

# DIVERSITY **MIXER**

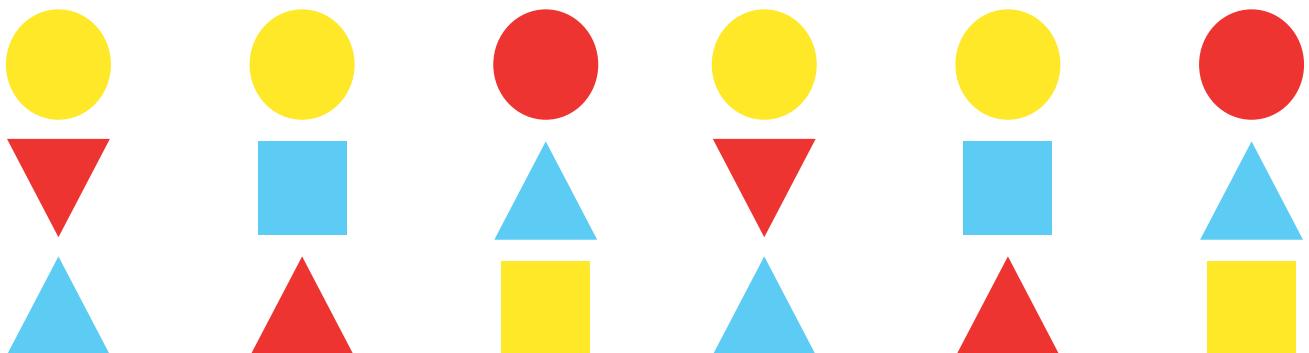


## **TIME AND RISK PRODUCE QUALITY/ VRIJEME I RIZIK PROIZVODE KVALITETU**

Report on the Approaches to Diversity in the Economic Sector of  
Cultural and Creative Industries of the Primorje-Gorski Kotar County/

Elaborat sektorskog pristupa upravljanja različitošću u kulturnim i  
kreativnim industrijama Primorsko-goranske županije

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## ABOUT THE DIVERSITY MIXER PROJECT

Diversity mixer – policies and practices in cultural and creative industries – is a project that focuses on diversity within the economic sector of cultural and creative industries (CCI). The project is financed through the *Program on rights, equality and citizenship of the European Union* (2014-2020) and is implemented in a period of two years (fall 2018 – fall 2020). It is conducted jointly by RIJEKA 2020 d.o.o. and the Academy of Applied Arts of the University of Rijeka, in cooperation with the Croatian Business Council for Sustainable Development as partner.

The overall program of RIJEKA 2020 – European Capital of Culture is taking place under the heading “Port of Diversity”. The moto depicts Rijeka as a port city with a rich, multicultural and multiconfessional history, weaving today's colourful and patchwork tapestry of communities, cultures and subcultures, held together in a city whose main characteristic is its radical openness. In the programmatic and organisational sense, RIJEKA 2020 is dedicated to preserving and promoting this very openness and diversity – through its organisational structure and its socio-cultural program. With its program, Diversity mixer, RIJEKA 2020, along with its strategic partner, the Academy of Applied Arts of the University of Rijeka, seeks to further embed this diversity and openness in the relevant field: creative and cultural industries. This is conducted by examining the existing policies and practices, as well as suggesting new ones, which will allow diversity to take further root in the workplace, through both the employment structure and the content produced.

The CCI sector is one in which the principle of diversity must be built in every aspect of the organisation process as well as the final product, whether good, service or entertainment provided. Therefore, it is important to pay special attention to the implementation of diversity in the sector's development. The project aims to explore the existing practices of diversity management in the public and private sector of cultural and creative industries, on the level of county all the way up to Europe, identifying transferrable examples of these models. Policies and principles of managing diversity are based on the collected best practices and estimated needs of the organisations in the CCI sector. Particular focus is given to the adaptation of practices (including possible differences in implementation measures between the public and private sector) and intersector measures. In order to ensure the implementation of policies and practices of diversity in CCI, the second portion of the project will conduct activities for building capacities for the administrations and employees of organisations and companies. The emphasis is also placed on disseminating the results and raising awareness of the utility of diversity management, with particular focus on CCI. Ultimately, these activities should result in the increase of organisations from both the public and private sector within CCI, connected to the Croatian “Diversity Charter”.

## O PROJEKTU DIVERSITY MIXER

Diversity mixer – politike i prakse u kulturnim i kreativnim industrijama (u daljem tekstu KKI) – projekt je koji se kroz sektorski pristup upravljanja različitošću fokusira na različitost u kulturnim i kreativnim industrijama. Projekt je financiran kroz *Program o pravima, jednakosti i građanstvu Europske unije* (2014-2020) i implementira se u periodu od dvije godine (listopad 2018. – listopad 2020.). Zajednički ga provode RIJEKA 2020 d.o.o. i Akademija primjenjenih umjetnosti Sveučilišta u Rijeci, u suradnji s Hrvatskim poslovnim savjetom za održivi razvoj, kao pridruženim partnerom.

Program Rijeke 2020 – Europske prijestolnice kulture događa se pod motom Luka različitosti. Taj moto oslikava Rijeku kao lučki grad s bogatom poviješću multikulturalizma i multikonfesionalizma, tvoreći danas tapiseriju sastavljenu od mnogobrojnih i raznolikih zajednica, kultura i supkultura povezanih zajedno u gradu čija je glavna karakteristika radikalna otvorenost. U programskom i organizacijskom smislu Rijeka 2020 je posvećena čuvanju i promicanju te otvorenosti i raznolikosti – kroz svoju organizacijsku strukturu i kroz svoj društveno-kulturni program. Projektom Diversity mixer, Rijeka 2020 sa svojim strateškim partnerom Akademijom primjenjenih umjetnosti te Sveučilištem u Rijeci želi tu raznolikost i otvorenost dodatno situirati u polju kulturnih i kreativnih industrija te istražiti postojeće politike i prakse, kao i predložiti nove kojima bi raznolikost dobila svoje utemeljenje u strukturi zaposlenih, odnosno angažiranih, i u sadržaju koji oni proizvode.

KKI je sektor u kojem implementacija principa različitosti mora biti ugrađena u svaki aspekt organizacijskog procesa, kao i u finalni proizvod, dobra i usluge koje sektor proizvodi i nudi. Zbog toga je u njegovom razvitku potrebno posvetiti posebnu pažnju vezanu za implementaciju različitosti. Projekt cilja istražiti postojeće prakse upravljanja različitošću u javnom i privatnom sektoru kulturnih i kreativnih industrija na lokalnom i europskom nivou kao i identificirati prenosive primjere danih modela. Temeljem prikupljenih najboljih praksi i procijenjenih potreba organizacija u sektoru KKI, razvijaju se politike i principi upravljanja različitošću. Posebna pažnja posvećena je prilagodbi praksi (uključujući i moguće razlike u implementacijskim mjerama između javnog i privatnog sektora) i intersektorskim mjerama. Kako bi se osigurala implementacija politika i praksi različitosti u KKI, u drugom dijelu projekta će se provesti aktivnosti izgradnje kapaciteta za upravu i zaposlenike ustanova, organizacija i poduzeća. Naglasak se također stavlja na diseminaciju rezultata i podizanje svijesti o koristima upravljanja različitošću s posebnim fokusom na KKI. U konačnici, ove aktivnosti bi trebale rezultirati povećanim brojem organizacija iz javnog i privatnog sektora KKI povezanih s hrvatskom “Poveljom o raznolikosti”.

## SUMMARY

The report on the CCI sector first presents the specific terminology used by participants in the study, after which it presents the combined methodology of the conducted qualitative and quantitative research.

After a brief overview of the strategic development and position of CCI in Rijeka and the Primorje-Gorski Kotar County, as well as examples of good practices, using discourse analysis of the semi-structured interviews, three key aspects of diversity management in CCI are distinguished. The recognising of obstacles in the advancement of diversity, systemic nurturing of talents and structurally crucial articulation of strengthening the audience in order that the CCI sector could itself advance.

All the results of the quantitative study were used to illustrate: the field of action of CCIs, the origin of formal and informal education among CCI actors, their living and working conditions, obstacles, but also the relation of importance and inclusion of at-risk groups into the CCI sector. Equally, key positions regarding CCIs themselves of the study participants are quantified and shown, with a factor analysis aiming to establish a more precise connection between promoting diversity, the tendency to nurture talent, (in)sufficient financial support, necessity of networking, in order to gain both personal and group recognition for CCI professions.

The very name of the project, Diversity Mixer – associated with the kitchen mixer, an appliance that brings together various edible ingredients – this study ambitiously combines several work methods wishing to both formally and in content enrich programs that are already being conducted under the direction of “Kitchen” project of RIJEKA 2020 – European Capital of Culture Programme.

## SAŽETAK

U *Elaboratu o sektoru KKI* predložene su uporabe specifične terminologije koje koriste ispitanici i ispitanice te predstavljena kombinirana metodologija provedenih kvalitativnih i kvantitativnih istraživanja.

Nakon kratkog pregleda strateškog razvoja i pozicioniranja KKI u gradu Rijeci i Primorsko-goranskoj županiji, kao i primjera dobrih praksi, uz pomoć analize diskursa polustrukturiranih intervjuja izdvojena su tri ključna aspekta tematiziranja daljem poboljšanju upravljanja različitošću u okvirima KKI: prepoznavanje prepreka, sustavno njegovanje talenata, te strukturno ključno artikuliranje osnaživanja publike kako bi sam sektor KKI mogao napredovati.

Svi rezultati kvantitativnog istraživanja upotrijeljeni su da bi ilustrirali polja djelovanja KKI, porijeklo formalnog, odnosno neformalnog obrazovanja KKI aktera i akterica, uvjete života i rada, prepreke i odnos važnosti i uključenosti ranjivih skupina u KKI sektor. Jednako tome, kvantificirani su i prikazani ključni stavovi ispitanika i ispitanica o samim kulturnim i kreativnim industrijama te je provedena faktorska analiza s namjerom utvrđivanja preciznije povezanosti poticanja različitosti, sklonosti ka njegovanju talenata, (ne)dovoljnosti osiguranja materijalnih potpora i nužnosti umrežavanja ne bi li kao pojedinci ili grupa stekli osobno priznanje i pozitivnu prepoznatljivost struke KKI.

Već asocijativnom snagom samog imena projekta Diversity mixer – jer mikser kao kuhinjski aparat upućuje na miješanje različitih jestivih sastojaka u vješto i ukusno jelo – provedeno istraživanje ambiciozno je kombiniralo nekoliko metoda rada s namjerom sadržajnog i formalnog obogaćivanja tema koje se realiziraju kroz programski pravac Kuhinja projekta Rijeka 2020 – Europske prijestolnice kulture.

## THE CONCEPT OF CULTURAL AND CREATIVE INDUSTRIES (CCI)

In the qualitative portion of the research, semi-structured in-depth interviews revealed a whole range of observations, problems and insights connected to the concept and phenomenon of "cultural and creative industries" (from now on CCI).

Our interlocutors, even when they claim not to have a firm grasp on historical and critical knowledge about the concept itself, recognise and define clearly the scope of the term used to describe the practices of CCI. The majority of CCI actors tie the concept itself narrowly to contemporary developments of global communications and technologies, noting that "culture" and "creativity" are or are becoming "industrialised" at the very moment when crucial artistic expression, cultural products and products of applied arts "encounter" mass accessible digital tools of artistic production and cultural exchange. CCI also designates a professionalization of "cultural" and "creative" activity.

"If we speak about the idea, we can talk about the cave and the first drawing in it, and its genius execution, (...) of one who wanted to leave a trace for someone else, saying, look, my idea was to catch this and I drew it for myself how I caught it (...) Today, this is the creative industry, the word itself speaks volumes, now we are talking about a professional level of realization of the idea."

Further, the CCI participants recognise the industry as a phenomenon indicating the proliferation of creative and aesthetic decision-making and impacting other, ever-multiplying aspects of communal life.

"(...) cultural creative industry today concerns absolutely everything, from the products we buy to the way of life we chose, to some kind of cultural artistic content we also consume in a different way – meaning that CCI today touches on everything, everything is designed, everything has an aesthetic, even a car tire is a representation of something changing over time, is improved, meaning that it is connected with everything in life: this is like, *art of life*."

Finally, CCI is defined through collective production – individual authorship is rare and is mostly only part of the overall distributed work of a group on a specific CCI product.

CCI means that "(...) a group of people with some kind of joint goal engage all their knowledge and experience and visions in various ways, various expressions and various forms of creativity in order to reach a common goal. It means working on something that is not reduced to merely art and knowledge, but also to a social aspect in which (...) each subject within that community contributes with their specific experience."

## KONCEPT KULTURNE I KREATIVNE INDUSTRije (U DALJEM TEKSTU KKI)

Osnovni ciljevi istraživačkog dijela projekta Diversity mixer su: ispitivanje postojećih praksi upravljanja različitošću u javnom i privatnom sektoru KKI na EU i lokalnoj razini; identificiranje njihovih funkcionalnih i manje funkcionalnih aspekata u kontekstu grada Rijeke i Primorsko-goranske županije, te prijedlog promjena s ciljem adekvatnije primjene politika različitosti u okvirima KKI.

U kvalitativnom djelu provedenoga istraživanja, polustrukturirani dubinski intervjuji su otkrili spektar opažanja, problema i uvida vezanih i uz sam koncept te sukladno i fenomen kulturnih i kreativnih industrija. Sugovornici i sugovornice, čak i kad tvrde da ne vladaju povijesnim i kritičkim predznanjem o samome konceptu, vrlo jasno definiraju i prepoznaju opseg pojma na koji se referiraju prakse KKI. Većina djelatnika i djelatnica KKI sektora taj koncept usko vezuju uz suvremene razvoje globalnih komunikacija i tehnologija, primjećujući da "kulturna" i "kreativnost" jesu ili postaju "industrijalizirane" u trenutku kada ključno umjetničko izražavanje, kulturni proizvodi i proizvodi primjenjene umjetnosti "susreću" široko dostupne digitalne alate umjetničke proizvodnje i kulturne razmjene. KKI za neke od njih također označava profesionalizaciju "kulturne" i "kreativne" djelatnosti.

"Ako govorimo o ideji možemo pričat i o pećini i prvom crtežu u pećini, to je genijalna egzekucija, (...) on je samo htio ostaviti svoj trag nekom drugom i reć vidi, moja ideja je bila ulovit ovo i ja sam tebi nacrtao kako sam ja to ulovio (...) A danas je to kreativna industrija, sama riječ onda govori, mi sad tu već razgovaramo o nekom profesionalnom nivou realizacije te ideje."

Nadalje, sugovornici prepoznaju KKI kao fenomen koji označava širenje kreativnog i estetskog odlučivanja i djelovanja na druge, sve mnogobrojnije aspekte života u zajednici.

"(...) kulturno kreativna industrija se danas dotiče apsolutno svega, od proizvoda koje kupujemo do načina života koji konzumiramo, do nekakvog kulturno umjetničkog sadržaja koji isto tako konzumiramo na jedan drugi način, znači ta KKI danas se dotiče više manje svega, sve je nekakav dizajn, sve ima nekakvu estetiku, i guma od auta je isto estetski nekakav prikaz nečega koji se isto tako s vremenom mijenja, poboljšava, znači nekako se dotiče svega danas u životu, to je kao *art of life*."

Naposljetu, KKI je definiran kolektivnošću proizvodnje – pojedinačno autorstvo je rijetko i uglavnom je samo dio distribuiranog rada grupe na određenom proizvodu u KKI.

"KKI čini (...) skupina ljudi koji svi sa nekakvim zajedničkim ciljem uključuju sva svoja znanja i sva svoja iskustva i sve svoje vizije u raznorazne načine, u raznorazne izričaje i u razne načine stvaralaštva kako bi došli do tog zajedničkog cilja. Znači radi se o nečemu što se ne svodi samo na umjetnost i na znanost, nego se svodi isto i na taj jedan društveni moment gdje (...) svaki taj subjekt unutar te zajednice isto svojim nekakvim iskustvom doprinosi tome."

The CCI product thus ceases to be exclusively artistic, or more broadly, a cultural *object*. Rather, it also becomes the result of a sequence of production, communication, business, social *processes*. Although the participants still had a tendency to explicitly refer to the central role of the art object in CCI, relegating architecture, design, marketing to “lateral” subsectors, in most conversations, such declarative distinction is quickly shown useless in the course of understanding processes of the given state. CCI fundamentally comprises a collection of political, production, and mediating processes that condition and include the use of creative and/or culturally-relevant (according to a value or folkloric code) and/or aesthetic capacities seeking to satisfy a given demand and/or social values.

Certain participants also notice a certain superiority in the mediating processes (administration, management, production) over production processes (authors) within CCI in the Republic of Croatia (and consequently PGKC and Rijeka), in particular regarding dependence on financing from EU funds. The key problem that appears here is the strengthening and prevalence of mediation, which still means a standardization and “formal” status production, which in CCI means a decrease in quality and reduction of diversity. **This insight illustrates quite clearly the necessary relation between quality and diversity in CCI that follows from the conflict created between quality and standardization in CCI. Diversity is**, therefore, more than a moral or social imperative: it is a **precondition of quality within CCI**.

“First of all, I have to admit that I am reticent about the industrialisation of the artistic field. Perhaps precisely because the name given has produced a paradox: production is disappearing, but mediating work has increased, increasing the role of capitalists and reducing the role of the producer. That is my experience: production conditions have been weakened, while the mediation conditions have strengthened.”

Of course, even in the given statement, one can read the unease in most participants connected to such practices and understanding of CCI. On the other hand, most participants who work in the private sector of CCI are thus commercially oriented, perceiving “industry” as stimulative.

“Perhaps money is an aphrodisiac for creativity.”

Employees in the private sector, who have a tendency to call their field of activity “independent culture,” as well as those who work in cultural institutions, see the process of “industrialisation” as endangering, above all of artistic freedom and social values. A portion of participants do not see either themselves or their work part of CCI, feeling that “industry” is a “capitalist” phenomenon in conflict with their understanding of those aspects of “art,” “creativity” and “culture” with which they wish their work to be associated. For them, it is a “lower” term, falling within the “higher” notion of “culture,” including, in addition to CCI, “art” as work that leads to “social advancement.” CCI is “guided by profit” and is therefore, they claim, in conflict with the disinterested artistic and social value. Some participants openly opposed the “commercial” with the “ethically responsible.”

Proizvod i usluga u KKI tako prestaju biti isključivo umjetnički ili, šire, kulturni *objekt* i aktivnost te postaju sastavnim dijelom niza dodatnih producijskih, komunikacijskih, poslovnih i društvenih *procesa i akcija*. Iako sugovornici i dalje imaju tendenciju eksplicitno se referirati na centralnu ulogu umjetničkog objekta u KKI, a podsektore poput arhitekture, dizajna i marketinga nazivati “boćnima”, u većini razgovora se takva deklarativna distinkcija vrlo brzo pokazuje neupotrebljivom prilikom razumijevanja zatečenoga stanja. KKI temeljno predstavljaju skup političkih, proizvodnih i posredničkih procesa koji uvjetuju i uključuju uporabu kreativnih, kulturno-relevantnih (prema određenom vrijednosnom ili folklornom kôdu) i/ili estetskih kapaciteta u svrhu zadovoljenja potražnje i/ili društvene vrijednosti.

Neki sugovornici i sugovornice pritom također primjećuju određenu nadmoć posredničkih procesa (administracije, menadžmenta, produkcije) nad proizvodnim procesima (autorima) u kontekstu KKI u Republici Hrvatskoj (a onda i u Rijeci i županiji), posebice vezano uz ovisnost o financiranju putem fondova EU. Ključni problem koji se pritom pojavljuje jačanje je i prevladavanje posredništva, što dalje označava standardizaciju i “pro-forma” status proizvodnje te, u kontekstu KKI, izvjestan pad kvalitete i smanjenje različitosti. **Ovaj uvid nam vrlo jasno ilustrira nužni odnos između kvalitete i različitosti u KKI koji slijedi iz proizvedenog konflikta između kvalitete i standardizacije u KKI. Različitost je** stoga, više od moralnog ili društvenog imperativa, **preuvjet kvalitete u KKI**.

“Pa prije svega nekako ja moram priznat da zazirem od industrijalizacije umjetničkog polja. Možda baš zato što mi se čini da se tim imenovanjem stvorio paradoks jer je nestalo proizvodnje, u stvari pojačalo se posredništvo, pojačala se uloga kapitalista, a smanjila se uloga proizvođača, tako da je moje iskustvo isključivo takvo – uvjeti za proizvodnju su oslabljeni, uvjeti posredništva su osnaženi.”

Nastavno i na predočeni stav opaža se nelagoda kod većine sugovornika vezana uz ovakve prakse i razumijevanja KKI. S druge strane, većina sugovornika i sugovornica, koji u KKI djeluju u okvirima privatnoga sektora te su stoga komercijalno i tržišno orientirani, “industriju” percipiraju kao stimulativnu.

“Možda je lova afrodizijak za kreativnost.”

Djelatnici i djelatnice civilnoga sektora, kojima je tendencija svoje polje djelovanja nazivati “nezavisnom kulturom”, kao i oni koji rade u javnim kulturnim institucijama, proces „industrijalizacije“ vide kao ugrožavajući, prije svega po umjetničke slobode i društvene vrijednosti. Određeni dio sugovornika i sugovornica sebe i svoj rad ne smatraju dijelom KKI zbog razumijevanja “industrije” kao “kapitalističkog” fenomena koji je u konfliktu s njihovim razumijevanjem onih aspekata “umjetnosti”, “kreativnosti” i “kulture” s kojima žele da njihov rad bude povezan. Za njih je riječ o „nižem“ pojmu koji potпадa pod „viši“ pojam “kulture”, a koji pored KKI uključuje i “umjetnost” kao i rad koji vodi “unapređenju društva”. KKI je “vođen profitom” i zbog toga je, tvrde, u konfliktu s bezinteresnom umjetničkom i društvenom vrijednosti. Neki sugovornici “komercijalno” čak suprotstavljaju “etički odgovornim”.

"(...) border zones between industry and art, so to speak, between some autonomous and authentic, if we can speak in those terms, and exclusive creativity on the one side, and a creativity and art that is in a way placed in the service, or function (...) of market interests."

While the given noticeable difference in understanding CCI according to private/public workers is foreseeable, interviews have revealed, we believe, a significant difference of CCI according to generation. Young CCI workers mostly see culture and creativity as professional contexts that as such ought to ensure them development of careers and income. Older CCI workers mostly think that "art" is something that should be done out of commitment and love, and that their younger colleagues are too commercially oriented. Older participants, however, are all professionals, living off their work within CCI. Our assumption is that this distinction results also from an ideological and political difference as much as the economic system in which the generations were formed (and which formed their interpretations of creative and cultural work). But also, they stem from the "luxury" of established older workers, who can afford to "demonize" commercialism and professionalization. Younger CCI workers, even if they consider the "market" in CCI problematic, do not have the luxury to see their work beyond the realistic context in which they find themselves, and are motivated to internalize professionalization seeking to develop their careers, financial gain and self-respect. Further, the younger workers resent the procedural and interdisciplinary nature of CCI only when it is an obstacle to creative and socially relevant acting; while they have no problem with it, preferring it even, when they are able to be part of creative, social action.

A small number of participants, primarily from cultural institutions, provided an understanding of CCI as production of artistic, cultural and creative content, followed by a strong emphasis on the development and broadening of audience for these. Therefore, instead of defining "industry" as a market competition and profit-making (which other participants oppose to artistic freedom and "social advancement"), these participants offer a kind of "middle way," focusing on the wide availability of their product to a range of audiences as the imperative that places their work within CCI. **"Industry" defined by the relation toward users and the audience**, instead of by its relation to profit, **allows** these participants **an understanding of CCI as a sector with the potential to "advance society," and with it include those who are different.**

"(...) granične zone između industrije i umjetnosti, da tako kažem, između neke autonomne i autentične, ako uopće možemo o tome govoriti, i ekskluzivne kreativnosti s jedne strane, i one kreativnosti koja je, pa i one umjetnosti koja je na neki način stavljena u svrhu, odnosno u funkciju (...) tržišnog interesa."

