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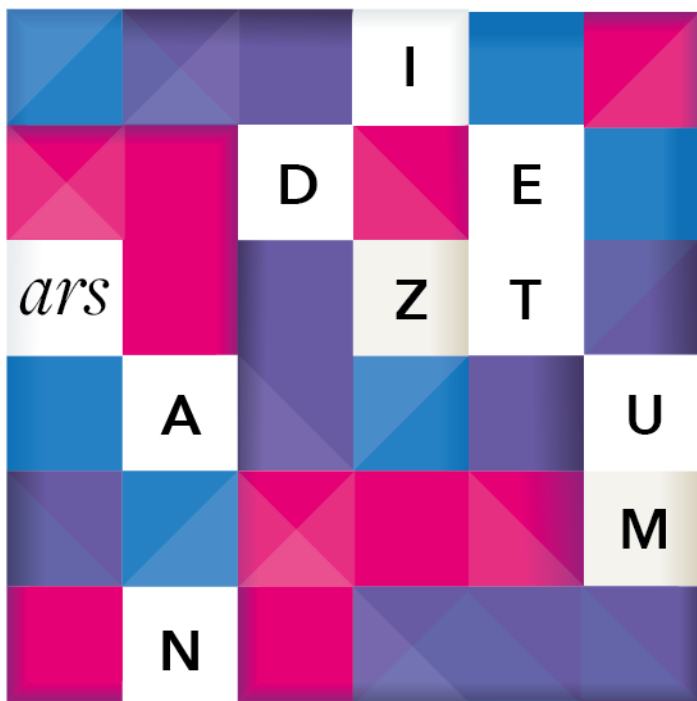


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Jasna Horvat – Josipa Mijoč – Ana Zrnić



*Treasury of projects
supporting the creative industry
by the Andizet Institute*

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ars ANDIZETUM

Treasury of projects supporting the creative industry by the Andizet Institute

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ars Andizetum

*Mastery dedicated to intellectuals and artists
managing to turn marsh into land suitable
for life and growth.*

Andizets

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Ars introductium

The *Ars Andizetum* publication resulted from a four-year activity of Andizet – the Institute for Science and Art Research in the Creative Industry founded with the intention of joining science and art. Research endeavours undertaken in the field of (*creative*) *industry* are still undergoing a process of formalisation.

The *Ars Andizetum* publication is a science and art experiment, the results of which have been included in a large number of published scientific and professional papers. Until today, unpublished perspectives have resulted in definitions relevant to the creative industry and for the first time they appear in this publication. Due to the aforementioned, *Ars Andizetum* goes beyond the framework of the profession being therewith eligible for inclusion in scientific research studies concurrently welcoming future partnerships. In addition, this publication is to be finished upon its public promotion on the occasion of Creative Treasury 2018 where you can expect a warm welcome by the *Andizets*.

Ana Zrnić

President of the Andizet Institute



Andizet

Andizet – The Institute for Science and Art Research in the Creative Industry was named after an ancient Pannonian tribe that founded the settlement Mursa. The name signified a swamp and was also adopted by the Romans for its sonority. Under the Roman rule, the ancient Mursa was granted the status of colony by which the tribe Andizets became permanently connected with the name of the city.

The Andizets exemplified swampland transformation into fertile soil whereby Mursa became a desirable place to live and stay. They demonstrated the way in which *intellect* and *skill* present principles of creation to those living for art and becoming therefore the artists of knowledge.

The Andizet Institute is an association founded in September 2014. Its seat is located in contemporary Osijek, the city remembering its ancient past and enriching the presence on the traces of its turbulent past. The founders of the Institute were recruited from the ranks of scientists and creative people, and its members are numerous students and researchers whose participation turns them into Andizets and Andias.

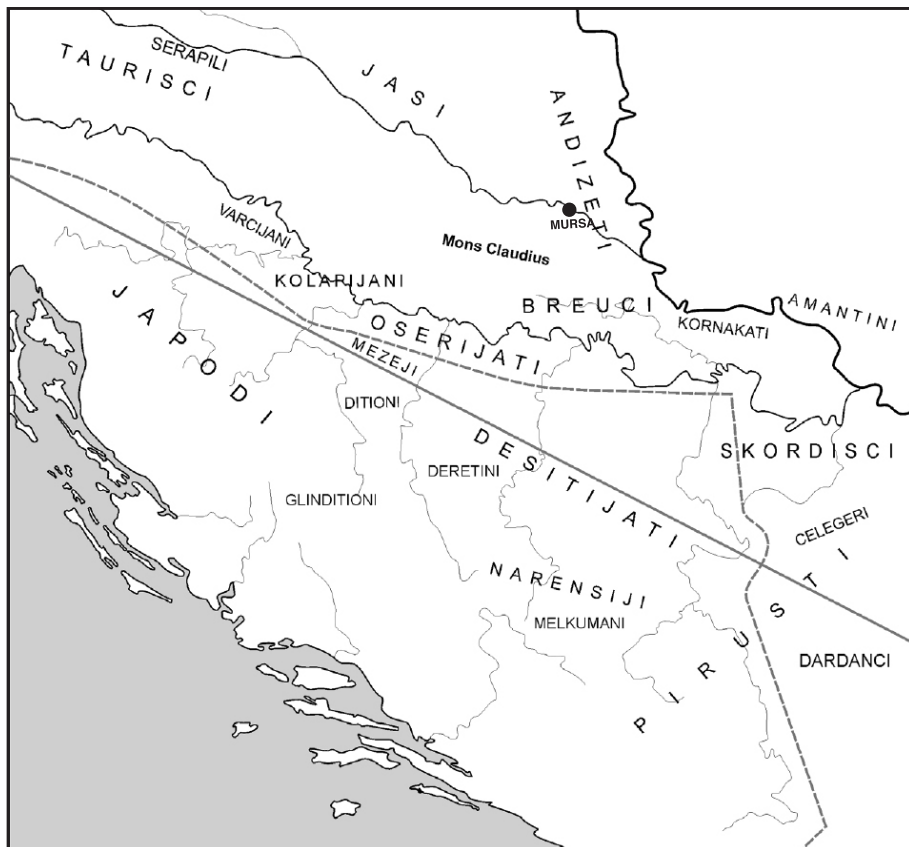
*

Film

Remain Osijek



Map of the Andizets



Source: Domić-Kunić, A. (2006). Bellum Pannonicum (12-11 cent. BC): The final stage of the conquest of the southern Pannonia. *Journal of the Archeological Museum in Zagreb*, 39(1), 59-164

