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Contents

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Abstract:
This research investigates the public perception of creative and cultural industries in Croatia. Based on the survey data, it assesses how well Croatian citizens/consumers are familiar with creative and cultural industries and explores their usage of creative and cultural industry products and services. The consumers' attitudes towards creative and cultural industries' products and services are also compared. The research objective is to identify the determinants of public perception in the context of creative industries and the creative economy. Six main theoretical models of acceptance are tested to examine which model best fits the context of creative industries in Croatia. The findings are framed to facilitate policy decision-making so 20 recommendations for the future development of policies to encourage creative and cultural industries in Croatia are offered.

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Keywords: perception, acceptance models, creative and cultural industries, creative economy, consumers
JEL classification: D12, L8, Z10

Percepcija javnosti o kreativnim i kulturnim industrijama u Hrvatskoj

Sažetak:
Istraživanje se bavi percepcijom javnosti o kreativnim i kulturnim industrijama u Hrvatskoj. Temeljem anketnih podataka, empirijski se ispituje koliko su hrvatski građani/potrošači upoznati s kulturnim i kreativnim industrijama te kako koriste proizvode i usluge kreativnih i kulturnih industrija. Nadalje se uspoređuju njihovi stavovi prema proizvodima i uslugama kreativne i kulturne industrije. Cilj istraživanja je identificirati odrednice percepcije javnosti u kontekstu kreativnih industrija i kreativne ekonomije. Testirano je šest glavnih teorijskih modela prihvaćanja kako bi se ispitalo koji teorijski model najbolje odgovara kontekstu kreativnih industrija u Hrvatskoj. Temeljem rezultata analize, izvedeno je 20 preporuka za budući razvoj politika poticanja kreativnih i kulturnih industrija u Hrvatskoj.

Ovaj je rad financirao Ekonomski institut, Zagreb TvojGrant@EIZ projektom br. 3225 CRIN2023.

Ključne riječi: percepcija, modeli prihvaćanja, kreativne i kulturne industrije, kreativno gospodarstvo, potrošači
JEL klasifikacija: D12, L8, Z10

1 Introduction

A creative economy incorporates all forms of creative and cultural industries. It differs from other economic systems as its value is based on exploiting ideas, imagination, and innovation (Howkins, 2013). In the EU, the lead of the group of developed countries in the share of creative industries in the economy (UNCTAD, 2018, p. 20), the creative economy holds 8.3 million full-time equivalent jobs (van Antwerpen et al., 2015) and participates with 4.4 percent of the total GDP compared to 2.3 percent in Croatia (Rašić Bakarić et al., 2015). According to a recent study, the creative and cultural sector (CCS) accounted for 2.6 percent of gross value added in the EU-27 in 2019 and 2.6 percent of total employment in 2021 (The Measuring CCS Consortium, 2022). The same source compares Croatia's cultural and creative sector contribution to the EU-27 average, reporting a lower share of sectoral employment (1.9 percent) and a higher share in value added (3 percent) than the EU-27 average. Interestingly, the Final Report – Measuring the Cultural and Creative Sectors in the EU (The Measuring CCS Consortium, 2022) emphasized a positive relationship between the size of the creative and cultural sectors and the overall productivity of a national economy. Their results indicate that if the weight of the creative and cultural sector in the sample countries is doubled, the average labor productivity increases by 1.25 percent. Unfortunately, Croatia is below the European mean, "but with positive effects" (The Measuring CCS Consortium, 2022, p. 22). Further, the Report claims that creative and cultural sectors have multiplier effects on value added generated by the economy as a whole and the IT sector. The multiplicative factor of the IT part of the Croatian cultural and creative sector to the rest of the economy is, however, the lowest in the EU, only 0.942 euros for one euro. The Report also analyzed the relationship between the creative and cultural sectors and well-being through the OECD Better Life Index, considering the quality of life, the environment, sustainability, and the reproduction of future well-being. Here again, Croatia is amongst European countries with minor benefits of the creative and cultural sector, thus underpinning the need for research and putting the creative and cultural sector policies in the focus of national politics.

The figures are not fully comparable due to the methodological inconsistency between the different sources about what encompasses the cultural and creative industries or sectors. However, the existing gap indicates that their potential in the national economy is not fully recognized. The lagging behind might be partly due to the lack of adequate policy measures and insufficient knowledge and understanding of this sector among Croatian citizens. This research aims to tackle both consumers' and policy angles of the issue. Assuming that there is limited public knowledge on creative and cultural industries, i.e., from the point of view of consumers – Croatian citizens, and scarce academic knowledge on this topic, this study explores the public acceptance of creative and cultural industries and the creative economy in Croatia. It empirically assesses consumers' perceptions, attitudes, and usage of creative and cultural industries' products and services and their subjective valuation of the creative and cultural industry's significance. The research gives plausible answers to how familiar Croatian consumers are with the concept of creative and cultural industries, what their views are on the creative and cultural industries' importance from an economic, environmental, and social perspective, how much and in what way they consume creative and cultural industry products and services, and whether these industries help them overcome crises.

This research adds value to verifying which theoretical acceptance model better explains the perception of creative and cultural industries in Croatia. The empirical analysis identifies the main determinants of public perception of creative and cultural industries in Croatia. Besides increasing the corpus of scarce scientific research and knowledge on creative industries and the creative economy in Croatia, the empirical research findings will facilitate policy decision-making by the government and relevant stakeholders.

The paper is structured as follows. The relevant literature review on creative industries and acceptance model theory and studies is presented in the next section. Insight into Croatian policy and institutional framework for cultural and creative industries is given in section 3. Data, sample statistics, and methodology used are described in section 4. The core section 5 presents results on consumers' familiarity and usage and their attitudes towards creative and cultural industries in Croatia. Public opinion on the future of creative and cultural industries and relevant policies is also presented. The regression analysis results defining the most appropriate acceptance model are also part of section 5. The final section 6 concludes on the results and offers policy recommendations.

2 Literature review

The term "creative industries" became widely used in the 1990s when the United Kingdom government explored the direct impact of creative industries on the British economy (Newbigin, 2014). Creative industries create employment and promote innovation but produce non-economic benefits by maintaining and promoting cultural and artistic values that contribute to society's well-being. The term "creative industries" is older than the concept of "creative economy," developed in 2001 by John Howkins (Howkins, 2013). Creativity, according to Howkins, is about using an idea to generate another idea, an endless cognitive and emotional process of creation, exploration, and innovation. The creative economy encompasses cultural and creative industries and is a much broader concept than creative industries (Potts & Cunningham, 2008). According to the United Nations Conference on Trade and Development (UNCTAD), "the creative industries are at the core of the creative economy and are defined as production cycles of goods and services that use creativity and intellectual capital as their main input. Their role classifies them as heritage, art, media, and functional creations" (acc. Parrish). There are thirteen subsectors under the term “creative industries,” and these are advertising; architecture; the art and antiques market; crafts; design; designer fashion; film and video; interactive leisure software; music; the performing arts; publishing; software and computer games; and television and radio (Cunningham & Flew, 2019). As a precursor to the creative industries, the cultural industries in the ’30s and ’40s were negatively contextualized as a form of commodification of culture, especially within the earlier work of the Frankfurt School. Theorists from the Frankfurt School claimed that cultural industries are the commodification of art and serve as an ideological legitimization of capitalist societies and the emergence of a popular culture industry (UNESCO & UNDP, 2013, p. 20). Some theorists still have such an approach to cultural and creative industries, emphasizing the threat of global cultural homogenization. They claim that culture and creativity and the economy are mutually hostile, each driven by logic so incompatible that when the two are made to converge, the integrity of the culture and creativity always suffers. However, thanks to the work of the UN organizations, this perception of cultural and creative industries and the creative economy has changed since the 1980s. Many analysts have begun to recognize that commodification does not necessarily result in the degeneration of creative expression, as many industrially and digitally generated goods and services possess many positive qualities (UNESCO & UNDP, 2013, p. 20). Especially with the intensification of global climate change and environmental crisis, the creative economy is presented as a possible solution for a sustainable transition. Namely, according to Howkins (2013), a creative economy is based on imaginative qualities rather than on the resources of land, labor, and capital and, as such, is one of the most dynamic sectors of the global economy that has a powerful transformative role in further socioeconomic development.