Dok je navedena zamjetna razlika u razumijevanju KKI prema osi privatni/javni djelatnici u KKI predvidljiva, intervju su otkrili, vjerujemo, značajniju razliku u razumijevanju KKI prema generacijskoj pripadnosti. Mlađi djelatnici u KKI u većini gledaju na kulturu i kreativnost kao profesionalne kontekste koji im trebaju omogućiti razvoj karijere i zaradu. Stariji djelatnici u KKI u većini slučajeva smatraju da je "umjetnost" nešto čime se treba baviti iz naklonosti i ljubavi te da su njihovi mlađi kolege previše komercijalno orijentirani. Stariji akteri i akterice, međutim, svi su redom profesionalci i žive od svojeg rada u KKI. Naša je pretpostavka da ova razlika izvire i iz razlike u političkim te ideološkim, kao i ekonomskim sustavima u kojima su se generacije formirale (iz kojih stoga oblikuju svoje interpretacije kreativnog i kulturnog rada), ali i iz "luksuza" etabliranosti starijih djelatnika koji si mogu priuštiti "demoniziranje" komercijalnosti i profesionalizacije. Mlađi djelatnici u KKI, čak i ako smatraju "tržišnost" u KKI problematičnom, nemaju luksuz promatrati svoj rad izvan realnoga konteksta u kojem su se našli, i motivirani su internalizirati profesionalizaciju iz potrebe za razvojem karijere, finansijske dobiti i samopoštovanja. Također, procesualna i interdisciplinarna priroda KKI je mlađim djelatnicima mrska samo kad onemogućava kreativno djelovanje ili djelovanje koje smatraju društveno relevantnim, dok su joj skloni i čak je preferiraju kada je dio kreativnog ili društveno-relevantnog djelovanja.

Manji broj sugovornika, primarno iz kulturnih institucija, ponudili su razumijevanje KKI kao proizvodnje umjetničkih, kulturnih i kreativnih sadržaja pružene snažnim naglaskom na razvoju i širenju publike za iste. Stoga, umjesto definiranja "industrije" putem tržišne utakmice i stvaranja profita (što drugi sugovornici suprotstavljaju umjetničkoj slobodi i "unaprijeđenju društva"), ovi sugovornici i sugovornice nude svojevrsni "srednji put" fokusirajući se na široku dostupnost svojega proizvoda različitim publikama kao imperativ koji njihovo polje djelovanja smješta u KKI. **"Industrija" definirana odnosom prema korisnicima i publici**, umjesto odnosom prema profitu, **omogućava** tim sugovornicima **razumijevanje KKI kao sektora koji ima potencijal "unapređivati društvo" te, uz to, uključivati različite**.

## METHODOLOGIES

Aiming to obtain relevant information that would adequately articulate existing and inform the design of future policy towards CCIs, the research was conducted in three phases:

### **Phase 1: Desk analysis of practices in diversity management at the EU and local levels**

The desk analysis gathered and analysed EU and local policies and practices of diversity management in the CCI sector. The basic aims of this phase were the review of specific terminology of existing diversity policies, elaboration of policies into specific practices in EU member states, and placing Croatia in relation to older members according to the given questions. Topics and materials gathered directed and informed further analysis of diversity within the CCI sector in the city of Rijeka and in the Primorje-Gorski Kotar County.

### **Phase 2: Semi-structured interviews with CCI actors in the city of Rijeka and in the Primorje-Gorski Kotar County**

Upon identifying specific terminology, policies and practices, the research conducted a qualitative analysis, consisting of in-depth interviews lasting an hour each, with 21 CCI actor in the PGK county and the city of Rijeka. The aim of this phase was a more specific insight into the sector, and thus the questions for the interviews encompassed definitions of CCI, attempted insight into everyday obstacles the participants face in their work, through learning the importance of diversity and inclusivity, as well as talent development in the CCI sector and the problem of strengthening audiences. To achieve representativeness, the sample contains established workers, persons at the beginning of their careers (in equal numbers), workers from both the public and private sector, men and women, as well as older and younger persons. The conversations were anonymised, ensuring free expression of opinions without fear of any form of exposure to consequence for their words. The research was conducted in the period from February to April 2019. This phase ensured crucial information regarding the functioning of the CCI sector in the local context, and distinguished key questions further examined in the quantitative phase.

### **Phase 3: Quantitative analysis of 100 CCI actors in the city of Rijeka and the Primorje-Gorski Kotar County**

Diversity Mixer *online* questionnaire is the final phase of research, conducted on 108 participants, CCI actors in Rijeka and PGKC. The aim of this phase was to confirm research hypotheses on a larger sample of participants, thus more precisely establish answers to key questions. The great strength of such a multi-method and sequential design lies in the fact that the topics and questions in the questionnaire issue from the previously obtained research material that included desk analysis and quantitative research, thus ensuring the focus remains on the most relevant questions to the local context in the CCI sector. The basic topics of this portion of the study were the conditions of work for CCI actors, education and work with talents, attitudes towards minorities and the CCI sector itself.

## METODOLOGIJE

S ciljem dobivanja relevantnih podataka koji bi adekvatno artikulirali postojeće te pojasnili kreiranje budućih politika u KKI, istraživanje je provedeno u tri faze:

### **Faza 1: Desk analiza praksi upravljanja različitošću na EU i lokalnoj razini**

Tijekom desk analize prikupljene su i analizirane EU i lokalne politike i prakse upravljanja različitošću u KKI sektoru. Osnovni ciljevi ove faze bili su pregled specifične terminologije postojećih politika različitosti, razrada politika na specifične prakse u zemljama članicama EU te pozicioniranje Hrvatske u odnosu na starije članice po navedenim pitanjima. Prikupljene teme i materijali usmjerili su i pojasnili daljnju analizu različitosti u sektor KKI u gradu Rijeci i na području Primorsko-goranske županije.

### **Faza 2: Polustrukturirani intervjui s akterima i aktericama KKI u gradu Rijeci i na području Primorsko-goranske županije**

Nakon identificiranja specifične terminologije, politikâ i praksi, pristupilo se kvalitativnom istraživanju koje se sastojalo od dubinskih intervjeta u trajanju od sat vremena s 21 akterom i aktericom KKI s područja grada Rijeke i Primorsko-goranske županije. Cilj ove faze bio je konkretniji uvid u sektor te je priprema pitanja za intervju obuhvaćala obradu definicija KKI, identificiranje svakodnevnih prepreka s kojima se ispitanici i ispitanice susreću u radu, poimanje važnosti različitosti i inkluzivnosti te razvoja talenata u sektor KKI, ali i problematiziranje osnaživanja publike. Zbog postizanja reprezentativnosti (u omjeru 1:1), u uzorku su se našli etablirani djelatnici i djelatnice kao i osobe na početku svoje karijere, često u prekarnim pozicijama, nadalje djelatnici i djelatnice iz javnog i privatnog sektora, muškarci i žene te stariji i mlađi sugovornici i sugovornice. Razgovori su anonimizirani, čime je osigurano slobodno iznošenje stavova bez straha od bilo kojeg oblika prozivanja i pozivanja na posljedice izrečenog. Istraživanje je provedeno u razdoblju od veljače do travnja 2019. godine. Ova je faza osigurala ključne informacije o funkcioniranju sektora KKI u lokalnom kontekstu te identificirala ključna pitanja koja su dalje istražena u kvantitativnoj fazi.

### **Faza 3: Kvantitativno istraživanje na 108 aktera i akterica KKI, u gradu Rijeci i na području Primorsko-goranske županije**

Diversity mixer *online* anketa završna je faza istraživanja provedena sa 108 ispitanica i ispitanika, djelatnica i djelatnika u KKI sektoru s područja Rijeke i županije. Cilj ove faze bio je provjeriti istraživačke hipoteze na većem uzorku ispitanika i ispitanica te preciznije ustvrditi odgovore na izdvojena ključna pitanja. Velika snaga ovakvog multi-metodskog i sekvencijalnog dizajna počiva u činjenici da su teme i pitanja u anketi proistekli iz prethodno dobivenog istraživačkog materijala koji je uključivalo desk analizu i kvalitativno istraživanje, čime se osigurao fokus na najaktualnija pitanja relevantna za lokalni kontekst u sektor KKI. Osnovne teme ovog dijela studije bili su uvjeti rada aktera KKI, obrazovanje i rad s talentima, stavovi prema manjinama te stavovi prema sektor KKI kao takvom.

The convenience sampling was collected in May 2019, through combination of targeted sending, invitation to participate (in the *online* questionnaire) on web pages and social media RIJEKA 2020 and APURI.

Uzorak je prigodnog tipa, prikupljen tijekom svibnja 2019. godine kombiniranjem ciljanoga slanja poziva te objavama s pozivom na sudjelovanje (u *online* anketi) na mrežnim stranicama i društvenim mrežama Rijeka 2020 i Akademije primijenjenih umjetnosti Sveučilišta u Rijeci.

## Strategic development and positioning of CCI in the city of Rijeka and Primorje-Gorski Kotar County

The course of institutional thinking and planning of developmental strategies within the work scope of CCI sector in the Primorje-Gorski Kotar Country and the city of Rijeka, as its relevant centre of CCI production and human resources, can be understood through a series of documents that occurred in the period from 2013 until today. The position of CCI in the Primorje-Gorski Kotar County is shown in the *SWOT analysis of creative industries of the Primorje-Gorski Kotar Country*, published as part of the project *Creative Start-up*<sup>1</sup> in 2015:

“Although the sector of cultural and creative activities has had continuous growth, on both a global and local level, there has been more support for its planned, strategic development in the Republic of Croatia and the Primorje-Gorski Kotar County only in the last few years. The problem of insufficient recording of the industry state is country-wide, meaning that **statistical data necessary for an analysis are scarce.**”<sup>2</sup>

Certain isolated cases<sup>3</sup> of systematic following of trends within the field of cultural and creative industries correspond well to the current local contexts, which can be attested by participant response to the e-questionnaire of the Diversity Mixer, designed and published in May of 2019. The interest of the desired sector, that is, the CCI workers for questions of managing diversity within CCI, as well as the announced intentions of a broader scope of action and efforts to articulate (dis)satisfaction with the given circumstances and suggestions for the improvement of their chosen profession – all indicate a lack of focus and reach of previous studies. The as of yet unpublished document, Strategy of cultural development of the Primorje-Gorski Kotar County, for the period 2015-2020, was supposed to include a broad plan for CCI. Despite the undertaken activities that gestured toward the formulation of this document – to which end, it must be said, “in December of last year [2014], seven panels were organised under the heading

## Strateški razvoj i pozicioniranje KKI u gradu Rijeci i Primorsko-goranskoj županiji

Tijek institucionalnog promišljanja i planiranja razvojnih strategija unutar djelokruga rada KKI sektora u kontekstu Primorsko-goranske županije i grada Rijeke, kao relevantnog središta KKI proizvodnje i ljudskih resursa, moguće je promatrati kroz niz dokumenata nastalih u periodu od 2013. godine do danas. Položaj KKI u Primorsko-goranskoj županiji prikazan je u *SWOT analizi kreativnih industrija Primorsko-goranske županije i regije Primorska*, objavljenoj u sklopu projekta *Creative Start-up*<sup>1</sup> 2015. godine:

„Iako sektor kulturnih i kreativnih djelatnosti bilježi kontinuirani rast, kako na globalnoj tako i na lokalnoj razini, poticanju njegovog planiranog strateškog razvoja veća se pažnja na razini Republike Hrvatske kao i Primorsko-goranske Županije, posvećuje tek posljednjih nekoliko godina. Problem nedovoljnog praćenja stanja u industriji jednak je kako i na razini čitave zemlje pa **su statistički podaci potrebni za analizu veoma oskudni.**”<sup>2</sup>

Kako detektirano stanje izoliranih slučajeva<sup>3</sup> sustavnih praćenja trendova unutar polja kulturnih i kreativnih industrija odgovara i trenutnom lokalnom kontekstu, svjedoči zainteresiranost i odziv ispitanika na e-anketu projekta Diversity mixer, dizajniranu i objavljenu u svibnju 2019. godine. Interes ciljanog sektora, djelatnica i djelatnika KKI za pitanja upravljanja različitosti unutar djelokruga KKI, ali i najavljenе težnje šireg promatranja spektra djelovanja te napora u smjeru artikulacije (ne)zadovoljstva postojećim okolnostima i prijedloga poboljšanja područja njihova profesionalnog opredjeljenja, relevantan su pokazatelj manjka fokusa i dometa krajnjih ishoda prijašnjih istraživanja. Do današnjega dana neobjavljeni dokument *Strategije kulturnog razvitka Primorsko-goranske županije, za period od 2015. do 2020.* idejno je planirao obuhvatiti široko polje KKI. Usprkos održanim aktivnostima koje su vodile formulaciji ovog dokumenta, a „važno je spomenuti i

<sup>1</sup>“The program Creative Startup was financed from Instrument for Pre-Accession assistance funds of the Operational program IPA Slovenia – Croatia 2007-2013, with the city of Rijeka the leading partner. The total cost of the project was €412,029.24, while the allowed amount of IPA funds was €345,373.24. The project’s main claim was the insufficiently used potential of the creative sector. By creating and applying the system of administering and distributing resources to creative entrepreneur beginners, their competitiveness on the market was increased. The project offered four directions of development: Common integrated analysis of resources of creative entrepreneur beginners in the border areas that can serve as basis for new EU projects, Raising awareness of the values of the sector and their presentation, Development of capacities, expertise and potential of the sector, and Development of partnership and strategic approach to the sector. The project was jointly conducted by the City of Rijeka, as leading partner, Regional Development Agency Porin, Croatian Chamber of Business, Academy of Applied Arts in Rijeka, School of Design of the University of Primorska, the Centre for Scientific Research of the University of Primorska and the Regional Development Agency of the Ljubljana Region.” – “Informacija o provedbi Strategije kulturnog razvijanja Grada Rijeke 2013.-2020.,” May 2018, 30.

<sup>2</sup> “SWOT analiza kreativnih industrija Primorsko-goranske županije i regije Primorska.” Rijeka, May 2015.

<sup>3</sup> See: “Mapiranje kulturnih i kreativnih industrija u Republici Hrvatskoj”. Zagreb, June 2015.

<sup>1</sup>“Program Creative Startup sufinanciran je iz fonda Instrumenta predpristupne pomoći- Operativni program IPA Slovenija - Hrvatska 2007.-2013., a Grad Rijeka je bio vodeći partner. Ukupni troškovi projekta bili su 412.029,24 €, dok je Odobreni iznos IPA sredstava bio 345.373,24 €. Glavno uporište projekta bila je nedovoljna iskorištenost potencijala kreativnog sektora. Stvaranjem i primjenom sustava upravljanja i dijeljenja resursa kreativnih poduzetnika početnika povećala se njihova konkurentnost na tržištu. Projekt je ponudio rješenja kroz četiri pravca: Zajedničku integriranu analizu resursa kreativnih poduzetnika početnika u pograničnom području koja može biti podloga za nove EU projekte, Razvijanje svijesti o vrijednostima sektora i njihov prikaz, Izgradnju kapaciteta, ekspertize i potencijala sektora i Izgradnju partnerstva i strateškog pristupa sektoru. Projekt su zajednički proveli Grad Rijeka kao vodeći partner, Regionalna razvojna agencija Porin, Hrvatska gospodarska komora, Akademija primijenjenih umjetnosti u Rijeci, Visoka šcola za dizajn Univerze na Primorskem, Znanstveno-raziskovalno središče Univerze na Primorskem i Regionalna razvojna agencija Ljubljanske urbane regije.” – „Informacija o provedbi Strategije kulturnog razvijanja Grada Rijeke 2013.-2020.“, svibanj 2018., 30.

<sup>2</sup> “SWOT analiza kreativnih industrija Primorsko-goranske županije i regije Primorska”. Rijeka, svibanj 2015., 45.

<sup>3</sup> Vidi: “Mapiranje kulturnih i kreativnih industrija u Republici Hrvatskoj”. Zagreb, lipanj 2015.

“Future of Culture in the Primorje-Gorski Kotar County,” of which one was expressly designed to present the broader public with suggestions for the main directions of the new strategy and start a discussion on the topic,<sup>4</sup> the announced *Strategy of Cultural Development of the Primorje-Gorski Kotar County 2015-2020* was not published, leaving us without a single concise overview of the state of CCI in the county as well as the reach of thinking about the question of diversity within CCI – the document of a future strategy of cultural development of the county for the period after the watershed year 2020 has no reference point in the recent past.

Further, the SWOT analysis documents regarding the creative industries of the Primorje-Gorski Kotar County and Primorska region, and the Strategy for the development of cultural industries in the border zone **contain no specific instructions about further implementation of diversity within the organised activities in CCI**, despite the latter document containing in the portion on education and employment noting that “diversity is one of the characteristics of cultural industries, along with fragmented structures and a lack of education, human and financial resources, meaning that representatives of cultural industries rarely have a real chance to develop an important role in the local economy and labour market.”<sup>5</sup>

#### Strategy of cultural development of the City of Rijeka 2013-2020

The Department for Culture of the City of Rijeka, in cooperation with external associates, has produced a *Strategy for Cultural Development of the City of Rijeka 2013-2020*, adopted by the City Council on its 36<sup>th</sup> meeting, on April 17<sup>th</sup> 2013. The document says that one of the main aims is “the development of a city open to cultural difference, artistic innovation and entrepreneurial initiative, offering creative and educated person the possibility to achieve their artistic, intellectual and other potentials.”<sup>6</sup>

It is important to note that by adopting this document, the City of Rijeka for the first time established a cultural policy, saying that “the Strategy was developed out of the need to clearly define the cultural politics of the City of Rijeka in order to support increased cultural development. The Strategy encompasses all forms of support, development and advancement of cultural activities that contribute to the development and advancement of the cultural life of the city. The Strategy describes general and particular aims, as well as means of their achievement, with clear indicators of success that would measure reaching these goals.”<sup>7</sup>

<sup>4</sup> Ibid., 47.

<sup>5</sup> “Strategija za razvoj kreativnih industrija na prekograničnom području.” Rijeka, June 2015, 8.

<sup>6</sup> “Strategija kulturnog razvitka Grada Rijeke 2013.-2020.” Rijeka, April 2013, 15.

<sup>7</sup> Ibid., 6.

da je u okviru rada na izradi Strategije kulturnog razvitiča Županije 2015.-2020. u studenom prošle (2014.) godine organizirano sedam tribina pod nazivom „Budućnost kulture u Primorsko-goranskoj županiji“, od kojih je jedna tribina namijenjena isključivo kreativnoj industriji s namjerom da se u široj kulturnoj javnosti iznese prijedloge osnovnih smjernica nove Strategije te da se potakne rasprava na ovu temu<sup>4</sup> najavljena Strategija kulturnog razvitiča Primorsko-goranske županije 2015.-2020. nije publicirana, stoga nije dostupan koncentriran pregled stanja na razini Županije te opseg promišljanja pitanja različitosti unutar polja KKI. Slijedom iznesenoga, plan razvoja polja KKI – dokument buduće Strategije kulturnog razvitiča Županije, za period nakon prijelomne 2020. godine nema referentnu točku u bližoj prošlosti.

Također, dokumenti SWOT analiza kreativnih industrija Primorsko-goranske županije i regije Primorska i Strategija za razvoj kulturnih industrija na prekograničnom području **ne sadrže konkretne upute o dalnjem implementiranju različitosti u organizirana djelovanja unutar sektora KKI**, iako potonji dokument u dijelu o Obrazovanju i zapošljavanju navodi kako je “različitost jedna od karakteristika kulturnih industrija, uz fragmentirane strukture i manjak znanja, ljudskih ili finansijskih resursa, tako da predstavnici kulturnih industrija rijetko imaju realnu šansu izgraditi važnu ulogu u lokalnoj ekonomiji i tržištu rada”.<sup>5</sup>

#### Strategija kulturnog razvitiča Grada Rijeke 2013.-2020.

Odjel za kulturu Grada Rijeke u suradnji s vanjskim suradnicima izradio je *Strategiju kulturnog razvitiča Grada Rijeke 2013.-2020.*, koju je na 36. sjednici, 17. travnja 2013. godine usvojilo Gradsko vijeće Grada Rijeke. U dokumentu Strategije navedeno je kako je jedan od ciljeva „razvoj grada otvorenog za kulturne razlike, umjetničke inovacije i poduzetničke inicijative, pružajući kreativnim i obrazovanim ljudima mogućnost ostvarivanja svih svojih umjetničkih, intelektualnih i drugih potencijala“.<sup>6</sup>

Važno je ustvrditi kako se donošenjem ovog dokumenta po prvi put dugoročno utvrđuje kulturna politika Grada Rijeke te se navodi kako je “Strategija nastala iz potrebe da se jasno definira kulturna politika Grada Rijeke kako bi se potakao brži kulturni razvitak. Strategijom su obuhvaćeni svi oblici poticanja, razvijanja i unapređivanja kulturnih djelatnosti što pridonose razvitu i unaprijedjivanju kulturnog života grada. Strategija opisuje opće i posebne ciljeve te načine njihova ostvarivanja kroz niz mjera, uz jasno definirane pokazatelje uspešnosti kojima će se mjeriti ostvarenje tih ciljeva”.<sup>7</sup>

<sup>4</sup> Ibid., 47.

<sup>5</sup> “Strategija za razvoj kreativnih industrija na prekograničnom području”. Rijeka, lipanj 2015., 8.

<sup>6</sup> “Strategija kulturnog razvitiča Grada Rijeke 2013.-2020.”. Rijeka, travanj 2013., 15.

<sup>7</sup> Ibid., 6.

Cultural policy of the City of Rijeka is based on the following principles:<sup>8</sup>

- Right of all citizens to high quality and accessible culture
- Right of all citizens to active participation in the cultural life of the city
- Freedom of cultural and artistic expression
- Promotion of a culture of diversity and multiculturalism
- Support to all forms of cultural and artistic expression in accordance with the criteria of quality and excellence

It is important to note that the **list of rights and freedoms, promotion and support or citizens** that draws on the fundamental principles of complex phenomena such as cultural policy should also **include a binding portion** so that **citizens would be also held responsible to the direction of cultural policy in which cultural workers' rights are being articulated**. Further, the Strategy document claims that "the cultural policy of the City of Rijeka must take steps to fulfil **the cultural needs of all citizens**, taking into consideration diversity of interest and cultural content."<sup>9</sup>

"Public cultural goods and services must be accessible to all citizens of Rijeka regardless of their social and economic status, age, sex, nationality, religious affiliation and other personal characteristics. (...) It is thus necessary to pay special attention to the most at-risk social groups: the unemployed, poor, persons with special needs and elderly."<sup>10</sup>

However, following the given (in)complete list of the most at risk social groups and strategic aim to fulfil "the cultural needs of all citizens" of the city and county, the quantitative results of the Diversity Mixer (given as a separate unit at the end of the report) show that none of the at risk groups is identified by CCI actors in PGKC as unimportant for CCI development. On the contrary, the statistical evidence shows that most identified groups are considered insufficiently represented in the CCI sector, with only women and LGBTQ persons, also considered important groups for the sector's development, sufficiently represented thus far. Particularly excluded, while still important for CCI development, are the poor, homeless, immigrants, persons with cognitive difficulties. Ultimately, the quantification of results showed that the social group least important for the development of CCI, according to the sector's actors, are former convicts and members of religious minorities.

