Regulations of the Millennial Competition in Creative Industry for international participants

General Provisions
Article 1

(1) The *Millennial Competition in Creative Industry* is an international event organised for primary school pupils, secondary school students, and university students from the Republic of Croatia and abroad. It is designed in accordance with pedagogical and methodological standards and aligned with the national curriculum (hereinafter referred to as: the Competition).

(2) The aim of the Competition is to encourage participants to engage in original creative work that fosters exploration and discovery, supports the diversity of children's and young people's personalities, and develops creativity, critical thinking, idea generation, and digital skills.

(3) The official languages of the Competition are Croatian and English.

(4) All terms used in these Regulations, regardless of whether they are in the masculine or feminine grammatical form, apply equally to individuals of all gender identities, in accordance with the principle of gender equality outlined in applicable international regulations.

(5) The Competition is organised by the Faculty of Economics and Business in Osijek (hereinafter referred to as: the Organiser), in collaboration with Andizet – Institute for Scientific and Artistic Research in the Creative Industry, and Kid Genius Osijek.

Article 2

(1) The Judging Panel evaluates submitted applications and project solutions. In its assessment, the Panel applies the provisions of Article 7 of these Regulations. The Panel consists of educational professionals, experts from various educational fields and levels, and specialists from the creative industry.

(2) The mentor of a competition team (an educational professional) is the person who guides the participants through the process of creating and finalising the project solution, registers the team for the Competition, and provides support throughout the entire event.

(3) The mentor communicates with the Organiser, completes the required documentation, and follows the instructions published by the Organiser. If interdisciplinary collaboration is needed, one co-mentor (also an educational professional) may be included.

(4) The mentor selects a competition team consisting of one, two, or three participants. The participant, either individually or as part of a team, designs, develops, and presents the project solution to the Judging Committee. The participant must be enrolled in the academic year during which the Competition takes place.

Project Solution
Article 3

(1) Applications from international teams are submitted via the form available on the Competition website: https://milenijsko.efos.hr/en/application.

(2) The subject of the application for the Millennial Competition in Creative Industry is the project solution.

(3) A project solution is a conceptual idea developed by the competition team and presented to the Judging Committee in the form of a prototype, aligned with the selected theme and within one or more sectors of the creative industry.

(4) The authorship of the project solution belongs to the competition team.

(5) The project solution must be created specifically for the current academic year's Millennial Competition in Creative Industry and must not have been previously presented or published elsewhere. After the Competition, participants may present and publish their project solution.

(6) Competition teams are free to design project solutions that could result in marketable creative products inspired by knowledge and cultural heritage.

Competition Themes
Article 4

(1) Project solutions are developed within one of the Competition's themes. The themes are: Cultural identity, Mythology, and Hydrogen.

(2) In the Millennial Competition in Creative Industry, themes are evaluated as starting points for the development of creative, interdisciplinary, and market-oriented project solutions:

a. Cultural identity refers to national heritage, highlighted as a key resource for cultural branding and the foundation of contemporary products and services.

b. Mythology offers a rich source of stories, characters, and myths, serving as inspiration for initiatives that connect tradition with modern creativity.

c. Hydrogen encourages reflection within the natural, technological, engineering, and mathematical domains, aiming to develop solutions focused on a green future.

(3) The competition team develops a project solution by answering the question: How can the chosen theme be used to create a market-oriented product?

The theme is selected during the first competition level (in accordance with Article 7, paragraph 2) and cannot be changed during the Competition.

Sectors of the Creative Industry
Article 5

(1) The creative industry encompasses production protected by copyright, involving projects that create (non-)material products and services intended for market exchange. Within the context of this Rulebook, the sectors of the creative industry are defined according to the book Lexicon of the Creative Industry (Horvat, Forjan & Jobst, 2024), and include the following:

a. *Architecture* – Combines technical and artistic approaches to spatial solutions. Architecture reflects the era and social structures that shape it, forming part of cultural heritage and the history and identity of every nation.

b. *Audiovisual Art* – Moving images, with or without sound, connect literature, photography, performing and musical arts, architecture, design, and other creative sectors. Its powerful message delivery is used in advertising and education, and with the rise of smart devices, it plays a new role in social media dissemination.

c. *Heritage* – Cultural heritage represents the shared wealth of humanity, and its protection is a key factor in recognising and defining cultural identity. The heritage sector (abbreviated as AKM – archives, libraries, and museums) includes projects inspired by these institutions and the broader cultural legacy.