— Goal

Developing a network platform for creative industry stakeholders, internationalisation of the value chain of Croatian cultural contents, and promotion and improvement of cultural production and consumption in the Republic of Croatia.

— Mission

Organising and implementing culture, art, science, education and IT projects. The emphasis is put on the realisation of the following programme contents:

- ◆ connecting creative industry stakeholders in the Republic of Croatia;
- ◆ international cooperation projects in the creative industry;
- ◆ studying, protection and promotion of cultural heritage in the Republic of Croatia;
- ◆ scientific research into the cultural potential of the Republic of Croatia;
- ◆ production in the area of performing arts, visual arts, literary-publishing activities, audiovisual activities, media culture, interdisciplinary arts and culture activities;
- ◆ public opinion research;
- ◆ inclusion of Croatian citizens in social, cultural and creative life;
- ◆ promotion of scientific and professional achievements of the creative industry;
- ◆ youth inclusion in cultural and creative activities; and
- ◆ researching the creative workforce.

Establishing a platform for research through the implementation of projects, which is to focus on addressing scientific and research questions on the basis of which publicly available research hypotheses are to be defined.

— Vision

Referring to new guidelines for the creative industry through cultural and creative activities in order to strengthen cultural and creative social potentials.



Andizets 2018

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Photo: Some Andizet members: (left to right) Jasna Horvat — Vice President (since 2014), Ivona Martinović, Lana Katavić, Dora Radl Ćučić — Secretary (2018 — today), Iva Ižaković, Petra Forjan, Ana Zrnić — President (since 2018), Ivana Jobst, Josipa Mijoč — President (2014 — 2018), Željko Ronta. Not present: Marina Stanić i Ivana Buljubašić.

The creative industry

Currently a deep-rooted expression *creative industries* has its origin in Anglo-Saxon literature, and it refers to larger number of industries falling under the umbrella term connected with “creativity” and “industry” – the production for the market.


The researchers at the Andizet Institute have modified the term into the *creative industry*¹. Based on examining the nomenclatures of other industries and having compared them to the existing scheme of nomenclatures for the copyrighted sectors, it is noticeable that each formalised industry is composed of a larger number of activities required to integrate heterogeneous productions under the term industry. As an illustration, economics terminology does not distinguish “process” industries, but it represents a unique industry which is in its nomenclature broken down into heterogeneous components². Despite the fact that there are as many as 14 sectors pertaining to the industry, they are not referred to as industries, but the sectors are presented and analysed under the umbrella term *processing industry*.

In the early 2000s, creative potential possessed by each and every individual started to be seen as a separate area of research³, whereas the creative industry is the engine of national economies in developed countries. Based on numerous considerations, Andizets provide a summarised definition of the creative industry.

1 American researchers often use the term *copyright industry* and *entertainment industry*, whereas European researchers use the terms *creative* and *cultural industries*.