#### Toward operationalising general and particular aims and needs

Thus, the declared *right of citizens to accessible culture*, the way it is presented in the Strategy,

Kulturna politika Grada Rijeke temelji se na sljedećim načelima<sup>8</sup>:

- Pravo svih građana na kvalitetnu i dostupnu kulturu*
- Pravo svih građana na aktivno sudjelovanje u kulturnom životu grada*
- Sloboda kulturnog i umjetničkog stvaralaštva*
- Poticanje kulturne raznolikosti i multikulturalnosti*
- Potpore svim oblicima kulturnog i umjetničkog stvaralaštva u skladu s kriterijima kvalitete i izvrsnosti.*

Valja spomenuti da nabranje **liste prava, sloboda, poticaja i pružanja potpora** kojim se poziva na temeljna načela kompleksnih pojava kao što su kulturne politike, također **treba sadržavati i obvezujući dio** kako bi se **građani osnažili u smjeru aktivnih dionika kulturnih politika kojima se artikuliraju njihova prava**. Također, u dokumentu Strategije navedeno je kako "kulturna politika Grada Rijeke mora voditi brigu o zadovoljavanju **kulturnih potreba svih građana**, uzimajući u obzir različitost njihovih interesa i raznolikost kulturnih sadržaja".<sup>9</sup>

„Javna kulturna dobra i usluge moraju biti dostupni svim građanima Rijeke bez obzira na njihov socijalni i ekonomski status, dob, spol, nacionalnost, vjersku pripadnost i druge osobne karakteristike. (...) Utoliko je potrebno posebnu pozornost posvetiti najugroženijim društvenim grupama: nezaposlenima, siromašnima, osobama s posebnim potrebama i starijim osobama.“<sup>10</sup>

Međutim, slijedom spomenute (ne)potpune liste najugroženijih društvenih skupina i strateške brige o zadovoljavanju „kulturnih potreba svih građana“ u gradu i županiji, kvantitativni dio prikaza rezultata Diversity mixer (predviđen kao zasebna cjelina na kraju elaborata) ukazuje kako niti jedna od ranjivih skupina nije identificirana kao nevažna za razvoj sektora KKI od strane aktera KKI u PGŽ. Unatoč tome, statistički podaci većinu identificiranih skupina smatraju nedovoljno zastupljenima u sektoru KKI, dok je zadovoljavajuća jedino zastupljenost žena i LGBTQ osoba koje se percipiraju važnim skupinama za razvoj sektora KKI i već sada uključenim u artikulaciji njegova djelovanja. Posebice isključeni, a važni za razvoj sektora KKI, su siromašni, beskućnici, imigranti i osobe s teškoćama u razvoju. U konačnici, kvantifikacija podataka je pokazala da su najmanje važne skupine za razvoj sektora KKI, po mišljenju aktera i akterica KKI, bivši zatvorenici te pripadnici i pripadnice vjerskih manjina.

#### U smjeru operacionalizacije općih i posebnih ciljeva i potreba

Stoga, deklarirano pozivanje na *prava građana na dostupnu kulturu*, na način predstavljen u Strategiji, zanemaruje strukturu i osnove subjektivnog prava, koje uz *prava* propisuje i *dužnosti*. Navedene se dužnosti odnose na sve uključene strane – čelnike institucija, voditelje projekata i facilitatore te korisnice i korisnike svih (trenutno) dostupnih, ali i budućih javnih

<sup>8</sup>Ibid., 18.

<sup>9</sup>Ibid., 19.

<sup>10</sup>Ibid., 20.

<sup>8</sup>Ibid., 18.

<sup>9</sup>Ibid., 19.

<sup>10</sup>Ibid., 20.

ignores the structure and basis of subjective rights, which along with *rights* sanctions also *duties*. Given duties refer to all relevant sides – heads of institutions, project managers and facilitators, users of all (currently) available public cultural content. The noted need of dedicating special attention to the most at-risk groups (“unemployed, poor, persons with special needs and the elderly”) is at present stalling before the systemic institutional operating plan that above all ensures adequate institutional conditions, support and thus the real possibilities of use of individual and general rights. The goal is to operationalize the declared values following real needs detected in the study, moving towards an active and committed engagement and cooperation of various citizen groups.

kulturnih sadržaja. Istaknuta potreba posvećivanja pozornosti najugroženijim skupinama („nezaposlenima, siromašnima, osobama s posebnim potrebama i starijim osobama“) trenutno zastaje pred sustavnim institucionalnim operativnim planom koji osigurava prije svega adekvatne institucionalne uvjete, potpore i potom realne mogućnosti korištenja prvo individualnih, a potom i svih općih prava. Cilj je operacionalizirati proklamirane vrijednosti u smjeru istraživanjem detektiranih stvarnih potreba prema aktivnom i zainteresiranom uključivanju i suradnji različitih skupina građana.

## EXAMPLES OF GOOD PRACTICES: INSTITUTIONAL SUPPORT, CIVIL SOCIETY, INITIATIVES AND PROJECTS IN THE CITY OF RIJEKA AND THE PRIMORJE-GORSKI KOTAR COUNTY

The document *Information regarding the implementation of the Strategy of Cultural Development of the City of Rijeka 2013-2020* was submitted for consideration and adoption to the City Council of the City of Rijeka, and was accepted at the City Council meeting of 24<sup>th</sup> of May 2018 stating that the vision of development presented in the *Strategy of Cultural Development of the City of Rijeka 2013-2020* has to a large extent been achieved or is being achieved. Numerous organisational and structural changes have been made. Among the very successful examples of good practices,<sup>11</sup> would like to highlight those that are chosen based on the two criteria of diversity development in the CCI sector:

- 1) development of diversity in the form of including persons of sensitive, minority or "traditionally" excluded groups into the work of the CCI sector and its production
- 2) development of diversity as inclusion of persons and groups into the work of the CCI sector who are not immediately recognised as gifted or talented.

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<sup>11</sup> Exceptional in this regard is the work of the Theatre by Youth for Youth and the City Puppet Theatre. It is almost a cliché that Rijeka is famous for its innovative and active music scene, as well as that it has been home to numerous successful individual musicians. The Youth Council "Benčić" is certainly an example of good practice in audience development. The Association "RiRock" also works to educate and direct young talents, through its programmes "Music Box", free music education workshops for children and youth with difficulties in development aged up to 29, and RiGeneration, year-round free workshops for the elderly. The Cultural Programme "Dopolavora – yesterday, today, tomorrow", conducted by the Museum of Modern and Contemporary Art (MMSU) in cooperation with the Creative Collective "Kombinat" and the Centre for Technical Culture, Rijeka, is a participatory project for engaging persons aged 54 and older in art, for better social inclusion and improving quality of life, social, emotional and creative skill development, increasing the visibility and possibility of employment of persons all too easily forgot in the contemporary context. Participating in the project "RiGeneration" are the Association "RiRock" and the Home of Retirees of the City of Rijeka. It gives its participants access to "cultural, artistic, informal education programmes, supporting social inclusion and development of creative, social, cognitive and emotional skills." The project "RInkluzija" [Rijeka Inclusion] providing teaching assistants with the aim to "contribute to social inclusion and integration of students with difficulties in both standard schools and special nurture-educational institution funded by the City of Rijeka". It will increase the social inclusion and integration of students with difficulties in development in standard schools and in 1 special education institution, the Centre for Nurturing and Education, founded by the City of Rijeka by ensuring training for assistants to work with students with difficulties. Finally, the aim of "POMEHS – Promoting Mental Health at Schools" is to " provide a systemic framework and implementation of a universal syllabus of mental health, grounded in scientific evidence into schools and high quality training for education professions; increase the mental health of students and teachers; share good practices and recommendations with teachers, parents, policy-makers and stakeholders for better mental health in schools; integrate "POMEHS" into the curriculum of the national education and health policy; promote innovation in education policies in cooperation with national and international public bodies; develop curricula and syllabi based in scientific evidence to better promote positive mental health in schools".

## PRIMJERI DOBRE PRAKSE: INSTITUCIONALNA PODRŠKA, CIVILNO DRUŠTVO, INICIJATIVE I PROJEKTI U GRADU RIJECI I PRIMORSKO-GORANSKOJ ŽUPANIJI

Dokument *Informacija o provedbi strategije kulturnog razvjeta Grada Rijeke 2013.-2020.* podnesen je Gradskom vijeću Grada Rijeke na razmatranje i usvajanje te je na sjednici Gradskog vijeća 24. svibnja 2018. donesen Zaključak o prihvaćanju navedenoga dokumenta u kojem je konstatirano da se vizija razvoja postavljena *Strategijom kulturnog razvjeta Grada Rijeke 2013.-2020.* u većini ciljeva ostvarila ili je u tijeku ostvarivanja. Pojedini su kolektivi, projekti i programi te sustavni napor institucija u nadležnosti Grada Rijeke napravili značajne iskorake u smjeru integracije različitosti, bilo kroz ponuđene programske sadržaje ili kroz projekte financirane iz programa i fondova Europske unije, u vremenskom razdoblju od 2013. godine do danas. Primjera dobrih praksi je značajan broj,<sup>11</sup> no oni koje smo odabrali, navedeni su prema dva kriterija razvoja različitosti u sektoru KKI:

- 1) razvoj različitosti kao uključivanja osjetljivih, manjinskih ili "tradicionalno" isključenih skupina u rad sektora KKI i pristup KKI proizvodima
- 2) razvoj različitosti kao uključivanja osoba i skupina u rad sektora KKI koji istovremeno nisu prepoznati kao daroviti ili talentirani.

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<sup>11</sup> Izuzetan je rad Kazališta mladih i za mlade i Gradskog kazališta lutaka. Opće je mjesto da je Rijeka antologiski poznata po inovativnoj i živoj glazbenoj sceni, kao i činjenici da je u njoj u prošlosti djelovao veliki broj talentiranih uspješnih pojedinaca. Vijeće mladih Benčić svakako je primjer dobre prakse u razvoju publike. Udruga RiRock također djeluje u edukaciji i usmjeravanju mladih talenata, primjerice kroz Music Box, besplatne glazbene edukativne radionice za djecu i mlade s teškoćama u razvoju u dobi do 29. godina te RiGeneration – besplatne cijelogodišnje radionice za osobe treće životne dobi. Kultura dopolavora – jučer, danas, sutra, koji provode Muzej moderne i suvremene umjetnosti (MMSU) u suradnji s partnerima Kreativni kolektiv Kombinat i Centar tehničke kulture Rijeka, participativan je projekt s ciljem stručnog osposobljavanja stručnjaka u kulturi i umjetnosti za približavanje umjetnosti i kulture osobama 54+ te s ciljem socijalnog uključivanja i unaprijeđenja kvaliteta života osoba starijih od 54 godine koje kroz projekt poboljšavaju socijalne, kognitivne, emocionalne i kreativne vještine, što za pozitivne posljedice ima dobivanje na vidljivosti te povećanje mogućnosti zapošljavanja i osobama koje su neprepoznate u suvremenim kontekstima rada i života. Korisnici projekta Projekt Rigeneration su Udruga RiRock i Matica umirovljenika grada Rijeke, a projektom se omogućuje „pristup kulturnim, umjetničkim i neformalnim obrazovnim programima te potiče socijalno uključivanje, razvoj i njegovanje kreativnih, socijalnih, kognitivnih emocionalnih vještina.“ Cilj projekta RInkluzija jest „doprinijeti socijalnoj uključenosti i integraciji učenika s teškoćama u redovitim školama i posebnim odgojno-obrazovnim institucijama kojima je osnivač Grad Rijeka putem osiguravanja podrške pomoćnika u nastavi. Projekt će pridonijeti socijalnoj uključenosti i integraciji učenika s teškoćama u razvoju u redovitim školama i 1 posebnoj odgojno-obrazovnoj ustanovi, Centru za odgoj i obrazovanje, kojima je osnivač Grad Rijeka, na način da se osiguraju educirani pomoćnici u nastavi koji će raditi u neposrednom odgojno-obrazovnom procesu s učenicima s teškoćama. I konačno, cilj projekta „POMEHS – Promoting Mental health at Schools“ jest „pružiti sustavan okvir za razvoj i implementaciju univerzalnog kurikuluma mentalnog zdravlja utemeljenog na dokazima u školama te kvalitetno osposobljavanje za odgojno-obrazovne djelatnike; povećati mentalno zdravje učenika i učitelja; dijeliti dobre prakse i preporuke o promociji mentalnog zdravlja u školama s odgojno-obrazovnim djelatnicima, roditeljima, donositeljima politika i dionicima o tome kako promicati mentalno zdravje u školi; integrirati „POMEHS“ nastavni plan i program u nacionalne obrazovne i zdravstvene politike; promicati inovacije u obrazovnim politikama u suradnji s nacionalnim i međunarodnim javnim tijelima; razviti nastavni plan i program utemeljen na dokazima s ciljem promicanja pozitivnog mentalnog zdravlja u školi.“

The second criterion requires an explanation. While we consider work with gifted and talented children of particular importance and absolutely support every systemic effort to recognise and encourage them, the focus of this research is on diversity, which includes opening space in CCIs to those whose abilities do not fit the known quality standards. Openness to diversity, therefore, which of necessity means openness to other, historically marginalised or excluded groups, also includes openness toward the unexpected and unpredictable change, openness to the different from what we are able to recognise with our current conceptual resources. In Rijeka and PGKC, there are a series of good practices of talent and audience development that we are not mentioning here, as they do not fit the immediate focus of interest.

“Practicing diversity” of the Croatian National Theatre “Ivan pl. Zajc”

Looking at the *Information regarding the implementation of the Strategy of Cultural Development of the City of Rijeka 2013-2020*, the first planned and executed project in conjunction with EU programs that stands out is the one for CNT “Ivan pl. Zajc” from 2017. The theatre received funds from the EU through the program EACEA Creative Europe Culture for their project (Re)discovering Europe. The project was connected with the European capital of culture, as part of the direction “Kuhinja.” The aim of the project was grounding a network of theatres of ethnic minorities, allowing for the collaboration of minority ensembles on a European level.

##### 5. ansambl [5<sup>th</sup> Ensemble]

The project “5. ansambl,” in partnership with the Croatian National Theatre “Ivan pl. Zajc” and the City of Rijeka’s Centre for Education and Upbringing, Rijeka, initiated engagement of youths with disabilities and difficulties in development (ages 15 to 25) into the labour market. They worked on preparatory activities for cultural and art events that also gave them certain skills, work habits and new abilities necessary for work in a theatre. “The idea was for CNT “Ivan pl. Zajc,” which houses four professional artistic ensembles, to form a fifth one, which would comprise persons with special needs, following examples across Europe (such as Blue Teapot Theatre Company from Galway in Ireland). This innovative and experimental project is the first of its kind in Rijeka, and as such demanded exhaustive preparation of all participants.”<sup>12</sup> These included persons with disabilities, educators, artists, parents, the media, the broader audience, policy-makers and the broader public. Along with cooperation with the mentioned Centre for Education and Upbringing, Rijeka, comprising youths with disabilities and difficulties in development, the project included cooperation with the Association Rijeka 21, an association that deals with young persons with Down syndrome. The aim was further to inform and sensitize the broader public about the possibilities and uses of including youths with disabilities into cultural activities, and was thus useful for their personal development and social inclusion. The project lasted 18 months (February 2018 – August 2019) was connected to the conduct of the project RIJEKA 2020-European Capital of Culture, as part of the program direction “Kuhinja,” one aim of which was to contribute to cultural activities in which at risk social populations can participate, including persons with disabilities.<sup>13</sup>

<sup>12</sup> The project was given a budget of 797,785.15kn from the European Social Fund, for the program Effective Human Potentials. – Ibid., 19.

<sup>13</sup> “Hrvatsko narodno kazalište Ivana pl. Zajca- Izvješće o ostvarenju programa za razdoblje od 1. siječnja do 31. prosinca 2017.” Rijeka, February 2018, 46.

Drugi kriterij zahtjeva objašnjenje – dok smatramo rad s darovitima i talentiranim od iznimne važnosti i apsolutno pozdravljamo svaki sustavni napor da se iste prepozna i potiče, fokus ovog istraživanja je na različitosti, što uključuje i otvaranje prostora u KKI onima čije sposobnosti ne odgovaraju poznatim nam standardima kvalitete. Otvorenost različitosti stoga, uz nužnu otvorenost skupinama koje su povjesno marginalizirane ili isključivane, također uključuje i otvorenost prema neočekivanoj i nepredviđivoj promjeni, otvorenost prema drugačijem od onoga za što imamo konceptualne resurse prepoznati. U Rijeci i PGŽ-u postoji niz drugih dobrih praksi razvoja talenata i razvoja publike koje u ovom pregledu ne spominjemo jer ne odgovaraju specifičnom fokusu našeg interesa.

„Vježbanje različitosti“ Hrvatskog narodnog kazališta Ivana pl. Zajca

Pregledom *Informacije o provedbi Strategije kulturnog razvitka Grada Rijeke 2013.-2020.*,<sup>12</sup> ističu se projekti Hrvatskog narodnog kazališta Ivana pl. Zajca, planirani te ostvareni u suradnji s programima Europske unije. “HNK Ivana pl. Zajca 2017. godine po prvi puta je dobilo sredstva Europske unije iz programa EACEA Creative Europe Culture za projekt (Re)discovering Europe. Projekt je vezan uz Europsku prijestolnicu kulture, kao dio programske pravce Kuhinja. Cilj projekta jest utemeljenje mreže kazališta nacionalnih manjina koja će omogućiti suradnju manjinskih ansambala na razini Europe.”

##### 5. ansambl

Projekt “5. ansambl”, u partnerstvu Hrvatskog narodnog kazališta Ivana pl. Zajca s Gradom Rijeka i suradnjom s Centrom za odgoj i obrazovanje Rijeka inicirao je uključivanje i angažman mladih s poteškoćama u razvoju i invaliditetom (od 15 do 25 godina) u tržište rada kroz pripremne kulturno-umjetničke aktivnosti koje rezultiraju usvojenim vještinama, radnim navikama i novim znanjima potrebnim za rad u kazalištu. „Naime, ideja je bila da se u HNK Ivana pl. Zajca, pod čijim krovom danas djeluju četiri profesionalna umjetnička ansambla, u formi i 5. ansambl koji bi okupljaо osobe s posebnim potrebama po uzoru na slične primjere širom Europe, kao što je Blue Teapot Theatre Company iz Galwaya u Irskoj. Ovaj inovativni i eksperimentalni projekt, prvi je takav u Rijeci te je zahtjevao iscrpljivu pripremu svih dionika“<sup>13</sup>. „osoba s invaliditetom, edukatora, umjetnika, roditelja, medija, šire publike, donositelja politika i šire javnosti. Uz suradnju sa spomenutim Centrom za odgoj i obrazovanje Rijeka, čiji su polaznici mlađi s poteškoćama u razvoju i invaliditetom, ostvarena je i suradnja s Udrugom Rijeka 21, čiji su članovi mlađi sa sindromom Down. Cilj je također bio informirati te senzibilizirati široku javnost o mogućnostima i koristima uključivanja mladih s invaliditetom u kulturne aktivnosti te koristima za njihov osobni razvoj i socijalnu uključenost. Projekt u trajanju od 18 mjeseci (veljača 2018. – kolovoz 2019.) vezan je uz provedbu projekta Rijeka 2020-Europska prijestolnica kulture, u sklopu programske pravce Kuhinja, kojem je jedan od ciljeva i doprinos aktivnom sudjelovanju ranjivih socijalnih skupina, pa tako i osoba s invaliditetom, u kulturnim aktivnostima.“<sup>14</sup>

<sup>12</sup> “Informacija o provedbi Strategije kulturnog razvitka Grada Rijeke 2013.-2020.” Rijeka, svibanj 2018., 17.-18.

<sup>13</sup> Za projekt su dobivena sredstva u iznosu 797.785,15 kn iz Europskog socijalnog fonda, u sklopu programa Učinkoviti ljudski potencijali. – Ibid., 19.

<sup>14</sup> “Hrvatsko narodno kazalište Ivana pl. Zajca- Izvješće o ostvarenju programa za razdoblje od 1. siječnja do 31. prosinca 2017.” Rijeka, veljača 2018., 46.

## School at the Cinema – good practices model

Seeking to fulfil the strategic goal of *Nurturing film and audiovisual culture and particular skills in audiovisual creativity among children and the youth*, we note the program aimed at elementary and high schools, "School at the Cinema," in the period 2013-2017. It was marked by a "trend of increased visits of children and youth to the cinema, as well as initiating numerous programs and activities directed towards promoting cinematic creativity among children. Starting with the fall of 2014, the program was incorporated such that it directly followed the film topics within elementary school education of culture of media. Such a model has proven successful, which can be seen in the rise in visits of school children to the cinema (comparing 2013 and 2017, the number has doubled), confirming once again that quality education in culture requires collaboration of the cultural and education sectors. In the given period, there was also a special program for high schools, focusing on the possibility of (in)direct correlation of film content with the syllabus of certain subjects, as well as presentation of valuable film titles, considering that high schools do not have formal instruction in the field of film or media culture. The number of high school visitors also increased consistently. Since late 2017, Art-Kino has also instituted a program for pre-schoolers and their institutions, seeking to also increase its younger visitors in the foreseeable future."<sup>14</sup> The program for pre-schoolers and students is scalable, and could serve as a model for other cultural institutions in the city and the county.

When speaking of work with talent, it is necessary to point out the fulfilment of the strategic goal of *intensifying collaboration of cultural and education institutions in order to advance the culture on offer for children and youth, ensuring artistic development to young talented persons*. It is in this direction that "all city cultural institutions must develop and advance in their educational activities, adapting their programs to specific ages of the audience to which they speak, with particular focus on preschool, elementary school and high school students. Rijeka City Library has several forms of collaboration with education institutions,<sup>15</sup> in part "to better gain insight regarding activities directed at promoting children's cinematic creativity. Several activities have been undertaken, among which the most important are part of the project initiated in 2015, "Traveling film workshops." The workshops are held in elementary schools in Rijeka, giving children/participants particular skills and abilities necessary for producing short films. Thus far, the program has included five elementary schools in Rijeka with nearly 70 students. The aim is to encourage children to become creators of audiovisual content, the highest form of cinematic literacy children can achieve.

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<sup>14</sup> Ibid., 25.

<sup>15</sup>Such as collaboration with kindergartens: "Knjiga 'mjesto dude" – lectures for parents about the importance of books and libraries, cooperation with elementary schools: "Slovo po slovo" and "Ko čita ne skita" – lectures for parents about the importance of books and libraries; "Biblioklub" – reading club in cooperation with Gorski Kotar elementary schools: "Gornja Vežica – promotion of reading in class with children with behavioral problems ("Gradski bibliobus"), collaboration with high schools: student dormitory "Podmurvice" – reading klub "Domski zobji," Business High School – club "G+" (communication workshops with children with special needs); collaboration with the Pedagogical Faculty – collaboration in the project "Mala priča Trsat" [Little Trsat Story] (family reading room for children aged 2 to 4 and parents)." – Ibid., 33.

## Škola u kinu – Model dobre prakse

U smjeru ostvarenja strateškog cilja *Širenje filmske i audiovizualne kulture te specifičnih znanja vezanih uz audiovizualno stvaralaštvo u djece i mladim* istaknut je program za osnovne i srednje škole – Škola u kinu koji je obilježio razdoblje 2013.-2017. godine u Rijeci „trendom porasta posjeta djece i mladih, kao i pokretanjem brojnih programa i aktivnosti usmjerenih ka poticanju filmskog stvaralaštva kod djece. Od jeseni 2014. godine program je usustavljen na način da se direktno nadovezao na teme s područja filma koje se obrađuju tijekom osnovnoškolskog obrazovanja u sklopu nastavnog područja medijske kulture. Ovakav model pokazao se uspješnim na što ukazuje i porast posjeta učenika kinu (uspoređujući 2013. i 2017., broj posjeta se udvostručio) te se još jednom potvrdilo da kvalitetno obrazovanje u kulturi podrazumijeva suradnju kulturnog i obrazovnog sektora. U navedenom razdoblju sastavljen je i poseban program za srednje škole koji se fokusira na mogućnost (in)direktne korelacije sadržaja filmova sa nastavom u pojedinim predmetima kao i prezentiranja vrijednih filmskih naslova, uzimajući u obzir činjenicu da se u srednjim školama ne provodi nastava s područja filma ili medijske kulture. Broj posjeta učenika iz srednjih škola bilježi trend konstantnog porasta, a od kraja 2017. godine Art-kino je također krenulo u usustavljanja programa za predškolske ustanove, s ciljem povećanja posjeta djece tog uzrasta kinu u predstojećem razdoblju.<sup>15</sup> Program za školske i predškolske ustanove i ustanove prilagodljiv je model koji bi mogao poslužiti kao smjernica ostalim ustanovama u kulturi u gradu i Županiji.