d. *Design* – Integrates technical and artistic skills in the creation of functional objects, including fashion, graphic, product, and interior design. In contemporary culture, design is defined by its functionality, communicative value, and accessibility to end users.

e. *Music* – The art of tones, sounds, or noises arranged in rhythm, harmony, and melody to convey musical messages that influence the body and personality. Music enriches, creates inner peace, stimulates creativity, and encourages exploration of new genres and styles.

f. *Performing Arts* – Encompasses bodily movements through which artists communicate ideas to the audience. This sector includes theatre, ballet, and dance, with a focus on interpretation, direct presentation of original ideas, exploration, and the development of new performance expressions.

g. *Books and Publishing* – A book is a collection of bound pages containing written, visual, or electronic content. It is discovered through browsing, reading, researching, and reflecting, and includes books read with eyes, fingers, hearing, or smart devices. Publishing, as part of this sector, follows technological innovations, develops reading habits, and contributes to societal education through new editions.

h. *Media* – Means of public communication intended for distributing news and audiovisual content. This sector includes print media (newspapers), radio and television programmes, and electronic publications.

i. *Advertising and Market Communication* – A form of market and social communication that contributes to the development of an efficient market at national and international levels, aiming to improve conditions for consumers, businesses, and society.

j. *Applied Arts* – Refers to the design of practical and aesthetically pleasing objects made from various materials, including glass, ceramics, textiles, wood, metal, and similar natural or synthetic raw materials. This sector nurtures craftsmanship and original ideas, continuing the tradition of handmade, functional, and uniquely designed items such as clothing, souvenirs, dishes, jewellery, or musical instruments.

k. *New Media* – Has revolutionised the production, storage, and distribution of traditional audio and audiovisual content. Central to this sector are digital devices connected to the internet, such as computers, smartphones, tablets, and televisions. It includes the internet, web presentations, multimedia, online video games, mobile content sharing, and technologies of augmented reality (AR), virtual reality (VR),

and mixed reality (MR). These technologies enable multi-layered user interaction with digital content and open new possibilities for creative expression, education, and market application.

l. Visual Arts – Includes creative work in painting, sculpture, graphics, photography, and new media. Each form relies on visual experience, and with the development of new technologies and media, the boundaries of visual arts are constantly expanding.

Competition Categories
Article 6

(1) The Competition includes four categories, defined by the educational level of the competition team:
   a. Primary School – Lower grades
   b. Primary School – Upper grades
   c. Secondary School
   d. Higher Education Institution

Competition Levels
Article 7

(1) The Competition consists of two levels, with the following scoring possibilities:
   a. First level: up to 10 points
   b. Second level: up to 60 points
(2) The first competition level involves the submission of the project solution.
   a. The Judging Committee checks the formal and technical correctness of the application. All application documents must be clear, accurate, and fully completed. The application must include:
      - Information about the institution (name, address, city, and country)
      - Information about the mentor (first name, surname, email address, and phone number)
      - Information about the competitors
      - Title of the project solution
      - If a co-mentor is included, their personal details must also be provided along with a justification (50 to 100 words) for their involvement.
   The submitted title of the project solution cannot be changed during the Competition.
   b. In the first level, competitors can earn up to 10 points. The project solution submission (150 to 400 words) is evaluated according to the following criteria:
      - Description of the project solution (up to 4 points)
      - Explanation of the connection between the project solution and the chosen theme (up to 3 points)
      - Explanation of the connection between the project solution and the creative industry sector(s) (up to 3 points)
   c. The Judging Committee publishes the results of the first competition level, which are sent to the mentor via email. Teams that score 6 or more points qualify for participation in the second level of the Competition.

(3) The second competition level involves the live presentation of the project solution in Osijek (Croatia) or online (via Zoom or similar platforms). All team members must participate in the presentation, accompanied by the mentor and co-mentor, if registered. The team presents the project solution to the Judging Committee and other competitors in the same category, who act as the audience.

Up to 60 points can be earned at this level.

    a. The Judging Committee awards up to 55 points, and the project solution is assessed based on the following criteria:
- Quality of the project solution – structure, innovation, creativity, critical thinking (up to 10 points)
- Relevance of the theme to the project solution (up to 5 points)
- Presentation of the project solution – audience interaction, appeal, confidence in delivery, linguistic accuracy (up to 20 points)
- Application of the project solution – usability, usefulness, market orientation, science popularisation (applicable to higher education institutions) (up to 20 points)

    b. The audience (other competition teams) awards up to 5 points based on the overall impression of the presented project solutions within the competition category.

    c. Project solutions from the second level are published in the book Millennial Stars as examples of best practice in the creative industry.

