

Sveučilište Sjever
HFD - Sekcija za filozofiju medija
Centar za filozofiju medija i mediološka istraživanja (Zagreb)
Udruženje građana „Mladi grašak“ za umetnost, kulturu, medije
i društvena pitanja (Beograd)

Međunarodni interdisciplinarni znanstveni simpozij

FILOZOFIJA MEDIJA (2015.)

Kreativnost i mediji

University North
Section for media philosophy of Croatian Philosophical Society
Centre for Media Philosophy and Research (Zagreb)
Civil association “Young peas” for art, culture, media and civil
issues (Belgrade)

International Interdisciplinary Symposium

PHILOSOPHY OF MEDIA (2015.)

Creativity and Media

Cres, Hotel Kimen

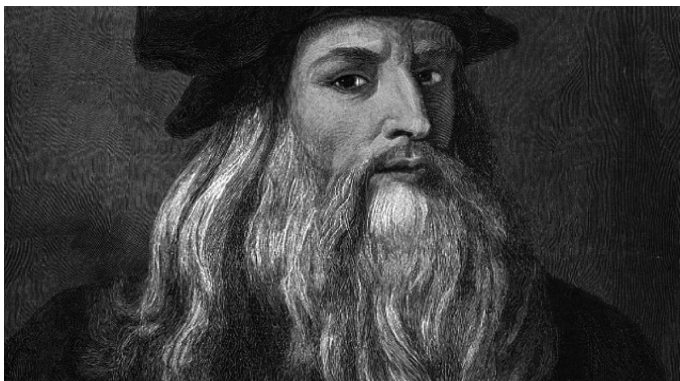
17. – 20. 9. 2015. / September 17–20, 2015

Hrvatska/Croatia

centarfm@gmail.com

filozofijamedija@yahoo.com

Pod pokroviteljstvom Ministarstva kulture Republike Hrvatske
Under the Auspices of the Ministry of Culture of the Republic of
Croatia



LEONARDO DA VINCI

Svoju je kreativnost Leonardo da Vinci realizirao slikarskim umjetničkim djelima , izumima koja i danas nadahnjuju znanstvenike, kao mislilac, matematičar, konstruktor/inženjer... Istraživao je u područjima matematike, fizike, mehanike, dizajna... ujedinjavao znanja i umijeća. Stvarajući povezivao je teorijsko, praktičko i poetičko. Bio je svojevrsni medij umjetničkog, znanstvenog i praktičnoga.

Kroz njegovo cjelokupno djelo provlači se prepoznatljiva uzbudljivost stvaranja, otvorenost prema novome, hrabrost zalaska u neistraženo - kreativnost u najširem smislu riječi.

Leonardo da Vinci realised his creativity through paintings and inventions that continue to inspire scientists, and as a thinker, mathematician, designer and engineer. He made explorations in the fields of mathematics, physics, mechanics and design, bringing together various knowledge and skills. In his creations, he brought together the theoretical, practical and poetic. He acted as something of a medium of the artistic, scientific and practical.

The body of his work is interwoven with the thrill of creation, openness towards newness and the courage to enter uncharted territories - creativity in the broadest sense of the word.

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Organizacijski odbor / Organization Committee

Divna Vuksanović (predsjednik/president), Sead Alić (predsjednik/president), Herta Maurer-Lausegger, Marko Stamenković, Dragan Čalović, Marin Milković, Amir Ahmetašević, Srećko Brdovčak Mac, Lidija Dujić, Mira Matijević, Livia Pavletić, Tatjana Vulić, Damir Bralić



Programski odbor / Programme Committee

Sead Alić (predsjednik/president), Divna Vuksanović (predsjednik/president), Herta Maurer-Lausegger, Marko Stamenković, Hrvoje Jurić, Marin Milković, Dragan Čalović, Vesna Đukić, Vladislava Gordić Petković, Miroljub Radojković, Polona Tratnik, Ratko Božović, Damir Bralić



KREATIVNOST I MEDIJI

Kreativnost je ono čega može ali i ne mora biti u svakom ljudskom činu i svakoj ljudskoj djelatnosti. Vidljiva je, može se čuti, dodirnuti, okusiti, mirisati - u proizvodima/djelima koji mogu pripadati području umjetnosti, dizajna, poslovanja, komunikacije...

Kreativni čin utkan je u lijepu (inovativnu) jezičnu konstrukciju, u djelo arhitekture, skulpturu, likovno djelo, likovni koncept...; kreativnost je ono što može ponijeti u glazbi, osvojiti nas za roman, 'zalijepiti' za filmsko platno...

Sveprisutnost kreativnoga čina u svakom od navedenih područja ide pod ruku sa svojevrsnim zaboravom govora o kreativnosti, odnosno promišljanja tog fenomena. Nerijetko se, naime, govor o kreativnosti svodi na jadikovke o nepostojanju kreativnosti.

Kreativnost u medijima jedna je od najrjeđe promišljenih tema. Djelomice zato što je kreativnosti i inače teško misaono elaborirati, a dijelom i zato što su tehničke inovacije 'pokrile' prostor interesa za razumijevanje kreativnosti kao takve. Otuda potreba za interdisciplinarnim promišljanjem fenomena kreativnosti u sinergiji različitih teorijskih pristupa, odnosno promišljanja različitih područja primjene kreativnosti (različitih tehnika).

Sučeljavajući analize različitih umjetničkih pristupa, kreativnosti u poslovanju, likovnih i/ili dizajnerskih rješenja, kreativnosti u marketinškim promišljanjima i komuniciranju općenito – želimo oblikovati platformu za bolje razumijevanje onog dijela ljudskoga bića koje nas je kroz povijest uvijek vodilo prema naprijed.

Otvaramo temu kreativnosti kao idealno mjesto susreta različitih teorijskih praktičkih i poetskih pristupa, mjesto prepoznavanja, teorijskog i praktičnog nadahnuća.

Divna Vuksanović / Sead Alić

Predsjednici Programskog i Organizacijskog odbora



CREATIVITY AND MEDIA

Creativity is that which may or may not be present in every human act and every human activity. It is visible, it can be heard, touched, tasted, smelled - in products/works which may belong to the field of art, design, business, communication, etc.

Creative acts are woven into beautiful (innovative) linguistic constructions, into works of architecture, sculptures, works of art, artistic concepts, etc.; creativity is that which has the ability to transport us in music, that which makes a novel gripping, that which 'glues' us to the big screen...

The ubiquity of the creative act in all of the aforementioned fields goes hand in hand with a kind of forgetfulness in speaking about creativity, or reflecting on this phenomenon. Too often does the talk of creativity boil down to lamentations regarding the lack of creativity.

Creativity in media is one of the least often contemplated subjects. This is in part because creativity is notoriously difficult to elaborate on intellectually, and in part because technological innovations have 'covered' the field of interest in understanding creativity as such. Hence the need for contemplating the phenomenon of creativity in an interdisciplinary fashion, in the synergy of different theoretical approaches, i.e. contemplating the different areas of the application of creativity (different techniques).

In juxtaposing the analyses of different artistic approaches, creativity in business, artistic and/or design solutions, creativity in marketing deliberations and communication in general – we wish to design a platform for a better understanding of the part of the human being that has always led us forwards through history.

We raise the topic of creativity as the ideal meeting place of different theoretical practical and poetic approaches, as the place of recognition, and theoretical and practical inspiration.

Divna Vuksanović / Sead Alić

Presidents of Programm and Organization Committee



Program / Programme Četvrtak / Thursday 17. 9. 2015.

Dolazak i smještaj sudionika u
Hotel Kimen u Cresu /
Arrival and accommodation of participants
at **Hotel Kimen, Cres**

21:00

Piće dobrodošlice / Welcome drink

Petak / Friday 18. 9. 2015

22:00

Poetsko-glazbeni performans
Enes Kišević, ZEFIR i prijatelji /
Poetry and Music performance
Enes Kišević, ZEFIR and Friends





Program / Programme Petak / Friday 18. 9. 2015.

Raspored predavanja / Lectures

		9:10–10:20 Predsjedava / Chairperson: <i>Dragan Čalović</i>
9 : 10 – 9 : 20		PREDRAG FINCI: <i>(Velika Britanija / United Kingdom)</i> Soba i ulica (stvaralaštvo između privatnog i javnog) / A Room and a Street (Creativity between the Private and the Public)
9 : 20 – 9 : 30		ŽELJKO RUTOVIĆ: <i>(Crna Gora / Montenegro)</i> Postmoderni mediji – (ne)moć kreativnosti (stvarnost i spektakl) / Postmodern Media – Wickness/Power of Creativity (Reality and Spectacle)
9 : 30 – 9 : 40		DIVNA VUKSANOVIĆ: <i>(Srbija / Serbia)</i> Filozofija medija i kreativne industrije / The Philosophy of Media and Creative Industries
9 : 40 – 9 : 50		VLATKO ILIĆ: <i>(Srbija / Serbia)</i> O kreativnosti u vremenu medija / On Creativity in the Times of Media
9 : 50 – 10 : 20		<i>Diskusija / Discussion</i>
		<i>Pauza / Break</i>

**Program / Programme****Petak / Friday 18. 9. 2015.**

Raspored predavanja / Lectures

		10:30–11:40 Predsjedava / Chairperson: <i>Divna Vuksanović</i>
	10 : 30 – 10 : 40	SEAD ALIĆ: <i>(Hrvatska / Croatia)</i> Prisvajanje licence na kreativnost / The Appropriation of the License to Creativity
	10 : 40 – 10 : 50	NENAD VERTOVŠEK: <i>(Hrvatska / Croatia)</i> Dronovi i lifelogging kao nova medijska percepcija stvarnosti 21. stoljeća – povezivanje kreativnosti i vojnih ciljeva / Drones and Lifelogging as a New Media Perception of Reality in the 21st Century – Bringing Together Creativity and Military Objectives
	10 : 50 – 11 : 00	TATJANA MILIVOJEVIĆ, DRAGANA JOVANOVIĆ: <i>(Srbija / Serbia)</i> Sposobnost za samoću i kreativnost: da li nam digitalne društvene mreže „krađu“ kreativnu samoću? / Capacity for Solitude and Creativity: Do Digital Social Networks ‘Steal’ Our Creative Solitude?
	11 : 00 – 11 : 10	DRAGAN ČALOVIĆ: <i>(Srbija / Serbia)</i> Upotrebna vrednost i kreativnost u medijima / Use-value and Creativity in the Media
	11 : 10 – 11 : 40	<i>Diskusija / Discussion</i>
		<i>Pauza / Break</i>



		12:00-13:10 Predsjedava / Chairperson: <i>Dubravka Valić Nedeljković</i>
12 : 00 – 12 : 10		NEDA RADULOVIĆ: <i>(Srbija / Serbia)</i> Koncept (globalnog) terorizma i teorija zavere kao medijski diskurs / The Concept of (Global) Terrorism and Conspiracy Theories as Media Discourse
12 : 10 – 12 : 20		VESNA IVEZIĆ: <i>(Hrvatska / Croatia)</i> Lica cenzure – sloboda mišljenja i kreativnost u uvjetima tržišno orijentiranog društva / Faces of Censorship - Freedom of Opinion and Creativity in Terms of Market Oriented Society
12 : 20 – 12 : 30		MARIJANA KOLEDNJAK, IVANA GRABAR: <i>(Hrvatska / Croatia)</i> Ugasi loš program i upali svoj stav! / Turn off the Bad Program and Turn on Your Attitude!
12 : 30 – 12 : 40		FULVIO ŠURAN: <i>(Hrvatska / Croatia)</i> Baze podataka kao oblik kulture. Utjecaj novih medija na umjetničko stvaralaštvo: odnos s kinom / The Database as a Cultural Form. The Impact of New Media on Artistic Creations: The Relationship with the Cinema
12 : 40 – 13 : 10		<i>Diskusija / Discussion</i>
		<i>Pauza / Break</i>



		13:20–14:30 <i>Predsjedava / Chairperson:</i> <i>Željko Rutović</i>
13 : 20 – 13 : 30		DUBRAVKA VALIĆ NEDELJKOVIĆ: (<i>Srbija / Serbia</i>) Mogu li informativne emisije javnog servisa biti i kreativnije? / Can Public Service News Programs Be More Creative?
13 : 30 – 13 : 40		TIJANA VUKIĆ: (<i>Hrvatska / Croatia</i>) Konceptualizacija novinarske kreativnosti / The Conceptualisation of Journalistic Creativity
13 : 40 – 13 : 50		ANA MARTINOLI: (<i>Srbija / Serbia</i>) Digitalna medijska publika – nova očekivanja, nove navike / Digital Media Audience – New Expectations, New Habits
13 : 50 – 14 : 00		MILOŠ MILOŠEVIĆ, IRENA RISTIĆ: (<i>Srbija / Serbia</i>) Kreativan pristup izučavanju kreativnosti / The Creative Approach to Creativity Studies
14 : 00 – 14 : 30		<i>Diskusija / Discussion</i>
		<i>Ručak / Lunch</i>



Program / Programme Subota / Saturday 19. 9. 2015.