U kontekstu rada s talentima neophodno je istaknuti ostvarenje strateškog cilja *Intenziviranja suradnje kulturnih i obrazovnih ustanova kako bi se poboljšala kulturna ponuda za djecu i mlađe te kako bi se mladim talentiranim umjetnicima osigurano umjetnički razvoj* u smjeru kojeg sve gradske kulturne ustanove razvijaju i usavršavaju u okviru svog djelovanja vlastite edukativne programe primjerene određenoj dobi publike kojoj se obraćaju, no posebna pažnja posvećuje se predškolskoj, osnovnoškolskoj i srednjoškolskoj populaciji. Gradska knjižnica Rijeka ima više oblika suradnje s obrazovnim ustanovama<sup>16</sup>, također, „kako bi se dobio bolji uvid u pogledu aktivnosti usmjerenih ka poticanju dječjeg filmskog stvaralaštva provedeno je niz aktivnosti, među kojim su najvažnije aktivnosti u sklopu projekta *Putujućih filmskih radionica*, pokrenutih 2015. godine. Navedene se radionice održavaju u riječkim osnovnim školama, a polaznici stječu konkretna znanja i vještine potrebne za snimanje kratkih filmova. Do sada je u ovom programu sudjelovalo 5 riječkih osnovnih škola i skoro 70 učenika. Cilj je potaknuti djecu da i sami postanu stvaratelji audiovizualnih sadržaja, što predstavlja najvišu razinu filmske pismenosti koje djeca mogu postići.

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<sup>15</sup> Ibid., 25.

<sup>16</sup> "Poput suradnje s dječjim vrtićima: Knjiga 'mjesto dude' – predavanja za roditelje o važnosti knjige i knjižnice; suradnje s osnovnim školama: Slovo po slovo i 'Ko čita ne skita' – predavanja za roditelje o važnosti knjige i knjižnice; Biblioklub – čitateljskih klubova u suradnji s goranskim osnovnim školama; OŠ Gornja Vežica – promicanje čitanja u razredu s djecom s poremećajima u ponašanju (Gradski bibliobus), suradnja sa srednjim školama: Učenički dom Podmurvice – čitateljski klub Domski zobji, Ekonomski škola – klub G+ (komunikacijske radionice s djecom s posebnim potrebama); suradnja s Učiteljskim fakultetom – suradnja u projektu Mala priča Trsat (obiteljska pričaonica za djecu 2.- 4. godine i roditelje)." – Ibid., 33.

In addition to these workshops, Art-Kino has in the past five years organised workshops open to the public (during "Holiday at the cinema" and as part of "Toboggan Festival"), providing the opportunity of spending leisure time in a creative way, as well as the tools for producing one's own audiovisual content. This project is ongoing in the next period. In 2017, a new education program was initiated in the same field for elementary school teachers. The program addresses a lack of formal education among elementary school teachers regarding media and film culture. Thus the immediate goal of the program is to advance their knowledge of film through informal education and development. The same informal education is planned for the following period.<sup>16</sup>

#### Diversity of culture of ethnic minorities

According to the *Strategy of Cultural Development of the City of Rijeka for 2013-2020*, "in accordance with the Statute of the City of Rijeka, citizens are given the right to cultural activities provided through associations in which they are members based on ethnicity. At present, there are 22 such associations and 9 councils of ethnic minorities. Certain associations, in reality native, have richly developed cultural activities, above all in their own cultural and artistic societies, but also by bringing visiting artists from their nation, such as the Italian Community or the Serbian Cultural Society "Prosvjeta."

The strategic goal of *Preserving activities and increasing cultural offering through programs from European countries* contains measures including: (1) promoting excellent programs as the result of work by minority cultural-art activities in Rijeka, as well as help and support in organising excellent programs from native countries of representatives of ethnic minorities in Rijeka, (2) networking and connecting minority associations in programs of traditional manifestations Ethnic-review, (3) promoting development and investment in the Czech Culture House "Tomaš Masaryk" for presenting minority programs. Indicators of success include a larger number of diverse cultural programs, citizens included in those programs, as well as actors connected in the creation and promotion of cultural programs.<sup>17</sup> The contribution to the image of the city of Rijeka can be seen on the level of publishing, pictorial art, literary and library, as well as musical-performative activities. The twenty-year old, traditional event, ETNO-review has been given a new set of clothes. In collaboration with the agency RIJEKA 2020, this event was in 2017 renamed "Porto Etno" and has in addition to its gastronomic offerings presented numerous reputable professional European ethno-musicians.<sup>18</sup>

#### Promoting the development of literary works and a culture of reading and writing

Seeking to promote the development of literary works and a culture of reading and writing, "the program of public cultural needs of the City of Rijeka supports the implementation of "Snage vijesti" [Power of News], a program of media literacy and culture for elementary school students conducted by the Association "eMotiva," the semester-long workshops of creative writing for youth conducted by the Centre for Creative Writing, as well as the literary festival of the First Rijeka High School, "Rijeka riječi" [River of words], in which creative writing workshops are the framework for socializing with writers active in the Rijeka literary scene and learning the

<sup>16</sup> Ibid., 34.

<sup>17</sup> Ibid.

<sup>18</sup> "Information regarding the implementation of the Strategy of Cultural Development of the City of Rijeka 2013-2020" Rijeka, May 2018, 28.

Pored navedenih radionica, Art-kino je u proteklih pet godina organiziralo radionice otvorene za javnost (za vrijeme *Praznika u kinu* i u sklopu *Festivala Tobogan*) nudeći tako mogućnost kreativnog provođenja slobodnog vremena, ali i alate za stvaranje vlastitih audiovizualnih sadržaja. Ovaj projekt nastavlja se i u predstojećem razdoblju. 2017. godine pokrenut je i novi program edukacije na tom polju za nastavnike osnovnih škola. Program adresira nedostatak formalnog obrazovanja kod nastavnika osnovnih škola na polju medijske i filmske kulture pa je neposredni cilj programa unaprijediti znanje o filmu kod nastavnika kroz neformalno obrazovanje i usavršavanje. Planiran je nastavak ovog oblika neformalne edukacije i u predstojećem razdoblju.<sup>17</sup>

#### Različitosti kultura nacionalnih manjina

Prema *Strategiji kulturnog razvitka Grada Rijeke 2013.-2020. godine*, „u skladu sa Statutom Grada Rijeke građanima se omogućava pravo na kulturne aktivnosti koje provode u udrugama gdje su okupljeni po principu temeljne nacionalne pripadnosti. Trenutačno djeluju 22 takve udruge i 9 Vijeća nacionalnih manjina. Neke udruge, koje su zapravo autohtone, imaju bogato razvijene aktivnosti kulture prije svega u vlastitim kulturno-umjetničkim društвima, no i dovodenjem umjetnika iz matičnih zemalja poput Zajednice Talijana ili Srpskog kulturnog društva Prosvjeta.”

Strateški cilj *Očuvanje aktivnosti i obogaćivanje kulturne ponude različitim programima iz europskih zemalja* sadrži mјere koje uključuju: (1) poticanje izvrsnih programa kao rezultata rada kulturno-umjetničke aktivnosti manjinskih udruga sa sjedištem u Rijeci te poticanje i pomoć u organizaciji izvrsnih programa iz matičnih zemalja predstavnika nacionalnih manjina sa sjedištem u Rijeci, (2) umrežavanje i povezivanje manjinskih udruga u programima tradicionalnih manifestacija Etno-smotra, (3) poticanje razvoja i ulaganje u Češki dom kulture Tomaš Masaryk za profiliranje programa nacionalnih manjina. Pokazatelji uspješnosti uključuju veći broj raznovrsnih kulturnih programa, građana uključenih u programe te aktera povezanih u kreaciji i provedbi kulturnih programa.<sup>18</sup> Doprinos kulturnoj slici grada očituje se na planu izdavačke, likovne, knjižne i knjižnične te glazbeno-scenske aktivnosti. Dvadesetogodišnja, tradicionalna, manifestacija ETNO- smotra dobila je novo ruho; u suradnji s agencijom Rijeka 2020, ova je manifestacija 2017. godine preimenovana u Porto etno te je pored tradicionalne gastro ponude predstavila brojne ugledne profesionalne europske etno-glazbenike.<sup>19</sup>

#### Poticanje razvoja književnog stvaralaštva i kulture čitanja i pisanja

U smjeru poticanja razvoja književnoga stvaralaštva te poticanja kulture čitanja i pisanja, „program javnih potreba u kulturi Grada Rijeke podržava provođenje *Snage vijesti: programa medijske pismenosti i kulture za učenike osnovnih škola* koju provodi udruga eMotiva, Semestralne radionice kreativnog pisanja za mlade koju provodi udruga Centar za kreativno pisanje te program Prve riječke hrvatske gimnazije, koja provodi program Književni festival "Rijeka riječi" u kojem se kroz radionice kreativnog pisanja i druženja s riječkim spisateljicama i piscima gimnazijalcu upoznaju s procesima

<sup>17</sup> Ibid., 34.

<sup>18</sup> Ibid.

<sup>19</sup> "Informacija o provedbi Strategije kulturnog razvitka Grada Rijeke 2013.-2020.". Rijeka, svibanj 2018., 28.

processes of creative writing.”<sup>19</sup> Further, the program supports literary talents by offering funds to those who apply, with subsidies available for the translation of local authors.

### Toboggan Festival

The Toboggan festival organised within the program direction Children’s House emerged as part of the RIJEKA 2020 – European Capital of Culture. It consists of “active games for children,” designed with the idea to make the summer holidays in the city something entirely different to the hot pavement and boring empty city. In its third edition, from June 26th to July 10th 2019, two weeks of culture, education and interactive programs and fun are announced. The festival is only one of the activities of the program direction, “at the same time a physical space (Brick house of the Benčić complex) and node for cooperation of major city cultural institutions (City Library, City Puppet Theatre, Art-Kino) in executing their programs supported by local organisations for children and the youth. The model of “Children’s House” includes research, encourages reading, informal education and active participation of children, serving as flashpoint of knowledge and inspiration for all people, and children in particular. (...) This is a sort of living room rooted in the right of each child to access to cultural content, information, learning and entertainment – a place where every child has the freedom to develop their potential and express themselves.”<sup>20</sup>

kreativnog pisanja i akterima koji djeluju na riječkoj književnoj sceni.”<sup>21</sup> Također, potiče se razvoj književnih talenata kroz sustav prijavljivanja i dodjeljivanja poticaja književnom stvaralaštvu, a subvencionira se i prevođenje djela autorica i autora koji djeluju na lokalnoj književnoj sceni.

### Tobogan festival

Tobogan festival u organizaciji programskog pravca Dječja kuća, nastao u sklopu projekta Rijeka 2020 – Europska prijestolnica kulture, program je „aktivnih ferija za djecu“ stvorenih s idejom da ljetni praznici u gradu postanu nešto sasvim drugačije od užarenog asfalta i dosadnog praznog grada. U trećem izdanju, od 26. 6. do 10. 7. 2019., najavljeni su dva tjedna kulture, edukacijskih, interaktivnih programa i zabave. Festival je samo jedna od aktivnosti spomenuta programskog pravca, koji je „istovremeno i fizički prostor (Ciglena kuća kompleksa Benčić) i čvorište za suradnju kojim upravljaju ključne kulturne gradske institucije (Gradska knjižnica, Gradsko kazalište lutaka i Art-kino), razvijajući pritom programe uz potporu lokalnih organizacija za djecu i mlade. Model Dječje kuće uključuje istraživanja, potiče čitanje, neformalno obrazovanje i aktivno sudjelovanje djece te služi kao žarišna točka znanja i inspiracije za čitavo stanovništvo, a posebno djecu. (...) To je prostor za dnevni boravak ukorijenjen u pravu svakog djeteta na pristup kulturnom sadržaju, informacijama, učenju i zabavi – mjesto na kojem svako dijete ima slobodu razviti svoj potencijal i izraziti se.“<sup>21</sup>

<sup>19</sup> Ibid., 24.

<sup>20</sup> RIJEKA 2020 – Children’s House. Web page: <https://rijeka2020.eu/program/djecja-kuca/> (accessed 31 May 2019).

<sup>21</sup> Ibid., 24.

<sup>21</sup> Rijeka 2020- Dječja kuća. Mrežna stranica: <https://rijeka2020.eu/program/djecja-kuca/> (očitano 31. 5. 2019.).

## TRANSFORMATION OF THE CONCEPT OF DIVERSITY – TOWARDS DESIGNING A FUTURE STRATEGY

The project *Diversity Mixer*, as well as its research into the CCI sector, is primarily dedicated to the analysis and recognition of structural elements, among which the *Strategy for Cultural Development of the City of Rijeka 2013-2020*, now in its final phase of implementation. Decision-makers and all other actors in the processes of suggesting, deciding, coordinating and executing the programs that fall under the umbrella of the given strategy now have before them not only established aims, but are in full swing of realisation, in this year of European culture in Rijeka. They are also faced with the additional effort of planning, designing and simultaneous application to new projects for the project period after 2020. “Successful accomplishment” of the vision of the first City Strategy of Cultural Development is only the beginning of thinking and integrating ideas of diversity and inescapable affirmation and then fulfilment of needs of all (un)mentioned groups of citizens, following the given direction of the Strategy of Cultural Development of the City of Rijeka 2013-2020:

“Following the cited values, promoting and development of culture in the City of Rijeka is in the general, public interest and in the service of all citizens of Rijeka. They all have a right to culture as part of inalienable human rights, including that of high-quality cultural content financed from the city budget, right to participate in the cultural life and right to develop their own cultural activities. Necessary for the fulfilment and affirmation of these fundamental values is the responsible behaviour of all participants: from the political and administrative city institutions to public cultural institutes, non-government organisations, independent artists and all other cultural subjects who contribute through their professional or amateur work and intellectual activity to the life of the city. Certainly, the role and responsibility of certain participants is determined by their position and competences in the system.”<sup>21</sup>

However, what is the perception of the CCI actors themselves when it comes to adopting the expressions and symbolic terms crucial for future policies of the cultural and creative development in the city and county? Developed European countries – to take France as an example, where there is an explicitly active approach of a team around President Emmanuel Macron, who has recently established a €225 million fund specifically for promoting the CCI sector, and its sustaining in the volatile economic and political space of Europe and the world<sup>22</sup> – above all recognise the sector itself and its development as the precondition of development of European knowledge and creative skills in general, prioritising by investing large sums

## TRANSFORMACIJA KONCEPTA RAZLIČITOSTI – U SMJERU DIZAJNA BUDUĆE STRATEGIJE

Projekt *Diversity mixer* kao i istraživanje sektora KKI u njegovim okvirima, primarno je posvećen analizi i prepoznavanju strukturalnih elemenata, među ostalima, i *Strategije kulturnog razvitka Grada Rijeke 2013.-2020.*, sada već u završnoj fazi svoje provedbe. Donositelji odluka i svi drugi dionici u procesima predlaganja, odlučivanja, koordinacije i izvođenja programa koji se krovno uklapaju u datu strategiju pred sobom nemaju samo prethodno utvrđene ciljeve, u jeku realizacije tijekom godine europske kulture u Rijeci, već su suočeni s naporom planiranja, osmišljavanja i paralelnog prijavljivanja novih projekata u projektnom razdoblju nakon 2020. godine. “Uspješno ostvarenje” vizije prve gradske Strategije kulturnog razvitka tek je začetak promišljanja i integracije ideja različitosti u neizostavnoj afirmaciji i potom ostvarenju potreba svih (ne)navedenih skupina građana, na tragu već zacrtanog kursa *Strategije kulturnog razvitka Grada Rijeke 2013. – 2020.*:

“U skladu s navedenim vrijednostima, promicanje i razvoj kulture u Gradu Rijeci jest u općem, javnom interesu i u službi svih građana Rijeke. Svi oni imaju pravo na kulturu kao dio neotuđivih ljudskih prava, uključujući pravo na kvalitetne kulturne programe koji se financiraju iz gradskog proračuna, pravo na sudjelovanje u kulturnom životu i pravo na razvijanje vlastitih kulturnih aktivnosti. Za promicanje i afirmaciju ovih temeljnih vrijednosti nužno je odgovorno djelovanje svih dionika: od političkih i administrativnih gradskih struktura do javnih kulturnih ustanova, nevladinih udruga, samostalnih umjetnika i svih drugih kulturnih subjekata koji svojim profesionalnim i amaterskim radom pridonose kulturnom i intelektualnom životu grada. Dakako, uloga i odgovornost pojedinih dionika određena je njihovim položajem i ovlastima u sustavu.”<sup>22</sup>

Kakva je međutim, percepcija samih djelatnika i djelatnica KKI sektora kada je riječ o izrazima i pojmovima koji bi trebali pokupiti značenjske označke i dinamike ključne za buduće politike kulturnog i kreativnoga razvoja u gradu i županiji? Razvijena Europa prije svega prepoznaje sâm sektor i njegov razvoj kao preduvjet napretka europskog znanja i kreativnih vještina, općenito i prioritetno ulažući velika materijalna sredstva, za što je dovoljan primjer Francuske i iznimno aktivni pristup tima okupljenog oko predsjednika Emmanuela Macrona, koji je nedavno osnovao namjenski fond od 225 milijuna eura zaradi poticaja isključivo KKI sektora i njegovog održanja u volatilnom ekonomskom i političkom prostoru Europe i svijeta.<sup>23</sup> Na tim osnovama se potom formiraju sustavi potpora i modeli koji potenciraju značaj diversifikacije u različitim formama, ali i njegovane talenata i brigu o publici. S tim na umu, potaknuti materijalima koje smo proučili ne bismo li operacionalizirali terenski dio istraživanja, odlučili smo staviti naglasak na

<sup>21</sup> “Strategy of the Cultural Development of the City of Rijeka 2013-2020.” Rijeka, April 2013, 17.

<sup>22</sup> AFP and Reuters announced this news about the new fund on 13 May 2019. In the explanation provided, it says that constant development of creativity and CCI is the only approach to sustainable and quality development of the intellectual potential of Europe. [https://www.lemonde.fr/economie/article/2019/05/13/un-financement-plus-large-pour-le-cinema\\_5461609\\_3234.html](https://www.lemonde.fr/economie/article/2019/05/13/un-financement-plus-large-pour-le-cinema_5461609_3234.html) (accessed 10 June 2019).

<sup>22</sup> “Strategija kulturnog razvitka Grada Rijeke 2013.-2020.” Rijeka, travanj 2013., 17.

<sup>23</sup> AFP i Reuters objavile su vijest o novom fondu 13. svibnja 2019. U obrazloženju stoji da je konstantni razvoj stvaralaštva i KKI jedini pristup održivom i kvalitetnom napretku intelektualnog potencijala Europe. [https://www.lemonde.fr/economie/article/2019/05/13/un-financement-plus-large-pour-le-cinema\\_5461609\\_3234.html](https://www.lemonde.fr/economie/article/2019/05/13/un-financement-plus-large-pour-le-cinema_5461609_3234.html) (pristupljeno: 10. 06. 2019.).

of money. On this basis are then built support systems and models that emphasise the importance of diversity in various forms and the nurturing of talent and building audiences. With this in mind, spurred on by the materials we have studied to operationalise the fieldwork portion of this research, we have decided to place the emphasis on a basic understanding of difference in the statements given to us by our interlocutors, and then map out their opinions and related meanings when it comes to talents with the unavoidable thematization of the possibility of audience development.

Diversity, work with talents and development of broader audiences in the words of the participants of *Diversity Mixer*

In the semi-structured interviews, diversity was touched upon indirectly through the different foci of conversation. For example, examining the obstacles our participants faced in the course of their professional lives tends to substantively inform about diversity. In this portion, however, we will comment on only two key points of diversity: 1) diversity within CCI producers and users in Rijeka and PGKC, and 2) relationship between diversity and quality of content in CCIs.

#### 1. Diversity in CCI producers and users in Rijeka and PGKC

A large number of participants recognised that cultural content in Rijeka are visited by "always the same people". The dominant explanation given was a certain "elitism" communicated by the cultural content of Rijeka.

"(...) why is Night of Museums so popular, because it is normal to go to a museum and not feel like, oh silence, I must behave well, I must understand everything, while when it's Night of Museum, it's more like I'll see my friends, it will be relaxed, no one will stare at me whether I looked or read the right thing, this-that, and when you're there, you feel like someone is watching you"

Participants were split on the question of possibility of "audience development" – where ones think that drawing a broader crowd is problematic since it demands compromising one's content (or a compromising communication of content), others believe that most of the adult population is lost irretrievably, although work with children is a possibility to "nurture" a better audience in the future.

"(...) because they've realized that the audience aged 20, 30 and above – that ship has sailed. If it is not developed by age 30, you're not going to get anything from the theatre after that, I cannot imagine based on what. So it's maybe more prudent to invest in the ones 7 years old, since you can develop them and if they're developed in a good way, they will be the 20-year olds who will be your consumers."

A portion of participants also recognises that contemporary socio-economic circumstances prevent interest for cultural content.

"(...) it's really a matter of how people live, how things work in Rijeka and this country and I also think that this is important, because a lot of people is merely surviving, I mean, let's be honest, people are just making it: they work,

elementarno razumijevanje različitosti kroz stavove naših sugovornika te potom mapirati njihovo mišljenje i općenito ozračje kada je riječ o talentima, uz nezaobilazno tematiziranje mogućnosti razvoja publike.

Različitost, rad s talentima i razvoj različitih publika kroz riječi sugovornika i sugovornica istraživanja *Diversity mixera*

Različitost je kroz polustrukturirane intervjuje doticana indirektno kroz razne fokuse razgovora - primjerice, ispitivanje procjena prepreka s kojima su se naši sugovornici susretali tijekom svog profesionalnog života supstancialno informira o različitostima. U ovom segmentu, međutim, komentirat ćemo dvije ključne točke o različitosti: 1) različitost u KKI proizvođačima i korisnicima u Rijeci i PGŽ-u, i 2) odnos između različitosti i kvalitete u KKI.

#### 1. Različitost u KKI proizvođačima i korisnicima u Rijeci i PGŽ-u

Veći broj sugovornika prepoznao je da kulturne sadržaje u Rijeci posjećuju "uvijek isti ljudi". Dominantno prepoznat razlog za to je svojevrsni "elitizam" koji kulturni sadržaji u Rijeci komuniciraju.

"(...) zašto je Noć muzeja tolko popularna, jer je normalno da ti uđeš u muzej i da se ne osjećaš kao ono tišina je, moram bit ful pristojan, moram sve razumijeti, nego je noć muzeja kao tamo ču vidjet frendove, bit će opušteno, nitko me neće gledat dal sam ja sad to ili nisam pogledao, pročitao, ovo ono."

Sugovornici su podijeljeni po pitanju mogućnosti "razvoja publike" – dok jedni smatraju da je privlačenje šire publike problematičan zadatak jer zahtjeva kompromitiranje sadržaja (ili kompromitirajuću komunikaciju sadržaja), drugi vjeruju da je većina odrasle publike izgubljena bez povratka, ali da je moguće radom s djecom "odgojiti" kvalitetniju publiku u budućnosti.

"(...) jer su shvatili da je ona publika koja već ima 20, 30- prošao voz, ako je niste razvili do 30te, pa nećete je dobit više u kazalištu ono sa 30, ne znam na osnovu čega, pa da je možda pametno da se ulaže u ove koji imaju 7 jer njih tek sad će razvit i oni će ako ih pametno budete razvijali biti ti sa 20 koji će dalje biti vaši konzumenti."

Jedan dio sugovornika također prepoznaće da suvremene socio-ekonomске prilike onemogućavaju interes za kulturnim sadržajima.

"(...) zapravo se radi o tome kako ljudi žive, o načinu života u Rijeci i u ovoj državi i mislim da je to isto bitno, jer masa ljudi zapravo preživljava, mislim budimo iskreni, ljudi preživljavaju i rade, dođu doma mrtvi umorni i to je to i onda baš će sad netko tko ono ne znam ima 3 tisuće kuna plaću, ima dvoje djece, plaća ne znam šta, na kraju mjeseca je tisuću kuna u minusu kužiš i sad će on ići na izložbu (...), ma možeš mislit."

get home dead tired and that's that. Imagine someone then, with a three thousand kuna salary, two kids, paying I don't know what, at the end of the month is a thousand in debt, you know, and now they're gonna come to an exhibit (...), year right."