Deadlines
Article 8

(1) Competition deadlines are announced no later than 1 June of the current year on the Competition website.

(2) Competitors must adhere to the published deadlines for each competition level. Any submissions made after the deadline will not be considered.

(3) The final deadline for submitting competition materials refers to the announced date, by 23:59 (CET/UTC+1).

Awards
Article 9

(1) Documents confirming participation in the second competition level include:

    a. Certificates – awarded to all members of the competition team during the final ceremony of the Competition

    b. Acknowledgements – awarded to all members of the competition team who achieve one of the top three places (based on the highest number of points in their category)

    c. Hydrogen Statue – ceremonially awarded to teams that win first place in their category

    d. Certificates and acknowledgements are sent electronically to mentors and competitors after the final ceremony

e. The Organiser retains the project solutions that achieved one of the top three places in all categories.

Participation Costs
Article 10

(1) The Organiser does not cover any costs incurred during the Competition.

Non-Compliance with the Rulebook
Article 11

(1) Failure to comply with the rules of the Competition outlined in this Rulebook, as well as any other actions by competitors or teams that are inconsistent with the conditions and purpose of the Competition, may result in a warning or disqualification.
(2) Serious violations, including plagiarism, inappropriate behaviour, or disruption of other participants, may lead to immediate disqualification without prior warning.

Amendments to the Rulebook
Article 12

(1) Amendments to the Rulebook are made by the Organiser, with an obligation to inform all participants in the Competition.
(2) Additional interpretations of the Rulebook are published on the Competition website.

Annex: Guidelines for Mentors

These guidelines are intended for all mentors and co-mentors involved in the Millennial Competition in the Creative Industry. The aim is to facilitate the preparation, development, and presentation of project solutions, and to clarify the mentor's role across all three competition levels.

1. THE ROLE OF THE MENTOR ACROSS ALL THREE COMPETITION LEVELS

First Level:
- Has reviewed the Competition Regulations.
- Decides whether to mentor independently or involve a co-mentor.
- Selects members of the competition team.
- Guides the team in choosing a topic and sector within the creative industries.
- Coordinates the drafting of the project description (150–400 words) and completion of the application documentation.

Second Level:
- Prepares the team for the oral presentation of the project solution.
- Encourages equal participation of all team members.
- Assists the team in preparing a prototype.
- Responds to questions from the Judging Committee, if addressed to them.
- Checks confirmations sent by the Organiser via the electronic mailbox and forwards them to all team members.

2. EXAMPLES OF MENTORING PRACTICE
- Organising regular team meetings (in person or online).
- Creating a timeline with the team.
- Involving the local community during the research phase (e.g. contacting museums, local artisans, artists, organisations).
- Encouraging team agreement on task distribution.
- Assisting with basic digital tools for video editing or prototype creation.

3. FREQUENTLY ASKED QUESTIONS AND MENTOR RESPONSES
- *Can the team work outside of class time?* – Yes, a combination of curricular and extracurricular activities is recommended.
- *Can the competition be integrated into regular lessons?* – Yes, it is desirable to link the project work with regular classes, extracurricular or project-based activities.
- *Can the team use existing works as inspiration?* – Yes, but the project solution must be original and unpublished.
- *Can mentors participate in the presentation?* – No, the presentation is entirely the responsibility of the team, although the mentor must be present for support.
- *Can the project solution include multiple sectors of the creative industries?* – Yes, cross-sector collaboration is encouraged.
- *Can a student be part of more than one team?* – No, each student may only be a member of one team.

- *Can a teacher mentor more than one team?* – No, each mentor may lead only one team.
- *Can the topic be changed later on?* – No, the topic is defined in the first level and remains the same throughout the competition.
- Is it necessary to present the project solution in person at the second competition level? – International competitors may choose to present their project solution either in person (in Osijek, Croatia) or online via the Zoom platform.

4. EXAMPLES OF COLLABORATION IN INTERDISCIPLINARY TEAMS
- Aligning responsibilities with the competencies of mentors and co-mentors.
- Clearly dividing roles within the team: e.g. one mentor focuses on content and narrative, the other on technical execution or visuals.
- Maintaining a shared teamwork journal (e.g. in a digital document) for easier coordination.

5. MENTOR COMMUNICATION WITH THE ORGANISER
- For technical or organisational queries, mentors should contact the Organiser via the official email: milenijsko@efos.hr
- Participation documents are submitted via email after the competition has concluded.

These guidelines complement the official Regulations and support mentors in the successful and structured preparation of competition teams.