Raspored predavanja / Lectures

		9:00–10:10 <i>Predsjedava / Chairperson:</i> <i>Nenad Vertovšek</i>
9 : 00 – 9 : 10		DANIJELA PANTIĆ CONIĆ: <i>(Srbija / Serbia)</i> Brend, potrošačko društvo i mediji / Brand, Consumer Society and Media
9 : 10 – 9 : 20		DANIJELA BLAŽEVSKA: <i>(Makedonija / Macedonia)</i> Menadžment medija i kreativnost / The Management of Media and Creativity
9 : 20 – 9 : 30		VELJKO ŽVAN: <i>(Hrvatska / Croatia)</i> Kreativnost i tržište / Creativity and the Market
9 : 30 – 9 : 40		MIROSLAV VIĆENTIJEVIĆ: <i>(Srbija / Serbia)</i> Kreativnost reklame = stvaranje potrošačkog društva / Commercial Creativity – Creating Consumer Society
9 : 40 – 10 : 10		<i>Diskusija / Discussion</i>
		<i>Pauza / Break</i>



Program / Programme Subota / Saturday 19. 9. 2015.

Raspored predavanja / Lectures

		10:20–11:30 <i>Predsjedava / Chairperson:</i> <i>Vlatko Ilić</i>
10 : 20 – 10 : 30	IVAN JOVANOVIĆ: <i>(Srbija / Serbia)</i> Tv serija „Crno-bijeli svijet“: jugonostalgija ili neočekivana obnova kulturnog prostora Srbije i Hrvatske / TV Series ‘Black and White World’: Yugonostalgia or an Unexpected Regeneration of the Serbo-Croatian Cultural Space	
10 : 30 – 10 : 40	JELENA MARKOVIĆ: <i>(Srbija - Bosna i Hercegovina / Serbia - Bosnia and Herzegovina)</i> Kreativan pristup medijskom zagadjenju – umetnička reciklaža / A Creative Approach to Media Content Pollution – Art Recycle	
10 : 40 – 10 : 50	BRANKA BARIĆ, ANTONIJA JURČIĆ: <i>(Hrvatska / Croatia)</i> Kreativnost verbalnog i neverbalnog koda reklamnih poruka banaka koje posluju u Hrvatskoj / The Creativity of the Verbal and Nonverbal Advertising Codes of Banks Operating in Croatia	
10 : 50 – 11 : 00	ANA ĐURKOVIĆ: <i>(Srbija / Serbia)</i> Kratki film i kreativnost / Short Film and Creativity	
11 : 00 – 11 : 30	<i>Diskusija / Discussion</i>	
	<i>Pauza / Break</i>	



Program / Programme Subota / Saturday 19. 9. 2015.

		11:40-12:50 <i>Predsjedava / Chairperson:</i> <i>Veljko Žvan</i>
11 : 40 – 11 : 50		VASILIJAN ANTONIJEVIĆ: <i>(Srbija / Serbia)</i> Kreativni marketing u filmu kao anticipacija propasti kinematografije / Creative Advertising in Film as the Anticipation of Cinematography's Destruction
11 : 50 – 12 : 00		KATARINA ŠMAKIĆ: <i>(Srbija / Serbia)</i> Društvene mreže i omladina: uticaj opcije „like“ na kreativno ponašanje omladine / Social Networks and Youth: The Effect of the 'Like' Option on the Creative Behaviour of Youth
12 : 00 – 12 : 10		TIJANA MANDIĆ, BOJANA ŠKORIĆ i IRENA RISTIĆ: <i>(Srbija / Serbia)</i> Kreativno povezivanje i HCI / Creative Bonding and HCI (Human Computer Interaction)
12 : 10 – 12 : 20		JADRANKA BOŽIĆ: <i>(Srbija / Serbia)</i> <i>Noć muzeja – inovacija, kreacija, edukacija /</i> <i>Museum Night – Innovation, Creation, Education</i>
12 : 20 – 12 : 50		<i>Diskusija / Discussion</i>
		<i>Pauza / Break</i>



Program / Programme Subota / Saturday 19. 9. 2015.

		13:00-14:10 Predsjedava / Chairperson: <i>Miroslav Vićentijević</i>
	13 : 00 – 13 : 10	ALEKSANDRA BRAKUS: <i>(Srbija / Serbia)</i> Kreativni marketing u medijima / Creative Marketing in the Media
	13 : 10 – 13 : 20	MIRKO JAKOVLJEVIĆ: <i>(Crna Gora / Montenegro)</i> Kreativnost-opredeljujući faktor u radu televizijskog reportera / Creativity – A Decisive Factor in the Work of Televi- sion Reporters
	13 : 20 – 13 : 30	ANTONIJA JURČIĆ: <i>(Hrvatska / Croatia)</i> Kreativnost u oblikovanju facebook profila hrvatskih javnih osoba / Creativity in Shaping the Facebook Profiles of Croatian Public Figures
	13 : 30 – 13 : 40	DAMIR KUKIĆ, EDIN TABAK: <i>(Bosna i Hercegovina / Bosnia and Herzegovina)</i> Novi mediji i društveno čitanje / New Media and Social Reading
	13 : 40 – 14 : 10	<i>Diskusija / Discussion</i>
		<i>Ručak / Lunch</i>



Program / Programme Subota / Saturday 19. 9. 2015.

		17:00-18:20 Predsjedava / Chairperson: <i>Marijana Kolednjak</i>
17 : 00 – 17 : 10		DRAGO MARTINOVIĆ: <i>(Bosna i Hercegovina / Bosnia and Herzegovina)</i> Kreativnost djelatnika za odnose s javnošću u (novo) medijskom okruženju / Creativity of the Public Relations Employees in the (New) Media Environment
17 : 10 – 17 : 20		MAJA RISTIĆ: <i>(Srbija / Serbia)</i> Kreativno pisanje u štampanim medijima u Srbiji / Creative Writing in the Written Media in Serbia
17 : 20 – 17 : 30		BOBAN TOMIĆ: <i>(Srbija / Serbia)</i> Inovativnost i kreativnost nastavnih programa medijskih studija / Innovation and Creativity of Media Studies Curricula
17 : 30 – 17 : 40		MIMO DRAŠKOVIĆ, RADENKO ŠĆEKIĆ: <i>(Crna Gora / Montenegro)</i> Politička (ne)kreativnost u medijima / Political (Non)creativity in the Media
17 : 40 – 17 : 50		SLAĐANA STAMENKOVIĆ: <i>(Srbija / Serbia)</i> Mediji u Srbiji: kreativnost ili kvazi kreativnost? / Media in Serbia: creativity or quasi creativity?
17 : 50 – 18 : 20		<i>Diskusija / Discussion</i>
		<i>Pauza / Break</i>



Program / Programme **Subota / Saturday 19. 9. 2015.**

		18:30–19:40 Predsjedava / Chairperson: <i>Mimo Drašković</i>
18 : 30 – 18 : 40		IVANA UKROPINA: (<i>Srbija / Serbia</i>) Drama kao instrument advertajzing i medijskog profita / Drama as the Instrument of Advertising and Media Profit
18 : 40 – 18 : 50		JELENA MAKSIMOVIĆ, JELENA OSMANOVIĆ: (<i>Srbija / Serbia</i>) Kvantitativni pristup istraživanju medija u obrazovanju / Quantitative Research of Media in Education
18 : 50 – 19 : 00		LIVIA PAVLETIĆ: (<i>Hrvatska / Croatia</i>) Mogućnost kreativnosti u medijima / The Possibility of Creativity in the Media
19 : 00 – 19 : 10		MARINA AŠKOVIĆ: (<i>Srbija / Serbia</i>) Kreativnost i mediji / Creativity and Media
19 : 10 – 19 : 40		<i>Diskusija / Discussion</i>



ZAVRŠNA DISKUSIJA / CLOSING SESSION

Predsjedava / Chairperson DIVNA VUKSANOVIĆ / SEAD ALIĆ

21:00 Rasprava, inicijative, završno slovo /
Discussion, initiatives, farewell message

Zatvaranje simpozija / Closing of the symposium

Zajedničko fotografiranje / Photo session



Program / Programme Nedjelja / Sunday 20. 9. 2015.

11:00 Sastanak programskog i organizacijskog odbora
 simpozija

12:00 Sastanak uredništva časopisa In Medias Res

13:00 Sastanak inicijativne grupe Creska inicijativa

SAŽECI IZLAGANJA / PAPER ABSTRACTS

SEAD ALIĆ

Prisvajanje licence na kreativnost

Kreativnost se uvijek povezuje sa slobodnim ljudskim djelovanjem, ljepotom, umjetnošću, ljudskim izumima - dakle uglavnom nečim prihvatljivim i dobrim. Ali, što se događa u vremenu globalnog manipuliranja. Razvija li novo vrijeme nove vrte i novi oblici kreativnosti?

Što će nam pokazati analize praćenja medijskog manipuliranja globalnih medijskih igrača?

Ideja rada je pokazati tamnu stranu kreativnosti u masovnim medijima.

Masovni mediji smanjuju mogućnosti kreativnog djelovanja u medijima. Istovremeno razvijaju manipulacijske oblike kreativnosti.

Te oblike trebamo detektirati, objasniti i komentirati.

The Appropriation of the License to Creativity

Creativity is always associated with unbound human activity, beauty, art, human inventions – generally something acceptable and good. But what happens in the time of global manipulation? Does the new time create new kinds and forms of creativity?

What will the analysis of monitoring the media's manipulation by the global media players show us?

The idea of this piece is to show the dark side of creativity in the mass media.

Mass media reduce the possibilities of creative work in the media. They simultaneously create manipulative forms of creativity.

We need to detect, explain and comment on these forms.

Kreativni marketing u filmu kao anticipacija propasti kinematografije

Manipulacija kreativnim industrijama dovodi do transformacije filma u reklamni prostor u kome se kreativnim rešenjima, u zavisnosti od otvorenog ili suptilnog pristupa, implementira popularizacija određenog brenda. Marketinški pristup filmu narušava strukturu filma koristeći proizvode van funkcije u okviru scenarija, konzumerizam kao referentno telo indikativno u karakterizaciji i dovodi do samog preovladavanja narativom. Negacija u specifičnim primerima /“Koka Kola Kid” Dušan Makavejev (1985)/ ili autoironija u prikazivanju kreativnog procesa u korporacijskom sistemu /“Veliki” Peni Maršal (1988)/ daje afirmaciju propasti filma koji u savremenom svetu postaje sredstvo za plasiranje proizvoda.

Creative Advertising in Film as the Anticipation of Cinematography's Destruction

The manipulation of creative industries leads to the transformation of film into an advertising space in which creative solutions, depending on whether the approach is open or subtle, implement the popularisation of certain brands. The marketing approach to film undermines the film's structure by using products with no function within the scenario; consumerism becomes a point of reference indicative in characterisation, which results in its dominating the narrative. Negation in specific examples /*Coca Cola Kid*, Dušan Makavejev (1985)/ or self-irony in presenting the creative process within the corporate system /*Big, Penny Marshall* (1988)/ affirms the destruction of cinematography in the modern world, where it becomes a tool for product placement.