Socio-economic diversity is recognised as the greater reason for a lack of audience than among producers. Other crucial problems are: 1) poor conditions for increased participation of persons with special needs (inaccessibility of institutions and spaces of culture, inadequacy of content), 2) poor gender solidarity among CCI producers in Rijeka and PGKC in certain subsectors (primarily IT and music), 3) an absence of retirees in the audiences for CCI events, and 4) poor connection of Rijeka (which means content offered by cultural institutions and CCIs in Rijeka) and other parts of the county. The final point is supported by a series of insights by participants and a series of very specific problems faced by CCI workers in the county and in Rijeka – the centralisation of CCI on the county level remains a problem with institutional solutions not at all developed sufficiently. Content in Rijeka is largely inaccessible to many audiences (in particular to children of the county, dependent on organised transport), while our participants noted that the villages and towns of PGKC contain unused potential for both producing and consuming CCIs.

## 2. Relationship between diversity and quality in CCIs

What is the relation between diversity and quality of content in CCIs? Do our interlocutors think that diversity is a function of a given political or moral value, or do they think that it is crucial for the development of the quality of the cultural and creative sector itself? We consider this distinction crucial for understanding a development of a **fundamentally justified and thus adequately motivated and articulated acting towards diversity management within CCIs**.

Our interlocutors were divided on the question.

Some of them see diversity in a trivial way, a certain hedonistic exoticism – “the different” are a curiosity that make life richer and more opulent, while ‘diversity’ is reducible to its *pleasant* version which does not threaten the basic standards of the profession, but protects from ‘monotony’. According to this line of thinking, also, “sameness” does not really exist, since “we are all different”.

A certain portion see diversity as a cliché of the bureaucratisation of the cultural and creative sector, as a *buzzword* or mere phrase deployed for EU projects, lacking any relevance to the practice or development of the sector. **Interlocutors also recognise that insisting on difference in CCI can be seen as one of a series of social questions that the current political context adopts from the socio-economic-political area onto the acting sphere of CCIs.**

“I am actually a little angry at these EU cultural strategies because I have the feeling that what happens from Brussels, meaning some very high level, arrives here trying to solve some social aspects in Europe, but the problem is then transferred to culture. I will tell you, speaking without much thinking, an example could be

Socio-ekonomski različitost prepoznata je kao naglašenje nedostatna u kontekstu publike nego u kontekstu proizvođača. Ostali ključno prepoznati nedostaci su: 1) nedostatak uvjeta za povećano sudjelovanje osoba s posebnim potrebama (nepristupačnost institucija i prostora kulture, neprilagođenost sadržaja), 2) nedostatak rodne različitosti među proizvođačima u KKI u Rijeci i PGŽ-u u određenim podsektorima (primarno IT i glazba), 3) nedostatak umirovljenika u publici KKI te 4) nedostatak povezanosti između Rijeke (te sadržaja koje nude riječki KKI i kulturne institucije) i ostalih dijelova županije. Zadnju točku podupire niz uvida sugovornika te niz vrlo specifičnih problema s kojima se susreću ili su se susretali kao radnici u KKI u županiji i u Rijeci-centralizacija KKI na razini županije je kontinuirano problematična i institucionalna rješenja nisu razvijena do zadovoljavajuće razine, riječki sadržaji su nedostupni mnogim publikama (posebice djeci iz županije, koja ovise o organiziranom prijevozu), a sela i gradići PGŽ-a sadrže neostvareni potencijal za proizvodnim i korisničkim sudjelovanjem u KKI koji se u mnogim prilikama našim sugovornicima ukazao.

## 2. Odnos između različitosti i kvalitete u KKI

Koji je odnos između različitosti i kvalitete u KKI? Smatraju li naši sugovornici da je različitost funkcija određene političke ili moralne vrijednosti, ili misle da je ključna za razvoj same kvalitete kulturnog i kreativnog sektora? Tu distinkciju u pogledu smatramo ključnom za razumijevanje razvoja **temeljno opravdanog i samim time odgovarajuće motiviranog i artikuliranog djelovanja prema upravljanju različitostima u KKI**.

Sugovornici su po tom pitanju podijeljeni.

Određeni broj sugovornika različitost vidi trivijalno, kao svojevrsni hedonistički egzoticizam – “različiti” su kurioziteti koji život čine bogatijim i raskošnijim, a “različitost” je svodiva na njenu *prijatnu* verziju, koja ne prijeti temeljnim standardima struke, već štiti od “monotonije”. Po toj liniji mišljenja, također, “istost” niti ne postoji jer smo “svi mi različiti”.

Određeni broj je vidi kao opće mjesto birokratizacije kulturnog i kreativnog sektora, kao *buzzword*, ili floskulu za EU projekte, bez realne relevantnosti za praksu ili razvoj sektora. **Sugovornici također prepoznaju da je inzistiranje na različitosti u KKI moguće prepoznati kao jedno u nizu društvenih pitanja koja se unutar suvremenog političkog konteksta nelegitimno prebacuju iz sfere društveno-ekonomsko-političkih pitanja u sferu djelovanja KKI.**

“Ja sam tu malo zapravo ljut na sve te EU kulturne strategije jer imam osjećaj da se često dešava zapravo da sa strane Bruxellesa, znači sa nekakvog ono najvišeg nivoa za nas ovdje dolaze te neke strategije kojim bi se htjeli rješiti socijalni momenti u Europi, i onda se taj problem prebacuje na kulturu. Sad ču vam govorit, sad ču govorit bezveze ovako, primjer može biti bilo tko, mogu biti LGBT, može biti bilo koja manjinska zajednica. Znači ako nama trenutno iduće 4 godine u fokusu mora biti integracija Roma, recimo, sad bezveze govorim ovo, i to su ti projekti koji imaju prioritet i bit će financirani, onda smo mi umjetnici svedeni na to da ‘aha aha, stigli su EU fondovi, možemo aplicirati, ali se moramo baviti time’ i onda mi forsiramo, a recimo mene to konkretno

anyone, it could be LGBT, it could be any minority group. So, if we have to spend the next 4 years keeping in focus the integration of the Roma, let's say, this is off the cuff, and that is what arrives, then all those projects have a priority and they will be financed, and then we artists are reduced to going 'oh yeah, yeah, here are the EU funds, we can apply, but first we must deal with this' and we force. And yet for me, I have nothing to do with that issue, nor am I interested, nor have I thought about doing this, but here I am planning it and looking for partners, we're entering business marriages out of profit we will link up to make a project. And then you get a project that does not have healthy initial roots, nor is it initiated from the artists themselves, has not developed spontaneously, but we've developed it because there are EU funds, and so we're pushing through a project that was not intriguing to us, didn't come from us, but comes from the EU rules (...) This to me has not been looked at for the past 15 years, which is not a good solution at all, it's all forced by the social system, and someone on that level just flips a switch and transfers these questions on culture, we'll take care of it through culture (...)"

A number of participants, from the private as well as the non-profit sector (so-called "independent culture"), thinks that policies that would value diversity over the professionally determined standard are undesirable, and take professional standards the fundamental criterion for receiving public funds. Several of them, "mixed" according to the axis of private sector/non-profit/public, thinks the opposite – and what is more, argument their position by understanding that quality standards have been set by a homogenous elite, which means that real quality is the result of activity within the field of the cultural and creative industry open to differences. **Diversity is the precondition of quality in culture and art.** Further, it is crucial to understand diversity in a much more fundamental way from its pleasant exotic version, but also more than mere identitary diversification. **We think that to understand diversity as a precondition of quality it is necessary but not sufficient to systematically and substantively open the cultural and creative sector to at-risk groups. The full potential of diversity as a precondition of quality is possible only through a systemic and substantive inclusion of the incorrect and risk-taking producers.**

"What is important in culture is constant communication, openness, that things keep moving, that people are constantly meeting, meeting the challenge of the different, the ugly, something that is no good, meaning that it is no good from your perspective, etc. If we develop culture by always letting it run, that we alone determine what we will allow in our own space, **without being open to the incident to the different, then this is no longer culture**, it is simply a system that reproduces its own values and labels, and is a system that serves only the replicating social caste (...)"

"I mean, whichever art period we learned in school, we are learning about it historically, but the issue is what did it look like at the beginning. It was likely filled with mistakes, insults for what was emerging, but it also emerged from someone's need to be different from what exists. So maybe the Baroque at its beginnings was trash for most people. **Quality is born over time, and through risk.** I think in this kind of a new initiative, there must be a dose of risk. If we play it safe, then the only thing that will take place is the same as before."

nit se time bavim, niti me to interesira, niti sam mislio to raditi, ali idem na to da to planiram i onda tražim još partnere, ulazimo u nekakve ono brakove iz koristi gdje ćemo se mi pospajat da bismo napravili jedan takav projekt i onda obično dobijete projekt koji zapravo nema zdrave inicijalne korjene, nije iniciran od strane samih umjetnika, nije se razvio kako da kažem onako spontano nego smo ga razvili zato što EU fondovi su tako raspisani i radimo, forsimamo neki projekt koji zapravo nije nama bio sam po sebi intrigantan, nije došao sa naše strane, nego dolazi iz regulative EU (...) To po meni nije, gledano zadnjih 15 godina što se zapravo radi, to po meni nije uopće dobro rješenje, mislim da je to forsimano nešto od strane socijalnih, netko tko bi na socijalnom nivou trebao nešto opalit tu lopticu uvjek samo prebaciti na kulturu pa ćemo to riješiti putem kulture (...)"

Niz sugovornika, iz privatnog i iz neprofitnog sektora (tzv. "nezavisne kulture"), smatra politike koje bi različitost vrednovale više od strukom određenog standarda kvalitete nepoželjnim, te standard kvalitete smatraju fundamentalnim kriterijem za dodjelu javnog novca. Nasuprot njima, niz sugovornika, "miješanih" prema osi privatni sektor/neprofitni sektor/javni sektor argumentira da je standard kvalitete postavljen od strane homogene elite, te da je stvarna kvaliteta rezultat polja kulturnog i kreativnog djelovanja otvorenog različitima, to jest da **je različitost preduvjet kvalitete u kulturi i umjetnosti.** Pritom, ključno je razumijeti različitost svakako mnogo temeljitije od njezine prijatne egzotične verzije, ali također i kao više od realno potrebne identitetske diversifikacije. **Smatramo da je za razumijeti različitost kao preduvjet kvalitete nužno ali i nedovoljno sustavno i supstancialno otvoriti kulturni i kreativni sektor ugroženim skupinama. Puni potencijal različitosti kao preduvjeta kvalitete moguće je ostvariti tek sustavnim i supstancialnim uključivanjem pogrešnih i rizičnih proizvođača.**

"U kulturi je riječ o neprekidnoj komunikaciji, o otvorenosti, o tome da se stvari vrte, da se ljudi sreću stalno s izazovom drugačijeg, ružnog, nečega što ne valja, dakle iz tvoje perspektive ne valja itd. Ako mi kulturu gradimo na način da uvijek puštamo, da sami određujemo što ćemo puštat u svoj prostor, **bez da smo zapravo otvoreni incidentu i drugačijem, onda to nije više kultura**, onda je to zapravo jedan sustav koji reproducira vlastite vrijednosti odnosno etikete, onda je to sustav koji zapravo služi samo replikaciji društvene kaste (...)"

"Pa bilo koji pravac u kulturi u povijesti, mi sad učimo o njemu iz povijesti umjetnosti, pitanje je kako je on u startu izgledao. Vjerojatno je bilo puno pogrešaka i pljuvanja po tome što nastaje, ali je isto nastalo iz nečije potrebe da bude različito od onog što postoji, tako da vjerojatno je i barok u startu bio neko smeće za većinu ljudi. **Kvaliteta se rodi, s vremenom i s rizikom.** Mislim da u bilo kakvoj novoj inicijativi mora postojat doza rizika. Ako se ide na sigurno onda će se opet desit isto što i do sad."

Ultimately, what we can say from years of efforts and cooperation between public institutions and collectives, the civil sector and a whole slew of associations, agencies, independent artists and CCI actors developing cultural programs, all falling within the project RIJEKA 2020 – European Capital of Culture, there is a necessity to introducing the systemic possibility of approaching different audiences through cultural programs and institutions that host them. Almost without exception, the participants of the qualitative portion of the study *Diversity Mixer*, all emphasise the problem that each following strategy of CCI development must face. The very same demands are present in all project documentation, meaning that in the course of preparing it, the portion elaborating the dissemination of project results requires an innovative way of presenting audience development.

U konačnici, ukazuje se da je, u kontekstu višegodišnjeg napora i suradnje javnih institucija i kolektiva te civilnoga sektora i niza udruga, agencija, samostalnih umjetnika i KKI djelatnica i djelatnika u smjeru razvoja kulturnih programa, a u sklopu projekta Rijeka 2020 – Europska prijestolnica kulture, nužno uvođenje sustavne mogućnosti pristupa različitim publike kulturnim programima i institucijama koje ih ugošćuju. Gotovo bez izuzetka, sugovornice i sugovornici kvalitativnog dijela istraživanja *Diversity mixer* posebno ističu publiku kao problem s kojim se svaka iduća strategija razvijatka polja KKI treba suočiti. Istovjetni zahtjevi su prisutni u gotovo svakoj projektnoj dokumentaciji te se tijekom priprema iste, u okviru dijela o diseminaciji rezultata projekta, na inventivan način mora isticati razvoj publike.

## TALENTS

The question of talent development proved to be of critical importance for diversity in CCI even in the previous study of policies and good practices. Who and by what criteria will be recognised in the future as a person with abilities valuable for CCI, and what conditions are necessary for this person to truly develop – these are the crucial question that reflect the development of diversity in a given field. The most explicit formulation of reasons for this focus might be the negative one: **if “talented” are only those who have shown abilities recognisable by the standard defined by the powerful within the profession, and those persons are then through education conditioned to adapt to the given rules of the field for their work to be recognised as valuable, then such a profession is closed for diversity.** Managing diversity therefore becomes a function of managing talent.

Specifically, *authors* within CCI, both young and established, have predominantly insisted that talent in the classic sense is a “cliché” that is “overrated” and “mystified”.

“Personally, I think talent is completely overrated, by my own example. I think I am (...) rather untalented, at least I was, but I have talent for games, **I am talented at curiosity**, for any kind of exploration and **I am talented to get myself into a situation where I accept something where I might not be up to snuff** and then I have to surround myself with people who are smarter than me and learn something quickly.”

Indeed, participants offered us their observation about the contemporary state of managing talents that reflect problematic cases recognised through our initial conclusion about premature choice of talent and treating them according to the rules of the profession.

“(...) I think talent is a word that today have much more significance than it used to, because, I think, in the past one could be born with poor bone structure, muscle, constitution of, let's say, the pelvis, the spine, the head, something, and his whole bodily construction is askew. They might with much work become a marathon runner, a good athlete; while today, someone will come and look at the kids to see who is talented for football, be taken under the wing by a scout and thrown into the system. So usually the talented are where they throw him the ball and he is right away great with it, so they say, he's talented, take him and the do. He's taken out and he's determined for that thing. The others, we'll never know.”

Education conditions are also recognised as a factor among the study participants as problematic, for a few reasons. **They did not consider as a relevant education factor for CCI any lack of “technical” education** (such as painting, music, computer skills, etc.) – **rather, they exclusively referred to a lack of development of research capabilities and independent thought.** This absence was noted when students enrol in college.

“(...) because you are asked to do something, but not defend anything, perhaps some thought of yours or the formation of your thinking about all

## TALENTI

Pitanje razvoja talenata pokazalo se od kritične važnosti za razvoj različitosti u KKI već kroz prethodno istraživanje politika i dobrih praksi. Tko će i prema kojim kriterijima biti prepoznat kao osoba sa sposobnostima vrijednima za KKI u budućnosti, te koji uvjeti su potrebni da ta osoba doista te sposobnosti i razvije, smatramo ključnim pitanjima prema kojima se ogleda razvijenost različitosti u danom polju. Najeksplicitnija formulacija razloga za ovaj fokus mogla bi biti negativna - **ako se kao “talent” prepoznaju isključivo one osobe koje su iskazale sposobnosti prepoznatljive prema standardima definiranim od strane moćnih unutar struke, te ako su potom te osobe kroz edukaciju uvjetovane isključivo prilagođavanjem nađenim pravilima struke kako bi njihov rad bio prepoznatljiv kao vrijedan, tada je ta struka zatvorena za različitost.** Upravljanje različitošću stoga postaje funkcija upravljanja talentima.

Specifično *autor* u KKI, i mladi i etablirani, su dominantno inzistirali da je talent u klasičnom smislu “floskula” koja je “precijenjena” i “mistificirana”.

“Ja osobno mislim da je talent potpuno precijenjen iz vlastitog primjera, ja mislim da sam (...) **poprilično netaalentiran, barem sam bio, ali sam talentiran za igru, talentiran sam za znatiželju**, talentiran sam za bilo kakav vid istraživanja i **talentiran sám da se uvalim u situaciju gdje pristajem na nešto čemu možda nisam dorastao** pa moram se okružit ljudima koji su pametniji od mene i naučit nešto na brzinu.”

Pritom, sugovornici su ponudili opservacije o suvremenom stanju upravljanja talentima koje reflektiraju problematične slučajeve prepoznate kroz naše inicijalne zaključke o preuranjenom biranju talenata i tretiranju prema nađenim pravilima struke.

“(...) mislim da je talent riječ koja danas ima puno veći značaj nego nekad jer, kako bih rekao, nekad je mogao i netko tko se rodi s nešto lošijim poretkom kostiju, mišića, konstitucijom, ne znam zdjelice, kičme, i on je mogao uz puno rada postat maratonac i sportaš dobar, a danas kad netko treba brzo doć po nekakve klinice i vidjet tko je tu talentiran za nogomet da ga uzmu i ubace dalje onda su obično to talenti gdje on već kao mali bace mu prvi put loptu a on već, kužiš, se sa njom snađe i kažu ‘ovo je talent, uzmi ga’ i oni ga uzmu, izdvoje i gotovo, on je predodređen za to. Ostali, nikad nećemo saznat.”

Obrazovni uvjeti prepoznati su od niza sugovornika kao problematični iz nekoliko razloga. **Sugovornici nisu kao relevantni obrazovni nedostatak u kontekstu KKI uopće prepoznavali nedostatak “tehničkog” obrazovanja** (npr. likovni, glazbeni, informatika itd.) - **već su se isključivo referirali na nedostatak razvoja istraživačkih kapaciteta i samostalnog mišljenja.** Taj se nedostatak reflektira kada učenici postanu studenti.

“(...) zato što se traži od tebe da nešto odradiš, ali ne traži se od tebe da nešto obraniš, možda neko svoje mišljenje ili da stvorиш uopće nekakvo mišljenje o svemu tome (...), postaviš pitanje nekakvoj klasi i ako će jedna osoba dići ruku, možda dvije ako si te sreće taj dan, jer ono jedino su ti ljudi nekako razvili taj

that (...), you pose a question about some class and if one person raises a hand, perhaps two, if you're lucky that day, because these people have somehow developed that critical ability, everybody else is 'oh no, I don't care, is it important that we answer', **the classes will go on without me, they think they are not important.**"

Institutional support for talents in the city of Rijeka is not nonexistent – as shown also by the analysis of the inherited situation in the Introduction of this study. In the course of conversation, certain participants told us that the development of talents is tied to the development of thought. There is also recognition that talent development in Rijeka is largely delegated to the non-profit sector. Interlocutors from that sector elaborated that work with children on cultural activities, creativity and art is instrumental for the development of a comprehensive civic personality.

**"We are interested in art and culture (...) as a means, not as a goal.** (...) like a framework where we can then develop skills of public speaking, self-confidence, emancipation, (...) organisation, various abilities, but also we wished to open new worlds."

As an additional obstacle or burden in the development of talent and diversity, participants recognised the difficulties in meeting people, certain professional skills and opportunities for action. Work in CCI in Rijeka and PGKC is conditioned on a network of associates – whether colleagues with whom one could achieve cooperation to make a product, or more powerful individuals through whom one could establish cooperation with an institution, organisation or company, or else from whom one could acquire some mentorship. Interlocutors recognised that CCIs in Rijeka and PGKC have certain tendencies from certain established, more powerful colleagues that due to fear of losing their own position, they are reticent to voluntarily open up the sector to younger colleagues.

"I see among older colleagues, not only a certain opaqueness when it comes to money and income, but also in terms of knowledge. I have the feeling that there is among older colleagues a fear that if they share their knowledge, their experience, the younger person will take away their position, since we young ones have the internet with which we grew up but they found not so accessible. But what I am always trying to tell my older colleagues is that no one can take their place since they have life experience we do not, and that I think that there is something there, some gap between colleagues where younger people have more access to information, they are more skilful with it, but they can share it with an older person who has more life experience, while they should be able to share that with me, those mistakes he made on his way, so I think that there's a missing beat there to keep a healthy collegial attitude."

**As long as the CCI actors are not able to "defend their acquired positions", CCI development is not likely.**

Further, our participants mostly recognise that **"without the right to a mistake", development of CCIs is also not likely.** The possibility to make a mistake in one's cultural and creative work is narrowly tied to understanding talent development as personal development. It is certainly tied to personal

kritički sklop, svi ostali su ono 'a ne, ne zanima me, da li je bitno uopće ako odgovorimo' i **tako će predavanja nastaviti bez mene, ono kao da nisu bitni.**"

Institucionalna potpora talentima u gradu Rijeci nije nepostojeća - kako pokazuje i analiza nađenog stanja u Uvodu ovog istraživanja. Određeni sugovornici prilikom razgovora i na ovu temu naglašavaju da je razvoj talenata ključno vezan uz razvoj mišljenja. Prepoznato je također da je razvoj talenata u Rijeci bitnim dijelom delegiran neprofitnom sektoru. Sugovornici iz neprofitnog sektora pojašnjavaju da je rad s djecom na aktivnostima vezanima uz kulturu, kreativnost i umjetnost instrumentalan za razvoj sveobuhvatnih građanskih sposobnosti.

**"zanima nas umjetnost i kultura (...) kao sredstvo, ne kao cilj.** (...) kao nekakav poligon gdje mi možemo onda razvijati vještine javnog govora, samopouzdanje, emancipaciju, (...) organizaciju, različite vještine ali isto tako smo htjele otvoriti te neke svjetove."

Kao dodatnu prepreku, ili opterećenje, razvoju talenata i različitosti, sugovornici su prepoznali otežanu mogućnost dolaska do poznanstava, određenih profesionalnih znanja i prilika za djelovanje. Rad u KKI u Rijeci i PGŽ-u uvjetovan je razvojem mreže suradnika - bilo da je riječ o kolegama s kojima je moguće kroz suradnju razviti određeni proizvod, ili o moćnijima putem kojih je moguće doći do prilike za suradnju s institucijom, organizacijom ili firmom, ili od kojih je moguće dobiti određeno mentorstvo. Sugovornici su prepoznali u KKI u Rijeci i PGŽ-u određene tendencije od strane nekih etabliranih, moćnih kolega da se zbog bojazni od gubljenja vlastite pozicije suzdržavaju od dovoljnog otvaranja sektora mladim kolegama.

"vidim kod starijih kolega, i tu nije samo ta netransparentnost što se tiče novaca i što se tiče zarade, nego i što se tiče znanja. Imam osjećaj da postoji među starijim kolegama strah da ako podijele svoje znanje, ako podijele svoje iskustvo, osoba koja je mlađa će im ukrasti njihovu poziciju. (...) Mi imamo internet koji je odrastao skupa s nama i mi skupa s njim, imamo znanje s kojim smo praktički odrasli, koje je njima bilo teško dostupno, ali ono što ja uvijek starijim kolegama pokušavam objasniti je da nitko njima ne može uzeti njihovo mjesto. Oni imaju životno iskustvo koje mi nemamo. Ja kao mladi čovjek koji možda imam dostupnije informacije, mogu s njim kao starijim čovjekom koji ima više životnog iskustva podijeliti to znanje, a on sa mnom može podijeliti svoje životno iskustvo i svoje greške koje je uočio putem, tako da mislim da tu nedostaje taj moment zdrave kolegjalnosti."