Although creative industries, as ancestors of the cultural industries, are not a new phenomenon and, accordingly, creative economy that encompasses all creative industries is a globally well-known concept, there is still much misunderstanding about creative industries and the creative economy as a whole (Flew, 2002). The official notion of creative industries is the subject of critiques in scholarly debate (O’Connor, 2009; Galloway & Dunlop, 2007; Potts et al., 2008) and “there is no single definition of ‘creative economy’” because it is “a term in constant mutation that underlies the convergence of creativity, culture, and economy” (Cvjetičanin, 2012). For example, Potts et al. (2008) proposed a new definition of creative industries, the social network market definition of creative industries. According to them, creative industries are “the set of agents and agencies in a market characterized by the adoption of novel ideas within social networks for production and consumption” (p. 6). The classification of creative industries is even more controversial (Berg & Hassink, 2014), especially from the public point of view. Moore (2014) emphasizes that “in Latvia, the use of the Creative Industries term increases; however, the understanding of its implications often causes confusion, both among policymakers and the broader public.” Countries have different approaches, definitions, and classifications of creative industries and creative economy, which is crucial to design and implement creative industry policy (Roodhouse, 2006). Because of that, UNCTAD (2022, p. 18) warns that "the concept of the creative economy is evolving, and all industries involve some level of creativity and innovation." Results of the 2021 UNCTAD survey on the creative economy that was conducted in 33 countries showed that "the concept and definition of the creative economy are diverse, representing countries' cultural diversity, but also due to different economic structures, statistical methodologies, and classification used" (UNCTAD, 2022, p. 84). Because of that, UNCTAD emphasizes that it is important to "recognize the importance of the creative economy by building on definitions and classifications of international and regional organizations and conceptualizing creative industries in ways that consider national and regional economic structures" as well as that "governments are encouraged to work with international organizations like IDB, UNCTAD, UNESCO, and WIPO towards a more harmonized concept and scope for the creative economy and industries" (UNCTAD, 2022, p. 84). Despite some problems in the creative industry statistics (Van der Pol, 2007), the creative economy is very propulsive. UNCTAD (2022, p. iii) claims that "the global exports of creative goods represented US$524 million in 2020, while world exports of creative services reached US$1.1 trillion," and that "creative services were more resilient during the COVID-19 pandemic than other services sectors." Furthermore, the United Kingdom's Creative Alliance (2016) research showed that "78% of millennials would rather purchase an experience than a product" and emphasizes that "millennials respond better to product marketing that focuses on an idea, or lifestyle, rather than solely on a product." All this shows, the study concludes, that "the 'experience economy' will boom, benefiting the creative industries associated with it." In other words, just like research regarding the behavior and attitudes of the younger generations, economic trends show that the creative economy has a prosperous future.

Various studies have assessed the significance of creative industries from a macroeconomic aspect (primarily by measuring their size and growth), and the microeconomic aspect is analyzed through the lenses of their industrial organization (Towse, 2020). The existing microstudies of consumers and creative industries nexus are specific to subsectors of creative industries. However, research on the overall consumer (public) and creative industries relation is lacking. In framing this research – in the context of Croatia – it is worth mentioning studies of creative industries as drivers of economic growth in post-transition countries (e.g., Bilan et al., 2019; Primorac, 2014) and studies on consumers' perception and lack of awareness of creative industries (Kartika et al., 2021) or consumers' valuation of a new creative product (Caves, 2000). Nevertheless, literature on the creative industries and creative-economy-related studies for Croatia are rare. The mapping of the creative and cultural industries in Croatia was for the first time done in 2015 (Rašić Bakarić et al., 2015), and this theme recently raised again the interest of researchers at the Institute of Economics, Zagreb (Ekonomski institut, Zagreb, 2022). Both studies for Croatia deal with the macroeconomic significance of creative industries. The other stream of research deals with the lack of regulation and public policy in Croatia (e.g., Ahmetašević, 2015; Jobst, 2020).

This paper stems from the state of the research field and the actual situation of creative industries and the creative economy in Croatia. Lagging behind the European average might be attributed to inadequate institutional framework and national policy and the lack of public awareness of creative industries, the creative economy, and its potential and benefits. Therefore, it is essential to understand better the public perception of creative industries in Croatia and the various determinants that affect public perception.

Public perception is a theoretical concept widely used in different contexts and academic disciplines. Public perception is one of several theoretical terms used to study acceptance issues such as public acceptance, public support, social acceptance, and willingness to use (He et al., 2018). Public perception is a public response in terms of attitude, intention, or behavior relating to the object of study (Upham et al., 2015). Behavioral studies have been used across various disciplines to understand better the determinants of public perception and related acceptance concepts, and various theoretical models have been developed to explain the formation and determinants of acceptance (Venkatesh et al., 2003).

3 Croatian policies and strategy for development of the cultural and creative industries

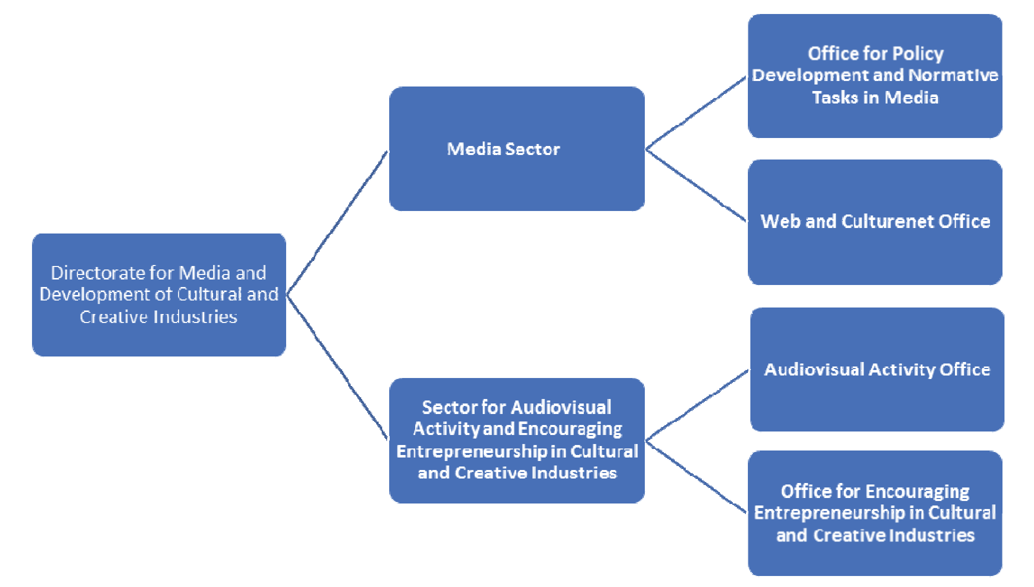
In Croatia, there is a formally organized institutional framework for the development of creative and cultural industries. However, there is no adopted national strategic document for the development of cultural and creative industries and no action plan for the implementation of policy measures to encourage their development.[1]

As part of the Ministry of Culture and Media, the Directorate for Media and Development of Cultural and Creative Industries was formed with the associated sectors and offices (Figure 1),[2] which creates the impression that the sector of creative and cultural industries in Croatia is institutionally covered at the highest state level of executive power.

[1] https://vlada.gov.hr/vijesti/izrada-nacionalnog-plana-razvoja-kulture-i-medija-za-razdoblje-od-2022-do-2027-godine/36170 (25.7.2023.)

[2] https://min-kulture.gov.hr/kontakt-103/uprava-za-medije-i-razvoj-kulturnih-i-kreativnih-industrija/110 (25.7.2023.)

Figure 1 **Ministry of Culture and Media organization relevant to creative and cultural industries**



Source: Ministry of Culture and Media of the Republic of Croatia, https://min-kulture.gov.hr/ustroj/354

However, there are no strategic and implementation action plans that would encourage the development of cultural and creative activities. Two decades after the adoption of the Strategy for Cultural Development in 2003, the Ministry of Culture and Media in July 2023 presented the Overview of Cultural Development and Cultural Policies in the Republic of Croatia[3] and announced that the National Plan for the Development of Culture and Media, which was supposed to cover the period from 2022 to 2027, would soon be sent to public e-consultation.[4] The Overview emphasizes that since the mid-1990s, "certain national cultural policies have focused on cultural and creative industries, which in the early 2000s became increasingly more important" (Matanovac Vučković, Uzelac & Vidović, 2022a, p. 18). The development of systematic models for measuring the positive impact of cultural and creative industries on the economy and economic growth enabled comparison between countries over time (Matanovac Vučković, 2017). However, despite these changes, which are visible from the activities of a whole series of UN and other international organizations dealing with the cultural and creative sector, the Overview of Cultural Development and Cultural Policies in the Republic of Croatia (Matanovac Vučković, Uzelac & Vidović, 2022b) is based dominantly on the structure and methodology of the National Report on Cultural Policy in the Republic of Croatia from 1998 (Cvjetičanin & Katunarić, 1998), which also indicates that Croatia is lagging behind

[3] https://min-kulture.gov.hr/UserDocsImages/dokumenti/Pregled%20kulturnog%20razvoja%20i%20kulturnih%20politika%20u%20Republici%20Hrvatskoj_.pdf (25.7.2023.)