MARINA AŠKOVIĆ

Kreativnost i mediji

Tendencija savremenih medija da oblikuju pojedinca i javno mnjenje kao pasivne recipijente koji više nisu u stanju da slobodno, putem sopstvenih osećanja, istinitom i proverenom predstavom dolaze do ideja i na taj način kreiraju svoju stvarnost vodi poreklo još od vremena panhelenske ideologije - kada je usmeni medij prešao u pisanu formu, tj. kada se helenska usmena kultura preobrazila u pismenost.

U medijski kreiranoj stvarnosti koja lišava pojedinca ličnog estetskog iskustva, poistovećeno je mišljenje o iskustvu i moć sticanja iskustva. Osećanje koje je spontani preobražaj iskustva zamenjeno je sećanjem na osećanje - *mimesis*.

Creativity and Media

The tendency of contemporary media to shape an individual and public opinion as passive recipients who are no longer in condition to freely, according to their own emotions, by true and verified knowledge form ideas and consequently create the reality, dates back to Panhellenic ideology – when the oral medium got its written form, e.i. Hellenic oral culture transformed into the written culture.

Media-created reality which deprives an individual of the personal aesthetic experience, equalizes the knowledge about experience and the power to gain experience. The feeling which is spontaneous transformation of experience is replaced by memory on the feeling – *mimesis*.

BRANKA BARIĆ, ANTONIJA JURČIĆ

Kreativnost verbalnog i neverbalnog koda reklamnih poruka banaka koje posluju u Hrvatskoj

Reklame su sastavni dio ljudskog života, a procijenjena vrijedost oglašavanja na hrvatskim nacionalnim kanalima iznosi između 41 i 50 milijuna kuna. Iako su banke posljednjih godina u Hrvatskoj spominjane u poprilično negativnom društvenom kontekstu, istraživanjem će se pokušati prikazati koje verbalne i neverbalne kodove koriste banke u svojim reklamnim porukama te koliki naglasak stavljaju na kreativnost u komuniciranju reklamnim porukama. Usporednom analizom sadržaja analizirat će se reklamne poruke kojima se na nacionalnim kanalima oglašavaju banke koje posluju u Hrvatskoj. Posebna pozornost obratit će se na pridržavanje Kodeksa oglašavanja i tržišnog komuniciranja kao i korištenje stereotipa.

The Creativity of the Verbal and Nonverbal Advertising Codes of Banks Operating in Croatia

Advertisements are an integral part of human life, and the value of advertising on Croatian national channels is estimated to be between HRK41 and 50 million. Although banks have been mentioned in quite a negative social context in the recent years, this research will attempt to show the verbal and nonverbal codes used by banks in their advertising messages, and how much emphasis is put on creativity in communicating through advertisements. The advertisements used by banks operating in Croatia to advertise themselves through national TV channels will be analysed by means of comparative content analysis. Special attention will be paid to their compliance with the Advertising and Marketing Communication Code, as well as the use of stereotypes.

DANIELA BLAŽEVSKA

Menadžment medija i kreativnost

Cilj rada je da istraži značaj kreativnosti za uspešno menadžiranje medija.

Fokus istraživanja je kreativnost menadžera pri obavljanju posla, kao i menadžiranje kreativnih zaposlenih, otvorenost prema njihovim idejama i drugačijim pristupima.

U radu trebalo bi da se izvede zaključak kako kreativnost menadžera i zaposlenih utiče na uspešno funkcionisanje medija.

The Management of Media and Creativity

The aim of this paper is to research the importance of creativity in successful media management.

The focus of the research is the creativity of managers in the performance of their work, as well as the management of creative staff, openness to their ideas and differing approaches.

The paper should provide an answer as to how the creativity of managers and employees affects the media's successful functioning.

JADRANKA BOŽIĆ

Noć muzeja – inovacija, kreacija, edukacija

Kreatori *Noći muzeja* nude inovaciju, drugačiji model za konzumiranje kulture, sadržaj po meri agende današnje publike. *Noć muzeja* je istinski fenomen naših dana. Okupljeni mladi, kreativni ljudi ponudili su pregršt novih ideja urbanog karaktera i savremenog senzibiliteta i tako animirali stotine hiljada ljudi. Tokom te noći zaposleni, uz pomoć animatorskih i edukativnih aktivnosti, olakšavaju razumevanje umetničkih dela, kao i artefakata, kreiraju narative, proizvode značenja, šalju određene poruke u kontekstu aktuelne (zadate) teme. Akcenat organizatora manifestacije je na tzv. nemuzejskim programima: koncertima, performansima, projekcijama filmova, zabavnim i edukativnim sadržajima, kao vida produkcije i difuzije kulture oblikovane prvenstveno za mladu publiku.

Museum Night – Innovation, Creation, Education

The creators of *Museum Night* offer innovation, a different model for consuming culture, and content made to fit the agenda of today's audience. *Museum Night* is a true phenomenon of our time. The assembled young creatives provide a number of new ideas with an urban character and modern sensibility, thus animating hundreds of thousands of people. During the night, the employees facilitate the understanding of artworks and artefacts, create narratives, produce meanings, and send certain messages in the context of the current (set) theme, all with the help of animating and educational activities. The organisers put an emphasis on the so-called non-museum programs: concerts, performances, film screenings, and entertainment and educational content, as a form of production and diffusion of culture designed primarily for young audiences.

ALEKSANDRA BRAKUS

Kreativni marketing u medijima

Umetnost je ljudska delatnost koja ima za cilj podsticanje čula, uma i duha. Ona predstavlja aktivnost koja je stvorena sa namerom da prenosi emocije i ideje. Potreba za umetnošću potiče iz ljudske kreativnosti. Mnoge naučne discipline kao što su psihologija, sociologija, umetnost, istražuju pojam kreativnosti. Prisutnost kreativnosti u marketingu nije dovoljno istražena. Živimo u vremenu koje karakterišu tehnološki napredak i brze promene. Susrećemo se sa velikim brojem reklamnih poruka i naša svest je već izgradila “odbranu” protiv reklama. Mnoge reklame više ne primećujemo i postajemo slepi na većinu. Kompanije moraju da budu ekstremno kreativne ako žele da pošalju određenu poruku i da pridobiju pažnju javnosti. Kreativni marketing je spoj marketinga i kreativnosti. On je koristan u teorijskom i praktičnom smislu, može se služiti svim vrstama medija u postizanju svog cilja. Kreativnost ima koristi od marketinga jer se preko njega ona može ispoljiti, a i marketing ima koristi od kreativnosti jer na taj način on dobija novo ruho i postaje marketing novog doba.

Creative Marketing in the Media

Art is a human activity which aims to stimulate the senses, mind and spirit. It is an activity that was created with the intention of transmitting emotions and ideas. The need for art stems from human creativity. Many science disciplines, such as psychology, sociology and art, explore the concept of creativity. The presence of creativity in marketing is not sufficiently researched. We live in a time characterised by rapid technological advances and changes. We come across large numbers of advertisements and our consciousness has already built a “defence” against advertising. We do not notice many advertisements and have become blind to most of them. Companies must be extremely creative if they want to send a specific message and hold the public’s attention. Creative marketing is a combination of marketing and creativity. It is useful both in theoretical and practical terms, and can use all types of media to achieve its goal. Creativity benefits from marketing since it can express itself through it, and marketing benefits from creativity in that it is given a new lease of life and becomes the marketing of the new age.

DRAGAN ČALOVIĆ

Upotrebna vrednost i kreativnost u medijima

Pitanju odnosa medija i kreativnosti u tekstu se pristupa kroz analizu problema vrednovanja oblika kreativnog delovanja ostvarenih posredstvom masovnih i novih medija. Iako se oblasti kulture pridaje često poseban status unutar ukupne društvene stvarnosti, u istraživanju se polazi od shvatanja da oblici kreativnog rada nisu izuzeti iz procesa afirmacije upotrebne vrednosti. Ovakvo gledište blisko je marksističkom shvatanju da je duhovna proizvodnja u jednom društvu uslovljena oblicima njegove materijalne proizvodnje. Navedeni stav tumači se u smeru da oblici materijalne proizvodnje uslovljavaju postavljene ideološke okvire, utičući na afirmaciju upotrebne vrednosti oblika kreativnog delovanja koji se ostvaruju posredstvom medija. Ovo, pri tom, ne utiče samo na medijsku produkciju, već i na načine upotrebe medija.

Use-value and Creativity in the Media

In order to analyse the relationship between the media and creativity, the author analyses the issue of evaluating the forms of creative activity realised through mass and new media. Even though culture is often given a special status within the whole of the social reality, the research presumes that the forms of creative work are not exempt from the process of use-value determination. This viewpoint is close to the Marxist idea that a society's spiritual production is determined by the modes of its material production. The stated viewpoint is interpreted in a way that the modes of material production determine the set ideological framework, affecting the affirmation of the use-value of the forms of creative work realised through the media. This does not only affect the media production, but also the use of media.

ANA ĐURKOVIĆ

Kratki film i kreativnost

Rad obuhvata sociološko istraživanje na temu razlika između kratkog filma i dugometražnog filma rađenog u periodu 2014-2015, u kom je jedna od ključnih razlika upravo kreativnost.

Short Film and Creativity

The paper deals with a sociological research on the difference between short and feature films made between 2014 and 2015, where creativity is seen as one of the key differences.

PREDRAG FINCI

Soba i ulica (stvaralaštvo između privatnog i javnog)

Tradicionalna umjetnost je dugo bila skeptična prema novim medijima. Nakon početne međusobne odbojnosti dolazi do suradnje. Tradicionalne umjetnost i novi mediji sve više međusobno utječu jedni na druge. Mediji koriste iskustva umjetnosti i imaju značajnu ulogu u promoviranju i percipiranju umjetnosti. Ova “suradnja” stvara nove uratke (djela) i u medijima i u umjetnosti i rezultira promjenama i u jednom i u drugom.

A Room and a Street (Creativity between the Private and the Public)

Traditional arts were sceptical about the new media for a very long time. After a period of mutual rejection they have gradually come to the point of collaboration. Traditional arts and the new media have increasingly influenced each other. The media use art experience and play a significant role in the promotion and perception of the arts. The “collaboration” results in new works (oeuvres) both in the media and in the arts, and modifies them both.

VLATKO ILIĆ

O kreativnosti u vremenu medija

Kreativnost najčešće dovodimo u vezu sa velikim dostignućima ljudskog duha, inovacijama i vrednim umetničkim delima iz prošlosti, nesputanošću i slobodom, uprkos tome što živimo u vremenu neslobode. Naime, i pored privida nesagledivih mogućnosti, pojedinac je slobodan da deluje isključivo u skladu sa imperativima tržišta, koje predstavlja dominantnu paradigmu savremenog sveta. Shodno tome, danas je i kreativnost u službi profita, te se o njoj sve više govori u kontekstu kreativnih industrija, kreativne klase, itd. Ovakav paradoks uočljiv je i kada je reč o medijskim svetovima, pošto postvarenom medijskom ambijentu odgovara današnje društvo kontrole dok se raznovrsne prakse otpora umnogome oslanjaju na nove tehnologije i njima svojstvenu običajnost. Ovom prilikom zato ispitaćemo mogućnosti kreativnog delovanja, kao kritičkog i orijentisanog ka slobodi, a u okvirima aktuelne medijske kulture.

On Creativity in the Times of Media

We think of creativity mostly in regards to great achievements of the human spirit, innovation and art pieces from the past, and above all freedom, even though we are free to act only according to the rules of the market, which have become the dominant paradigm of contemporary times. Even the role of creativity today is to increase the profit; hence, creative industries are the ones that thrive the most. This paradox is especially vivid when it comes to the new media usage, since the ambiance generated by media correlates to the present society of control, while the various forms of resistance often rely upon new technologies and possibilities created by them. Having that in mind, we will rethink creativity in terms of critical actions orientated towards freedom within the contemporary media culture.

Lica cenzure- sloboda mišljenja i kreativnost u uvjetima tržišno orijentiranog društva

Hereza i pravovjerje imanentni su svim režimima, totalitarnim i demokratskim. Osporavanje kritičkog mišljenja ispoljava se u mjeri u kojoj se režim osjeća ugroženim od neistomišljenika, a cenzura, sustavna kontrola slobode mišljenja sastavni je dio vođenja države. Kontrola se pojačava u kriznim razdobljima. S razvojem društva, metode postaju netransparentnije. U razvijenim demokracijama najefikasnija kontrola je kontrola misli, njome se bave veliki sistemi nadziranja, zajedno sa sistemima indoktriniranja (mediji, obrazovanje, religija). Sustavi indoktrinacije uče što trebamo misliti i koje vrijednosti zastupati. Odbijanje povlači sankcije. Ono što nije sukladno smješta se u domenu zabrane.