**Dok su akteri u KKI u stanju "obrane stečenih pozicija", razvoj KKI nije vjerujatan.**

Također, sugovornici u većini prepoznaju da **bez "prava na pogrešku", razvoj KKI također nije vjerujatan.** Mogućnost da se grijesi u svojem kulturnom i kreativnom radu ključno je vezana uz razumijevanje razvoja talenta kao razvoja različitosti. To je svakako vezano uz

development, which demands certain mistakes for learning to be possible and surpassing the “standard framework of the task”. But crucially, “the right to a mistake” is connected to the development of the sector and profession. In CCIs, in which a single mistake of some creative activity is punished, innovation is not possible.

“If you do not vocalise your opinion, of course you do not always have to have one, **but if you do not vocalise it, your hidden message is that you believe that no one is interested in what you have to say**, and that on the other side someone will mock you for your words, that they will misunderstand you, and the like...**we need to allow space for mistakes to people, give something, so to speak, a safe zone where they can express themselves**, without, you know, ‘no, that’s wrong, but rather, ‘ok, that might be wrong, but why, why do you think that, how did you arrive at that’ (...)"

osobni razvoj, koji zahtijeva određeno grijšeњe kako bi bilo moguće učenje iz “standardnog okvira zadatka”. Ali, ključno, “pravo na pogrešku” je vezano uz razvoj sektora i struke. U KKI u kojem je pogreška ili pogrešnost određenog kreativnog djelovanja kažnjena, inovacija u sektoru nije moguća.

“Ako ti ne vokaliziraš neko svoje mišljenje, naravno da ga ne moraš uvijek imat, ali **ako ga ne vokaliziraš nikad tvoja skrivena poruka je da vjeruješ da vjerojatno** da nikog ne zanima šta imaš za reć, **da s druge strane da će netko ismijat to što imaš za reć, da će se shvatit na krivi način i to su sve nekakve stvari... ono, dati prostor za pogrešku ljudima, dati nekakav, nekako pod navodnicima sigurnu zonu di će se moći izrazit**, bez da sad ono ‘a ne, to je krivo’, nego ‘okej, to je krivo, ali zašto je krivo, zašto to misliš, kako si došao do toga’ (...)"

## OBSTACLES IN CCI

In this portion of the analysis, our intention is to offer a more complete overview of the obstacles in CCI faced by our participants, as they discover them in the course of their professional work. Above all, the aim is to illustrate the complexity and multitude of barriers, which are irreducible to simple and linear solutions; rather, they demand a robust institutional response as much as a change in habits among the CCI actors themselves. Further, given that the report itself serves as a preparatory document for future design recommendations for the Diversity Charter as potential policy, it ought to provide a working survey of all aspects of professional and social hindrances actually faced by CCI actors.

As in any specific profession directed at the realisation of a certain kind or nature of goods and services, in investigating diversity in the CCI sector, particular attention was given to the obstacles encountered by our interlocutor. Certain questions regarding the obstacles for work in the CCI sector were problematised, on several levels – the personal and professional, institutional, financial, legal and gender. There is certainly a level of intergenerational misunderstanding, as well as a recognition of the need for a different understanding or different structuring of formal education that is inadequate to the current state of affairs in the domain of cultural and creative work.

In the brief analysis, we begin with education and connecting the education system with the situation on the ground, that is, the needs of persons engaged in the CCI sector. Since we are dealing with a rapidly increasing field, it is only to be expected that there will be difficulties in adapting academic programs to a sector intensively and irreversibly changing from year to year. As already noted, there is need for development of critical thinking and research capacities as part of formal education, while also recognising that these new circumstances require specific life-long technical learning and training.

"[Education] is not at all adapted to needs or the demands of the day. With formal education you will not be trained to work in culture. Formal education can give you an ok base, but for the purposes of cultural industries, I think that people have to learn from practice, that they are autodidacts."

Our participants point out the insufficiencies of better coordination and communication of those already engaged in the CCI sector with those new to it, as well as a disaffection when it comes to a future personal and institutional development. Certain need for more fundamental motivating effort to engage in work together, which can be achieved only in a necessarily self-reflexive turn towards previous and current work practices.

"There aren't that many people who know how to work in culture in Rijeka, and I think that loads of people employed do not know how to do their job in culture on a level that is satisfactory. I think that someone who had potential or knew something, has left Rijeka. I know this sounds very destructive, but I think ECC encountered the same problem. They needed a lot of cultural

## KKI PREPREKE

U ovom segmentu analize namjera nam je ponuditi detaljniji pregled prepreka s kojima se naši sugovornici susreću i detektiraju ih u svom profesionalnom radu, prije svega da bismo ilustrirali njihovu kompleksnost i različitost koje nisu svedive na jednostavna i jednosmjerna rješenja već zahtijevaju robustan institucijski odgovor, ali i promjenu na razini navika među samim KKI djelatnicima. Također, budući da sâm elaborat ima svrhu dokumenta koji će biti pripremni za daljnji rad na razvoju preporuka u oblikovanju Povelje raznolikosti, kao i potencijalnih javnih politika, on bi trebao poslužiti kao radni pregled svih aspekata onemogućavanja profesionalnog i društvenog razvoja s kojima su se realni akteri u KKI susreli.

Kao i u svakoj drugoj specifičnoj djelatnosti koja je usmjerena ka realizaciji određene vrste i prirode proizvoda i usluga, u istraživanju različitosti u KKI sektoru posebna se pažnja poklonila preprekama s kojima se susreću radnici u sektoru. Problematizirana su pitanja povezana s preprekama za rad u kulturnim i kreativnim industrijama, i to na više nivoa – na osobnom i profesionalnom, institucionalnom, finansijskom, pravnom i rodnom. Uočljiva je određena razina međugeneracijskog nerazumijevanja, kao i prepoznavanje potrebe za drugačijim poimanjem ili drugačijim strukturiranjem formalnog obrazovnog okvira koji ne odgovara trenutnom stanju u domeni kulturnog i kreativnog rada.

U predloženoj kratkoj analizi krećemo od edukacije i povezivanja obrazovnog sustava sa situacijom na terenu, tj. potrebama onih koji su aktivni u KKI sektoru. Budući da je riječ o brzorastućem polju djelovanja, očekivano se ističu problemi prilagodbe višegodišnjih akademskih programa segmentu koji se intenzivno i nepovratno mijenja iz godine u godinu. Kao što je prethodno uočeno, ističe se potreba za razvojem kritičkog mišljenja i istraživačkih kapaciteta u okviru formalne edukacije, a prepoznaje se da se u novonastalim okolnostima tehničko, zanatsko znanje i vještine stječu kontinuiranim, cjeloživotnim obrazovanjem.

"[Obrazovanje] uopće nije prilagođeno potrebama, zahtjevima vremena. S nekim formalnim obrazovanjem nećeš biti sposoban za rad u kulturi. Formalno obrazovanje ti može dati neku okej podlogu, ali za potrebe kulturnih industrija, kreativnih industrija, mislim da ljudi to uče kroz praksu, da su samouki."

Naši sugovornici ističu nedostatak bolje koordinacije i komunikacije između već angažiranih u KKI sektoru i novaka. Riječ je o specifičnoj, iznimno zahtjevnoj grani rada, svojevrsnoj "mašini" u kojoj se od novih radnika očekuje visoka razina profesionalnosti, odgovornosti i angažiranosti od samog početka njihovog angažmana, a za što ih obrazovni sustav neadekvatno i nedovoljno priprema. Evidentna je potreba za temeljitijim pristupom na motiviranju zajedničkog rada do kojeg se može doći i u nužno samokritičkom osvrtu na dosadašnje prakse.

"Nema puno ljudi koji znaju raditi u kulturi u Rijeci, i mislim da hrpa ljudi koja je zaposlena ne zna raditi svoj posao u kulturi na nekoj razini koja bi bila zadovoljavajuća. Mislim da se netko tko je možda imao potencijal ili nešto

workers in a short time, and there are lots of great people there who know how to do their jobs, but I also think that there are people who have potential but have no idea. And you can't blame them, because they had nowhere to learn this. These people have no place to learn this because every year we produce I have no idea how many cultural studies persons, academic painters, graphic artists, art historians...The market cannot absorb these people, while they, when they emerge from college, they are most often not good workers."

The idea of inadequate education is opposed to a vision of education as a basis for further individual work and learning, even if there is no solution to the issue of oversaturation of typical and entirely directed practices. Completely in line with the theme of diversity, adaptability, individual mentoring and above all following the individual qualities of each individual, an undoubtedly good influence on learning outcomes – and thus better preparation for work – would be a better schedule of activities.

"Above all, I think that education was a rather important thing, especially since I was educated in cultural studies which rest on an analysis and criticism of culture in all its forms and phenomena and developments, so this is certainly an important aspect. The other part is personal, my own motivation, desire, interest to create, research how to make something, so I joined the civil sector where I learned the basics of manipulating visual material."

There is a clear need for a critical approach in synergy with the institutional framework and personal motivation should be the basis of creative activity. If the responsibility to set up structures lay with the institutions, then the individuals should also display their hunger for advancement and acquiring new skills, which means the need for better pedagogy. Such activity should be expected from active workers in the sector who, in communication and collaboration with education institutions and informal education programs, could work on the advancement of learning and skill-acquisition methods.

"I see the academies as a toolbox, just like when someone offers you a toolbox, all that it takes is the offer, but not only to look at, but offer a wide spectrum. This depends on the teacher working with you, but you'll manage in one way or another afterwards to get extra education, which might end up moulding you more than the academy professors."

However, also noticeable is a lack of information in higher education institutions and colleges about various forms of work after studies. There is a clear break between formal education and the larger social context.

"Actually, students are entirely unaware of the possibilities beyond those two options: either working in an institution or at a school. While in reality there is a whole sector of NGOs or freelancers. These options are never presented as possibilities, there is no chance to meet anyone from these sectors, explore that, see what there is, so that you can make a decision ultimately."

znao vjerojatno odselio iz Rijeke. Znam da to sad zvuči jako destruktivno, ali mislim da se EPK isto susreo s tim problemom. Trebala im je velika količina kulturnih radnika u kratko vrijeme, i tamo ima puno sjajnih ljudi koji znaju raditi posao, ali mislim da isto tako ima ljudi koji možda imaju potencijala, ali nemaju pojma. I ne možeš ih krivit jer nisu imali gdje ni naučiti. Ti ljudi fakat nemaju gdje naučiti, a svake godine se producira ne znam koliko kulturologa, akademskih slikara, grafičara, povjesničara umjetnosti... Tržište rada ne može upiti te ljudi, a oni s tim formalnim obrazovanjem kad izađu s faksa najčešće nisu dobri radnici."

Ideji neadekvatnog obrazovanja suprotstavljena je vizija obrazovanja kao podloge za daljnji individualni rad i daljnje učenje, iako nije riješen problem prezasićenosti tipskim i sasvim usmjerenim praksama. Sasvim u vezi s temom različitosti, adaptabilnosti, individualno mentoriranje i prije svega praćenje pojedinačnih kvaliteta svakoga pojedinca nesumnjivo bi pozitivno utjecali na ishode učenja, iznjedrili bolje raspoređene aktivnosti i time osigurali bolje u pripremu na uvjete rada.

"Prije svega mislim da je obrazovanje bilo dosta važna stvar, pogotovo zato što sam se obrazovala na kulturnim studijama koje počivaju na tome da analiziraju i kritiziraju kulturu u svim svojim oblicima i pojavnostima i kako se ona razvija, tako da to je sigurno jedan važan dio. Drugi dio je osobne prirode, moja osobna motivacija, želja, interes za stvaranjem, istraživanje kako stvoriti nešto od nečega, pa sam se tako priključila civilnom sektoru gdje sam naučila neke osnove baratanja vizualnim materijalom."

Jasno je uočena potreba za kritičkim pristupom koji u sinergiji institucionalnog okvira i osobne motivacije, treba biti osnova kreativnoga djelovanja. Ako bi na institucijama počivala odgovornost postavljanja strukture, onda bi pojedinci u svojoj gladi za napretkom i stjecanjem novih vještina također trebali manifestirati svoju potrebu za kvalitetnijom pedagogijom. Takvo djelovanje treba očekivati od aktivnih radnika u sektoru koji, u komunikaciji i suradnji s obrazovnim ustanovama i neformalnim edukacijskim programima, mogu raditi na unapređenju metoda učenja i poučavanja.

"Ja vidim akademije kao nekakav toolbox, ono netko vam ponudi toolbox, samo bitno je da vam ga ponudi, da vam ne ponudi samo jedno gledanje, nego vam ponudi široki spektar. To vrlo ovisi o pedagogu koji s vama radi, a onda ćete vi kasnije ovako ili onako ići na ekstra edukacije, koje će vas možda više formirati nego sami profesori na akademiji."

Međutim, primjećuje se manjak informacija na visokoškolskim institucijama i fakultetima o različitim oblicima rada nakon studija.

"Zapravo studentima uopće nisu jasne mogućnosti van te dvije opcije, znači ili ćeš raditi u instituciji ili ćeš raditi u školi, a zapravo postoji još cijeli taj sektor NGO-a ili freelancer-a. Uopće se ne otvaraju ti aspekti kao

At the same time, there is a clear resistance in the CCI sector for opening towards persons still in the course of education. There is disconnect between formal education and the broader social context.

"I mean, the systemic support here is too lethargic, the system is so lethargic, we get them for internships from schools and universities, and they're still learning already abandoned technologies, I mean... nobody like that can come and do something useless. They all must learn about the real conditions what it is that actually takes place."

Education, of course, does not only depend on the formal framework, the syllabus of the institution of high school or higher education. As mentioned, a good portion of knowledge and skill is transferred in informal ways, through practice and communication with older and more experienced colleagues. However, it seems that this type of transfer is lacking. In interviews, older participants point out that they do not understand the younger generations, while the younger point to a lack of communication among colleagues intergenerationally and intra-generationally.

"I have the feeling that there is among older colleagues a fear that if they share their knowledge, their experience, the younger person will take away their position, since we young ones have the internet with which we grew up but they found not so accessible. But what I am always trying to tell my older colleagues is that no one can take their place since they have life experience we do not, and that I think that there is something there, some gap between colleagues where younger people have more access to information, they are more skilful with it, but they can share it with an older person who has more life experience, while they should be able to share that with me, those mistakes he made on his way, so I think that there's a missing beat there to keep a healthy collegial attitude."

"There was a time when cooperation among musicians was different, no one saw the others as competition, but as an opportunity to learn something about oneself or for oneself. Today the kids of this new generation are neither smarter nor dumber than any other, but everything seems to be different, information is different, their flow is different."

The music subsector, which had the characteristics of an industry even in the pre-capitalist business surroundings, had the most visible changes between generations in how they understood power, the role of work and engagement, as well as motivation for work and the wish for instant gratification.

"Before, we had to work for the opportunity to record material, if for no other reason, the studio would not have us, because we were bad, they didn't wish that such records emerge from their studio, they had enough work so they could turn you down (as opposed to today). Which means that the food chain

mogućnost, uopće nemaš prilike upoznati nikoga, istražiti to, vidjeti što točno ti ljudi sve rade da se može uopće i odlučiti, na kraju krajeva."

Istovremeno, evidentna je zatvorenost KKI sektora za otvaranje prema osobama koje su još u procesu obrazovanja. Jasna je nepovezanost formalnog obrazovanja i šireg društvenog konteksta.

"Znači nama dođu na praksu s veleučilišta i sveučilišta, oni još uče tehnologije koje su već napuštenе, znači to je... nitko takav ne može doći i raditi nešto suvislo. Oni svi moraju naučiti u stvarnim uvjetima što se zapravo događa."

Edukacija, dakako, ne ovisi samo o formalnom okviru, planu i programu ustanova srednjeg i visokog obrazovanja. Kako je već istaknuto, veliki dio znanja i vještina prenosi se neformalnim putem, kroz praksu i komunikaciju sa starijim i iskusnijim kolegicama i kolegama. No, čini se da i tog tipa prijenosa znanja nedostaje. U intervjuima stariji sugovornici ističu kako ne razumiju mlađe generacije, a mlađi sugovornici ističu manjak komunikacije među kolegama, intrageneracijski i međugeneracijski.

"Imam osjećaj da postoji među starijim kolegama strah da ako podijele svoje znanje, ako podijele svoje iskustvo, osoba koja je mlađa će im ukrasti njihovu poziciju. (...) Mi imamo internet koji je odrastao skupa s nama i mi skupa s njim, imamo znanje s kojim smo praktički odrasli, koje je njima bilo teško dostupno, ali ono što ja uvijek starijim kolegama pokušavam objasniti je da nitko njima ne može uzeti njihovo mjesto. Oni imaju životno iskustvo koje mi nemamo. Ja kao mladi čovjek koji možda imam dostupnije informacije, mogu s njim kao starijim čovjekom koji ima više životnog iskustva podijeliti to znanje, a on sa mnom može podijeliti svoje životno iskustvo i svoje greške koje je uočio putem, tako da mislim da tu nedostaje taj moment zdrave kolegjalnosti."

"[Nekada] je suradnja među glazbenicima bila drugačija, nitko nije bio nekoga kao konkurenčiju nego kao mogućnost da nauči nešto o sebi i za sebe od drugoga. Danas klinci i nove generacije nisu niti pametniji niti gluplji od bilo kojih drugih, jednostavno je sve drugačije, informacije su drugačije, protok je drugačiji."

U glazbenoj branši, koja je imala odlike kapitalističke industrije i u pretkapitalističkom poslovnom okruženju, najvidljivije su promjene u generacijskom shvaćanju odnosa moći, uloge rada i zalaganja, kao i odnosa motivacije za rad i želje za instant-gratifikacijom, svojstvene mlađim generacijama odraslim uz društvene mreže.

"Nekad je nama trebalo vremena da dođemo u mogućnost da snimimo materijal. Ako ništa drugo studio nas ne bi primio, jer smo loši, ne žele da

worked much better along the system points, at least in music. We could not go to a studio until we had songs that were good enough, until we were properly rehearsed. Then we went into the studio to record, and since the songs were not great, no one wanted to give them a spin, and they would not make it to the radio, maybe at some crazy hour, not to mention TV, even if we had a music video. So there was no other option than to go back to playing another year or two, in front of an audience, work on the contact with your audience, work on yourself. Then, once you're older, more experienced, after two years, you repeat the cycle. At that point they say, ok, it's not great, but we'll let you go. They play us a little, you do more work on yourself. After 4, 5, 6 years, you repeat this a few times, and only then it happens, you get played.

The need for positive feedback as motivation is of course not the product of social networks. Nevertheless, the new work environment, and life, in which the main reward for any activity is the instantly gratifying "like", has also led to the erosion of the value of work.

"At some point, work was a guarantee that you'd make it, at least that makes some sense. Today, your work and effort are no guarantee of anything. Twenty years ago, you had a neighbour kid who plays the violin five hours a day, everybody pointed to him, saying to their own kids, "you see, if you were like him, he's diligent and disciplined, he'll make something someday, and you'll amount to nothing." Today, with the possibility of things happening overnight, the need for someone to invest in themselves is gone. Today, listening to a kid practice five hours a day, the reaction would be, "whoa, what an idiot, they are morons, and the kid is retarded, luckily, you're not like him." What I want to say, if you create something, if you're hard-working, it does not matter how good you are, but hard-working – that used to be a guarantee of something. Today, being hard-working is a guarantee of nothing."

The flipside of the coin is the high level of stress and common feeling of being overwhelmed, so-called "burn out" syndrome, noted not only among professionals, but among teenagers who get involved in content production at an earlier age.

"Today, the problem is that kids have the need to put their records onto the Internet right away. You have the possibility right away to dig for yourself such a whole, from which you will not emerge. Imagine, some kid, a rapper, he's 15, he records his first song, on some sample of sorts, at home with a recorder. Without thinking, he uploads this to his friends to Youtube. If it's bad, he's dead – if he gets mocked for it at that moment, he's got no chance after. He will develop a terrible resistance to such presentations of his activities, even perhaps get to the point of no longer doing this. But if he performs the same thing at home, to his parents, friends, he would get a chance at, let's say, 19 to laugh at his own previous songs, and at some point, thinking it's good enough, a friend takes some of the recordings, someone likes them and things begin to happen."

takve snimke izlaze iz njihovog studija jer su svi imali dovoljno posla pa su te mogli odbiti, za razliku od danas. Znači taj hranidbeni lanac je puno bolje funkcijonirao u svim točkama sistema, barem glazbenih. Mi nismo mogli ući u studio dok nismo imali dovoljno dobre pjesme, dok nismo bili dovoljno dobro uvježbani. Tada bismo ušli u studio to snimiti, a s obzirom da pjesme nisu bile nešto, to nam nitko ne bi htio zavrtiti i te pjesme ne bi došle do radija, eventualno u neko suludo vrijeme, a do televizije nema šanse, čak i da smo imali spot. I onda ti nemaš ništa drugo nego opet svirati godinu dvije, pred publikom, pomalo raditi na kontaktu sa svojom publikom, raditi na sebi, naravno stariji si, iskusniji si i nakon dvije godine ponoviš taj ciklus. Sad kažu "okej nije nešto, ali ajde pustit čemo vas", onda vas puste malo, i onda ti opet rasiš dalje i za četiri, pet, šest godina ponoviš to sve skupa i desi se, i ljudi te zavrte."

Potreba za pozitivnom povratnom informacijom kao motivacijski faktor nije, naravno, produkt društvenih mreža, no novo okruženje rada, ali i življena, u kojem je jedna od glavnih nagrada za bilo kakvu aktivnost instant-gratifikacija u vidu "lajkova", posljedično dovodi do erozije vrijednosti rada.

"Nekad je rad donekle bio garant da ćeš uspjeti, barem dovoljno da to ima nekog smisla, a danas tvoj rad i zalaganje više nisu garant ničemu. Prije samo 20 godina, imaš maloga susjeda koji svira violinu, pet sati dnevno vježba, i svi su na neki način ukazivali na njega i govorili svojoj djeci kao "vidiš, da si barem kao on, vidiš kako je on vrijedan i radi, od njega će nešto biti, od tebe koji ne radiš neće biti ništa". Danas, s obzirom da postoji mogućnost da se stvari instant dogode, automatski se izgubila potreba da netko ulazi u sebe toliko vremena. Danas slušajući klinca koji vježba pet sati dnevno, vjerojatno je reakcija "jebote koji debil, ovi su stvarno debili i taj mali je polukreten, srećom da nisi kao on." Hoću reći, ako nešto stvaraš, radiš i ako si vrijedan, nije bitno koliko si dobar, ali ako si vrijedan, nekad je rad bio garant da će to imat nekog smisla danas sutra. Danas to što je netko vrijedan apsolutno nije garant ničemu."

Druga strana iste medalje je velika razina stresa i česta pojava preopterećenja, takozvanog "burn-out" sindroma, koja se uočava ne samo kod profesionalaca, već i kod tinejdžera koji se sve ranije aktiviraju u proizvodnji sadržaja.

"Danas je problem što klinci imaju potrebu da prve snimke koje naprave stave na net. Ti imaš isti čas zapravo mogućnost da napraviš sebi takvu rupu iz koje se više nikad nećeš iskopati. Ajmo reć, ako je klinac reper, ima 15 godina, i snimi svoju prvu rep pjesmu na nekaku polumatriku doma uz kazetar, i zbog nevinosti koju ima u glavi i nerazmišljanja on to digne prijateljima na youtube. On je pokojan ako je to loše, ako bude predmet sprudnje u tom trenutku on nema više šanse. On će imati strašnu odbojnost od bilo kakvog prezentiranja svog djelovanja, možda čak do te mjere bude povrijeđen da prestane se time

Although the need for self-improvement and learning through work is underscored, there is also a clear awareness that institutions consider formal education important, in particular when it comes to employment.

"Our whole system is set up such that if you wish to enter these structures – and without them you do not have the infrastructure in which to work – you have to have a diploma or all the other red tape you have to get through, which is very complicated. A person who wishes to be an actor, without the academy, will find getting into the theatre very difficult or getting a role in a play. Maybe a role in a soap, but those are entirely different rules, that's show business."