[4] https://min-kulture.gov.hr/vijesti-8/predstavljena-publikacija-pregled-kulturnog-razvoja-i-kulturnih-politika-u-republici-hrvatskoj-i-nacrt-nacionalnog-plana-razvoja-kulture-i-medija-za-razdoblje-od-2023-do-2027-godine/24003 (25.7.2023.)

European and other developed countries in terms of cultural and creative industries, both in practice and in the political context. Namely, the Overview of Cultural Development and Cultural Policies in the Republic of Croatia (2022) devotes only one short subchapter to cultural and creative industries which analyzes the relationship between culture and economy, and the problem of defining the scope and classification of cultural and creative industries in Croatia, with particular emphasis on scientific and professional disagreements when it comes to these issues (Primorac, 2022). The essential messages presented by Primorac (2022) are the observed obstacles to development and numerous problems faced by the cultural and creative industries sector in Croatia, such as:

- Centralization to the capital Zagreb and larger urban centers,
- Lack of specific education for the needs of rapidly changing subsectors,
- Strong influence of global media companies and platforms,
- Failure to recognize the value of work in the sector (precarious work, existential insecurity),
- Failure to recognize the broader contribution to society and the economy,
- Lack of strategic thinking for the sector of cultural and creative industries, especially at the local level,
- Lack of funding sources and continuous public incentives without which the sector in a small country cannot function,
- Lack of data and systematic monitoring in the sector and lack of research into the situation and needs in the sector (Primorac, 2022, pp. 273–279).

The author concludes that it is necessary to create public policies for the sector and support the development of distribution channels for cultural products and services, as well as networks connecting programs throughout Croatia. For this purpose, it is necessary to strengthen the functional links of the Ministry, the government, and all stakeholders in the institutional set-up of the creative and cultural industries. At the same time, Primorac (2022) warns about the dangers of commodification of culture and creative activity, which should definitely be taken into account when creating public policies. The whole subchapter shows the reserved attitude of the author of this part of the Overview towards the cultural and creative industries, which points to the fear of excessive focus of the sector on economic development through culture and/or creativity and to the wrong expectations that it will be enough to stimulate the development of cultural and creative industries so there will be a “more standardised and fairer economy” (Primorac, 2022, p. 273). Instead of the expected curative approach of the cultural and creative sector to the overall market economy based on the exploitation of natural and human resources, the Overview (2022) expresses fear of additional contamination of culture and creativity, which is similar to the fears expressed by members of the Frankfurt School in the middle of the 20th century towards the cultural industries.

Since cultural and creative industries do not appear adequately in the discourse of public policies in Croatia, the public will likely have incomplete knowledge about the concept and potential of cultural and creative industries, which is empirically verified in the continuation of the paper.

4 Data and methodology

The instrument in the study was a highly structured questionnaire consisting of 16 questions (plus demographic ones). There were two open-ended questions, the first asking the respondents to define the notion of creative and cultural industries. The second open-ended question was about their view of the future of creative and cultural industries. Other questions were closed-ended, some of them single-choice and some of them multiple-choice questions. The authors developed the questionnaire with part of the questions adapted from the literature on acceptance models. The questionnaire was administered with the Computer Assisted Web Interviewing (CAWI) method in May and June 2023. The questionnaire translated into English is enclosed in the Appendix.

The empirical research was based on the online survey on a net sample of 1,000 Croatian citizens aged 18 and over. A nationally representative sample was proportional depending on region, gender, and age. The net sample of 1,000 was considered adequate for the survey, ensuring a maximum sample error of 3.2 percent. The large database provided sufficient power to investigate the new research questions and enabled us to perform the subsample analysis at an acceptable sampling error level below 5 percent (Hill, 1998; Boo & Froelicher, 2013). Collected empirical data were analyzed with various statistical techniques. Theoretical models of acceptance were tested with regression analysis to identify the model with the best fit for the creative industries and to identify the main determinants of public perception of creative industries in Croatia.

Due to the complexity and specific infrastructure required for the large-scale fieldwork, the field research of collecting survey data online by CAWI was outsourced to a professional agency and remained under the full supervision of the project team.

The sample profile is presented in Table 1.

Table 1 **Sample statistics, n = 1,000**	
Characteristics	**%**
Gender	
Male	47.8
Female	52.2
Age	
18–24	10.4
25–34	16.7
35–44	16.3
45–54	18.0
55+	38.6
Education	
Without primary education	0.1
Primary education	1.2
Secondary education	50.0
Tertiary education	47.7
No answer	1.0
Monthly household income (EUR)	
665 or less	9.6
666–1060	14.8
1061–1990	34.0
1991–2655	16.8
2655 or more	10.2
No answer	14.6

Source: Authors.

5 Results

The empirical analysis of the survey data was conducted in four streams. We first assessed i) consumers' familiarity and usage of creative and cultural industry products and services, ii) attitudes of Croatian consumers towards creative and cultural industry products and services, and iii) opinions about related policies, all using descriptive statistics. Regression analysis was further employed to test four possible acceptance models and iv) to determine which was optimal to estimate the acceptance of creative and cultural industries in Croatia.

5.1 Familiarity and usage

The first three questions were posed before the official definition was provided to respondents. We intended to see if and how familiar Croatian consumers are with creative and cultural industries. The initial assumption that the notion of creative and cultural industries is not well known in Croatia was confirmed by 43 percent of respondents who declared they are unfamiliar with the term "creative and cultural industries." When asked to define creative and cultural industries, "do not know" answers and entirely wrong definitions to this open-ended question match the share of 43 percent of unfamiliar respondents.

We categorized the rest of the answers on definitions into two groups: the first group consists of explanatory definitions close to the correct understanding of creative and cultural industries (22 percent), and the second group represents answers given in the form of listing one or several subsectors (35 percent). The definitions often used terms such as "innovative," "new ideas," "art," "modern," indicating that Croatian consumers associate creative and cultural industries with creating new products and arts. With regard to subsectors, museums and arts, as well as film and music, were the most often mentioned ones. None of the respondents mentioned all the subsectors of creative and cultural industries.

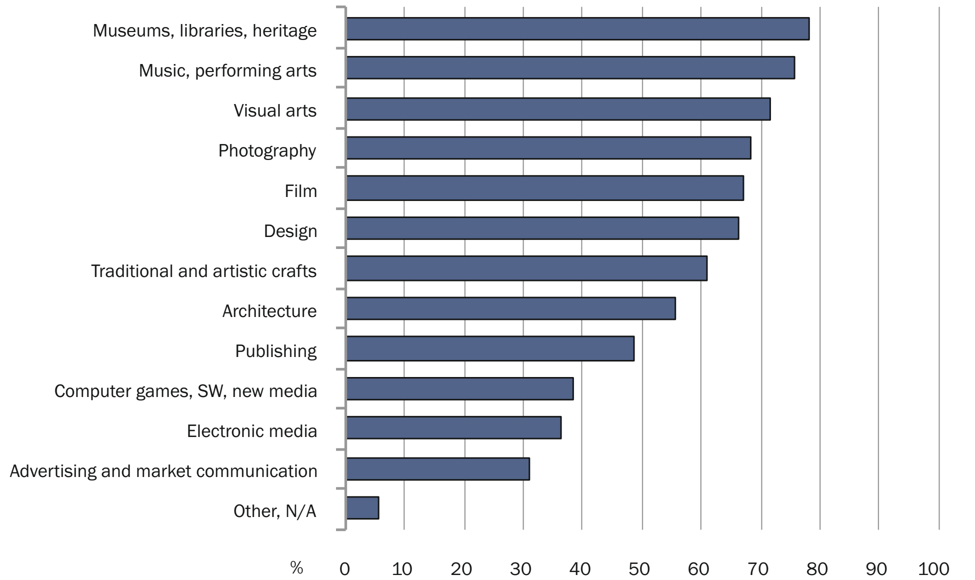
Although over half of the respondents (almost 58 percent) say they are familiar with the term "creative and cultural industries," the knowledge shown is not satisfactory when asked to determine precisely what activities constitute creative and cultural industries.