Faces of Censorship - Freedom of Opinion and Creativity in Terms of Market Oriented Society

Heresy and orthodoxy are immanent to all regimes, both totalitarian and democratic. The denial of critical thinking manifests itself in so far as the regime feels threatened by its opponents, and censorship, the systematic control of the freedom of thought, is an integral part of running the state. Control increases in times of crisis. With the development of society, methods become less transparent. In developed democracies, the most effective form of control is thought control, and big monitoring systems, together with the systems of indoctrination (media, education, religion), are involved in it. The systems of indoctrination teach us what to think and what values to represent. Refusal results in sanctions. Whatever is not in accordance with the above is placed in the domain of the ban.

MIRKO JAKOVLJEVIĆ

Kreativnost-opredeljujući faktor u radu televizijskog reportera

Reporteri su prepoznatljivi po tome što rade u elektronskim medijima od kojih još uvek televizija ima primat. Rad na televiziji karakteriše to što reporter “razmišlja” slikom. Slika je poruka koja sa određenim, i to odgovarajućim tekstom – offom, čini rubriku odnosno prilog. Ta “upakovana rubrika”, kao finalni proizvod, rezultat je rada čitavog tima od urednika, reportera, snimatelja, asistenta snimatelja i vozača ekipe, pa do ljudi zaposlenih u samoj realizaciji emisije i tehnici. Ipak, uloga televizijskog reportera u tom procesu je na prvom mestu. Upravo od njegovog “osećaja” za temu i ideje za realizaciju, zavise i kvalitet reportaže i snimljeni kadrovi a posredno i rejting same medijske kuće. Ovde se mora istaći da posao reportera može, i treba, da obavlja samo zrela ličnost. Brojne su komponente koje čine zrelu ličnost, ovde, ličnost televizijskog reportera. Među tim komponentama od posebnog značaja je kreativnost u radu reportera.

Creativity – A Decisive Factor in the Work of Television Reporters

Reporters are distinctive in that they work in the electronic media, of which television still maintains its primacy. Television work is characterised by the fact that reporters ‘think’ through images. An image is a message, which, together with a specific and appropriate piece of text – off – forms a heading or feature. This ‘packaged feature’, as a final product, is the result of work by the entire team, from the editor, reporter, cameraman, assistant cameraman and the team’s driver, to the people working on the show’s realisation and technicalities. However, the role of the television reporter in this process comes first. Their ‘sensibility’ for the topic and ideas about its realisation determine the quality of the report and the shots, and indirectly influence the rating of the media company as such. It is important to note that the work of a reporter can and should only be done by a mature person. There are many components that make up a mature personality, or, in this case, the personality of a television reporter. Of those components, creativity holds particular importance. Among the components of particular importance of the reporters is his creativity in the work.

IVAN JOVANOVIĆ

Tv serija „Crno-bijeli svijet“: jugonostalgija ili neočekivana obnova kulturnog prostora Srbije i Hrvatske

Hrvatska Tv serija Gorana Kulenovića „Crno-bijeli svijet“ govori o najprogresivnijem kulturnom pokretu u novijoj istoriji uništene Jugoslavije : „novom talasu“ i na nostalgično pozitivan način govori o istoriji svakodnevice tog vremena u Zagrebu i Beogradu. Da li je emitovanje ove serije na Hrvatskoj radio televiziji u vreme ponovnog jačanja desnice i u Hrvatskoj i u Srbiji i pomama publike u obe, nekada zaraćene, republike samo puka „jugonostalglična“ moda ili kreativni dokaz da je kulturni prostor Srbije i Hrvatske opstao pored svih krvavih događaja s početka devedesetih godina?

TV Series ‘Black and White World’: Yugonostalgia or an Unexpected Regeneration of the Serbo-Croatian Cultural Space

The Croatian TV series *Black and White World*, created by Goran Kulenović, deals with the most progressive cultural movement in the modern history of the now ex-Yugoslavia, the ‘new wave’, and speaks about the everyday life in Zagreb and Belgrade at the time in a positive nostalgic tone. Is the fact that this show is being broadcast by the Croatian Radio and Television to the frenzy of audiences in both, once warring, countries, at the time of strengthening nationalism in both Croatia and Serbia, mere ‘Yugonostalgic’ fashion or is it creative evidence that the cultural space of Serbia and Croatia has managed to survive despite the blood that was shed in the nineties?

ANTONIJA JURČIĆ

Kreativnost u oblikovanju facebook profila hrvatskih javnih osoba

Uobičajena definicija javnih osoba je da se te osobe bave javnim djelatnostima uključujući predsjednika države, članove vlade i sabora, gradonačelnike, glumce, suce, sportaše, pjevače. Facebook komunikacija i facebook profili javnih osoba sve su dominantniji način komunikacije s publikom, biračkim tijelom i javnošću te su zasigurno svjesni kako svakom fotografijom ili objavom šalju poruku. Temeljna hipoteza ovog istraživanja je kako većina javnih osoba svoje facebook profile ne oblikuje samostalno, već to čini uz pomoć marketinških agencija ili komunikacijskih stručnjaka koji im pomažu oblikovati sliku koju o sebi žele odaslati javnosti. Ovaj rad usporednom analizom facebook profila hrvatskih javnih osoba pokušat će dati prikaz tema koje ih zanimaju, stavova koje izražavaju, kakve poruke (svjesne ili nesvjesne) šalju hrvatskoj javnosti, koliko vremena provode u oblikovanju facebook profila, kakve fotografije objavljuju te kako ih predstavljaju njihovi facebook profili.

Creativity in Shaping the Facebook Profiles of Croatian Public Figures

The common definition of public figures is that according to which these persons are involved in public activities, which includes the president of the state, members of the government and Parliament, mayors, actors, judges, athletes and singers. Facebook communication and Facebook profiles of public figures are an increasingly dominant mode of communication with audiences, constituents and the public, and their creators must be aware of the fact that each photograph and status sends a message. The main hypothesis of this study is that most public figures do not create their Facebook profiles on their own, but instead seek the help of marketing agencies and communication professionals in order to shape the image of themselves to be presented to the public. The paper provides a comparative analysis of Facebook profiles of certain Croatian public figures in an attempt to present the topics that interest them, the attitudes they express, what messages (wittingly or not) are sent to the Croatian public, how much time they spend in shaping their Facebook profiles, what kinds of photographs they publish, and how they are represented by their Facebook profiles.

MARIJANA KOLEDNJAK, IVANA GRABAR

Ugasi loš program i upali svoj stav!

Pojavom *mreže svih mreža* i pametnih telefona dogodila se revolucija u načinu kako ljudi komuniciraju te je došlo do promjena u društvu, ali i u samome jeziku.

Poznato je da je u vremenu koje je uslijedilo nakon otkrića telefona pismo gotovo umuknulo u svim sferama privatnoga života. Govor je zamijenio pismo. Danas je tzv. *Web 2.0* pismo ponovno preuzelo primat. To je pismo međutim izuzetno kreativno: prepuno emotikona, akronima, oponašanja zvukova i drugih elemenata ležernoga stila. Oni koji nikada do sada nisu napisali neko pismo danas pišu mailove ili SMS-ove. Na taj je način povećana jezična kreativnost koja u novim komunikacijskim oblicima, u tim novim medijima dolazi do izražaja, a sve zbog smanjene (jezične) normativnosti.

U ovome radu autorice će se baviti jezičnom kreativnošću i etičnošću ovakve, kreativne, vrste komunikacije budući da su mediji kreatori realnosti odnosno svijeta u kojem živimo.

Turn off the Bad Program and Turn on Your Attitude!

The appearance of the *network of networks* and smart phones has led to a revolution regarding the way people communicate, to societal changes and changes in the very language. It is known that in the time following the discovery of the telephone, letters were scarce in almost all spheres of private life. The spoken word replaced the written form. Today, the written form of *Web 2.0* prevails. However, this form of writing is extremely creative, being full of emoticons, acronyms, onomatopoeias, and other elements of casual style. Those who have yet to write a letter write e-mails or text messages today. Thus, linguistic creativity emerging in new forms of communication and in the new media is increased due to the reduced (linguistic) normativity.

In this paper, the authors will deal with linguistic creativity and the ethics of this kind of creative type of communication since the media are the makers of reality and the world in which we live.

DAMIR KUKIĆ, EDIN TABAK

Novi mediji i društveno čitanje

Novi mediji su otvorili nove mogućnosti u oblasti obrazovanja, koje počivaju na inherentnim karakteristikama novih medija poput interaktivnosti i ne-linearne naracije. Ipak, prvobitni modeli korišćenja novih medija u procesu učenja nisu mogli ponuditi adekvatan okvir jer su se temeljili na pretpostavkama da studenti uče isključivo od predavača u učionici. Koncept društvenih “web 2.0” medija je omogućio korisnicima web stranica da se od običnih konzumerista transformiraju u kreatora informacija. U takvom kontekstu, učenje postaje rad aktivnog pojedinca, a jedan od rezultata takvog medijskog i tehnološkog okruženja je re-invecija “društvenog čitanja” na internetu. Naša hipoteza je da društveno čitanje može imati značajan doprinos kreativnosti u učenju jer pruža plodno tlo za “serendipity” (iznenadno slučajno otkriće) tako što omogućava bogatiju i raznolikiju kontekstualizaciju ponudjenih informacija.

New Media and Social Reading

New media have created new opportunities in education, which are based on the inherent features of new media such as interactivity and non-linear narration. However, the initial models for using new media for learning could not offer adequate frameworks since they were based on the assumption that students learn exclusively from teachers in classes. The concept of social ‘Web 2.0’ media has enabled web users to be transformed from consumers into the creators of information. In this context, learning becomes an activity of independent individuals, and a result of such a technological environment is the re-invention of social reading on the web. Our hypothesis is that social reading on the web can have a significant contribution to students’ creativity as it offers greater possibilities for ‘serendipity’ (sudden accidental discovery) by enabling a richer and more diverse contextualisation of information.

Kvantitativni pristup istraživanju medija u obrazovanju

Poslednjih nekoliko decenija obeležila su brojna kvantitativna istraživanja koja se planiraju u skladu sa kvantitativnom paradigmom, počivaju na pozitivizmu i polaze od pretpostavke da postoji jedna, jedinstvena stvarnost nezavisno od svesti čoveka koja je merljiva. Za proces saznavanja karakteristično je da su istraživač i predmet istraživanja potpuno odvojeni i nezavisni, što doprinosi detaljnijoj razradi pojedinih pitanja u okviru projekta istraživanja, a sa druge strane doprinosi uspostavljanju takve strukture samog procesa istraživanja koja ostavlja malo prostora za odstupanje od unapred planiranog. Njeni eksperimentalni nacrti su strogo deduktivni i empirijsko-analitički, a završavaju opštim generalizacijama, dok kvantitativne metode prikupljanja podataka vode objektivnim, valjanim i pouzdanim zaključcima. Krajnji cilj je prikupljanje što šire osnove iskustvenih podataka iz kojih se mogu izvesti zaključci o postojanju tendencija, pravilnosti, zakonitosti odvijanja fenomena pod određenim okolnostima, koji se nastoje generalizovati (uopštiti).

Quantitative Research of Media in Education

The last few decades were marked by numerous quantitative studies which were planned in accordance with the quantitative paradigm, based on positivism and assumed that there is one unique reality independent of the mind of man, which is measurable. The process of cognition is characterised by the fact that the researcher and the subject of research are completely separate and independent, which contributes to the detailed elaboration of certain issues in the framework of the research project, but which also contributes to the establishment of a structure of the research process that leaves little room for deviation from the pre-planned. Its experimental designs are strictly deductive, empirical and analytical, and end in broad generalisations, while quantitative methods of data collection lead to objective, valid and reliable conclusions. The ultimate goal is to collect as broad a base of empirical data as possible, from which to draw conclusions about the existence of tendencies, regularities and laws of certain phenomena taking place under certain circumstances, which are then subject to generalisation (being made common).