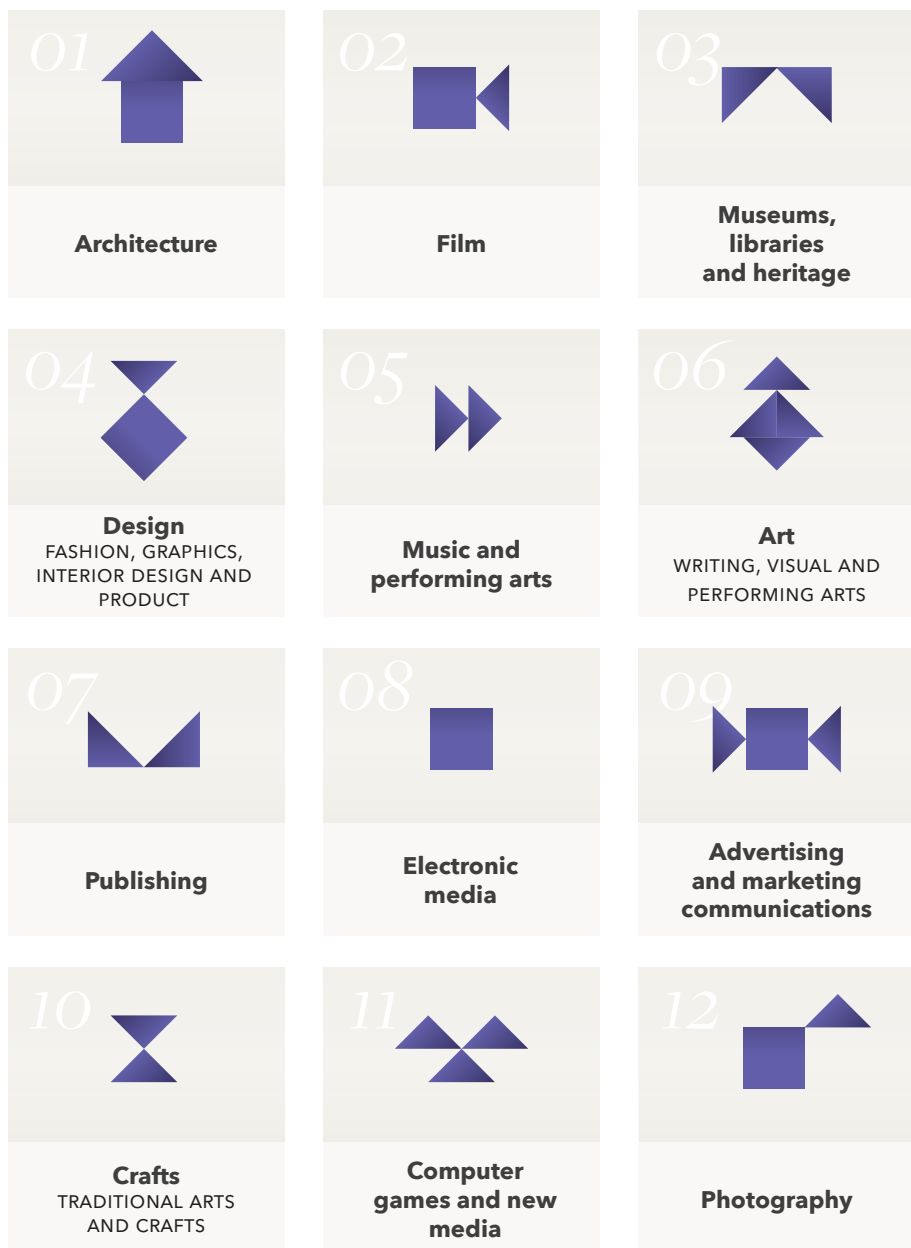
2 Sectors of process industry: production of food and tobacco products, production of beverages, production of textiles, leather and clothes, production of wood and paper products, printing and record replication, production of industrial chemicals, production of pharmaceuticals, production of rubber and plastic products, production of other non-metal mineral products, production of metal and metal products, production of computers, electronic and optical products, production of electrical equipment, production of machines and production devices, production of means of transportation, in accordance with the data available at: <https://www.hgk.hr/gospodarske-djelatnosti> (Retrieved: 15 February 2018)

3 Florida, R. and Tinagli, I. (2004). Europe in the creative age. Carnegie Mellon Software Industry Center.



*The creative industry implies
copyrighted production covered by
the projects generating non-material
products and services intended for
market exchange.*

Figure: Creative industry sectors in the Republic of Croatia



Author: Ante Vekić, according to the proposed mapping of the creative and cultural industries in the Republic of Croatia⁴

4 Rašić Bakarić, Ivana; Bačić Katarina and Božić Ljiljana (2015). Mapping of the creative and cultural industries in the Republic of Croatia. The Institute of Economics Zagreb: Zagreb

Culture is a resource whose exploitation in the creative industry projects implies its concurrent preservation and multiplication.

The creative industry (CI) contributes to economic development in general, has an export potential and is based on knowledge, science, technological and art innovation, development of talents and preservation of national cultural heritage through its implementation into contemporary products and services.

The authenticity of creative products and services is based on the use of cultural and historical contents, whereby artistic and productive innovation ensures diversification and market recognition.

*

What is the
creative industry?



Ars projectum

Together with the rise of culture 'sign' has undergone ever-growing development, from being essential to decorative-useful, from typical to individual, and from mystical to symbolical.

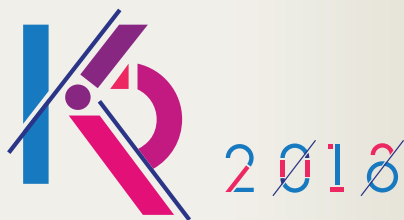
— Eugen Sekler⁵

Through its existence, the Andizet Institute aims to verify the basic characteristic of the creative industry, which is the work through project activities. In its four-year existence the treasury of the creative industry projects at the Institute managed to design and implement a larger number of projects such as Creative Treasury, GlagoSlov and Silk Road.



5 Sekler, E. (1924). On signet, trademarks and other signs. *Grafička revija*, 3: 41-45.

01



The Creative Treasury Logo 2018

*
Website:
Creative treasury



What is CT?

— Creative Treasury

Since its foundation in 2015 until today Creative Treasury has unquestionably become one of the confirmed values, and its unique contribution is the development of a platform for the presentation of civil society projects driven and encouraged by scientists and university graduates.

— Lukić, M. 2017: 60

A popularisation symposium of the creative industry – *Creative Treasury* – is a symposium connecting science and art, economy and local community. It has taken place in Osijek since 2015 in cooperation between the Andizet Institute and the Faculty of Economics, a public higher education institution whose premises it has been held on ever since.

The main goal of Creative Treasury is to establish a platform for institutionalisation of the creative industry in the Republic of Croatia and unleash its potential as an engine for economic development. The realisation of the main goal is to ensure the preservation of cultural identity and its promotion through production of new creative products.

Creative Treasury is at the same time the first popularisation symposium of the creative industry and within the national framework it became a venue for presenting projects of the local community in its broadest sense on the premises of a public institution of science and education with an open invitation to all interested creative industry stakeholders to collaborate and act jointly.

Popularisation symposium is a public event at which all interested stakeholders (amateurs, professionals, scientists and experts) are eligible to participate, whereby their presentations are open to the entire community. Unlike other similar events (congresses, scientific and/or professional symposia, fairs, festivals), a popularisation symposium does not charge either presenters or visitors. The number and profile of sponsors – institutions from the public sector supporting the event contents with their name as well as the number of visitors demonstrate the social importance of the popularisation symposium.