Respondents were offered all types of economic activities falling under the category of creative and cultural industry and had multiple choice options to answer. Respondents predominantly chose museums, libraries and heritage, performing arts, and visual arts, probably because of the strongest association with the term "culture" (Figure 2).

Less than 50 percent of respondents see publishing, computer programs, SW and games, new media, electronic media, and advertising belonging to the creative and cultural industry. Interestingly, only about one-third of respondents consider SW, computer games, and new media subsectors of creative and cultural industries without prior instructions.

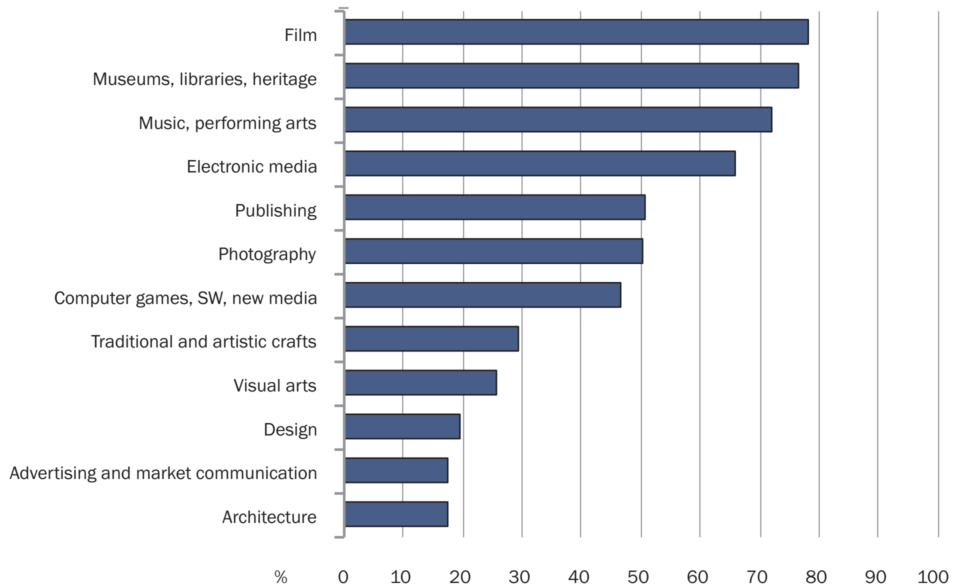
After providing them with the clear definition of creative and cultural industry (see the questionnaire in the Appendix), 80 percent of respondents declared themselves as consumers/users of creative and cultural industry products and services. Out of 800 declared users, close to 80 percent use film industry products or libraries, and visit museums or heritage sites. Interestingly, much fewer respondents visit exhibitions or buy products of visual arts (26 percent). Design, advertising, and architecture products and services are, as expected, the least used products and services of creative and cultural industries in terms of number of consumers (Figure 3).

Figure 2 **Subsectors/activities comprising the creative and cultural industries**



Note: Multiple answers were allowed.
Source: Authors.

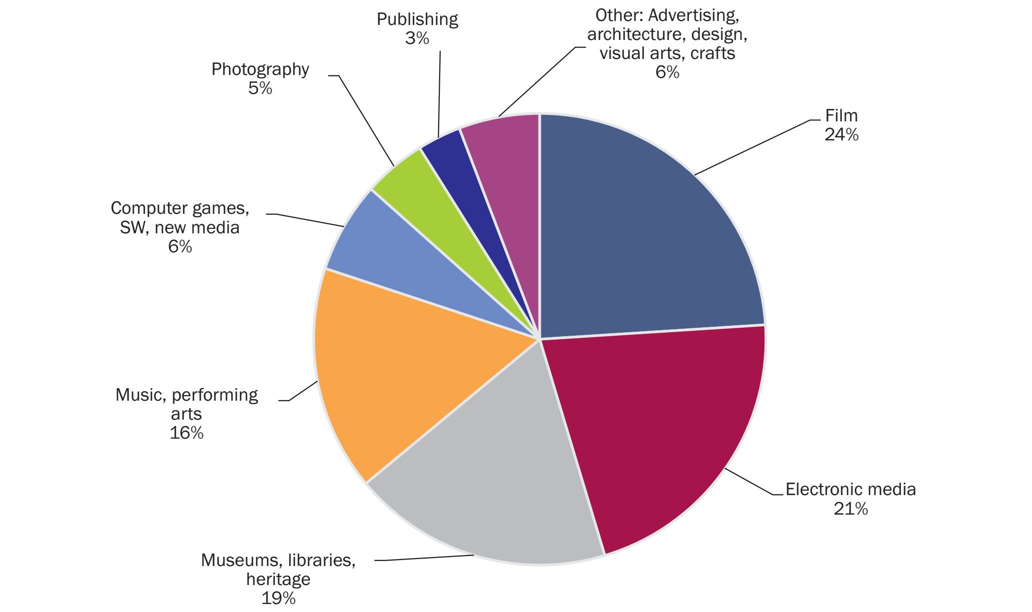
Figure 3 **Usage of creative and cultural industry products and services**



Note: In percentage of respondents. Multiple answers were allowed.
Source: Authors.

The frequency of using specific creative and cultural products and services is presented in Figure 4. Users had to name one creative and cultural industry whose product or service they use the most often. Film and electronic media are the most often used products, followed by the products and services of museums, libraries, heritage, and music and performing arts.

Figure 4 **The most often used creative and cultural industry product or service**



Source: Authors.

The most crucial criterion in using products and services of creative and cultural industries is quality, followed by price. Location is of medium significance for consumers, while social responsibility and ecological aspects seem less relevant in consumers' choices.

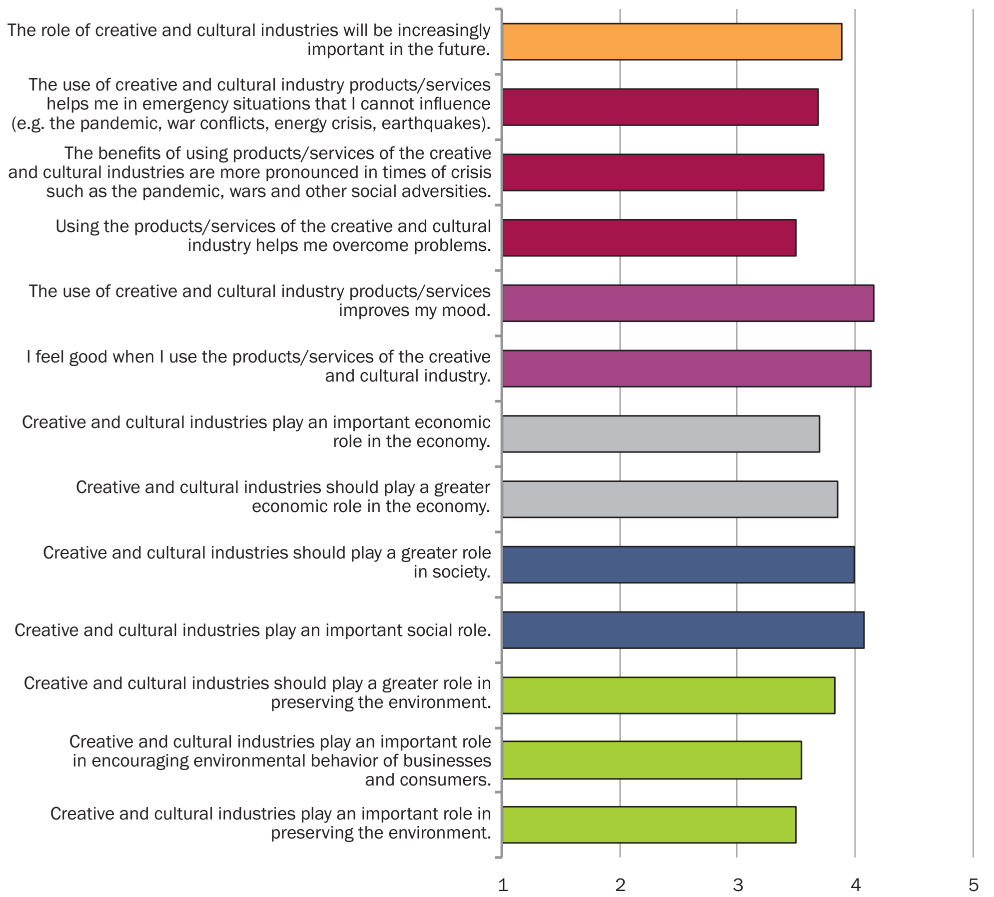
Next, we were interested to see what could make consumers in Croatia start using or increasing their consumption of creative and cultural industries' products and services. For seven out of ten respondents, this could happen if they had more money available, and about 60 percent need more time. If consumers had more money or time available, they would increase their consumption primarily of music and performing arts, followed by museums, libraries, heritage visits, and film industry products. One-third of consumers and potential consumers look for better offers and higher quality of such products and services to increase their consumption. A significant share of Croatian consumers is reluctant to use products and services of creative and cultural industries (4 percent).