Kreativno povezivanje i HCI

U ovom članku istražujemo odnos kreativne povezanosti sa, u poslednje vreme, sve zanimljivijim rezultatima istraživanja odnosa između čoveka i kompjutera. Suočeni sa mnoštvom iznenadjujuće različitih teorijskih definicija i teorijskih modela kojim se pokušava konceptualizovati HCI, velikim varijetetom metoda i tehnika, potražili smo rešenje u integrativnom pristupu. Naš integrativni pristup se zasniva na istraživanjima (Card and Newell, and Moran, 1983), Relational Transactional Analysis (Hargaden and Sills, 2008) i kreativnog bondinga (Mandić and Ristić, 2013). U ovom svetu koji se izuzetno brzo menja fascinirani smo napretkom tehnologije. Takav brz napredak nije više izuzetak već postaje deo univerzalne ljudske situacije. Smatra se da ljudi nalaze nove načine, ne samo za korišćenje kompjutera već i prilikom kreiranja novih rešenja za nove generacije kompjutera; prostor za otvoren dijalog i za njihov dalji razvoj. Ljudi sanjaju o savršenom objektu, magijskom objektu i igrači koji će biti u njihovoj funkciji.

Creative Bonding and HCI (Human Computer Interaction)

In this paper we explore the relationship between creative bonding and the increasingly intriguing results of researching human computer interaction (HCI). Faced with various, diverse and incredibly different definitions, theoretical models for conceptualising bonding and HCI, and a huge variety of contradictory methods and techniques, we opted for an integrative approach. Our integrative approach is based on research (Card and Newell, and Moran, 1983), Relational Transactional Analysis (Hargaden and Sills, 2008) and creative bonding (Mandić and Ristić, 2013). In this rapidly changing world, we are fascinated by technological progress. It is no longer an exception, but is becoming a part of the universal human experience. It is thought that humans keep finding new ways to not only use their computers, but also create novel solutions for the new generations of computers, a space of open dialogue and further progress. Humans dream about the perfect object, a magical object and plaything that will serve them.

JELENA MARKOVIĆ

Kreativan pristup medijskom zagadjenju - umetnička reciklaža

U modernom svetu, u kome se svakodnevno i konstantno nešto proizvodi, pitanje odlaganja otpada i zagadjenja čovekove okoline prevazilazi dosadašnja razmatranja.

Prostor analize, brige, kritike i aktivizma ima tendenciju da se proširi i na druge sfere proizvodnje i potrošnje, koje jednako aktivno i sistematski onemogućavaju bolju i kvalitetniju budućnost, a čije korene nalazimo u onome kako živimo i šta konzumiramo u sadašnjem trenutku.

Medijska buka ili zagadjenje predstavlja prošireno polje ovakvih razmatranja, kome se treba obratiti sa odgovarajućim kritičkim i kreativnim pristupom, a koji svoji potencijal nosi u drugačijoj perspektivi u odnosu na nužnost, kvalitet i kvantitet ovih pojava.

A Creative Approach to Media Content Pollution – Art Recycle

In the modern world, with its constant, ongoing production, the question of waste disposal and environmental pollution exceeds current considerations.

The space of analysis, concerns, criticism and activism tends to spread onto other spheres of production and consumption, which continue to prevent the creation of a brighter and better future in both active and systematic ways, with their roots in our current lifestyles and the type of content we consume.

Media noise or pollution represents an expanded field of these ideas, to be addressed in a suitable critical and creative way, and whose potential lies in its differing perspective in terms of the necessity, quality and quantity of these phenomena.

ANA MARTINOLI

Digitalna medijska publika – nova očekivanja, nove navike

Digitalizacija medijskih sadržaja dovela je ne samo do povećanog broja medijskih izbora, već i do kreiranja novih navika i oblika ponašanja publike. Od novih medijskih formi preko novih oblika trošenja i ukrštanja medijskih sadržaja, prisustvujemo evoluciji publike koja je nikad zahtevnija i nikad moćnija. I dok medijski producenti smišljaju nove načine za privlačenje i zadržavanje pažnje publike, svaki pojedinačni član auditorijuma očekuje medijski sadržaj koji će ga inspirisati, motivisati, emocionalno angažovati. Tekst u fokus stavlja aktuelna očekivanja publike, kao i nove oblike produkcije i distribucije medijskih sadržaja, koji nastaju u savremenom medijskom dobu.

Digital Media Audience – New Expectations, New Habits

Digital media content and the process of digitisation have resulted not only in an endless number of media channels and choices, but also in the creation of new audience expectations and behaviours. Be it the creation of new media forms or new patterns of media consumption, we are witnessing an evolution of the audience, never more demanding or more powerful than it is today. And while media producers have to come up with new strategies for winning and keeping the attention of their audience, each and every member of that same audience expects content that should be inspiring, motivating and emotionally engaging. This paper focuses on current audience habits and behaviours, as well as new forms of media content production and distribution.

DRAGO MARTINOVIĆ

Kreativnost djelatnika za odnose s javnošću u (novo) medijskom okruženju

Kreativnost definirana kao sposobnost stvaranja novih ideja, kao i rješavanja kompleksnih problema jedna je od ključnih poželjnih osobina djelatnika za odnose s javnošću. Novi modeli komuniciranja zasnovani na alatima novih medija modeli su koji omogućuju interaktivnost, ali i veću razinu kreativnosti u radu djelatnika za odnose s javnošću. Jedan od ciljeva ovoga rada je prepoznati važnost kreativnosti djelatnika za odnose s javnošću uposlenih u javnoj upravi u (novo)medijskom okruženju. Iako se teško prihvaćaju kreativna rješenja i nove ideje koje uvode neku novost, odnosno ideje koje odstupaju od ustaljenog načina rada posebice kada se radi o javnoj upravi, upravo je na djelatnicima za odnose s javnošću da ideje argumentirano iznesu tako da pretpostavljenima jedino preostaje da te ideje prihvate. U sklopu rada bit će predstavljeni rezultati istraživanja provedenih metodom intervjua s djelatnicima za odnose s javnošću uposlenih u javnoj upravi.

Creativity of the Public Relations Employees in the (New) Media Environment

Creativity, defined as the ability to create new ideas, as well as solve complex problems, is one of the key desirable traits in public relations employees. New models of communication based on the tools of the new media are the models which enable interactivity, as well as a higher level of creativity in the work of public relations employees. One of the goals of this paper is to recognise the importance of creativity of public relations employees who are employed in the public administration in the (new) media environment. Although creative solutions and new ideas are accepted with difficulty, especially the ideas that deviate from the usual way of working, particularly when it comes to public administration, it is up to the public relations employees to put forth the ideas with good arguments, so that the only thing left for the superiors is to actually accept those ideas. The results of the research conducted through interviews with public relations employees who are employed in the public administration are also presented in the paper.

Sposobnost za samoću i kreativnost: da li nam digitalne društvene mreže „krađu“ kreativnu samoću?

U poređenju sa istraživanjima koja se bave ljudskim društvenim potrebama, mali broj ističe i potrebu za samoćom kao važan aspekt i pokazatelj psihosocijalne zrelosti. Stvaralački rad je najvećim delom usamljenički proces. Neke studije o talentovanim adolescentima pokazuju da oni koji ne podnose samoću imaju velikih teškoća da ostvare svoje potencijale. Digitalne društvene mreže uvode neku vrstu faktičkog i normativnog imperativa hiperkonektivnosti i hipersocijalnosti, proterujući sklonost ka intrapersonalnim doživljajima kojima je potrebna samoća, u kategoriju nepoželjne, antisocijalne i prevaziđene sklonosti. Članak se bavi potrebom za osamljivanjem i sposobnošću da se bude sam u odnosu na individuaciju, zrelost i kreativnost, kao i „krađom“ te samoće u doba digitalnih medija.

Capacity for Solitude and Creativity: Do Digital Social Networks ‘Steal’ Our Creative Solitude?

Compared to research dealing with human social needs, very few highlight the need for solitude as an important aspect and indicator of psychosocial maturity. Creative work is mostly a solitary process. Some studies show that talented adolescents who cannot tolerate solitude have great difficulties realising their potential. Digital social networks have introduced a kind of factual and normative imperative of hyperconnectivity and hypersociability, thus moving the tendency towards intrapersonal experiences which require solitude into the category of undesirable, obsolete and antisocial attitudes. The article addresses the need for solitude and the capacity to be alone in relation to individuation, maturity and creativity, as well as the ‘theft’ of solitude in the age of digital media.

Kreativan pristup izučavanju kreativnosti

Cilj ovog rada je da predloži nov eksperimentalni pristup u istraživanju kreativnosti. Kao dobar primer eksperimentalnog nacrtu predlažemo korišćenje fotografija iz IAPS baze, ukrštanih po principu duplih ekspozicija, kao stimulusa koji treba da kod ispitanika izazovu kreativan odgovor, na osnovu Rotenbergovih nalaza o efektima “Janusovog procesa”. Radi prevazilaženja subjektivnosti, u postupku ocene kreativnosti odgovora predlažemo konstrukciju koeficijenta kreativnosti kao količnika mogućih i dobijenih odgovora. Takođe vidimo potencijal u upotrebi novih tehnologija u eksperimentalne svrhe radi povećanja brzine i preciznosti merenja, i eliminacije sistemskih grešaka, kao i društvenih mreža i novih medija za prikupljanje podataka. Ovakav pristup omogućava prevazilaženje subjektivnosti i empirijsku proveru teorijskih postavki u pokušaju da se odgovori na otvorena pitanja o prirodi kreativnosti.

The Creative Approach to Creativity Studies

The aim of this paper is to present a new experimental approach to creativity studies. As a good example of experimental design, we suggest using the superimposed photographs from the IAPS database, as stimuli which should provoke a creative answer in subjects, based on the findings of Rotenberg's ‘Janusian process’. In order to overcome subjectivity in the creativity response evaluation, we suggest the construction of the creativity coefficient as the ratio between the possible and obtained answers. We also see potential in the use of new technology for experimental purposes in order to increase the speed and accuracy of measurements and system error elimination, as well as in social networks and new media for data collection. This approach allows overcoming subjectivity and empirical verification of theoretical assumptions in the attempt to answer the open questions of the nature of creativity.

DANIJELA PANTIĆ CONIĆ

Brend, potrošačko društvo i mediji

Kreativnost je veoma važan segment modernog reklamiranja. Svaki, globalno poznat brend ima jaku strategiju komunikacije koja uključuje različita sredstva reklamiranja, kanale komunikacije i naravno, kreativne reklame. One mogu biti veoma originalne, smešne ili masovne, a takođe mogu biti i šokantne i mogu manipulirati emocijama potrošača, njihovim potrebama i željama publici.

Brand, Consumer Society and Media

Creativity is an important segment of modern advertisement. Every famous brand has a very strong communication strategy which includes different tools of communication, a combination of channels, and, of course, creative advertisement. It can be something very original, funny, or a mass event, but can also be something shocking and can manipulate with the consumers' emotions, needs and wishes.

LIVIA PAVLETIĆ

Mogućnost kreativnosti u medijima

Elektronički mediji ponajviše su u fokusu upravo zbog svoje efemernosti i kameralizma. Da li su mogući drugačiji mediji, oni koji će u svoje medijsko tkivo unijeti elemente kreativnosti a da to nisu samo izmjene formata? Kreativne industrije koje sjedinjuju kreativnost i tržišnu ekonomiju danas su vodeće u svijetu po svome rastu i zastupljenosti. Upravo u tom segmentu, čiji su mediji već dio, nastaje prostor kreativnosti koji se može proširiti. Jedan od primjera je i HRT 3 koji će biti posebno analiziran.

The Possibility of Creativity in the Media

We focus on electronic media mainly because of their ephemeral quality and cameralism. Are different media possible, the sort that could bring elements of creativity into their media tissue, beyond a mere change of format? Creative industries that combine creativity and the market economy are now leading in the world in terms of growth and distribution. It is precisely in this segment, which the media are already a part of, that an expandable space for creativity is created. One such example is HRT 3, which will be analysed separately.