As a meeting place of interested stakeholders from a specific sector, the popularisation symposium can be seen as a venue where stakeholders from a specific sector conduct scientific research, i.e. as a platform on which practice meets research methodology.

— Mijoč, J.; Horvat, J.; Zrnić, A. 2016: 260

Due to its multidisciplinary character, Creative Treasury provides an opportunity for a free exchange of expertise, ideas and practical experience. Numerous prominent sponsorships of Creative Treasury confirm it as an incubator of knowledge, ideas and practices leaving an overwhelming mark on scientific, cultural and economic life on the national level. The event was given prominent patronage by the President of the Republic of Croatia, the President of the Croatian Parliament, the Ministry of Science and Education, the Ministry of Culture, the Ministry of Tourism, Croatian Cluster of Competitiveness of Creative and Cultural industries, Osijek-Baranja County, the City of Osijek and the Student Assembly of Josip Juraj Strossmayer University of Osijek.

The organisation of Creative Treasury is supported by numerous volunteers who were awarded for their work in 2016 having received the Volunteer Award for their “contribution to the development of volunteering in education.”



Volunteer Award 2016

Creative Treasury was granted the National Science Award for 2016 by the Ministry of Science and Education in the science popularisation category.



National Science Award 2016

Year after year, Creative Treasury has been attracting more and more new visitors, and the number has risen from 1,300 in 2015, to more than 3,000 in 2016, whereas in 2017 there were as many as 5,000 visitors.

The visitors perceive Creative Treasury as a project open to the community and civil society providing an opportunity to question gained knowledge and results over again as well as enrichment through practical experience.

*

Creative Treasury on social networks



The fact that Creative Treasury is fully immersed in the digital era can be supported by its own audiovisual pro memoria produced by the Andizet Institute, which represent a way of expression aided by contemporary media.

*
Creative Treasury
2017



*
Creative Treasury
2016



*
Creative Treasury
2015



Treasury years

Each year, Creative Treasury creates a unique theme reflecting on the creative industry. The first Treasury year reflected on the *Creative (and cultural) industry* and set the organisational framework for Treasury as a whole. The second Treasury year in a row entitled *Socially Responsible Creativity* was granted the National Science Award. The outcomes of the third Creative Treasury under the theme *Chemistry of the Creative Industry* identified the need to publish the results accomplished and to create the publication entitled *Ars Andizetum*. Additionally, future Creative Treasury themes have been announced: 2018 *The Axis of Networks*, 2019 *Circular Creativity*



Creative Treasury Management Board: Ana Zrnić, Dora Radl Čučić, Jasna Horvat, Josipa Mijoč

Creative Treasury space installations

Creative Treasury interiors are a medium for transmitting messages and establishing visual communication with visitors. Harvesting from cultural resources, the Creative Treasury spaces encourage reshaping of cultural contents into creative practice products and services. Audiovisual pro memoria recorded in Creative Treasury premises experiment through both artistic expression and connections between science and art.

Murals of meandered Glagolitic script (2015)

The murals in the Aula of Glagolitic script and the Aula of Science at the Faculty of Economics in Osijek are permanent installations in scientific and educational spaces with the purpose of educating visitors about the Croatian Glagolitic script and the scientists from Osijek (Josip Juraj Strossmayer, Vladimir Prelog and Lavoslav Ružička). Besides the cathedral in Zagreb, the aulas of the Faculty of Economics in Osijek are the biggest public spaces adorned with Glagolitic script and welcoming the public during the opening hours of the Faculty.



Installation authors: Jasna Horvat and Josipa Mijoč

*

Croatian Glagolitic
Murals



*

Stipe Gugić read
Cities along the Silk Road



Silk Road (2016.)

Establishing economic and cultural connections between Europe and the remote market of the People's Republic of China was deliberated upon at the 2016 edition of Creative Treasury. In order to provide thorough experience of establishing connections along the *Silk Road* the Faculty of Economics provided grounds for directing visitors' attention to a disposable space installation made of different materials. The use of light projections enabled adjusting the *Silk Road* installation to different times of day and groups of visitors.



Installation authors: Josipa Mijoč i Jasna Horvat

Labyrinth of Chemical Interactions (2017)

A disposable installation was set up in both aulias at the Faculty of Economics, which was composed of materials used to collage the *Labyrinth of Chemical Interactions* and as such it corresponded with the umbrella topic. 10,000 3D shapes were integrated in the labyrinth covering the surface of 216 square meters.



Installation authors: Josipa Mijoč, Toni Andrijanić and Jasna Horvat

*

Setting up of
CT 2017



Hydrogen Award

The Hydrogen Exhibitor Award was established on the occasion of the 2017 edition of Creative Treasury. The best exhibitor is selected by the Creative Treasury Management Board in accordance with the (top) audience rated programme content upon its presentation. The award promotes the preservation of cultural memory in the way hydrogen guards cosmic memory. This additionally reaffirms that Creative Treasury is a keeper of cultural heritage encouraging its transformation into creative industry products.



Conceptual design: Ante Vekić, Symbol; Production: LaserPlexx, Croatia

*

Symbol:

[More about projects](#)



*

LaserPlexx:

[More about projects](#)



Socially responsible creativity is awarded by the prize of the same name established in 2018.

Research platform

Creative Treasury is a research platform for within-sector networking, organisation and the development of future activities among participants. Scientists and researchers are given an opportunity to explore heterogeneous viewpoints of creative industry stakeholders and to articulate them in hypotheses whose scientific questioning benefits the practice. In that way Creative Treasury organisers conduct primary research of creative sector stakeholders the sample framework for which is made up of respondents familiar with the umbrella topic of the popularisation symposium. The research results gathered at Creative Treasury have been published in scientific and research publications.