5.2 Attitudes

Consumers in Croatia have different opinions and attitudes towards creative and cultural industries' role in the economy, society, environment, and for them personally. Their attitudes were examined by asking them to express their level of agreement on a 5-point Likert scale ranging from 1 – fully disagree to 5 – fully agree.

The statements were grouped into six segments: the future role of creative and cultural industries (orange), the role in crises (red), feeling good effect (purple), the role in the economy (grey), the role in the society (blue), and the environmental role of creative and cultural industries (green) (Figure 5).

Figure 5 **Attitudes towards creative and cultural industries**



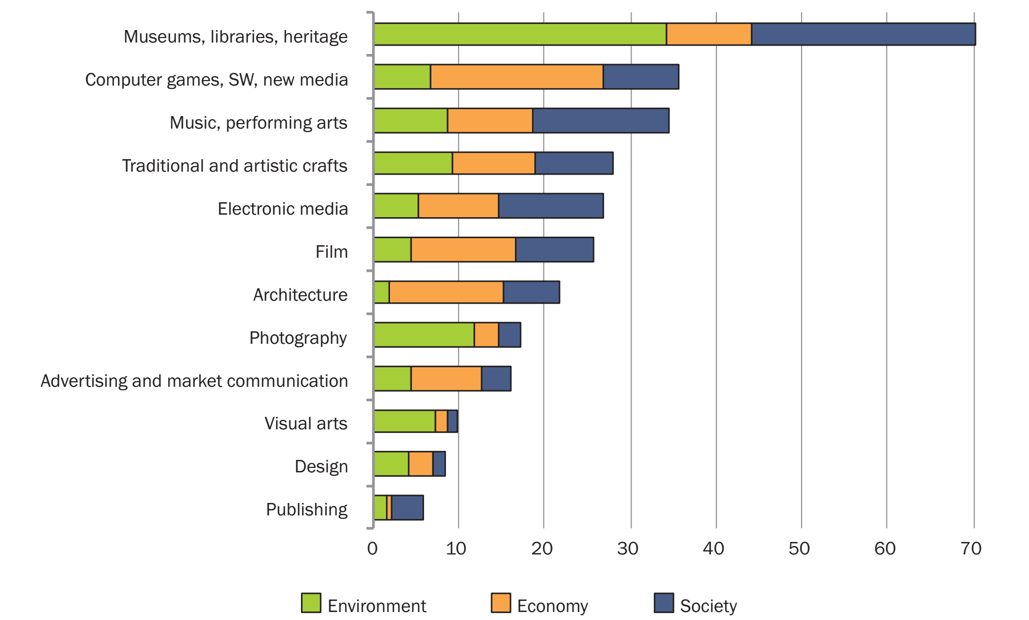
Source: Authors.

Given that all statements were formulated to denote the positive role of the creative and cultural industry and that all the scores are above 3, one can conclude that Croatian consumers, on average, have positive attitudes towards creative and cultural industries.

The highest agreement score is given to the “purple” statements (4.1), denoting the upbeat, feel-good effect of using products and services of creative and cultural industries in improving one’s mood. This result is somewhat in contrast to the “red” group of statements examining the supposed helpful role of using creative and cultural industries’ products and services in times of crisis, including personal problems and the recent external troubles Croatian citizens had witnessed in times shortly prior to the survey. Respondents do not see the use of creative and cultural industries’ products and services helping them to overcome the stress caused by the COVID-19 pandemic, war conflicts in Ukraine, earthquakes in the capital of Zagreb and the Banovina region, energy crisis threat in the winter season, etc.

According to the opinion of most respondents, the importance of the creative and cultural industries in society is acknowledged, and their role should be even more significant (score 4). However, the role and importance in the economy are seen a bit lower. Often creative and cultural industries are associated with environmentally safe products and services. Hence, the weak appreciation of their role in preserving the environment and motivating businesses and consumers to behave environmentally sound is rather unexpected. Combined with the next set of questions, the results on the attitudes were completed to learn what creative and cultural subsector is perceived as the least harmful to the environment and nature, and the most contributing to the economy and society (Figure 6). The best score in all three categories was achieved by museums, libraries and heritage, computer games, SW, and new media, while music and performing arts are ranked third.

Figure 6 **Assigned significant contributions to the environment, economy, and society**



Note: In % of respondents.
Source: Authors.

The lowest negative impact on the environment is attributed to the activity of museums, libraries, and heritage (according to the opinion of 34 percent of respondents), followed by photography (12 percent). The worst impact is ascribed to publishing and architecture.

Computer programming, SW, games, and new media are seen as the creative and cultural industries subsector which contributes the most to the economy (20 percent of respondents), followed by the film industry and architecture (about 13 percent). The economic effects of publishing, visual arts, design, and photography are perceived as very low. The social role of visual arts and design is equally seen as not very important.

One out of ten respondents would attribute a significant role in society to computer games, SW and new media, film, and traditional and artistic crafts. However, a significant social role is attributed to museums, libraries, and heritage (26 percent).

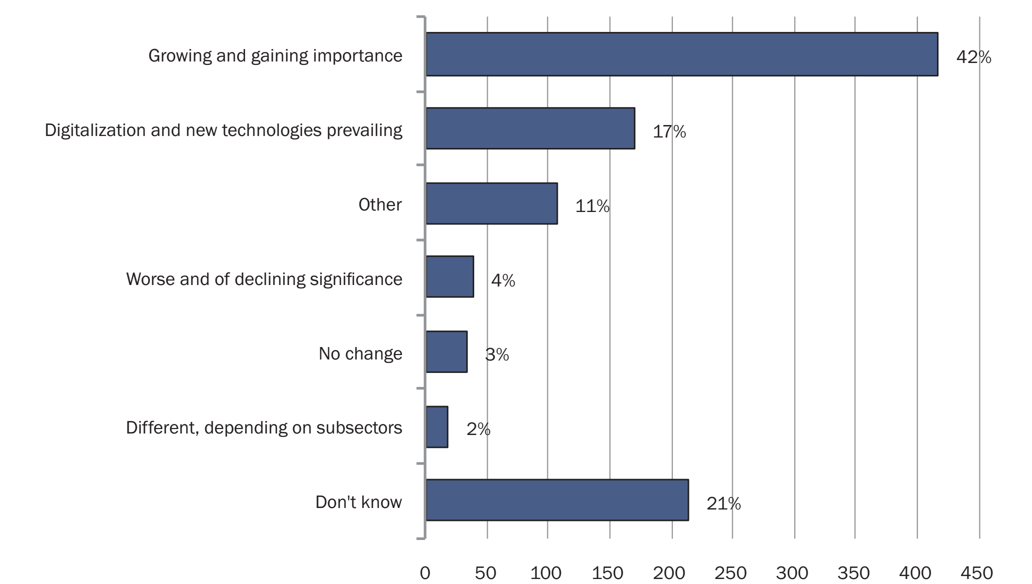
5.3 Policy

The role of creative and cultural industries is generally seen as increasingly important in the future (score 3.9, Figure 5). However, we were interested in getting a deeper insight into public opinion on the future of creative and cultural industries. For that purpose, an open-ended question was posed at the end of the survey, and the textual answers were *a posteriori* categorized by the authors into six groups (Figure 7).

Besides those respondents who do not have an opinion on this matter and do not know (21 percent) or gave an opinion on other matters not related to the future of creative and cultural industries (11 percent), most of the respondents have an optimistic view of the future of creative and cultural industries. Over 40 percent think the industry will further grow, continue to develop, and become more critical and significant for the economy and society, mainly due to increased availability, affordability, and accessibility of products and services (content) of creative and cultural industries. In line with this general opinion, a separate category are views on the crucial role of digitalization, new technologies, modernization, and online environment for the future of the creative and cultural industries (17 percent). Many answers point out that the future development's mainstay will involve using artificial intelligence to create content, virtual events, and online presentations. An interesting perspective is found in linking digitalized contents (e.g., museums and libraries) with increased accessibility to rural populations and as an opportunity for tourism.