NEDA RADULOVIĆ

Koncept (globalnog) terorizma i teorija zavere kao medijski diskurs

Terorizam kao pojam, uprkos aktuelnosti i sve brojnijim studijama, još uvek nema usaglašenu definiciju (Laquer, Crenshaw, Olivero). Sve veći broj ekspertiza bi mogle da se podvedu pod pojam prakse 'protiv-terorizma' i one najčešće imaju utilitarnu funkciju- sa ciljem prevencije i zaustavljanja pojave. Lisa Stampnitzky istražuje diskurs stručnjaka za terorizam i dokazuje ne samo da je terorizam socijalni konstrukt, već ukazuje i na procese koji do toga dovode. Namera ovog rada je da uporedi koncept terorizma kroz medijski diskurs, kao vid legitimne ekspertske interpretacije, sa teorijom zavere kao nelegitimne, parainstitucionalne forme interpretacije. Imajući u vidu zajedničke osobine ova dva pojma: razaznaju se a posteriori, sami akteri i izvođači se ne identifikuju sa naknadnom definicijom i podrazumevaju određeni zaplet koji im prethodi- cilj ovog rada jeste da ustanovi eventualni odnos ovih diskursa u medijima i trasira njihove manifestacije.

The Concept of (Global) Terrorism and Conspiracy Theories as Media Discourse

Despite the urgency and growing interest in the subject, there is no unifying definition of terrorism. A large number of studies could be seen as an integral part of 'counter-terrorism'- a set of practices and strategies to prevent and defeat terrorism. Lisa Stampnitzky's research looked into the discourse of terrorism experts, which revealed that terrorism is a social construct, while also showing the structure that facilitates it. The aim of this paper is to compare the concept of terrorism as media discourse, a form of legitimate expert interpretation, with the conspiracy theory as a form of illegitimate, para-institutional form of interpretation. Noting the common places between the two - they are defined as an afterthought, both being designated and not self-described notions, featuring a plot that precedes the event - this paper will look at these discourses, the way they relate to (and intersect with) each other, and try to trace their manifestations.

MAJA RISTIĆ

Kretivno pisanje u štampanim medijima u Srbiji

Osnovni cilj rada je da istraži šta znači, kako se definiše kreativno pisanje i kako ono može biti primenjeno u pisanom novinarstvu. U eri tabloidizacije i komercijalizacije medija, sve je manje prostora za visoko sofisticirano i simboličko izražavanje i pisanje. Mediji su jedno od mesta za razvoj kreativnosti novinara i čitaoca, slušaoca i gledaoca. S obzirom da kultura može da unapredi kreativno razmišljanje čitalaca, u radu će biti analizirane kulturne rubrike najznačajnijih dnevnih novina: Danasa, Politike, i nedeljnika Nin. Pitanja na koja rad želi da odgovori su: koliko danas postoji u medijima kreativno izražavanje? Kako je moguće unaprediti kulturne rubrike pisanih medija i učiniti ih pristupačnijim i zanimljivijim za čitaoce? U radu će pored praktičnih primera (studije slučaja), biti korišćene i teorije Sandre Šare, Harolda Eronsa, Normana Sinsa, Barbare Launberi, Dorotee Brend i Kristijana Salomona.

Creative Writing in the Written Media in Serbia

The main goal of this paper is to explore creative writing and how we can manage to use that knowledge in written media (journalism). If we consider that culture is an area where we can show the creativity of an author in the best known way, we should also consider the effect it can have on the development of its readers. In this paper, we will analyse the culture section from the most significant daily newspapers, Danas and Politika, and a famous weekly, Nin. The paper will answer questions such as: how much is creative expression represented in the media, how do we design a cultural section and how can we make it more accessible and more interesting for readers. This study relies both on practical examples (case studies) and theories by Sandra Schara, Barbara Launberry, Dorothea Brande, etc.

ŽELJKO RUTOVIĆ

Postmoderni mediji- (ne)moć kreativnosti (stvarnost i spektakl)

Potirući dijalektičko svojstvo konflikta, vođeni optikom konzumerističkog interesa, (samo)proizvodnja industrije spektakla dovela je do željene (medijske) i jedine „stvarnosti“, u kojoj mjera smisla postojanja ne podrazumijeva generiku kreativne djelatne strane čovjekove moći kao svijeta razlika. Razlika kao mjesta progressa. Zato postmoderni mediji ne poručuju već (p)ostvaruju svijet bez razlika u spektaklu, ne obazirući se na civilizacijsku cijenu, jer upravo takav svijet (spektakla) se cijeni i takav se svijet pre-prodaje i traži, kao svijet suprotan svijetu kreativnog, uzvišenog i trajnog. U razlici takvih svjetova, izrastao je „novi“ postmoderni svijet medija, kojeg treba čitati i treba misliti ključem instrumentarija koji vrednosno i značenjski dekodira sve naslage i posledice manipulirajućeg uticaja.

Postmodern Media – Wickness/Power of Creativity (Reality and Spectacle)

Having cancelled out the dialectical feature of the conflict, guided by the optics of consumerist interests, (self)production of the spectacle industry has led to the desired (media) and the only “reality”, in which the measure of the meaning of existence does not imply the generics of the active creative side of man’s power as a world of difference. Difference as a place of progress. Because of that, postmodern media do not send the messages, but they realise a world without differences in the spectacle, ignoring the price of civilisation, and because of that, such a world (the world of spectacle) is appreciated and that world is pre-selling and searching, as the world opposite to the world of the creative, sublime and permanent. Through the difference between these worlds, there has grown a “new” post-modern media world, which is to be read with key instruments which valuably and meaningfully decode all layers and effects of manipulative influence..

MIMO DRAŠKOVIĆ, RADENKO ŠČEKIĆ

Politička (ne)kreativnost u medijima

U formiranju javnog mnjenja posebno ulogu imaju masovni mediji. Masovni mediji igraju veoma važnu ulogu u procesima političkog komuniciranja. U savremenim demokratskim zemljama masovni mediji pravno nisu pod neposrednom kontrolom vlasti. To stvara utisak potpuno slobodnih i nezavisnih medija. Političari nastoje da se biračima obraćaju posredstvom medija. Način na koji mediji izvještavaju o izbornom procesu i predstavljaju političare je jako važan. Zato se političari trude da se na najbolji način promovišu javnosti, neki sa više, neki sa manje kreativnosti. Na raspolaganju im stoje osim tradicionalnih medija, radija i televizije; i medij u usponu - internet. Putem web portala, FB stranica, Tvitera, instagrama i sl. politička promocija se iskazuje sa izvjesnom dozom kreativnosti.

Political (Non)creativity in the Media

Mass media play a particular role in the formation of public opinion. Mass media also play a very important role in the processes of political communication. In modern democratic countries, the mass media are not legally under the direct control of the government. This creates the impression of fully free and independent media. Politicians try to address their voters through the media. The way in which the media report on the election process and politicians is very important. That is why politicians attempt to promote themselves in public in the best possible way, some with more and some with less creativity. In addition to the traditional media, radio and television, they have at their disposal the media on the rise - the Internet. Through web portals, Facebook pages, Twitter, Instagram and the like, political promotion is presented with a certain touch of creativity.

SLADANA STAMENKOVIĆ

Mediji u Srbiji: kreativnost ili kvazi kreativnost?

Pretpostavimo li da je kreativnost rezultat unutrašnjeg dijaloga kreativnog pojedinca (autora) iz kojeg nastaje nova informacija, kako onda razumeti kreativnost danas, kada je naša individualna svest, proširena elektronskim medijima, uključena u “globalni mozak”, kada se dela kreativnih stvaralaca lako, bez nadoknade kopiraju, prisvajaju i dalje koriste? Primetno je da u oblasti istraživanja kreativnih industrija nedostaju bolje teorije i metode koje će doprineti jasnijem razumevanju konteksta same kreativnosti. U istraživanju kreativnih industrija potrebno je usmeriti se na lokalni i regionalni nivo pre nego na nacionalni. Budući da istraživanje kreativnih industrija obiluje radovima posvećenim merenju veličine kreativnog sektora i njegovog uticaja na ekonomski razvoj jedne zemlje, sada se treba usmeriti na istraživanje konkretnijih pitanja koja su pre svega vezana za sama kreativna sredstva, tj. za način njihovog stvaranja, funkcionisanja i vrednovanja u novim ekonomskim uslovima koje je stvorila ekonomija znanja.

Media in Serbia: creativity or quasi creativity?

If we assume that creativity is the result of internal dialogue of the creative individual (the author), from which comes the new information, then how to understand creativity today, when our individual consciousness, expanded electronic media, included in a “global brain”, when the work of creative artists easy, compensation limitation, appropriating still used? It is notable that in the field of research creative industries lacking better theories and methods that will contribute to a clearer understanding of the context of their own creativity. The study creative industries need to focus on the local and regional level rather than at the national. Since the study creative industries abundant works dedicated to measuring the size of the creative sector and its impact on the economic development of a country, we should focus on more specific research questions that are primarily related to the very creative means, ie. the manner of their creation, operation and evaluation in the new economic conditions created by the knowledge economy.

Društvene mreže i omladina: uticaj opcije „like“ na kreativno ponašanje omladine

Socijalno funkcionisanje današnjih digitalnih domorodaca je nemoguće ukoliko nemaju pristup internetu i društvenim mrežama. Većina današnje omladine koristi Fejsbuk (Facebook) kao jednu od najpopularnijih mreža za socijalnu interakciju sa vršnjacima, često i ne shvatajući da je vreme koje provode na toj društvenoj mreži i kreativnost koju posvećuju sadržaju koji kreiraju samo roba koja se prodaje. Opciju lajk (like) na ovoj društvenoj mreži omladina prihvata kao određeni statusni simbol i vrednovanje njihovog statusa u društvu. U radu se proučava sam uticaj opcije lajk i njegova simbolička vrednost koju on predstavlja za današnju omladinu, kao i kreativnost samog sadržaja u cilju skupljanja što više lajkova. Metajezik koji ovaj simbol predstavlja u datim okvirima korišćenja prikazan je kroz njegove istorijske početke i prva pojavljivanja, kao i njegova simbolika i sama upotreba u današnjoj digitalnoj sferi, a pre svega način na koji ga razume današnja omladina.

Social Networks and Youth: The Effect of the ‘Like’ Option on the Creative Behaviour of Youth

The social functioning of today’s digital natives is impossible if they do not have access to the Internet and social networks. Most of today’s young people use Facebook as one of the most popular networks for social interaction with their peers, often without realising that the time they spend on the social network and their creativity that is dedicated to creating content are merely goods offered for sale. The ‘like’ option on this social network has a special meaning for youth and they accept this option as a certain status symbol and the evaluation of their status in the society. The paper examines the impact of the ‘like’ option and its symbolic value for today’s youth, as well as the creativity of the content in order to gather as many likes. The metalanguage that this symbol represents in the given scope of the use is demonstrated through its historical beginnings and first impressions, as well as its symbolism and the very use in today’s digital sphere, and especially the way in which it is understood by today’s youth.

FULVIO ŠURAN

Baze podataka kao oblik kulture. Utjecaj novih medija na umjetničkom stvaralaštvu: odnos s kinom

Do sada većina razmišljanja o kinematografiji u digitalno doba bila je usmjerena na mogućnosti interaktivnog pripovijedanja s idejom gledatelja koji aktivno sudjeluje u tome. Zato sam, se posebice, bavio istraživanjem pojma estetike, baze podataka i što ono može novoga dati drugim medijima. Danas nove tehnologije stvaraju nove umjetničke proizvode i nove oblike senzibiliteta koji se kod umjetnika pojavljuju i izražavaju kroz produbljivanja mogućnosti novih tehnologija u stvaranju novih značenja i novih načina izražavanja istih, kao i u potrazi za novim “estetsko-antropološkim” ponašanjima kao rezultat uporabe tehnoloških uređaja. Zato je sve više opravdano upitati se o umjetničkom djelu u doba njegove digitalizacije, i što nam danas kazuje pojam ljepote. Pogotovo ako se tu misli na dominantna načela neposrednosti, hiper-posredovanja i sanacije prema kojima nove tehnologije renoviraju estetske kategorije starih medija upijajući, međutim, njihove osnovne značajke.