*

Scientific and
research publications



International Poetry Evening

An International Poetry Evening pays homage to the thought and virtue entailed in public interpretation of verses by prominent world poets and musicians. This intercultural gathering of local and ERASMUS students at Josip Juraj Strossmayer University of Osijek is at the same time a diplomatic academy at which its participants act as poetic ambassadors of their respective countries. At the event, poetry is reflected upon as a timeless category whereby the readers use their native languages as a medium of mutual understanding beyond national borders and personal limitations. The project was conceptualised and organised by Sanda Katavić-Čaušić. The International Poetry Evening was granted the Hydrogen Award in 2018.



Atmosphere at the International Poetry and Music Evening

*
Atmosphere at the International
Poetry and Music Evening






*
Hydrogen Award
presentation



Visitor registration in the digital era

Digital registration of visitors and monitoring their interest in specific events included in the programme contents as well as the total number of visitors are the basis for longitudinal analysis of Creative Treasury editions. By entering personal information on Eventbrite platform each visitor interested in a specific event was granted a digital ticket with a booked seat at the event, which could be downloaded via their emails. In 2015, a visitor database was established enabling scientific and professional research on the organisation of big events.

498224269628555158001 	Event Kreativnošću do rezultata, ali kako do kreativnosti?		
	Date+Time Thursday, April 21, 2016 from 11:00 AM to 11:45 AM (CEST)	Location Faculty of Economics, Osijek 7 Trg Ljudevita Gaja 31000 Osijek Croatia	Name Petra Forjan
	Order Info Order #498224269. Ordered by Petra Forjan on March 6, 2016 10:53 PM		Payment Status Free Order
	Type Kreativnošću do rezultata, ali kako do kreativnosti?		

Eventbrite ticket

Tema

A prestigious literary journal *Tema* dedicated a themed issue to Creative Treasury in its 2016 edition (ISSN 1334-6466, year XIII, 4–5–6/2016, pp. 59–95). The themed issue consists of 8 chapters, of which the first was written by Milica Lukić (*The encounter of the actinides in the radioactive field of Creative Treasury*).

*
Promotion of
Tema



*
Journal Tema
(Creative Treasury, pp. 59–94)



Osijek remembers

Creative Treasury revives memories of the past of the City of Osijek as well as its recent history with the figure and work of Eugene of Savoy. With this intention and goal the novel *Bizarrij* was staged (director: Jasmin Novljaković, actors: students from the Academy of Arts in Osijek) on the occasion of Creative Treasury in 2015, and it has been performed twice at the Embassy of the Republic of Croatia in Vienna.

The film *Eugene of Savoy* produced by the Andizet Institute was screened at Creative Treasury in 2017.



Performance *Bizarrij*

Director: Jasmin Novljaković, actors: students from the Academy of Arts in Osijek

*
Promotion
of *Bizarrij*



*
Film *Eugene*
of Savoy



Creative Zone

Creative Zone Osijek is a project the aim of which was to create a public platform for creative industry events in the city of Osijek during a one-year project period (2016). Creative Zone Osijek is intended for the wider community and all age groups.



Ivan Ripić (Treasurers media team), Ivana Jobst (Treasurers manager)

*

Reputable sponsors
about Creative Treasury



— GlagoSlov

Project GlagoSlov was financed and organised by the Andizet Institute with the goal to popularise Glagolitic culture and (non)material heritage.

Glagolitic script is a heritage script declared intangible cultural heritage in 2014. It is unique for its characters which are at the same time letters, numbers and symbols. The endeavours of the Andizet Institute in cultivating Glagolitic script are a reminder of Bishop Josip Juraj Strossmayer who advocated Glagolitic heritage and its revitalisation.

Ligatures of meandered Glagolitic script

Ligatures of meandered Glagolitic script represent the conceptual design of meanders at the Faculty of Economics in Osijek. Each ligature contains a visual and a philosophical message (garden, humans, fruit, think, first, water) indicating economic applicability of Glagolitic script in different ways of creative expression. Descriptions of ligatures and aulas they adorn enable on-the-spot learning.





Images of ligatures of meandered Glagolitic script set up as murals at the Faculty of Economics in Osijek



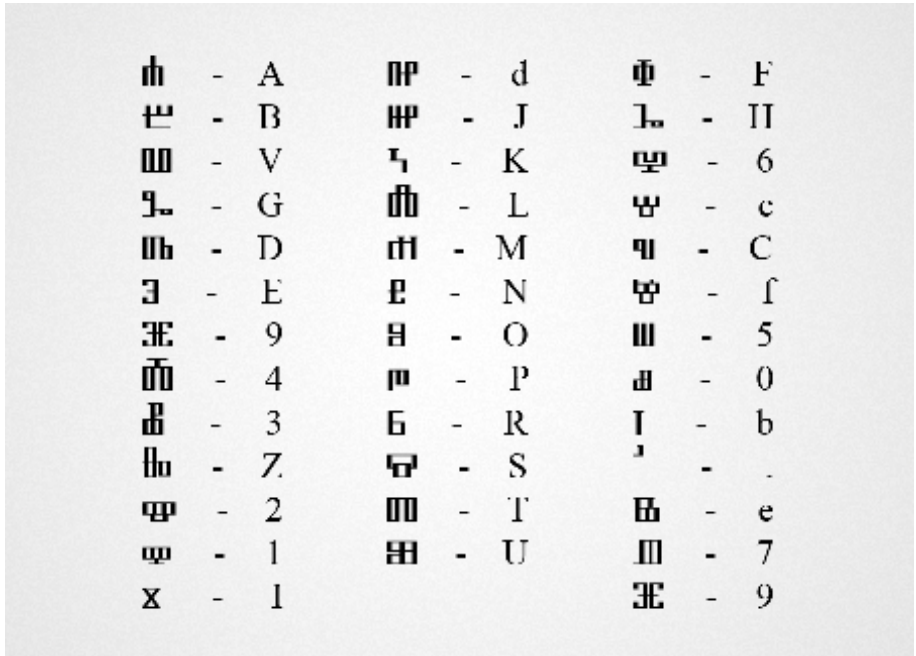
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Aula of
Glagolitic script





Alkar

Alkar is a computer font designed in 2015 to mark the 300th anniversary of the traditional equestrian knights' competition called alka. Alkar connects two examples of intangible heritage of the Republic of Croatia – alka and Glagolitic script – both under the protection of UNESCO. Alkar can be downloaded from the websites of the Faculty of Economics and the Andizet Institute.