A small share of respondents think there will be no change (3 percent), while others predict the decline of creative and cultural industries (a "no future" opinion is expressed by 4 percent of respondents). Lastly, some respondents predicted different future scenarios depending on the subsector of the creative and cultural industry. The most common opinion was that traditional subsectors such as crafts and museums, visits to the theatre and cinemas would be replaced by more “modern” ones.

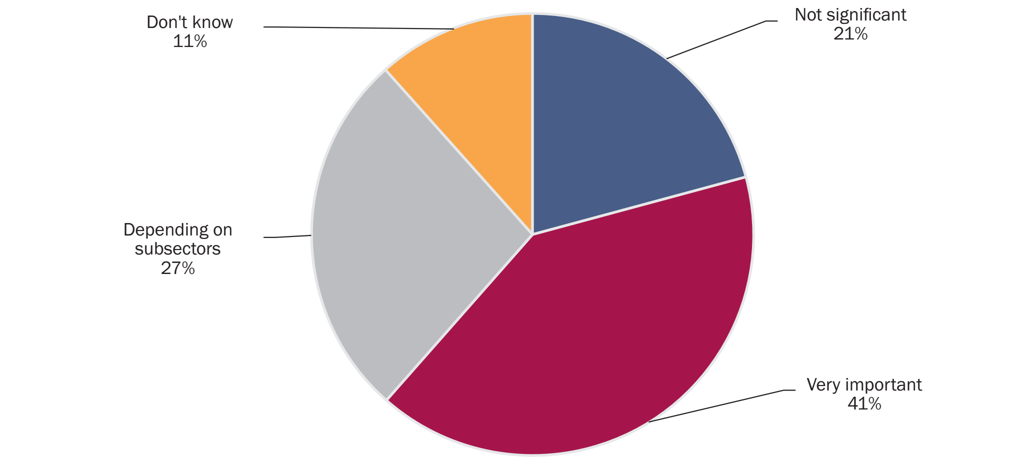
Figure 7 **I see the future of creative and cultural industries**



Note: N = 1,000 respondents.
Source: Authors.

Several answers on the future development of creative and cultural industries mentioned that it depends on policy measures. The perceived role of the government, specifically the Ministry of Culture and Media, in the development of creative and cultural industries in Croatia is presented in Figure 8. Over 40 percent of respondents think that role is vital because creative and cultural industries depend on state funds and public resources. According to the opinion of 27 percent of Croatian citizens, the role of the government and Ministry and the significance of state support vary across different creative and cultural industry subsectors. For some subsectors, the government actions are significant, but for others, the effect is rather burdening than supporting the development. The role is insignificant for over 20 percent of respondents who think that creative and cultural industries are left to themselves. Therefore, the government should be more active in providing support by adopting development strategies and action plans targeted to creative and cultural industries and funding strategic projects crucial for their development.

Figure 8 **Role of government in the development of creative and cultural industries**



Note: In percentage of respondents.
Source: Authors.

5.4 Acceptance models

This empirical research tested six different theoretical acceptance models for the context of creative and cultural industries. These models are: (1) theory of reasoned action (TRA) (Sheppard et al., 1988), (2) theory of planned behavior (TPB) (Ajzen, 1991), (3) technology acceptance model (TAM) (Davis, 1989), (4) extended TAM (TAM2) (Venkatesh & Davis, 2000), (5) motivational model (MM) (Vallerand, 1997), (6) combined TAM and TPB (C-TAM-TPB) (Taylor & Todd, 1995).

The reliability of scales for latent variables used in the research was assessed with Cronbach's alpha coefficients. All Cronbach's alpha coefficient values were above 0.7, and the majority of them were above 0.8 (Table 2). The results indicate an acceptable level of reliability for all latent variables.

The theoretical models were tested with multiple regression analysis (Table 3). All regression coefficients were significant at the $p < 0.01$ level. All tested theoretical models exhibit a good fit for empirical data. The model with the best fit is the combined TAM and TPB model (C-TAM-TPB), followed by the motivational model (MM).

Table 2 **Cronbach's alpha coefficients**		
Latent variables	**Items**	**Cronbach's alpha**
Subjective norm	sn1	0.801
	sn2	
	sn3	
Attitude towards behavior	atb1	0.834
	atb2	
	atb3	
Perceived behavioral control	pbc1	0.741
	pbc2	
Intention	i1	0.817
	i2	
	i3	
Perceived ease of use	peou1	0.755
	peou2	
	peou3	
Perceived usefulness / extrinsic motivation	pu1	0.807
	pu2	
	pu3	
Intrinsic motivation	im1	0.859
	im2	
	im3	

Source: Authors.

Table 3 **Multiple regression results**						
Independent variables	**Acceptance models**					
	TRA	**TPB**	**TAM**	**TAM2**	**MM**	**C-TAM-TPB**
SN	0.25*	0.21*		0.17*		0.13*
ATB	0.62*	0.60*				0.36*
PBC		0.15*				0.11*
PEOU			0.25*	0.21*		
PU (EM)			0.64*	0.56*	0.48*	0.37*
IM					0.40*	
Model fit	$R^2 = 0.65$; $F = 939.24$; $p = 0.000$	$R^2 = 0.67$; $F = 679.99$; $p = 0.000$	$R^2 = 0.67$; $F = 1,020.20$; $p = 0.000$	$R^2 = 0.69$; $F = 729.06$; $p = 0.000$	$R^2 = 0.70$; $F = 1,139.40$; $p = 0.000$	$R^2 = 0.71$; $F = 623.20$; $p = 0.000$

*Note: * Significant at the p < 0.01 level.*
Source: Authors.

The results indicate that the best determinants of acceptance of creative and cultural industries are attitude towards behavior (ATB), perceived usefulness / extrinsic motivation (PU/EM), and intrinsic motivation (IM). All three of those variables represent elements of attitude towards different aspects of creative and cultural industries. While ATB represents attitude towards the consumption of creative and cultural industries' products, both PU/EM and IM represent attitudes towards different benefits of creative and cultural industries' products. These findings align with the literature on the importance of attitudes as behavior determinants (Ajzen, 2008).

These empirical results indicate the direction for future acceptance model development to build a model specifically for creative and cultural industries. Such a model should be primarily based on different types of attitudes towards various aspects of creative and cultural industries and their products.

6 Conclusions and policy recommendations

The share of consumers in Croatia who think they are familiar with creative and cultural industries (58 percent) is lower than the share of consumers using products and services of creative and cultural industries (80 percent). This means that many consumers in Croatia use these products and services without being aware that they are consuming creative and cultural industries' outputs. Their consumption is not driven by the positive role that creative and cultural industries might have for the national economy, society, or environment. These benefits of creative and cultural sectors are not recognized by the public in Croatia. The largest perceived benefit of consuming products and services of creative and cultural industries is that it improves one's mood. Public attitudes towards creative and cultural industries are generally positive and a growing importance of the sector in the future is envisaged by more than 40 percent of respondents. The term "creative and cultural industries" evokes positive associations with something innovative, modern, and artistic. Although at the beginning of the survey, only about one-third of Croatian citizens saw IT and new media-related activities as part of the creative and cultural industry, for 6 percent of them, computer games, software, and new media are the most often used creative and cultural industry products. The opinion that digitalization and new technologies will take primacy in the sector's future development is shared by 17 percent of respondents.

The discrepancies between familiarity and usage might be explained by the poor availability of some creative and cultural products and services but, more often, they are due to the lack of consumers' resources in terms of money and time. The potential to sell more products of music and arts, museums, libraries, and heritage visits depends on their affordability. Considering that spending on these types of products would be the first choice of Croatian consumers in increasing their consumption of creative and cultural products and services, perhaps some target measures of subsidizing such activities would help. However, one should be careful about taking the general answers at face value because people tend to give socially desirable answers in surveys, so they may have overestimated spending on culture. A more in-depth analysis of specific types of products and services and consumer subgroups is needed to confirm the findings. This limitation of our research should be mitigated by further empirical assessments, where applying the acceptance model is a useful tool to obtain validated results.

As the acceptance model for the creative and cultural industries has not yet been developed and tested, our seminal findings suggest that this sector's most adequate acceptance models should measure attitudes towards consumption and perceived usefulness of cultural and creative industries' products and services.