The Database as a Cultural Form. The Impact of New Media on Artistic Creations: The Relationship with the Cinema

Up until now, a great amount of thought about the cinema in the digital era has focused on the possibilities of an interactive narration in which the spectator actively participates in the narration. For this reason, I have researched the concept of aesthetics of the database and the novelty it may bring in other media. More and more, advanced technologies generate new artistic products and new forms of sensibility that develop in the artists in different ways: through the exploration of the possibility to create new meanings, and through the research of new “aesthetical-anthropological” behaviours that arise from the use of technological devices. At this point one may wonder about what happened to the art work in the age of its digitalisation and about today’s conception of the term “beauty”. These questions also arise from the currently dominant principles of immediacy, hypermediation and remediation, according to which new technologies reinvent aesthetic categories from old media by reabsorbing their fundamental aspects.

BOBAN TOMIĆ

Inovativnost i kreativnost nastavnih programa medijskih studija

Interdisciplinarna istraživanja iz područja psihologije, neuroznanosti i medijskih znanosti sve više ukazuju na fizičke i fiziološke promjene u ljudskom mozgu pod utjecajem elektronskih medija i internetskih platformi posljednjih generacija. Neke od tih promjena manifestiraju se u obliku smanjenih ili pogoršanih performativnih funkcija u statistički značajnom udjelu školske djece mlađe dobi, ali i lošijih viših kognitivnih funkcija u tinejdžera i mlađih adolescenata. Kako izgleda budućnost tih međuodnosa, što su opcije i kako se djeca, roditelji, škola i stručnjaci mogu postaviti prema harmonizaciji razvoja medija i najvećih evolucijskih intelektualnih prednosti koje imamo?

Innovation and Creativity of Media Studies Curricula

Interdisciplinary research in psychology, neuroscience and media science reveals more and more physical and physiological changes in human brain caused by unrestrained use of electronic media and internet platforms of the latest generation. Some of these changes are manifested in diminished or worsened performative functions in a significant number of school children, and in worsened higher cognitive functions in teenagers and younger adolescents. What is the future of this human-media interaction, what are the options and how can children, teachers and professionals act to harmonise the development of media and the biggest evolutionary and intellectual assets that we humans have?

IVANA UKROPINA

Drama kao instrument advertajzing i medijskog profita

Marketing se kao naučna oblast stalno razvija i širi sa razvojem tržišta, a za cilj ima da postavi teorijsku osnovu za strategije poslovanja na tržištu. U teoriji marketinga, uspeh na tržištu najčešće se dovodi u vezu sa razumevanjem i zadovoljenjem tržišnih potreba (potreba potrošača), ali sve češće se javljaju i novi, napredniji koncepti. Iako je, kao nauka savremenog društva, ponikao iz ekonomije, i predstavlja sintezu aktivnosti koje su upotrebljene u cilju usmeravanja tokova proizvoda i usluga od proizvođača prema potrošaču (korisniku, kupcu, klijentu) – uspešan marketing se u praksi, u svom procesu, oslanja presudno na aktivnosti kreativne provenijencije. Ovaj rad za cilj ima da dokaže da kreativni marketinški proces, nakon formirane strategije brenda, odnosno proizvoda ili usluge, u potpunosti crpi snagu dramskih elemenata, kako bi se finalno uspostavio odnos identifikacije kupca sa brendom koji se pozicionira na tržištu. Ispitujući tok marketinga i njegov medijski život, kao i njegov odnos sa dramskim elementima, cilj mi je da dokažem da dramatisacija istine o brendu predstavlja prioritetnog pokretača globalnog profita savremenog društva.

Drama as the Instrument of Advertising and Media Profit

Marketing is the area that is constantly evolving and expanding with the market development, and aims to lay the theoretical foundation for the strategy of the business market. In marketing theory, success on the market is most often associated with understanding and satisfying market needs (consumer needs), but more and more often there occur new, more advanced concepts. Although it originated in economics, as a science of the modern society, and is a synthesis of the activities that are used to direct the flow of products and services from the producer to the consumer (user, customer, client) - successful marketing in practice, in its process, relies crucially on the activity of creative provenance. This paper aims to prove that the creative marketing process, following an established brand strategy, products or services, fully draws strength from dramatic elements, in order to establish a final identification of the customer relationship with the brand positioning in the market. In reviewing the course of its marketing and media life, as well as its relationship with dramatic elements, the goal is to prove that the dramatisation of the truth about the brand represents the priority driver of the global profit of modern society.

Mogu li informativne emisije javnog servisa biti i kreativnije?

Centralne informativne emisije javnih servisa bi trebalo prema novom Zakonu o javnim medijskim servisima Srbije (2014) u poglavlju II Zadovoljava je javnog interesa moraju da obezbede „istinito, blagovremeno, potpuno, nepristrasno i profesionalno informisanje građana”; pri čemu bi trebalo da u emitovanim sadržajima obezbede “negovanje humanih, moralnih, umetničkih i kreativnih vrednosti”. Dakle da bi javni servisi kao specifični mediji osnovani od građana, finansirani od građana i kontrolisani od građana uspeali sve rečeno da utkaju u svoj informativni program i pri tome budu konkurentni korporativnim emiterima moraju da neguju kreativni pristup u oblikovanju novih formata za prezentaciju vesti kao i da podstiču medijsku inicijativu.

Istraživanje ostavriavanja javnog interesa u RTV i RTS realizovano u martu 2015. ukazuje na žanrovsku raznovrsnost centralnih informativnih emisija, ali ne i iskorake u kreativnijim formatima koji bi prezentovanim sadržajima dali dodatnu informativnu vrednost.

Can Public Service News Programs Be More Creative?

Central informative programs of public services should, under the new Law on Public Service Media in Serbia (2014), in Chapter II, Settling Public Interest, provide “truthful, timely, complete, impartial and professional information for citizens”; at the same time, they should provide “nurturing human, moral, artistic and creative values” in their news programs. In order for the public services as specific media outlets established by citizens, funded by citizens and controlled by citizens to be able to manage to weave all of the above in their news programs, and at the same time to be competitors of corporate broadcasters, they must foster a creative approach to the design of new formats for the presentation of news, as well as encourage media initiatives.

The research of the implementation of public interest in broadcasting of RTV and RTS conducted in March 2015 indicates a genre diversity of prime time news programs, but does not indicate any breakthroughs in creative formats that could provide the presented content with additional informative value.

NENAD VERTOVŠEK

Dronovi i lifelogging kao nova medijska percepcija stvarnosti 21. stoljeća – povezivanje kreativnosti i vojnih ciljeva

Dronovi i male bespilotne letjelice korišteni su dosad u stvarnosti i medijskim opisima, nažalost, pretežno u ratnim situacijama kada su stradavali i nedužni civili. Ljudska kreativnost, istraživački i umjetnički duh pomaknuo je simboliku posredovanja i korištenja ove vrste tehnologije prema dosad nepoznatim mogućnostima. Premda korištenje dronova u civilne - komercijalne ili umjetničke - svrhe još uvijek nije do kraja definirano, medijske mogućnosti otkrivanja novih zračnih perspektiva, snimanja i fotografiranja šire se u praksi i na Internetu velikom brzinom. Uz nagli trend upoznavanja s tehnologijom dronova i bespilotnih letjelica, kao i digitalnog zapisa i pohranjivanja memorije svakodnevnih događanja (lifelogging), kao da ostaju zaboravljene i mogućnosti daljnje zloupotrebe i opasnosti. Odgovarajućim promišljanjem o budućnosti ovakve vrsti kreativnosti medija kojoj valja dati i ljudsku dimenziju, moramo se zapitati se jesu li to normalni i očekivani produžeci Čovjeka ili njegovi novi zatvorski okviri?

Drones and Lifelogging as a New Media Perception of Reality in the 21st Century – Bringing Together Creativity and Military Objectives

Unfortunately, drones or small pilotless aircraft have previously been used in reality and media descriptions mostly in war situations when innocent civilians were killed. However, human creativity, research and artistic spirit have changed the use of this type of technology for future unknown possibilities. Although the use of drones in civilian - commercial or artistic - purposes is still not completely defined, media opportunities to discover new art of creativity through the aerial perspective and by recording and photographing with the drone technology are spreading in practice and on the Internet at high speed. With a sudden trend towards introducing the technology of drones and pilotless aircraft, as well as the digital recording and storing of memory of everyday events (lifelogging), it seems that further possibilities of misuse and danger might be forgotten. We must contemplate the future of this kind of media creativity and give it a certain human dimension, and ask ourselves if it is a normal and expected extension of humanity, or merely its new prison.

MIROSLAV VIĆENTIJEVIĆ

Kreativnost reklame = stvaranje potrošačkog društva

Reklamiranje ne služi toliko oglašavanju proizvoda koliko promovisanju potrošnje kao načina života. Ono „preodgaja“ mase, stvarajući im neizdrživu požudu ne samo za robom već i za novim iskustvima i ličnim ispunjenjem. Treba istaći da postoji razlika između tradicionalnog i savremenog hedonizma. Dok je prvi tražio kontrolu nad predmetima i događajima u svetu kako bi iz njih dobio užizak, drugi pronalazi užitak u kontroli nad značenjem stvari. Savremeni hedonizam karakteriše preokupacija „uživanjem“ koji je zamišljen kao potencijalni kvalitet svakog iskustva. Čini se da je to ključan element u funkcionisanju sveta potrošačkih dobara kao hedonističkog igrališta, kako ga danas doživljavamo. Ono što je zajedničko modernoj proizvodnji i potrošnji jeste da oboje predstavljaju raskid sa tradicijom. Tradicionalna potrošnja je prilično fiksna: postoji ograničen broj potreba koje treba zadovoljiti, a jedina želja i potreba koje je bilo ko mogao imati odnosile su se na tu prilično usku sferu.

Commercial Creativity – Creating Consumer Society

Advertising does not serve so much to product advertising as much as it serves to the promotion of consumption as a lifestyle. It ‘re-raises’ the masses, creating an unbearable desire within, not only for goods but also for new experiences and personal fulfilment. It should be noted that there is a difference between traditional and modern hedonism. While the first sought the control over objects and events in the world in order to obtain pleasure from them, the second finds pleasure in control over the meaning of things. The modern hedonism is characterised by the preoccupation with ‘enjoyment’ which is envisioned as the potential quality of each experience. It seems that it is the key element in the functioning of the consumer goods’ world as a hedonistic playground, as we experience it today. What is common to the modern production and consumption is that both represent a break from tradition. Traditional consumption is quite fixed: there is a limited number of needs which are to be pleased, and the only desire and need which anyone could have refers to that pretty narrow sphere.

Konceptualizacija novinarske kreativnosti

Rad teorijski problematizira pomanjkanje koncepta *novinarske kreativnosti* u komunikološkoj literaturi. Stoga je njegov središnji cilj konceptualno pristupiti tome pojmu, odnosno definirati ga i odrediti odnose s njemu nadređenim (*novinarska sposobnost*) i srodnim (*novinarska darovitost* i *novinarski talent*) pojmovima. Budući da je novinarska kreativnost ono po čemu se rad jednoga novinara izdvaja od ostalih, polazi se od perspektive novinarske kreativnosti kao temeljne novinarske sposobnosti nužne za razvoj novinarske djelatnosti od javnoga značaja. Predmet istraživanja su komunikološke spoznaje o novinarskoj kreativnosti te psihologijska određenja pojma *kreativnost*. Rezultati analize sadržaja komunikološke i psihologijske literature omogućili su jednoznačno definiranje te složene novinarske sposobnosti.

The Conceptualisation of Journalistic Creativity

The paper discusses the lack of the theoretical concept of *journalistic creativity* in communicological literature. Therefore, its central objective is to approach the term conceptually or define it and determine the relationships with its superiors (*journalistic ability*) and related terms (*journalistic talent and journalistic gift*). Since journalistic creativity makes one's work stand out from others', this research is based on the perspective of journalistic creativity as a core journalistic ability necessary for the development of journalism as the occupation of public concern. The subjects of this study are the communicational knowledge of journalistic creativity and psychological definitions of creativity. The content analysis results of communication and psychological literature have allowed us to unambiguously define this complex journalistic ability.