Alkar computer font

Authors: Jasna Horvat, Jasmin Mišković and Željko Ronta

*

Download Alkar
computer font



Audiovisual works

Audiovisual works produced by the Andizet Institute are open to the public and their free distribution is enabled by social and other communication media of the digital era ensuring wide reach.



Website
www.andizet.hr



Facebook
Institute Andizet



YouTube
Institute Andizet



Vimeo
Institute Andizet



The first in a series of audiovisual works recorded to transmit key messages contained in Jasna Horvat's novel *Az* (published by Naklada Ljevak, 2009). In 2011, the novel was granted an award in the field of literature for outstanding scientific and artistic achievements in the Republic of Croatia. Audiovisual work *Who am I?* is conceptualised in numerical order of Glagolitic characters literary interpreted in the novel, and it familiarises the viewers with both philosophical and symbolic composition of Glagolitic script.

The novel *Az* has been translated into English and available for free download on webpage of the Andizet Institute.



English version of
the novel *Az*



Foreword and the first
chapter of the novel *Az*



— Silk Road

Cultural and economic revival of the Silk Road is an opportunity for international promotion of the Republic of Croatia. Creative products of the Andizet Institute challenge the ways of this global promotion, whereas the members of the Institute reach for different marketing forms.

Promotion of the novel *Vilijun*

The promotion of the novel entitled *Vilijun* (published by Naklada Ljevak, 2016) written by Jasna Horvat was held at the opening ceremony of Creative Treasury 2016. The promotion broadened the boundaries of literary communication through the use of QR codes integrated in the novel, which makes it the first smart novel in the Republic of Croatia. Embedding the novel promotion video in the printed novel is a creative experiment of the Andizet Institute and Naklada Ljevak, which made it possible for the book to be finished after its printing.

In its sections, the novel *Vilijun* awakens the stations along the Silk Road and becomes a cultural identity card of Croatia and many other countries along the Silk Road. Through identification with Marko Polo, the first global traveller and ancient explorer, the reader is invited to use this toy book interactively and read it in many different ways and directions.

*

Promotion video
of the novel *Vilijun*
at Creative Treasury 2016



*

Musical interpretation of the
poem *Milijun* by Matija
Dedić and Milivoj Juras



*

Video recording of
Vilijun promotion



The academic Dubravka Oraić Tolić entitled the epilogue for Jasna Horvat's novel *Vilijun Ars Horvatiana*, which designated the oeuvre of this author from Osijek as "the most consistent authorial conceptual poetry in contemporary Croatian literature."



Promotion – photos

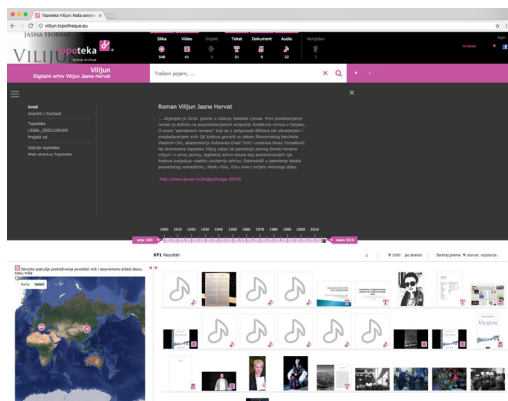


Topotheque *Vilijun*

Topotheque is a project intended for publishing contents of importance to local history and knowledge of the EU citizens in which the project Vilijun got its place in mid-2017. The importance of this way of digital publishing is reflected in permanence of memory of creative contents originating from a literary text (recordings of performances, publications in newspapers, recordings of participation in book fairs, thematic speeches in educational institutions, published cultural and literary criticism and scientific papers). These numerous examples of archiving in the *Vilijun* Topotheque initiates solving the problem of insufficient visibility of cultural and creative initiatives gathered under an umbrella topic of a new way of cultural nomadism and a virtual platform typical thereof.

*

Website of
Topotheque Vilijun



Happening *Vilijun*

The *Vilijun* happening directed by Robert Raponja was included in the programme of Osijek Summer of Culture 2017. It was premiered on July 4, 2017 in the courtyard of the Museum of Fine Arts, and recordings of rehearsals and the happening itself can be accessed on the virtual platform of the Vilijun Topotheque. The happening resulted from the cooperation between The Museum of Fine Arts, Osijek Summer of Culture and the Andizet Institute.



*
Dance of
the fairies



Hepeninga Vilijun - photos



*
Happening
Vilijun



Inaugural EU-China International Literary Festival

The multimedia project Silk Road and *Vilijun* and Creative Treasury pertaining thereto were presented in the People's Republic of China on the occasion of the Inaugural International Literary Festival held 21 – 27 November 2017 in Beijing and Chengdu. The festival gathered eight writers from the EU and twenty-two from China, and it included numerous public events concentrated around the exchange of ideas about diversity of Chinese and European cultures carried out through interaction of the authors and audience. The EU-China International Literary Festival was marked by Silk Road awareness, and the Republic of Croatia was presented by Jasna Horvat and Josipa Mijoč. On a large number of public events, Mrs Horvat talked about her “smart” novel *Vilijun* presenting a centuries-old cultural connection between Europe and China in an innovative way. As Frank Gulin, Hina broadcast journalist, put it: “In Croatia, Horvat is considered to be the pioneer of smart novel experimenting with QR codes”.

