	20 (19.8%)	19 (26.4%)	1 (3.4%)	
YouTube				
1	13 (12.9%)	8 (11.1%)	5 (17.2%)	0.062
2	14 (13.9%)	9 (12.5%)	5 (17.2%)	
3	22 (21.8%)	14 (19.4%)	8 (27.6%)	
4	26 (25.7%)	19 (26.4%)	7 (24.1%)	
5	26 (25.7%)	22 (30.6%)	4 (13.8%)	
Twitter				
1	74 (73.3%)	52 (72.2%)	22 (75.9%)	0.546
2	10 (9.9%)	6 (8.3%)	4 (13.8%)	
3	9 (8.9%)	7 (9.7%)	2 (6.9%)	
4	4 (4%)	3 (4.2%)	1 (3.4%)	
5	4 (4%)	4 (5.6%)	0 (0%)	

*Mann-Whitney U test

These differences in social network ratings indicate variations in perception and preferences among respondents. Understanding these differences can be useful when planning social media communication and marketing strategies to better target a specific demographic group or adjust content strategy.

In the last set of questions, the respondents were asked to determine the degree of agreement with the statements regarding the potential and development of the creative industries in the Republic of Serbia. This provides valuable insights for further research and planning in this area. The degree of agreement was measured using a five-point Likert scale: 1 - represents the lowest score or the highest degree of disagreement with the statement, 2 - represents disagreement with the statement, 3 - undecided regarding agreement with the statement, 4 - represents agreement with the statement, while 5 - represents the highest score or the highest degree of agreement with the statement.

Based on the results of research on the potential of the Republic of Serbia for the development of creative and cultural industries, the vast majority of respondents (80.2%) fully agree with the statement. These results indicate a high degree of agreement among respondents regarding Serbia's potential for development in this area.



The distribution of respondents' answers to the statement that a significant increase in the use of digital technologies is needed to promote the cultural and creative potential of the Republic of Serbia shows high agreement: 99.1% of the total number of respondents agreed with this statement. The analysis showed that the difference between the age groups is not statistically significant ($p=0.634$), meaning that respondents of all age groups mostly have the same opinion on this issue.

The research results showed that of the total number of respondents, 97 (96.04%) agree with the view that greater cooperation between the economic and educational sectors is necessary to develop creative industries in the Republic of Serbia. Statistical analysis did not show significant differences between different parameters ($p=0.184$). These results emphasize the importance of the synergy between the economy and education for promoting and developing creative industries.

In the book "The Rise of the Creative Class" (Florida, 2002), the author states that creative people are the source of innovation and the main drivers of the economic growth of a country. In his works, he often emphasized the importance of cooperation between the educational and economic sectors to develop a country's creative industries. The cooperation of these sectors is vital and achieves numerous mutual benefits, such as easier connection with talents, providing students with practical experience, organizing seminars, courses, and other educational activities, developing the local community, etc. Research results indicate there is agreement with the concept of Richard Florida. This opens up opportunities for further research on developing policies, programs, and practices that support this agreement.

CONCLUSION

Research results indicate that among the citizens of Republic of Serbia, there is a drastic difference in understanding the concept of the term creative industries as well as the areas it covers. This indicates the need for additional education and public information about the concept of creative industries to understand its various activities and their importance for the economy and society. Based on the obtained results, it is concluded that social media has become the key channel through which most people get information about creative and cultural products. Therefore, in the coming period, digital marketing will play a key role in promoting and developing creative industries. Defining digital strategies, which includes more intensive use of social media, is only one segment of activities that can significantly contribute to the faster development of the creative industries in the Republic of Serbia. In the coming years, it will be crucial to strengthen cooperation between the creative sector and other stakeholders (business entities from the public and private sectors, educational and cultural institutions, and other relevant actors), as well as to develop digital marketing strategies, which will facilitate the connection between people and the exchange of ideas and opinions. An adequate marketing strategy will enable the adequate promotion of creative products and services in a country as well as the branding of cities as cultural destinations in the tourist market. The Government of the Republic of Serbia recognized the importance and potential of the creative industries as one of the essential drivers of economic and cultural development and a key element for the country's future progress. Through developing digital infrastructure and digitization, our country creates a favorable environment for developing the creative sector. By conducting numerous studies, it will be possible to understand the dynamics of creative industries development better and gain general insight into the policies and strategies in support of this sector, which is the foundation for further research.



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ZNAČAJ DRUŠTVENIH MEDIJA U PROMOCIJI I RAZVOJU KREATIVNIH INDUSTRIJA U REPUBLICI SRBIJI

Rezime:

Kreativne industrije su ključni element savremenog stvaralaštva i modernih ekonomija i imaju veliki uticaj na različite sfere društva. Pandemija COVID-19 značajno je ubrzala digitalnu transformaciju tako što je pronašla brojne inovativne načine za upotrebu kreativnog i kulturnog sadržaja, čime je ojačala međusobnu povezanost. Predviđanja na globalnom nivou ukazuju da će u narednim godinama doći do intenzivne upotrebe digitalnih alata koji će imati veliki uticaj i biti važni za promociju sadržaja kreativnih industrija. Društvene mreže će igrati ključnu ulogu u privlačenju publike i kreiranju brendova na tržištu. Glavna pokretačka snaga razvoja kreativnih industrija u mnogim zemljama, uključujući i našu, biće digitalna transformacija. Rad ima za cilj analizu različitih pristupa definisanju sektora kreativnih industrija i njihovog uticaja na privredni i kulturni razvoj Republike Srbije. Poseban doprinos ovog rada je istraživanje, čiji je fokus bio da se utvrdi percepcija građana Republike Srbije o postojanju i značaju kreativnih industrija, kao i stavovi o intenzivnijem korišćenju društvenih mreža radi oglašavanja u pomenutom sektoru. Rezultati pokazuju da naši građani nisu dovoljno upoznati sa pojmom kreativna industrija i da je jedan od razloga za to nedostatak marketinških aktivnosti i nedovoljna saradnja privrednih i obrazovnih institucija u ovoj oblasti.

Ključne reči:

kreativne industrije,
digitalni marketing,
modeli kreativnih industrija,
Republika Srbija,
društveni mediji.

JEL klasifikacija:

M31, M37, O31