Further, our results point out the importance of raising awareness and education of the Croatian public on cultural and creative industries and their potential benefits regarding a more green and just or more sustainable economy that is in accordance with the European Green Deal (European Commission, 2019). Bearing in mind the fact that, according to the results of the research, Croatian citizens are not sufficiently informed and aware of the creative and cultural sector, the future sectoral policy for the development of cultural and creative industries should certainly include the implementation of public information campaigns about cultural and creative industries, which should involve the largest possible number of cultural and creative stakeholders.

Another finding is that, in the opinion of four out of ten respondents, the role of the government in developing cultural and creative industries is very important. From the official document of the Ministry of Culture and Media entitled Overview of Cultural Development and Cultural Policies in the Republic of Croatia (2022), it is clear that there is no strategic document in Croatia that plans the future development of the sector, and the funds for encouraging the development of the sector are insufficient. Although there is an institutional infrastructure for cultural and creative industries within the framework, the existence of a particular administration has not been manifested through a well-thought-out and systematic policy for the development of the cultural and creative industries sector. This is undoubtedly one of the reasons why the Republic of Croatia is lagging behind the European Union when it comes to the development of this sector.

The European cultural and creative sectors and industries are a significant part of the economy and employment, whereby the COVID-19 pandemic had a more devastating effect on the creative and cultural industries than on other sectors, as the income of this sector in 2021 in the European Union dropped by as much as 199 billion euros, i.e., 30 percent compared to 2020. Even though these are very propulsive sectors, and it is in Croatia's strategic interest to develop these sectors and industries that have self-employment rates significantly higher (33 percent) than those in the overall economy (14 percent),[5] the Croatian creative and cultural sector is below average development compared to the European one.[6]

[5] https://www.europarl.europa.eu/doceo/document/TA-9-2022-0444_EN.html

[6] https://www.europarl.europa.eu/doceo/document/TA-9-2022-0444_EN.html

Following the results of the conducted research and analysis of secondary material, as well as in accordance with EU and UN recommendations, this research enabled the formulation of 20 policy proposals for developing the creative and cultural sector in Croatia.

1) All relevant institutions – the Government of the Republic of Croatia, the Ministry of Economy and Sustainable Development, the Ministry of Culture and Media, the Ministry of Regional Development and European Union Funds, the Ministry of Science and Education, the Ministry of Finance, the Ministry of Labour, Pension System, Family and Social Policy, the Ministry of the Interior, the Ministry of Tourism and Sport – are encouraged to cooperate with all cultural institutions, economic entities, the media, and associations that promote creative and cultural industries in the joint creation of the Strategy for the Development of Croatian Creative and Cultural Industries. This should include a proposal for a clear nomenclature that could continuously monitor statistical data through the Croatian Bureau of Statistics. Further, this should develop and consolidate the industrial policy framework for the ecosystem of cultural and creative sectors and industries in order to increase their competitiveness and strategic value for the Croatian economy, and to enable them to realize their potential in terms of creating jobs and creating growth. This would in turn highlight the potential of the cultural and creative sectors and industries when it comes to youth employment and reindustrialization, and especially the growing opportunities that the digital environment creates for young people in the cultural and creative sectors and industries. It is also recommended that they use the new results of the mapping of Croatian creative and cultural industries, which was conducted in 2021. They are especially invited to:
2) Recognize cultural and creative industries as strategic industries and establish a clear budget linked to quick and concrete measures aimed at the recovery of the sector, from which all its stakeholders should benefit.
3) Support the short-term recovery of the entire creative and cultural sector ecosystem and, in the long term, strengthen the resilience, competitiveness, and innovation of the cultural and creative sectors and industries and strengthen these sectors by providing fair support to all, especially the most vulnerable actors, to encourage opportunities for the employment of artists, authors, performers, cultural workers, and professionals in the field of cultural mediation by supporting cooperation between all disciplinary areas and to ensure comprehensive monitoring of the socioeconomic situation in the cultural and creative sectors and industries in order to more efficiently solve all significant crises in the future and monitor their digital and green transition.
4) Give more substantial support to research and development activities, innovations, experiments, and entrepreneurship in creative and cultural industries.
5) Improve and facilitate access to project financing from domestic and European funds and primarily work on the education of small and medium-sized entrepreneurs from

the cultural and creative industries in the field of project management and applying for financing from available funds.

6) Diversify the sources of support for the cultural and creative sectors and industries and guarantee that there will be no financial cuts or reductions in existing funds as the sector continues to face the consequences of the latest cuts.
7) Invest in programs of institutional and non-institutional and lifelong education in the field of creative and cultural industries and thus systematically work to develop human resources in these sectors.
8) Support vocational training programs and initiatives for the career development of all authors, performers, and creators of cultural content, and in particular, support acquiring digital, entrepreneurial, and other skills in order for them to use digital opportunities to promote their work and collaborate with other artists.
9) Strengthen institutional and infrastructural support in the development of creative and cultural industries and sectors.
10) Design concrete programs and projects that will accelerate the spillover effects of creative and cultural industries on other industries and society as a whole.
11) Support all creative and cultural industries, including occupations in the field of cultural mediation, which play a vital role as a link between the public and the work of art or heritage, thereby ensuring access to culture and its dissemination to the public.
12) Recognize the added value of cross-border cooperation and remove obstacles for sustainable and inclusive cross-border mobility of artists and cultural workers in the EU and third countries.
13) Support authors, performers, and other workers in the cultural and creative sectors and industries and provide them with clear information and guidance on mobility opportunities. Review and, if necessary, revise administrative requirements, including those for visas, taxation, social security, access to training, and recognition of the level of artistic education, including vocational education and training and academic qualifications, in order to simplify and harmonize access to all of the above, as well as to programs and funds of the EU that can serve their needs, such as Creative Europe, but also to programs that are not directly or specifically aimed at cultural and creative sectors and industries.
14) Consider deducting business expenses from taxes related to artistic activity and expenses for equipment or training (improvement and retraining) of cultural and creative workers.
15) Encourage greater synergy between the cultural and educational sectors, promote greater participation of art and cultural schools and institutions in activities within the Erasmus+ program, encourage the development of artistic professional studies, and accordingly supplement the law on higher education and support other activities within the EU programs for students and teachers.

16) Strongly condemn all stereotypes, sexism, and sexual harassment in the cultural and creative sectors and industries, and encourage gender equality in the selection process for higher positions in public cultural institutions.
17) Recognize the critical role of culture and art in promoting cultural diversity, encouraging inclusive societies, and fighting against all forms of discrimination.
18) Improve working conditions in cultural and creative sectors and industries and establish minimum standards for artists and cultural and creative workers in terms of working conditions, fair remuneration, and social security while recognizing the unique features of cultural and creative sectors and industries such as seasonal work and the non-monetized quality of creativity.
19) Promote and educate the public in Croatia about the importance of cultural and creative industries for social and economic development and the green transition.
20) In accordance with the recommendations from the UNCTAD report (2022, p. 84), in cooperation with relevant international institutions, develop clear classifications, definitions, and criteria for evaluating the development of cultural and creative industries on the international and domestic levels.

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Appendix: Questionnaire

1. Are you familiar with the term “creative and cultural industries”?
   a. Yes
   b. No

2. What do creative and cultural industries stand for? How would you define them?

____

____

____

3. What industries do you think the term “creative and cultural industries” includes? (Multiple answers possible)
   a. Museums, libraries, heritage
   b. Visual arts (e.g., painting)
   c. Music and performing arts (e.g., concerts, theatre)
   d. Design
   e. Film
   f. Photography
   g. Traditional and decorative arts and crafts
   h. Architecture
   i. Computer programs, games, and new media
   j. Electronic media (TV, radio, websites, etc.)
   k. Publishing (books, journals)
   l. Marketing and market communications (advertisements)
   m. Something else What? ___________
   n. I do not know.

   Cultural and creative industries include all those professions that are closely related to cultural, artistic, and creative activity: museums, galleries, libraries, all types of visual arts, dance arts, music industry, film industry, architecture, theatre, TV, radio, podcast, photography, software production, publishing, advertising, all kinds of design (web design, graphic design, interior and exterior design, product design, etc.), fashion industry, video game industry, and the like.

4. Do you personally use some of the creative and cultural industries’ products/services?
   a. Yes
   b. No ⇨ Please go to question 8.