A visit of the Andizet Institute to Beijing and Chengdu put Osijek and Croatia on the list of participants in the Silk Road project, whereby Chinese and Croatian public were informed about innovative cultural practice emerging and living in Osijek.

*

Festival Website

eu-china.literaryfestival.eu



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Film Promotion in China



Ars vivendum

AUTHORS

Jasna Horvat

is a full professor, cultural theorist, writer and multimedia artist. She works at the Faculty of Economics in Osijek and is the founder of the Andizet Institute and the initiator of Creative Treasury. Her rich literary oeuvre has been designated by the term *Ars Horvatiana* by the literary critics and described as a successful connection of science and art in accordance with the Oulipian practice. She has won the following awards for her scientific and literary work: the Prize of the Croatian Academy of Sciences and Arts for Literature (2010), the Seal of the City of Osijek for Special Achievements in the Field of Literature (2011), and the Croatian National Science Award (2017).

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Josipa Mijoč

is a scientist, producer and cultural theorist. She teaches a number of courses at the Faculty of Economics in Osijek. She was a perennial president of the Andizet Institute and has led and initiated numerous projects, with Creative Treasury standing out. She is a producer of multimedia projects aimed at the realisation of innovative art practices based on cultural heritage. Her research work is dedicated to scientific research beneficial both for the academic community and the stakeholders of creative industry sectors. In 2017, she received the Croatian National Science Award.

Ana Zrnić

is a scientist at the Faculty of Economics in Osijek. She was appointed president of the Andizet Institute in 2018. She was given the Dean's Award for the 2014/15 academic year for her contribution to Creative Treasury. She is the manager of multimedia projects at the Institute and the assistant director on the happening *Vilijun*. She has excellent public communication skills and extensive experience in financial management of cultural products.

Sanda Katavić-Čaušić

She holds a Master's degree in social sciences, field of economics, and works as an English language lecturer at the Faculty of Economics in Osijek. As an associate of the Andizet Institute since 2017, she has been the project manager of the International Poetry and Music Evening for which she received the Hydrogen Award (2018). Her research is concentrated on the creative industry, cultural identity and heritage, and she has been involved in translation of numerous art publications. She is proactively involved in promoting intercultural competencies of local and foreign (ERASMUS) students.

Dora Radl Ćučić

Dora Radl Ćučić teaches economics subjects at Trade and Commercial School "Davor Milas". She coordinates the work of high schools, higher education institutions and civil society institutions. The center of her interest is volunteering as the key element of social development. She is involved in organizing large-scale public events on the occasion of which she connects interior design with the messages transmitted through these events. She is the secretary of the Andizet Institute and executive producer of Creative treasury.



Ars monumentum

Amnis⁶ ame⁷ apam⁸

Goddess Tihe succeeded in her endeavour:
embracing God Dravus with her entire body,
she joined with his liquid complexion,
harnessed his wildness with her love embrace
and breathed the air of her volatility into him.
Stepped on by Tihe's right foot
the body of Dravus stuck against the river bottom
condemned to water slavery floating on the spot.

While holding him stuck against the river shallows
by the Andizets' settlement Mursa,
with her toes Tihe marking messages on him,
reminding him that she is the Goddess of destiny and happiness
who weakened the bloodstream and slowed the heart down
of him, the God of waters and rivers.
Her touching him with her toes, Tihe
sends him the thought that he was overcome,
whereas in dreams she tells him that
his slavery protected the Andizets,
artists and thinkers,
living on the banks of an unpredictable river.

1 Lat. *amnis* – river

2 Arb. *ame* – riverbed

3 Germ. *apam* – water

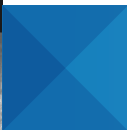
The reflection of Tihe's hair wound around the body of Dravus.
He, the God of rivers, caught in Tihe's braids
Adorned by city walls.
The pressure of Tihe's foot Dravus felt for milleniums
and his every repeated spilling from the riverbed
is a failed escape celebrated by her
and the Andizets she protects.

Since then until today the flooded Mursa
has sacredly lived together with its swamps,
and the strength Tihe draws from the wet harmony
encouraging Andizets to remain those
maturing by mastering skills
in the same way as Mursa grows
from the swampy soil
nurtured by the waters of Dravus.

Jasna Horvat



A part of a stone
monument depicting god
Dravus (from Osijek)



Ars Eugenium

Stand up straight, hold your breath
lower your heartrate and stand still
saluting in front of you
The Philosopher Prince – Eugen of Savoy,
the founder of Osijek's Tvrđa and city fortresses
separating the East from the West.

At the time I refer to as mine,
I had set up a dense network
of cities and fortresses
visible only today
when forgotten are the wars
in which I got killed
for you - prospective, unknown and remote ones.

Karlovac, Gradiška, Slavonski Brod,
Rača, Beograd, Pančevo, Čuprija,
Oršava, Alba lulia, Timisoara, Arad,
Petrovaradin, Segedin and Osijek
had been created
from my visions
and they had become a network
of my bloodstream,
whose junctions are the eyes of future dwellers
with restless eyelids behind which
my dream visions pass by.

The land you claim as your own
spoke to me in the language
of your ancient ancestors
from the tribe of Andizetes

who skillfully turned marshland
into soil suitable for life and growth.

The nothingness of my own body
I committed to death and
after I would
get wounded or killed,
the soil would raise me
unveiling people
among which are exactly you,
so real and existing,
and yet so distant and unreal to me.