Work experience is not measured only based on references, but depends on the formal and institutional framework. Thus, some participants spoke about how a less demanding job in some institutions is a much stronger reference than work in the non-profit sector.

"Working at an NGO is a big obstacle. I often have to use the argument that I worked for three years at the university in order to be taken seriously. I literally have to mention that I used to work in an institution, since this now, that's like a little NGO, you know, a little association..."

On the other hand, it seems that being employed or getting an engagement in creative and cultural industries outside of institutions, to a large extent, rests on recommendations and references from previous jobs. Not only in Croatia and not only with Croatian companies.

"The thing is that the whole business, now I'm talking about the film business, but I supposed it is the same for events, precisely because there is no formal education, everything goes through recommendations. You can send a hundred mails to a hundred productions and can have the best website in the world, but until the moment comes when that person needs you and gets a recommendation from someone they trust, that's when you've got the job, your first, then others."

The recommendation system leads to a closed system. Someone's formal education is less important than connections.

"In Croatia, jobs are obtained exclusively through connections. Good references, something else, it means nothing. It is mostly based on recommendations, which is not to say that outside Croatia it is better, our experiences with the West are similar."

In other words, one's competence is more important than formal education, but the question is how competence is acquired if formal education is inadequate, while the system cannot be entered without previous experience.

bavit. Ali kad bi on to svirao doma svojim roditeljima, i svojim prijateljima, on bi dobio šansu da se s recimo 19 godina smije sam sebi, svojim prvim pjesmama, i da u jednom trenutku kad misli da je to dovoljno dobro, neki prijatelj odnese nekome snimke, nekome se to svidi i sad se stvari počinju događati."

Iako se ističe potreba za samounapređenjem i učenjem kroz rad, jasno je istaknuta svijest kako je institucijama važnije formalno obrazovanje stećeno u drugim institucijama, posebno ako je riječ o zapošljavanju.

"Naš cijeli sistem je postavljen tako da, ako hoćete ući u kakve takve strukture, a bez strukture nemate ni infrastrukturu u kojoj možete djelovati, onda trebate imati ili diplomu ili sve neke regule koje morate zadovoljiti, i to je jako jako teško. Netko tko želi biti glumac, a nije završio akademiju, kako će teško ući u neko kazalište u angažman ili dobiti ulogu u nekoj predstavi. Još će dobiti ulogu u nekoj sapunici, ali to su potpuno druga pravila, to je showbussines."

Radno se iskustvo ne procijenjuje samo na temelju referenci, nego ovisi i o formalnom institucionalnom okviru. Tako neki ispitanici govore o tome kako je manje zahtjevan posao u nekoj instituciji puno važnija referenca od velikog posla u neprofitnom sektoru.

"To što radim u NGO sektoru, to je užasna prepreka. Znači često koristim kao argument da sam radila 3 godine na sveučilištu da bi me uzeli ozbiljno. I doslovno moram spomenuti da sam u nekada bila instituciji, jer ovo kao "šta, radiš u NGO, kao udrugica..."

S druge strane, čini se da dobivanje poslova ili angažmana u kreativnim i kulturnim industrijama, izvan institucija, u velikoj mjeri počiva na preporukama i na referencama s prethodnih poslova. I to ne samo u Hrvatskoj i ne samo s hrvatskim kompanijama.

"Stvar je u tome da je cijeli taj biznis, recimo sad govorimo o filmskom biznisu, pretpostavljam da i na eventima slično funkcioniра, baš zbog toga što ne postoji formalno obrazovanje, sve funkcioniра na principu preporuke. Vi možete slati sto mailova na sto produkcija i možete imati najbolji website na svijetu, ali dok god ne dođe trenutak kad vas taj netko treba i dobije preporuku od nekoga kome vjeruje, tek tad ste dobili posao, prvi i onda mnoge druge."

Sistem preporuka dovodi do zatvorenosti sustava. Nečije formalno obrazovanje je manje važno od nečijih poznanstava.

"Poslovi se dobivaju u Hrvatskoj isključivo putem poznanstava, znači ne pomažu puno ni kvalitetne reference niti nešto drugo, to uglavnom funkcioniра temeljem preporuke, što ne znači da je vani puno bolje, naša iskustva sa zapadom su slična."

"The biggest obstacle for this job is that it is a closed circle. But a closed circle that is rather undercapacity, precisely due to this. This is happening everywhere: on the level of ECC or wherever something needs developing and requires more qualified people – we don't have them."

If employment is obtained through connection, which should certainly be separated from jobs obtained through nepotism, then the question of formal and informal education presents itself: personal characteristics come to the foreground, especially in sectors that demand group work.

"I see people who studied cultural studies, and then I see how they function. What I see is that they are very eloquent, that they have strong presentation skills, but I know that they are not operationally very strong. That means they lack practice, but practice cannot be given, it is acquired through working."

Another question that presents itself is the motivation for working in a given sector under such circumstances, with additional difficulties of precarious work conditions and irregular income and without insurance in the case of illness, pregnancy and when a child is born.

"It's a question of ability of the individual, will they succeed, will they give up, will they be persistent enough to find their place under the sun, regardless of how big or small the place is."

What follows from the interview is that one must first invest one's own time and work, enthusiasm, and only later will one be able to recoup in the form of paid work. This is recognised as problematic by younger participants, while the older ones see it as a period of proving oneself.

"They said "we'd like to produce a student magazine," so I said, "yeah, sure, here's your office, I can give you drinks, you can sit and think here, go ahead". They made an association and the first thing they did, a mistake from the off, they asked for money. They had everything, a project, texts, you will write this and this, report on this and that, they put it on paper, everything was ready. But there was no money. So they said they wouldn't work. I said, what do you mean, you were only doing it for the money? To which they answered, yeah, well, what can we do without money? I mean, you're a computer guy, make a web page, make something, what do you think, you'll get money for your ideas?" I mean, these young ones, I don't get them."

Most of our interlocutors point out that personal motivation and the need to create are more important than external gratification, whether material or emotional.

"From a financial aspect, I have always found it important to do something with what I've got, the best I can. Of course it would be better if there was more money, if I could dedicate more time or calculate less about how I'm going to pay an associate and so forth. I am able to work for nothing as long as

Drugim riječima, nečije kompetencije su važnije od formalnog obrazovanja, no pitanje je kako se stječu kompetencije ako formalno obrazovanje nije adekvatno, a u sustav se ne može ući bez prethodnog iskustva, tj. bez preporuke.

"Najveća prepreka za raditi ovaj posao je to što je to jedan zatvoren krug, ali je to jedan zatvoren krug koji je jako potkapacitiran zbog toga, to nam se događa svugdje, to nam se događa i na razini EPK i u biti gdje god se kreće nešto razvijati i treba više kvalitetnih ljudi, mi ih nemamo."

Ako se do poslova dolazi preporukom, što svakako treba odvojiti od poslova koji se dobivaju "preko veze", onda se postavlja pitanje odnosa formalnog i neformalnog obrazovanja, tj. na vidjelo dolaze osobne karakteristike, pogotovo u sektorima koji zahtijevaju grupni rad.

"Gledam ljudi koji su završili kulturne studije, onda vidim kako funkcioniраju, ono što vidim je da su jako elokventni, da imaju jako dobre prezentacijske vještine, ali znam da nisu operativno mnogo jaki. Znači fali prakse, ali praksa se dobiva na nogama, praksa se dobiva kroz prilike rada."

Nameće se i pitanje motivacije za rad u sektoru u tim okolnostima, uz dodatnu otegotnu okolnost prekarnih uvjeta rada, bez stalnih i redovnih prihoda i bez osiguranja u slučaju bolesti, trudnoće i za vrijeme nakon rođenja djeteta.

"Pitanje je sposobnosti pojedinca hoće li on uspjeti, hoće li odustati, hoće li on biti dovoljno uporan da dođe na neko svoje mjesto pod suncem, ma koliko god to veliko ili malo bilo."

Iz intervjuja proizlazi da je potrebno najprije ulagati vlastito vrijeme i rad, dakle entuzijazam, koji će se kasnije kapitalizirati u obliku plaćenih poslova. To je prepoznato kao problematično od strane mlađih sugovornika, dok stariji sugovornici podrazumijevaju neki period dokazivanja.

"Kao 'napravili bismo neki časopis, studentski', rekoh 'da, tu će vam biti redakcija, ja vam dam cugu, možete dumati i ono'. Oni su se udružili i što su prvo napravili, odmah grešku, tražili su pare. Sve su imali, projekt, tekstove, ti ćeš pisat ovo i ovo, izvještavati tako i tako, i to su iznijeli na papir, i trebalo je to krenuti. I došlo je ono 'nema para'. I veli 'nećemo radit'. Rekoh, 'šta vam je, pa vi ste to znači zbog para', veli on 'pa da, pa kako ćeš to ako nemaš love'. 'Ti si informatičar, napravi web stranicu, napravi nešto, što vi hoćete, dobit pare ili dat ideje?' Ja ove mlađe ne kužim."

Većina sugovornika ističe da je unutarnja motivacija, potreba za stvaranjem, važnija od vanjske nagrade.

"S finansijskog aspekta meni je uvijek bilo bitno probati nešto napraviti s čim imam, najbolje što znam. Naravno da bi bilo super kad bi sredstava

something gets done. Money, for me personally, is not so important, but it was not a reason not to do something if I can without money. How can I put it, I will try my hardest to make something with what I've got."

Certainly, what is sought is the possibility to live on one's own income in precarious conditions, in a society where intellectual and art work are not too highly valued.

"Undervaluing our work; there's a real struggle to reach a price on which you could get through the month. That's the kind of work. People really do work for very little money because clients do not value this effort, which happens to everybody, it's a universal problem. You have to earn a strong reputation in order to be able to make what you should be making from the outset. That's the biggest problem."

Also visible is that the context of work is different in institutions that give a steady salary, even in the so-called independent cultural sector in which the struggle for existence is daily.

"I was lucky – so to speak – lucky to get a job in an organisation that works in culture. This luck is rather ephemeral, several times we were on the edge, earning minimum wage. But sometimes there's no option but be on the edge, and at other times you get involved in hyperprojects and hyperproduction and working like crazy just to survive. In order to arrive at a minimum income, you have to have several projects that surpass the objective possibility of the number of people working on them. A job done by eight people in Sweden, is done here by three."

The difference between working in an institution that ensures steady pay but also dulls the edge in some, and working as a freelance artist is recognised by both participants from institutions and those from the independent sector.

"I often see young people who expect that something will happen, that someone will knock at their door or ring them on the phone and ask for them. Nope. You have to put in serious work and always be current. Albeit, our system with this version where you are part of an ensemble, it can lull you a little, gives comfort, like, ok, now I am part of a team, so I offer what I offer. Thus, few people keep working on themselves, wish to change and then change their ensemble and do on. But it's a matter of economic situation, where you are lucky to have got in somewhere and have a salary, since as an independent artist you cannot live, it's not easy being independent."

Depending on the work context, whether private or public, there is a radically different relation towards work, even though it is the same field of work.

"In the public sector, the rule is, "do not bring more work for the same

bilo više, kad bi se mogao tome posvetiti i s manje kalkulacija kako ćeš platit nekog suradnika i tako dalje. Ja sam čak u stanju raditi za ništa samo da se nešto napravi. Novac mi nije, meni osobno, ne smatram da on nije važan, ali meni osobno nije bio prepreka da nešto ne napravim ako mogu napraviti bez novca. Kako bih rekla, probat ću svim silama nešto iskonstruirati s onim što imam."

Svakako, traži se mogućnost življenja od vlastitog rada u prekarnim uvjetima, u društvu u kojem intelektualni i umjetnički rad nisu na visokoj cijeni.

"Potcijenjivanje vrijednosti našeg posla, to je borba da ti dosegneš cijenu da te može izdržavati mjesечно isključivo takva vrsta posla. Ljudi zaista rade puno za malo novca jer poslodavci ne cijene taj trud i to se svima događa, to je univerzalan problem. Ti trebaš steći reputaciju da doista možeš dići zaradu na ono što bi trebao dobiti otpočetka. To je najveći problem."

Prepoznaje se i različit kontekst rada u ustanovama koje imaju pokriven trošak plaća i u tzv. nezavisnom kulturnom sektoru u kojem je borba za egzistenciju svakodnevna.

"Imala sam sreću, mislim to sad isto možeš pod navodnike stavit, sreću zaposliti se u nekoj organizaciji koja se bavi kulturom. Ta sreća je jako oscilirajuća, mi smo bili više puta na rubu egzistencije i na minimalcima. Nekad stvarno nemaš opcije nego biti na rubu egzistencije, a nekad imaš opcije pa se zapleteš u hiperprojektizam i hiperprodukciju i ubijanje od posla da bi si mogao osigurati minimalnu egzistenciju. Da bi ostvario neki minimum primanja moraš imat broj projekata koji nadilaze objektivne mogućnosti broja ljudi koji na tome rade. Posao koji bi u Švedskoj radilo osmero ljudi, kod nas radi troje."

Razliku između rada u instituciji, koja donosi sigurnu plaću, ali kod nekih pojedinaca otupljuje oštalicu, i rada kao samostalni umjetnik prepoznaju i sugovornici iz institucija i sugovornici iz tzv. nezavisnog sektora.

"Često vidim mlade ljudi koji očekuju da će im se nešto desiti, da će netko pokucati na vrata ili zazvoniti na telefon i tražiti njih. Ne, tu moraš se silno angažirati i biti stalno, stalno aktualan. Doduše, naš te sistem, s ovom varijantom gdje ste vi dio ansambla, malo uljulja, malo ti daje jedan komfor, kao "aha sad sam ja u ansamblu, pa eto, ja nudim to što nudim." Dakle, malo je ljudi koji onda rade i dalje na sebi, žele neke promjene pa mijenjaju ansambl i tako. Ali to je stvar i ekonomski situacije, gdje ste uopće sretni da ste negdje ušli i došli na plaću, jer kao nezavisni umjetnik ne možete opstatiti, i nije baš lako biti nezavisni."

Ovisno o kontekstu rada, u javnom ili privatnom sektoru, riječ je o radikalno različitom odnosu prema poslu, iako je riječ o istom području djelovanja.

"U javnom sektoru je pravilo "ne donosi novi posao za istu plaću", a u privatnom

pay", while in the private it's "push through and get a deal". I think these are the ends of the spectrum."

The spectrum of work in the cultural and artistic sector has broadened in relation to twenty years ago. It is no longer enough to be a good historian of art or script writer; today even the non-profit sector and institutions demand people who can design and lead projects. Which leads to administration, moving away from content.

"There are people who think that if they know art history really well that's enough, so that's part of the disappointment. Project financing has increased so much, you have to know how to write project, design them, finance them. You will not be able to show up, put up some picture, choose, speak to artists, go for wine... It won't be that, that's only part of the job, there's a whole load of administration, you must also be a lawyer and accountant and all that at once."

Non-profit organisations, since they are directed at project self-financing, due to the nature of the relationship between donor and receiver, often find themselves in situations of looking for external associates for curating programs, while the core of the organisation is really administrating projects. A structure like this frequently leads to frustration, since most of these organisations are not comprised of administrators but cultural workers and artists.

"What we find most difficult and takes up most of our time, are these legal aspects and administrative burdens. The biggest problem becomes the burden that due to projects and demands, cultural workers, I'm not exaggerating here, spend 80% of their time doing administrative work. So you lose a lot of the fulfilment, you are alienated from your work, there's no pleasure in work, you're not really working in culture and what you loved to do, but you're resolving paper work problems, contracts, etc."

An additional obstacle recognised at this point in Rijeka is the lack of infrastructure or inadequate infrastructure for cultural production, especially when it comes to exhibition and performance practices.

"Rijeka has no proper space for the realisation of a large number of events planned for ECC. There simply aren't resources for it, and I think it will be a problem for ECC, since they are aiming for a higher level of quality, and we only have two good spaces in the city."

The lack of infrastructure mirrors a lack of trained technicians, and the combination of poor spaces, little time, and lack of trained staff results in a drop in quality.

"A dance group entered the space on the day of performance. They borrowed the dance from a pop dance show group and they transformed it into a kind of

je "proguraj se i nabavi neki posao". Mislim to su baš radikalne krajnosti."

Spektar poslova u sektoru kulture i umjetnosti se proširio u odnosu na situaciju pred dvadesetak godina. Nije više dovoljno biti kvalitetan povjesničar umjetnosti ili dramaturg, danas i neprofitni sektor i institucije traže ljude koji mogu osmisliti i voditi projekte. Što ponekad vodi u administriranje, a odvodi od stvaranja sadržaja.

"Ima ljudi koji misle da ako ja znam ful dobro povijest umjetnosti to je dovoljno i onda, i to je jedan dio onog razočaranja. Projektno financiranje je tu već puno poraslo, znači moraš pisati projekte, osmišljavati projekte, budžetirati ih. Ti nećeš doći i namještavati slike, birati, razgovarati s umjetnicima, ići na čaše vina... To neće biti samo to, to nije samo taj dio posla, ti imaš masu administracije, moraš biti istovremeno pravnik i računovođa i sve to skupa u jednom."

Neprofitne organizacije usmjerene na projektno samofinanciranje, zbog prirode odnosa između donatora i primatelja novca, često se nalaze u situaciji u kojoj traže vanjske suradnike za kuriranje programa, dok se jezgro organizacije ustvari bavi administrativnim vođenjem projekata. Tako postavljen sustav nerijetko dovodi do frustracija, jer najveći dio tih organizacija ne čine administratori već kulturni radnici i umjetnici.

"Ono što nam najteže pada i najviše vremena oduzima, to su neki zakonski okviri, to su neka golema administrativna opterećenja. Najveći problem zapravo postaje opterećenje da zbog projekata i zahtjeva kulturni radnici, bez pretjerivanja bih rekla 80% vremena postaju administrativni radnici, i da ti možda gubiš neko zadovoljstvo, otuđuješ se od rada, gubiš zadovoljstvo rada i zapravo se ne baviš kulturom i sadržajima i onim što bi volio raditi nego riješavaš poreze, papirologiju, administraciju ugovora i što sve ne."

Dodatna prepreka koja se prepoznaje u ovom trenutku u Rijeci jest manjak infrastrukture ili neadekvatna infrastruktura za kulturnu produkciju, posebno kad je riječ o izložbenim i izvedbenim praksama.

"Rijeka nema adekvatne prostore za realizaciju velike količine programa koji se planira za EPK. Jednostavno nema prostornih resursa, mislim da će to biti za EPK problem jer se teži nekoj višoj kvaliteti i razini, a u gradu imamo jedan i pol ili dva adekvatna prostora."

Nedostatku infrastrukture treba pridodati i manjak obrazovanih tehničara, a kombinacija manjka prostora, manjka vremena i manjka stručnog osoblja rezultira padom kvalitete.

"Jedna plesna skupina je ušla u prostor na dan izvedbe. Oni su od neke pop showdance skupine počeli promišljati taj svoj ples i došli su sad do nekog minimalizma, to je baš simptomatično nekako. I sad, oni su napravili 3 koraka naprijed, ali su produkcijski uvjeti takvi da oni su pozvali nekog tipa da radi

minimalist thing, which was really interesting. So, they made three steps forward, but the production conditions are such that they got some guy to do the lighting, who is not a genius, and they needed two days just to explain what they wanted. The guy put on a green light, their performance had an entirely different feel. That's amateurism, but not because of the piece, but because of the working conditions."

It is interesting that the lack of finances was not often mentioned as an obstacle, but whenever finances were discussed, the tone of our interlocutors was disaffected, suggesting that people are resigned to a poor financial situation.

"Rijeka's public income have been dropping sharply in the last 10 years. Even institutions are having trouble, the city pays them the basics, their salaries, but for the events, they are on their own."

Considered a much larger problem is the lack of institutional recognition of interdisciplinarity, falling behind the times, not only in education but in all aspects of culture.

"We actually have rigid and obsolete cultural policies, very structured, very limited. We have a call for theatres, then a call for visual art, then a call for this, then that. All the while, interdisciplinarity is the key to development. It's no longer STEM only, it's STEAM now, Art has joined, yet we don't even have within culture some connections, and then on another level, we do not connect with some obvious disciplines, let's say pedagogy."

There is a problematic relation of local media to culture, which is seen as an obstacle in the development of cultural and creative industries in Rijeka and the county.

"When we enter conversations about aesthetics, then no one is ready to participate, and we get to the media where there is no critique, I mean this is culture-cide, what takes place in the media, it's a crime, it's terrible. It's a long-term suicide of art, period."

Cultural workers, who themselves often live and work in precarious conditions, recognise the difficult social conditions, low salaries and the negative bank accounts of their potential audience – none of which is encouraging for consuming culture, even when it is free, as some programs are.

"(...) it's really a matter of how people live, how things work in Rijeka and this country and I also think that this is important, because a lot of people is merely surviving. Imagine someone with a three thousand kuna salary, two kids, at the end of the month is a thousand in debt, and now they're gonna come to an exhibit (...), year right."

Inexistent legal security, supposed to be provided by institutions, is also presented as an obstacle. Of course, it is detected as grounds for the uncontrolled activity of all social segments.

svjetlo. Tip nije genijalac, u principu im treba još 2 dana da oni objasne autorski što žele. Tip je nabio zeleno svjetlo, i u principu njima je izvedba dobila potpuno drugu liniju. I onda je to amaterizam, ali nije amaterizam zbog autorstva, nego je to direktni primjer uvjeta rada."

Zanimljivo je da se nedostatak financija nije često spominjao kao prepreka, no kad se god govorilo o financijama, ton sugovornika bio je rezigniran, sugerirajući da su ljudi pomireni s lošom finansijskom situacijom.

"Javne potrebe grada Rijeke su u velikom padu zadnjih 10 godina, čak i institucije muku muče, grad im plaća nekako hladni pogon, plaće i sve to, ali su zapravo za programe dosta prepušteni sami sebi."

Kao puno veći problem ističe se nedostatak institucionalnog prepoznavanja interdisciplinarnosti, kaskanje za trendovima, i to ne samo u obrazovanju već u cijelom kulturnom sustavu.

"Imamo zapravo krute i zastarjele kulturne politike koje su jako usmjerene, vrlo ograničene. Imamo natječaj za kazališta, pa natječaj za vizualne umjetnosti, pa natječaj za ovo, pa za ono. A interdisciplinarnost koja je ključ trenutnog razvoja, jer više nije STEM nego STEAM jer je ušla i umjetnost, a mi nemamo ni unutar kulture nikakvog spoja, a onda na drugoj razini nemamo spoja s nekim najlogičnijim disciplinama, recimo s pedagogijom."

Problematičan odnos lokalnih medija prema kulturi prepoznat je kao velika prepreka razvoju kulturnih i kreativnih industrija u Rijeci i županiji.

"Kada ulazimo u razgovore o estetici onda nitko nije spreman u tome sudjelovati, i tu sad dolazimo do medija gdje kritike nema, mislim taj kulturocid, to što se događa u medijima je zločin, to je užas. To je dugoročno samoubojstvo umjetnosti, točka."

Kulturni radnici, koji i sami često žive i rade u prekarnim uvjetima, prepoznaju kako teški socijalni uvjeti, male plaće i minusi na računima njihove potencijalne publike nisu poticajni za konzumiranje kulture, čak ni kad je ona ponuđena besplatno, poput nekih programa.

"Zapravo se radi o tome kako ljudi žive, o načinu života u Rijeci i u ovoj državi i mislim da je to isto bitno, jer masa ljudi zapravo preživljava, mislim budimo iskreni, ljudi preživljavaju i rade, dođu doma mrtvi umorni i to je to i onda baš će sad netko tko ono ne znam ima 3 tisuće kuna plaću, ima dvoje djece, plaća ne znam šta, na kraju mjeseca je tisuću kuna u minusu kužiš i sad će on ići na izložbu (...), ma mo'š mislit."

Nepostojeća pravna sigurnost, koju trebaju uspostaviti institucije, ističe se kao velika prepreka. Dapače, detektira se kao podloga za stihiju djelovanje svih segmenata društva.