DIVNA VUKSANOVIĆ

Filozofija medija i kreativne industrije

Tekst saopštenja tretira odnos kreativnosti i medija, s posebnim akcentom na delatnosti tzv. kreativnih industrija koje, u današnje vreme, u sve većoj meri potiskuju i marginalizuju autentične kulturne i umetničke forme i prakse, supstituišući ih, najčešće, pseudokulturnim sadržajima komercijalnog, odnosno zabavnog karaktera. Takođe, u članku će biti govora i o formulisanju adekvatne kritičke pozicije, u smislu kreiranja jedne naročite platforme - a u okvirima filozofije medija - koja će biti tako definisana da omogućava konstantno i sistematsko problematizovanje, te pružanje otpora sveopštem anestetiziranju javnosti i njenom jednodimenzionalnom usmeravanju na puki konzumerizam, odnosno na tzv. "kulturu" potrošnje.

The Philosophy of Media and Creative Industries

The text deals with the relationship of creativity and the media, with special emphasis on the activities of the so-called creative industries, which currently increasingly repress and marginalise authentic cultural and artistic forms and practices, often replacing them with pseudo-cultural events which are commercial or entertaining in their character. The article also deals with formulating an adequate critical position in terms of creating a special platform – within the framework of the philosophy of media – which will be defined in such a way that it allows for constant and systematic rethinking and resisting the universal anesthetizing of the public and its one-dimensional focusing on mere consumerism, i.e. the so-called "culture" of consumption.

VELJKO ŽVAN

Kreativnost i tržište

Filozofsko nasljeđe cjelokupne zapadnjačke filozofije ljudsku kreativnost promišlja na različite načine. Ipak, evidentna je konstanta - promišljanje kreativnosti u području umjetnički lijepog kao duhovno uzvišenog i cjelovitog, odnos spram znanstvenog i moralnog i, posebice, razumijevanje kreativnosti kao najvišeg stupnja slobodnog ljudskog izričaja.

Promišljanje kreativnosti u sklopu medijski oblikovanog svijeta bilo bi prekratko ako bismo medij razumjeli samo kao prostor kreativnog izričaja. Valja razumjeti povijesni kontekst medija. Danas su mediji u cijelosti oblikovani u suglasju s logikom kapitala i tržišta. I sama kreativnost pojavljuje se u sklopu kreativnih industrija sa zadaćom stvaranja profita. Srednjovjekovnu dogmu koja je definira umjetnički vrijedno preuzelo je tržište. No, kao što je srednjovjekovna umjetnost nadmašila dogmu u kojoj je nastajala, tako se i u okviru tržišta autentični kreativni izričaj pokazuje mogućim. Sporednim, ali mogućim.

Creativity and the Market

Every western philosophy understands human creativity in different ways at different times. But even so, there is a noticeable constant – the heritage of western philosophy understands creativity in the area of the artistically beautiful, as spiritually elevated and wholesome, with its relationship towards the scientific and the moral, and as the highest instance of free human expression.

Understanding creativity as a part of the world designed by the media would be too simple if we were to consider a medium as simply a field of creative expression. We need to understand the historical context of the media. Today the media as a whole are designed according to the logics of the capital and market. Even creativity itself, if part of the creative industry, has a duty of making profit. The medieval doctrine that once defined artistic value has been taken over by the market. However, in the same way that medieval art outgrew the dogma in which it took form, so does authentic creative expression prove possible in spite of market limitations. Authentic creative expression is possible. Secondary, but possible.

ADRESAR IZLAGAČA

ADDRESSES OF THE SPEAKERS

SEAD ALIĆ

Sveučilište Sjever - Sveučilišni centar Koprivnica

Centar za filozofiju medija

Petrovogorska 18, 10 000 Zagreb, Hrvatska

www.centar-fm.org

www.seadalic.com

sead.alic@unin.hr

098 982 85 92

VASILIJ A ANTONIJEVIĆ

miss.darcy.the.first@gmail.com

+381644092770

Trnavska 12, Zvezdara, 11000 Beograd

MARINA AŠKOVIĆ

askovicmarina@gmail.com

+381648004068

Golubačka 5/7, 11050 Beograd

BRANKA BARIĆ

brankabaric@hotmail.com

091 5097 463

Medulinska 24, 10 000 Zagreb

DANIELA BLAŽEVSKA
www.pf.ukim.edu.mk
danielablazevska@gmail.com
0038971209647
Bul. „Goce Delčev“ 9b, Skoplje

JADRANKA BOŽIĆ
jadranka.bozic@nb.rs
jadrankamarija@gmail.com
065 / 619 -75 -52
Narodna biblioteka Srbije,
Beograd, Skerlićeva 1

ALEKSANDRA BRAKUS
brakus011@gmail.com
+381/64/1884-885
Zahumska 11, Beograd

DRAGAN ČALOVIĆ
calovic_dragan@yahoo.com
+381 64 113 73 40
Pavleka Miškine 16,
21000 Novi Sad, Srbija

MIMO DRAŠKOVIĆ
Univerzitet Crne Gore, Fakultet za pomorstvo - Kotor
rookie@t-com.me
+382 67 909 2768
Ul. Studentska, L8/16

ANA ĐURKOVIĆ

djurkovicana@yahoo.com

+381112752111

Draž Pavlovića 5, Beograd

PREDRAG FINCI

predrag.finci@gmail.com

00 44 208 458 2878

Flat 5, Rosa Freedman Ctr.

17 Claremont Way

London

NW2 1AJ, UK

IVANA GRABAR

ivana.grabar@unin.hr

042/493-340

Hrašćica, Vukovarska 14

HR - 42000 Varaždin

VLATKO ILIĆ

vlatko.ilic@gmail.com

060 3263 427

Goce Delčeva 33/106

11070 Novi Beograd

VESNA IVEZIĆ

vesna.ivezic9@gmail.com

385 0 98 161 9505

Primorska 27, Zagreb

MIRKO JAKOVLJEVIĆ

kolasinskenovosti@yahoo.com

+382(0)68 39 31 51

Mirko Jakovljević, Toška i Jovana bb Kolašin,
Crna Gora

DRAGANA JOVANOVIĆ

djovanovic@megatrend.edu.rs

+381 (0)63 33 59 27

Goce Delčeva, 8, 11070 Beograd

IVAN JOVANOVIĆ

www.ivanjovanovic.net

vannyj@gmail.com

+381 65 334 0035

Svetogorska 35/II, 11000 Beograd, Srbija

ANTONIJA JURČIĆ

antonijus0707@gmail.com

091 2 111 111

Horvaćanska 75, 10 000 Zagreb

MARIJANA KOLEDNJAK

marijana.kolednjak@unin.hr

042/493-365

Mali plac 1b, HR - 42000 Varaždin

DAMIR KUKIĆ

damirkukic@yahoo.com

0038761203804

Filozofski fakultet Zenica, Zmaja od Bosne 56, Bosna i Hercegovina

JELENA MAKSIMOVIĆ

<http://www.filfak.ni.ac.rs/nastavnici/pedagogija/dr-jelena-maksimovic.html>

jelena.maksimovic@filfak.ni.ac.rs

+00381645927700

Bulevar Nikole Tesle 21/15, 18 000 Niš, Srbija

TIJANA MANDIĆ

www.fdu.edu.rs

tijana.mandic@fdu.bg.ac.rs

tel +381 11 2135 684

fax +381 11 2130 862

Fakultet dramskih umetnosti

Bulevar Umetnosti 20, Beograd 11070, Srbija

JELENA MARKOVIĆ

jelena.glas@gmail.com

+381638722425

+38765035149

Vidikovački venac 108v st.2, Vidikovac,

11000 Beograd, Srbija

ANA MARTINOLI

www.fdu.edu.rs

ana.martinoli@gmail.com

+381 63 1200395

DRAGO MARTINOVIĆ

dragomartinovic.com

drago.martinovic1@gmail.com

00387 39 711301

Kočerin 5, 88226 Kočerin, BiH

TATJANA MILIVOJEVIĆ
tmilivojevic@megatrend.edu.rs
+381 (0) 69 16 15 381
Goce Delčeva, 8, 11070 Beograd

MILOŠ MILOŠEVIĆ
milosevicmilos.com
milosmilosevic80@yahoo.com
+381645622961
Mileševska 11/28, 11000 Beograd

JELENA OSMANOVIĆ
jelena.osmanovic@filfak.ni.ac.rs
+00381628617463
Dragiše Cvetkovića 83/2, 18 000 Niš, Srbija

DANIJELA PANTIĆ CONIĆ
www.kreativnaindustrija.com
danijela@kreativnaindustrija.com
+381641610190
Krivosijska 9/2, Beograd 11050, Srbija

LIVIA PAVLETIĆ
pavleticlivia@gmail.com
091 513 05 39
Sveučilište Sjever

NEDA RADULOVIĆ
neda.kid@gmail.com
+38163 8585 114
Makenzijeva 85/14

IRENA RISTIĆ

Fakultet dramskih umetnosti

Bulevar Umetnosti 20

Beograd 11070, Srbija

MAJA RISTIĆ

majaristicroma@gmail.com

064 143 00 84

Milana Stanivukovića 18, Beograd 11030, Srbija

ŽELJKO RUTOVIĆ

zeljko.rutovic@mku.gov.me

+382 69 372 911

Novaka Miloševa 28, Podgorica

SLAĐANA STAMENKOVIĆ

www.fzs.edu.rs

sladjastamenkovic@yahoo.com

+381 63 233 858

Nis, Oblačića Rada 24/16

RADENKO ŠČEKIĆ

Univerzitet Crne Gore

scekicr@yahoo.com

+382 69 812 085

Bulevar revolucije 5, Podgorica

BOJANA ŠKORIĆ

Fakultet likovnih umetnosti

Tel +381 11 2630635

Pariska 16, 11000 Beograd

KATARINA ŠMAKIĆ

www.agrif.bg.ac.rs

public@agrif.bg.ac.rs

+381 63 238 064

Bulevar despota Stefana 3/6, Beograd, Srbija

FULVIO ŠURAN

fsuran@unipu.hr

00385 91 5037253

M. Ronjgova 1, HR–52000 Pula – Pola

EDIN TABAK

edin.tabak@graduate.curtin.edu.au

0038732243574

Filozofski fakultet Zenica, Zmaja od Bosne 56,
Bosna i Hercegovina

BOBAN TOMIĆ

www.bobantomic.com

boban.tomicc@gmail.com

+381642210210

Smiljanićeva 43, 11000 Beograd, Srbija

IVANA UKROPINA

www.mccann.rs www.ifmccann.com

ivanaukropina@gmail.com

ivana.ukropina@ifmccann.com

00 381 63 392 286

Mutapova 61, 11000 Beograd

DUBRAVKA VALIĆ NEDELJKOVIĆ

<http://odsek.medijskestudije.org/>

dnvalic@gmail.com

+381 63 566 429

Srbija, Sremska Kamenica, Franje Kluza 3

NENAD VERTOVŠEK

nenad.vertovsek@gmail.com

023/251-210, Mob: 091 337 7776

Stomorica 7, 23000 Zadar, Hrvatska

MIROSLAV VIĆENTIJEVIĆ

viamiki@yahoo.com

063 271 879

Kralja Petra I 20/18 11500 Obrenovac

TIJANA VUKIĆ

www.unipu.hr; <http://oet.unipu.hr/index.php?id=1161>

tvukic@unipu.hr

052/ 377-040; 098/ 170 70 64

Preradovićeve 1/1, 52 100 Pula

DIVNA VUKSANOVIĆ

vuksanovic.divna@gmail.com

+381 63 8329 295

Bul. Zorana Djindjica 26

VELJKO ŽVAN

veljkozvan@gmail.com

+38598319176

Jandrićeve 24, 10000 Zagreb

DONATORI / DONORS



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Centar za filozofiju medija i mediološka istraživanja

Za izdavača: Nada Gosić, Marin Milković & Sead Alić

Urednik: Srećko Brdovčak Mac

Poslovna tajnica: Mira Matijević

Lektura i korektura: Majda Kovač

Lektura i korektura engleski: Ivana Ackie

Dizajn naslovnice: Venes Alić & Nora Mojaš

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