You are wondering what I had been driven
and motivated by?
Through my veins
neither blood nor wine were flowing,
but the rivers:
Tisza, Danube, Sava and Drava.

Did I tell you that in Osijek
I had had met goddes Tihe
who conquered Dravus – the god of water and rivers?
Did I tell you that
for the Osijek Tvrđa
I had designated the four gates
opening exactly to you?

Emperor, Esseker,
Water and Western gate
I had set up on the entrances to Tvrđa
in order to protect the most beautiful lowland fortress
from the rest of the world.
Osijek captured me by its
addiction to loneliness.
Osijek nurtured me with its readiness
to grow from the darkness.

The city had told me: the strength is in surviving
when being alone.

The strength is to eliminate the darkness and grow into a city.

I, who do not need land,
owned Baranja and Bilje.
I had castles, cities and fortresses built,
had hunted passionately,
fought and collected artworks.

The blood of Jesus I worshiped through wine,
and the Lord's body through bread,
striving to bear
transformations and changes
in which we question
our readiness to sacrifice
as our own will and desire.

I had invited you – fresh and well-rested
arriving from the Future to join me in my world
tonight,
and by my side
to take part in my time
at the end of the seventeenth and the beginning
of the eighteenth century
and to taste the wine
nourishing the fields of your and my Baranja,
of your and my Belje.

Step by the table,
with your right hand on your chest,
and with your left holding the glass
and raise it high,
high into the sky
may wine in it sparkle as an eye
not missing the tiniest of a trace.

Observe the color
and the shiny days in it
inscribed in the nectar
made for you,
for this evening
prepared for us.

Who knows wine,
knows me too –
the warrior, nomad, strategist and collector.

Bring wine close to your face and
do not take a sip!
With you are my guards,
mates and late nighters.
They cannot be seen since being hidden
in your thoughts,
and you are,
without even knowing,
part of my war plans.

Do not spoil the ceremony,
respect this solitary ritual
joining
in Baranja fields
you and I,
the Prince of Danube who knows the land of Baranja
longer and better than you.

Be patient, do not question
and do not disturb my warrior pulse!
Put wine close to your face
And listen to the voices from the distance.

Do the same as I do,
strategist and nomad -
pour wine into a vessel,

nestle it onto your right palm
and listen to the intoxication by the wounded soil,
do not drink its knightly sweat
and do not slurp its hubris.
Approach it enthusiastically,
then smell it,
breathe it in,
listen to it.

It is the soil in it saying
that wine is the strength
pressed in order
for you to indulge in it
at a slow pace.

I had invited you tonight
to be at my side
Andizetes, Mursens and Essekers,
distracted by heroism and
blinded by braveness.

In my war cabinet
there is place for all of you,
I prepared
maps and glasses
and on an imaginary war board
let's drink to peace and love!
Under the starry sky
my wish tonight
is to have you as my comrades the way
generals Beckers and Petrash used to be.
Let's propose a toast to each other
with the precious drink
nourishing the fields of Baranja,
your and my Belje,
your and my Slavonia.

Take a sip now and and chew it up seven times.

I did what you did
and we have sworn eternal friendship now,
tied by land
and the sun captured in grapes
and turned into wine.

Cheers! Tthis is to you, the new ones!
Here's to your health and expect
my new invitaition to the
war, military cabinet!
I will call you to start
all over again
the duel with the sun, land and wine
pouring from the Baranja bosom.
Here's to you by
the nomad, strategist and collector:
The Philospher Prince – Eugen of Savoy!

Jasna Horvat

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Ars Eugenium





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Ars cooperandium

You are welcome to participate in the development and realisation of our projects.

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Ars recenzium

Scientific and artistic experimental edition of Osijek's Andizet – Institute for science and art research in creative industry is marked by its uniqueness in the Croatian academic community that lies in its form and content. It promotes original - pivotal – postulates of spiritual activity rooted on the one hand in solid logic and evidence referred to as science, and on the other hand in metaphysics and the field of aesthetics/ beauty or art which is - paradoxically – also measurable if we take into account that in everything WHICH IS there is a measure of perfection, auron, golden ratio – represented by the number π . Successful joining of these naturally connected activities of the human spirit, science and art, confirmed as such also in the name of the fundamental Croatian scientific institution – the Croatian academy of sciences and arts is, to the best of the reviewer's knowledge, pertaining exclusively to Osijek's Andizet. The institute's activities show that skills/art is the umbrella term uniting everything created or recreated by the human spirit - whether measurable or not - from the energy rooted in the complexity of what is called the human intellect.

Milica Lukić, PhD, Full Professor

Through an interdisciplinary approach the study provides the definition and framework of creative industry and demonstrates the purpose of existence as well as the results of the longtime work of Andizet – the Institute for science and art research in creative industry. Within the mentioned framework and in cooperation with partner institutions the Andizet Institute encourages understanding of creative industry as the driver of development of economy and entire society and promotes activity of involved shareholders. At the same time Ars Andizetum is a work that transforms reading into multimedia experience being at the same time one of many innovative projects by the Andizet Institute.

Ivana Bestvina Bukvić, PhD, Assistant Professor

In national economies creative industry promotes new market dynamics, redefines existing value systems and creates innovative business models based on knowledge. Mutually heterogeneous but united in the creative process the sectors within the industry directly influence economic and social development as well as everyday life of individuals. Ars Andizetum is an example of the importance of economic research of an emerging industry and ways in which creative products are sectorally diversified. Open access to digital versions of Ars Andizetum is to instruct about the cutting-edge digital technologies and its bilingual design about the necessity and desire to overcome language and spatial barriers.

Marina Stanić, PhD, Assistant Professor