5. List all the creative and cultural industries’ products/services that you use. (Multiple answers possible)
   a. Museums, libraries, heritage
   b. Visual arts (e.g., painting)
   c. Music and performing arts (e.g., concerts, theatre)
   d. Design
   e. Film
   f. Photography

g. Traditional and decorative arts and crafts
h. Architecture
i. Computer programs, games, and new media
j. Electronic media (TV, radio, websites, etc.)
k. Publishing (books, journals)
l. Marketing and market communications (advertisements)

6. Which creative and cultural industries' product/service do you use most frequently? (One answer only)
   a. Museums, libraries, heritage
   b. Visual arts (e.g., painting)
   c. Music and performing arts (e.g., concerts, theatre)
   d. Design
   e. Film
   f. Photography
   g. Traditional and decorative arts and crafts
   h. Architecture
   i. Computer programs, games, and new media
   j. Electronic media (TV, radio, websites, etc.)
   k. Publishing (books, journals)
   l. Marketing and market communications (advertisements)

7. Rank the following criteria according to importance when choosing the creative and cultural industries' products/services. The first place should be the most important criterion, the second place should be the second most important one, etc. The last, fifth place, should be the least important criterion.
   a. Quality ___________
   b. Price _________
   c. Location ________
   d. Ecological aspects ________
   e. Social responsibility _________

8. What would make you use more frequently or start using creative and cultural industries' products/services? (Multiple answers possible)
   a. More money available
   b. More free time
   c. More creative and cultural industries' products/services available
   d. Higher quality of creative and cultural industries' products/services
   e. Something else What? _______________
   f. Nothing

If you answered 8a ⇨ 9a. Which creative and cultural industries' products/services would you start using or use more frequently if you had more money? (Multiple answers possible)

a. Museums, libraries, heritage
b. Visual arts (e.g., painting)
c. Music and performing arts (e.g., concerts, theatre)
d. Design

e. Film
f. Photography
g. Traditional and decorative arts and crafts
h. Architecture
i. Computer programs, games, and new media
j. Electronic media (TV, radio, websites, etc.)
k. Publishing (books, journals)
l. Marketing and market communications (advertisements)

If you answered 8b ➪ 9b. Which creative and cultural industries' products/services would you start using or use more frequently if you had more free time? (Multiple answers possible)

a. Museums, libraries, heritage
b. Visual arts (e.g., painting)
c. Music and performing arts (e.g., concerts, theatre)
d. Design
e. Film
f. Photography
g. Traditional and decorative arts and crafts
h. Architecture
i. Computer programs, games, and new media
j. Electronic media (TV, radio, websites, etc.)
k. Publishing (books, journals)
l. Marketing and market communications (advertisements)

10. To what extent do you agree/disagree with the following statements? Mark an answer to each statement using a scale from 1 to 5 (1 = Strongly disagree, 2 = Disagree, 3 = Neither agree nor disagree, 4 = Agree, and 5 = Strongly agree).

Creative and cultural industries have an important role in environmental protection.	1 2 3 4 5
Creative and cultural industries have an important role in encouraging ecological behavior in companies and consumers.	1 2 3 4 5
Creative and cultural industries have an important role in the economy.	1 2 3 4 5
Creative and cultural industries have an important social role.	1 2 3 4 5
Creative and cultural industries should have a bigger role in reducing the ecological footprint.	1 2 3 4 5
Creative and cultural industries should have a bigger role in the economy.	1 2 3 4 5
Creative and cultural industries should have a bigger role in society.	1 2 3 4 5
The role of creative and cultural industries will be more significant in the future.	1 2 3 4 5
I feel good when I use creative and cultural industries' products/services.	1 2 3 4 5

Using creative and cultural industries' products/services lifts my mood.	1 2 3 4 5
Using creative and cultural industries' products/services helps me overcome problems.	1 2 3 4 5
The benefits of using creative and cultural industries' products/services are more prominent in times of crisis such as the pandemic, wars, and other adversities.	1 2 3 4 5
Using creative and cultural industries' products/services helps me overcome emergency situations I have no control over (e.g., the pandemic, wars, energy crisis, and earthquakes).	1 2 3 4 5

11. Which creative and cultural industries subsector has the least significant ecological footprint? (One answer only)
    a. Museums, libraries, heritage
    b. Visual arts (e.g., painting)
    c. Music and performing arts (e.g., concerts, theatre)
    d. Design
    e. Film
    f. Photography
    g. Traditional and decorative arts and crafts
    h. Architecture
    i. Computer programs, games, and new media
    j. Electronic media (TV, radio, websites, etc.)
    k. Publishing (books, journals)
    l. Marketing and market communications (advertisements)

12. Which creative and cultural industries subsector contributes most to the economy? (One answer only)
    a. Museums, libraries, heritage
    b. Visual arts (e.g., painting)
    c. Music and performing arts (e.g., concerts, theatre)
    d. Design
    e. Film
    f. Photography
    g. Traditional and decorative arts and crafts
    h. Architecture
    i. Computer programs, games, and new media
    j. Electronic media (TV, radio, websites, etc.)
    k. Publishing (books, journals)
    l. Marketing and market communications (advertisements)

13. Which creative and cultural industries subsector contributes most to society? (One answer only)
    a. Museums, libraries, heritage
    b. Visual arts (e.g., painting)
    c. Music and performing arts (e.g., concerts, theatre)

d. Design
e. Film
f. Photography
g. Traditional and decorative arts and crafts
h. Architecture
i. Computer programs, games, and new media
j. Electronic media (TV, radio, websites, etc.)
k. Publishing (books, journals)
l. Marketing and market communications (advertisements)

14. What is the role and significance of the government, especially the Ministry of Culture and Media, for the development of creative and cultural industries in Croatia? (One answer only)
    a. Unimportant. Creative and cultural industries are left to themselves. A more active role of the government is needed via strategies and action plans, and financing of the strategic projects crucial for the development of these industries.
    b. Most significant because creative and cultural industries greatly depend on state funding.
    c. Most significant for some industries, while for others the effect is more of a burden than support.
    d. I do not know.

15. To what extent do you agree/disagree with the following statements? Mark an answer to each statement using a scale from 1 to 5 (1 = Strongly disagree, 2 = Disagree, 3 = Neither agree nor disagree, 4 = Agree, and 5 = Strongly agree).

1.	SBN1	When I use the products/services of the creative and cultural industries, most people who are important to me look on that with approval.	1 2 3 4 5
2.	SBN2	Most people who are important to me approve of my use of the products/services of the creative and cultural industries.	1 2 3 4 5
3.	SBN3	Everyone important to me thinks it is acceptable to use the products/services of the creative and cultural industries.	1 2 3 4 5
4.	ATT1	Using the products/services of creative and cultural industries is a useful idea.	1 2 3 4 5
5.	ATT2	Using the products/services of creative and cultural industries is a good idea.	1 2 3 4 5
6.	ATT3	In general, my attitude towards the use of products/services of creative and cultural industries is positive.	1 2 3 4 5
7.	PBC1	I can easily access the products/services of the creative and cultural industries.	1 2 3 4 5
8.	PBC2	If I wanted to, it would be easy for me to get to the products/services of the creative and cultural industries.	1 2 3 4 5

9.	PBC3	My use of creative and cultural industries' products/services is an activity that is fully under my control.	1 2 3 4 5
10.	INT1	I intend to use the products/services of the creative and cultural industries in the near future.	1 2 3 4 5
11.	INT2	As soon as the opportunity arises, I will use the products/services of the creative and cultural industries.	1 2 3 4 5
12.	INT3	I will always use the products/services of the creative and cultural industries.	1 2 3 4 5
13.	EOU1	In general, I find the products/services of the creative and cultural industries easy to use.	1 2 3 4 5
14.	EOU2	It is easy to learn to use the products/services of the creative and cultural industries.	1 2 3 4 5
15.	EOU3	I understand how to use the products/services of the creative and cultural industries.	1 2 3 4 5
16.	PU1	My use of creative and cultural industries' products/services is useful for me.	1 2 3 4 5
17.	PU2	The products/services of the creative and cultural industries provide me with numerous benefits.	1 2 3 4 5
18.	PU3	The time I spend using the products/services of the creative and cultural industries is time well spent.	1 2 3 4 5
19.	IM1	I find using the products/services of the creative and cultural industries to be an enjoyable activity.	1 2 3 4 5
20.	IM2	I have fun using the products/services of the creative and cultural industries.	1 2 3 4 5
21.	IM3	In general, it is pleasant to use the products/services of the creative and cultural industries.	1 2 3 4 5

16. Please describe how you imagine creative and cultural industries in the future.

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Note: The original questionnaire was in Croatian.

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