"Business can't be conducted here. It can't be planned because the state changes the laws every five minutes in crazy ways. You can't plan anything: not employment, not development, it's all in a haze. You make a plan, they change the law in the blink of an eye, something goes up from 5% to 15%, your whole accounting falls apart. Constant changes of the legal framework leads to not being able to plan and then people work from one day to the next, which is why things are the way they are."

One of the main mechanisms given for overcoming obstacles is a positive environment. Most often, however, this means personal support, less often institutional framework as supportive for development.

"What's important is how someone, an individual, is surrounded; with other individuals who encourage growth, research, curiosity, since there is nothing worse than when a person is curious, wishes to express himself, wishes to create, be active, but is in a community that suppresses all that. I think that if everything were perfect, but one's circle less so, I think that a person would still not exactly grow up as creative type. It is very important to be in an open community that accepts individuals."

Sometimes an obstacle is not some external phenomenon, but comes from the person themselves.

"To me, and I think a lot of people have this problem here, my problem is self-confidence. Without this it's hard to move forward, such that my immediate community has raised me up to a certain level to be seen by others and that I could be engaged."

At other times, not even the most motivated participants could overcome inherent social obstacles.

"Certainly, it would be a great help to live in a society that is normal and knows how to distinguish between kitsch and not kitsch. To me it is so dispiriting to live in a society that offers you a positive atmosphere even to create."

Or else systemic obstacles for initiating and maintaining the subject in the field of cultural and creative industries.

"The environment is absolutely hostile. I had a friend, a mobster who provided me with money to get my business going, otherwise, nothing would have happened. Conditions are nonexistent, from the environment to the banks, no support, zero, even [the company] happened because I had a good friend."

Finally, very few participants noted a gender and sex bias as an obstacle in their own activity, advancement and relation with colleagues.

"Ne možeš ovdje nikakvo poslovanje planirati. Ne možeš ga planirati jer država mijenja zakone svaki čas na suluđe načine. Ne možeš ništa planirati, niti zapošljavanje, niti razvoj, to je sve u kompletnoj magli. Napraviš plan, oni promijene zakon u tenu, nešto promijene sa 5% na 15%, tebi se sruši sva računica. Stalno mijenjanje zakonske regulative te dovodi do toga da ti ne možeš ništa planirati i onda ljudi ovdje rade od danas do sutra i zato nam je tako."

Kao jedan od glavnih mehanizama prevazilaženja prepreka istaknuto je pozitivno okruženje. Najčešće se, međutim, ističe međuljudska podrška, a puno manje institucionalni okvir kao poticajan za razvoj posla.

"Bitan je taj trenutak gdje je čovjek kao individualac okružen drugim individualcima koji potiču rast, istraživanje, znatiželju, jer mislim da nema goreg kad je čovjek znatiželjan, želi se izraziti, želi stvarati, želi biti aktivan, a nalazi se u zajednici koja sve to potiskuje. Mislim da, kad bi sve ostalo bilo idealno, a zajednica bila takva, mislim da opet čovjek ne bi baš rastao kao kreativac. Jako je to bitno, biti u otvorenoj zajednici koja prihvata individualce."

Prepreka ponekad nije neki vanjski fenomen, već proizlazi iz same osobe.

"Meni osobno, a mislim da je to problem zapravo dosta ljudi ovdje, problem je manjak samopouzdanja, na temelju kojeg onda teško krećeš dalje, tako da zapravo ta nekakva lokalna zajednica je mene donekle podigla do te razine da me mogu vidjeti i neki drugi i da me mogu angažirati."

No ponekad ni najmotiviraniji sugovornici ne uspijevaju prevazići inherentne društvene prepreke.

"Sigurno bi mi pomoglo da živim u društvu koje je normalno i koje zna razlikovati što je šund, a što nije šund. Meni se čini da je totalno nemotivirajuće živjeti u društvu koje ti ne nudi neku pozitivnu atmosferu uopće da stvaraš."

Ili pak sistemske prepreke za pokretanje i održavanje subjekta u području kulturnih i kreativnih industrija.

"Okolina je apsolutno neprijateljska. Ja sam imao prijatelja tajkuna koji mi je posudio novac da krenem s poduzećem, inače se ne bi ništa dogodilo. Uvjeti su nikakvi, od okoline do banaka do bilo čega, support je nikakav, nula, i [poduzeće] se dogodilo samo zato jer sam imao dobrog prijatelja."

Naposlijetu, vrlo je malo sugovornika istaknulo rodnu i spolnu neravnopravnost kao prepreku u vlastitom djelovanju, napredovanju i odnosu s kolegama.

"I am aware that many experience gender discrimination. I have not personally recognised it myself, but I am surrounded by people with whom it is nice to work and who do not give me that feeling. Often I find myself in a sector with not very many women who do what I do, but I have never had some kind of difficulty because of it, nor am I less paid for the work I do...as far as I know."

"Svjesna sam da mnogi doživljavaju rodnu neravnopravnost. Osobno je možda nisam prepoznala, ali uglavnom se uvijek nekako okružim ljudima s kojima mi je ugodno raditi i s kojima nikad nemam taj osjećaj. Često se nađem u sektoru gdje nema baš puno žena koje rade to što ja radim, ali nikad zbog toga nisam imala neku poteškoću niti sam bila manje plaćena za posao koji odrađujem... koliko ja znam."

## PARADOXES OF CCI DEVELOPMENT

Our study indicated several findings we consider particularly informative and worth highlighting for further discussions in designing public policy when it comes to the CCI sector and the treatment of diversity within it.

### **Non-government organisations are crucial in CCI education**

This fact was recognised during the semi-structured interviews as well as in the quantitative study conducted through the online questionnaire. It is worth adding that some of the potential explanations of this state versatility, that is, readiness and adaptability of non-government organisations and individuals engaged in them, to the needs and changes "in the field" and the contemporary moment of economic instability and perturbation. While it was to be expected that formal education would necessarily be slower and "more lethargic" in this area, the findings were that 2 out of 3 participants think that formal education is inadequate, indicating that a much larger and more substantive problem lies precisely in conceiving formal education and preparing for work within the CCIs. A lack or inadequacy of formal education for a slew of CCI activities was noted in the semi-structured interviews. While flexibility and potential for adapting to new problems and needs is considered necessary, but also predictably more difficult for institutions than NGOs. It would appear that this result, along with the interview insights, indicates that formal education lacks imagination for alternative models and dynamics of responsiveness as readiness for change in accordance with the already expressed fundamental needs of future CCI actors. The interviews further showed that additional education is not necessarily tied to technical skills, but the development of transversal abilities, critical thinking and creativity, as well as awareness of cultural phenomena from a media and communication literacy point.

### **Volunteering in CCIs is most often done by freelancers and very rare among the permanently employed**

This insight is understood in accordance with the point made in the interviews, whereby "(in) the public sector the rule is 'do not make more work for the same salary', whereas in the private it is 'push through and get more work'." Our assumption is that freelancers volunteer in large part because this allows them new contacts (through which CCI employment is predominantly obtained in PGKC) and new "products" for their portfolio. The employed with permanent contracts are most often unmotivated at their work places to pile on more work, and thus to share new ideas or projects as they will not be rewarded for this, whereas the development of these projects would increase responsibility without adequate support from the rest of the organisation. Volunteering, therefore, loses its instrumental value of making new connections, projects or products.

A certain portion of participants believe that in PGKC and Rijeka, critique of cultural and creative products is indeed at a sufficiently high level, although others, persons working in some "lateral" sectors such as publishing, are quite adamantly opposed to this position, insisting on a lack of systemic and substantive criticism towards CCIs.

## PARADOKSI RAZVOJA KKI

Naše istraživanje ukazalo je na nekolicinu nalazaka koji nam se čine kao posebno informativni i vrijedni naglašavanja za daljnje rasprave o preporukama prilikom oblikovanja javnih politika kada je riječ o KKI sektoru i tretmanu različitosti u njegovim okvirima.

### **Nevladine organizacije su ključni akter u edukaciji za KKI.**

Ta činjenica je prepoznata tijekom polustrukturiranih intervjua te potom i u kvantitativnom istraživanju provedenom putem online ankete. Vrijedi dodati da su neka od potencijalnih objašnjenja takvoga stanja versatilnost, odnosno, spremnost i prilagodljivost nevladinih organizacija (i pojedinaca angažiranih u njima) potrebama i promjenama "na terenu" i suvremenom trenutku ekonomskih nestabilnosti i potresa. Dok je bilo za očekivati da će formalna edukacija nužno biti sporija i "tromija" po tom pitanju, nalazak da 2 od 3 ispitanika smatraju da je formalno obrazovanje neadekvatno, ukazuje da je mnogo veći i supstancialniji problem upravo u koncipiranju formalnog obrazovanja i pripremanju za rad u okvirima KKI. Nedostatak ili neadekvatnost formalnog obrazovanja za niz KKI djelatnosti primjećen je i u polustrukturiranim intervjuiima. Dok su fleksibilnost i mogućnost prilagodbe na nove probleme i potrebe nužno i očekivano teže institucijama nego nevladnim organizacijama, čini se da ovakav rezultat uz uvide iz intervjua ukazuje na to da u formalnom obrazovanju nedostaje promišljanje alternativnih modela i dinamika prilagođavanja, kao i spremnost na promjenu sukladno već iskazanim temeljnim potrebama budućih djelatnika i djelatnica u KKI sektoru. U intervjuiima je pritom pojašnjeno da dodatno obrazovanje nije nužno vezano isključivo uz tehničke vještine i znanja, već i uz razvoj transverzalnih sposobnosti, vještina kritičkog mišljenja i kreativnosti, kao i razumijevanja kulturnih fenomena te medijske i komunikacijske pismenosti.

### **Volontiranje u KKI je najčešće među freelancer-ima i iznimno rijetko među zaposlenima na neodređeno radno vrijeme.**

Ovaj nalazak razumijemo u skladu s uvidom iz intervjuja, prema kojem "(u) javnom sektoru je pravilo 'ne donosi novi posao za istu plaću', a u privatnom je 'proguraj se i nabavi neki posao'." Pretpostavljamo da *freelancer-i* volontiraju bitnim dijelom zato što im to djelovanje omogućava nova poznanstva (preko kojih se u PGŽ-u dominantno dobivaju daljnji poslovi u KKI) te nove "proizvode" za portfolio. Zaposleni s ugovorima na neodređeno najčešće su na vlastitim radnim mjestima demotivirani "donositi novi posao" i samim time dijeliti nove ideje ili projekte jer za njih neće biti nagrađeni, a razvoj istih će nerijetko biti dodatna količina obaveza bez adekvatne potpore od strane ostatka organizacije. Samim time, volontiranje donekle gubi instrumentalnu vrijednost razvoja novih poznanstava, poslova ili proizvoda.

Određeni dio ispitanika vjeruje da je u PGŽ i Rijeci kritika kulturnih i kreativnih proizvoda na kvalitetnoj razini, iako konkretno i sasvim suprotno tome stavu, osobe angažirane u nekim „bočnim“ djelatnostima kao što je nakladništvo, ističu nepostojanje sustavnog i sadržanoj bavljenja kulturnim i kreativnim djelatnostima.

**Participants more likely to visit events out of solidarity if they too obtained their first employment through connections were also more often of the opinion that autodidacts should participate in CCIs.**

This connection leads us to understanding a certain likelihood of a *networking*-conception of CCI development can be brought into relation with the idea that as a field, CCI are defined by formal standards. Certain CCI actors, it seems, think that what is necessary for CCI development is a strong and connected CCI community whose porousness is regulated by centralised, formal criteria – preferring therefore the creation of a sort of CCI “elite” or “trust” that would “monopolise” production. **This insight seems to use further in a tension with the “closed circles” notion a large portion of participants in the questionnaire (as well as in the interviews) noted as an obstacle.**

**However, perhaps the most interesting finding is that in the quantitative research, despite the strong position that diversity is important for sector development (8 out of 10), only a relatively small number of participants thinks that public funds ought to be primarily directed at including diverse social groups.**

It seems contradictory to at the same time believe diversity to be important for the profession and not desirable to stimulate it. Indeed, a clear formulation of this insight demanded further research. Our first assumption, interpretation and reconstruction of the potential thinking that results in this seeming contradiction, is that the diversity CCI actors in PGKC and Rijeka are thinking of as morally and professionally valuable is often the *tamed version*, as we noticed among the participants of the interviews. This is a diversity that is desirable as trivial (such as “we are all different”) or identitary in a way that demands no change to the working environment and procedure or indeed quality standards. In other words, we think that it would be better defined in the following way – while it is good for the profession to have more women, minorities, LGBTQ persons and poor, it is not good for the profession to have CCI products be made with disregard to the specific standards of quality. Therefore, public money must still go to the most qualified according to those standards, according to which all groups, including those traditionally excluded, must be judged. This notion of diversity does not threaten professional standards, but prevents it from being opened to groups that have not had access, increasing the possibility of an even higher quality standards. Such a vision is certainly legitimate.

However, if we believe that homogenisation of products is problematic for CCIs (and therefore quality standards cannot be defined through specific ‘points’ in the professional vocabulary), it would seem that the standard of quality could be prearranged exclusively by financing established producers and thus barring even identitary difference based on traditional exclusion from the profession. If diversity, on the other hand, is relevant for the development of the profession, it would seem to be precisely because it protects from the homogenisation of production, developing ‘incidents’ relevant for the advancement and diversification of quality standards.

**Ispitanici skloniji posjećivanju događaja iz solidarnosti, a koji su također svoj prvi posao dobili iz poznanstva, nisu skloni ideji da samouki smiju sudjelovati u KKI.**

Ovaj nalazak nas navodi na razumijevanje da određena sklonost umreženoj (*networking*) koncepciji razvoja KKI može biti dovedena u odnos s idejom KKI kao struke definirane formalnim standardima. Određeni KKI akteri i akterice, čini se, smatraju da je za razvoj KKI poželjna snažna i povezana KKI zajednica čija je propusnost regulirana centraliziranim, formalnim kriterijima – preferira se stoga stvaranje određene KKI “elite” ili svojevrsnog “trusta” koji “monopolizira” proizvodnju. **Taj nalazak nam se čini, dodatno, u tenziji sa “zatvorenošću krugova” koju je velik broj ispitanika i ispitanica u anketi (kao i sugovornika i sugovornica u intervjuima) prepoznao kao Prepreku akterima u KKI.**

**No, možda je najzanimljiviji nalazak to da u kvantitativnom istraživanju usprkos jakom stavu da je različitost važna za razvoj sektora (8 od 10), relativno mali broj ispitanika smatra da javna sredstva trebaju biti prvenstveno usmjereni na uključivanje različitih društvenih skupina.**

Čini se kontradiktorno istovremeno vjerovati da je različitost važna za struku i da je nije poželjno stimulirati – i doista, jasno razumijevanje ovog nalaska zahtjevalo bi dodatno istraživanje. Naša prva prepostavka, interpretacija i rekonstrukcija potencijalnog mišljenja koje rezultira ovom prividnom kontradikcijom, jeste da je različitost koju KKI radnici u PGŽ-u i Rijeci smatraju moralno i stručno vrijednom često *pripitomljena verzija*, koju smo primijetili i među ispitanicima u intervjuima. Riječ je o različitosti koja je poželjna kao trivijalna (npr. “svi smo mi različiti”) ili identitetska na način koji ne zahtjeva promjene u radnom okruženju i procedurama ili standardu kvalitete. Drugim riječima, smatramo da bi to vjerovanje moglo biti definirano na sljedeći način – dok je dobro za struku da u njoj sudjeluje više žena, manjina, LGBTQ osoba i siromašnih, nije dobro za struku da se u KKI proizvode stvari koje odstupaju od specifičnog standarda kvalitete. Stoga, javni novac mora ići najkvalitetnijima prema tim standardima, prema kojima se također apsolutno moraju moći natjecati sve tradicionalno isključene skupine. Ova vizija različitosti ne prijeti standardima struke, već sprečava otvaranje iste skupinama koje joj nisu imale pristup, povećava mogućnost još kvalitetnijeg proizvoda prema istim standardima. Takva vizija je svakako legitimna.

Međutim, ako vjerujemo da je unificiranost proizvoda problematična za KKI (te se stoga standard kvalitete ne može definirati kroz određene “točke” u stručnom vokabularu), čini se da je standard kvalitete moguće predodrediti isključivo financiranjem etabliranih proizvođača i samim time onemogućavanjem čak i identitetske različitosti zbog tradicionalne isključenosti iz struke. Ako je pak različitost relevantna za razvoj struke, čini se da je tako upravo zato što štiti od unificiranosti proizvodnje i razvija “incidente” koji su relevantni za unapređenje i diversifikaciju standarda kvalitete.

## CONCLUDING REMARKS OR BLIND SPOTS OF PREVIOUS RECOMMENDATIONS

Following these studies, it is always necessary to offer recommendations, even at the cost of their uncertain, perhaps even impossible application. Recommendations, after all, precisely as all the other elements of research and analysis, should also necessarily lean on models of solution resolution, as well as on projections of possible designs for the future development of the CCI sector. In the following lines, we draw on the experience that has passed the test of time and could be enriched with new elements of sustainable practices.

What are the following steps that would strengthen the sector of cultural and creative industries, producing permanent content, in the city of Rijeka and the region of the Primorje-Gorski Kotar County? (Certainly, the greatest challenge is the level of success of application of the European Capital of Culture project, as the sum of many positive consequences of this event.)

Still, is there a unique or rational piece of advice in organising or self-organising with the help of which, beyond politics or ideology, and with an obvious lack of material resources, a certain environment could maintain its resistance to cultural and creative destruction and decadence?

Is it possible to articulate and nurture a permanent (self-)critical approach in impermanent and utilitarian contemporary local, as well as European, contexts, which simultaneously demand, for the sake of self-preservation, complete adaptability?

Even if we had by some accident entered into the analyses too ambitiously, had our interlocutors led us through their critical attitudes to imagine more ideal work conditions necessary for the development of support and creative enthusiasm to younger generations still to be directed towards CCI or art in general, the analytical work would have led us to note certain paradoxes in the very positions of our participants. Of course, the variation and diversity in their answers shows, on the one hand, a methodologically good choice of interlocutors; on the other, however, it indicates a living complex tissue that respects different, sometimes opposite discourses still important to all actors. By articulating these paradoxes, above all, we open the path to debate, in the course of which should be given the most productive arguments or else those that ensure clear application through the strength of their rationality (literally, economy). The plan, therefore, is for the research results to be presented and problematised at a conference that is part of *Diversity Mixer*, with participation from some of our interlocutors in addition to the invited experts. The continuation of activities will include a training to advance the currently successful CCI practices, but also adopt intersectoral measures with the aim of strengthening and applying new implementations of the diversity principle, considering precisely the blind spots of previous recommendations.

Debating and expressing working argument will problematise the reasons associations of civil society take the lead in education in the CCI sector. The question of proper scale will be presented, not only formally, but also purposefully: proposing for education programs to include fewer participants in order to encourage directed study and mentoring, to ensure subsequent higher quality work. Following this proposition and the paradox whereby benevolent and supportive

## ZAKLJUČNA OPAŽANJA ILI SLIJEPE PJEGE DOSADAŠNJIH PREPORUKA

Nakon provedenih istraživanja, potrebno je uvijek iznijeti preporuke čak i po cijenu njihove neizvjesne, nekad čak i nemoguće provedbe. Jer se preporuke, upravo kao i gotovo svi elementi ispitivanja i analize, nužno trebaju oslanjati na modele rješavanja problema, ali i na projekciju mogućih zamisli budućeg razvoja KKI sektora. U preporukama se pohranjuje iskustvo koje je prošlo provjeru vremena i koje bi moglo biti obogaćeno novim elementima održivih praksi.

Koji su sljedeći koraci koji bi producirajući trajne sadržaje, osnažili sektor kulturnih i kreativnih industrija u gradu Rijeci i na području Primorsko-goranske županije? (Svakako najveći izazov je stupanj uspješnosti provedbe projekta Europske prijestolnice kulture kao i skupljanje što više pozitivnih posljedica toga događaja.)

Postoji li jedinstven i racionalan naputak organiziranja ili samoorganiziranja uz pomoć kojeg bi, mimo politika i ideologija i uz evidentan nedostatak značajnih materijalnih sredstava, određena sredina mogla očuvati svoj otpor u odnosu na kulturnu i kreativnu razgradnju i dekadenciju?

Može li se artikulirati i njegovati trajno (samo)kritičko ozračje u nestalnim i utilitarnim suvremenim lokalnim, ali i europskim kontekstima kojima se zarad (samo)održanja treba nužno prilagođavati?

Čak i da smo kojim slučajem preambiciozno ušli u same analize, da su nas naši sugovornici i sugovornice navodili da slijedom njihove kritičnosti zamišljamo idealnije uvjete rada potrebne za razvoj potpore i kreativnog zanosa mlađim generacijama koje bi se tek trebale usmjeriti ka KKI ili općenito umjetničkoj djelatnosti, analitički rad nas je naveo da uočimo određene paradokse do kojih dovode upravo stavovi samih ispitanika. Naravno, neuniformiranost i raznovrsnost njihovih stavova s jedne strane ukazuje na metodološki dobar odabir sugovornika, ali s druge upućuje na živo tkivo društvenog prijepora koje poštuje različite, nekad i oprečne diskurse, koji su međutim i dalje od interesa svim akterima. Artikuliranjem tih paradoksa najprije se otvara put debate tijekom koje bi se trebali iznositi najproduktivniji argumenti ili oni koji snagom svoje racionalnosti (doslovno, ekonomičnosti) osiguravaju jasnú provedivost. Rezultati istraživanja se stoga planiraju prezentirati i problematizirati tijekom konferencije u sklopu projekta Diversity mixer i u čijem radu će učestvovati neki od naših sugovornika i sugovornica, ali i pozvani eksperti. Nastavak projektnih aktivnosti uključit će trening kojim bi se trebale poboljšati do sada uspješne prakse KKI te prilagoditi intersektorske mjere s ciljem osnaženja i primjene novih rješenja implementacije principa različitosti, uzimajući u obzir upravo slike pjege dosadašnjih preporuka.

Debatiranjem i iznošenjem djelatnih argumenata problematiziraju se razlozi zbog kojih udruge civilnog društva nose prevagu u edukaciji za KKI sektor. Ne samo formalno, već i formacijski, bilo bi potrebno ponuditi promišljanje razmjera: u edukativnim programima bi se svjesno trebalo ići na manji broj polaznika ili polaznica kako bi se poticao usmjereni rad i neposredno mentoriranje nakon čega kvalitetan rad ne izostaje. Nastavno na takav stav, te sukladno i paradoksu slijedom kojeg je benevolentni i solidarni rad najčešći upravo među samostalnim umjetnicima i

work is most frequent among precarious independent artists, we must continue to problematise the lack of inter-sector cooperation among the education system, institutions, for-profit and not-for-profit sectors. Suggestions for its improvement should be produced in cooperation with all stakeholders, especially along the profit and non-profit line, where we think there is room and potential for advancement that would benefit the whole CCI sector.

Let us underscore once again:

Volunteering in CCI is much more common among freelancers than the permanently employed. How can we encourage those whose existence is ensured to volunteering? How can we motivate them to participate in activities that do not bring immediate material benefit?

Is solidarity disinterested? Should we stand in solidarity with those who are not necessarily friends and neighbours?

Should we stand in solidarity with CCI participants and developers who are not necessarily academically educated or are they the disloyal competition?

Finally, in contradistinction to the dominant narrative in which formal education should be adapted to the needs of the labour market for specific skills, the interviews show that participants think that for success in the cultural and creative industries lack robust critical thinking. This indicates a patent need for strengthening the humanist and liberal arts component in the education system.

umjetnicama pogodenima prekarnim uvjetima rada, trebalo bi nastaviti s problematiziranjem manjka intersektorske suradnje između sustava obrazovanja, institucija, profitnog i neprofitnog sektora. U suradnji sa svim dionicima trebali bi se formulirati prijedlozi za poboljšanje intersektorske komunikacije i suradnje, posebno na liniji koja je najmanje prisutna - između profitnog i neprofitnog sektora- gdje smatramo da postoji prostor i potencijal za unapređenje koje će rezultirati boljtkom za cijeli sektor kulturne i kreativne industrije.

Naglasimo još jednom:

Volonteri u kulturnim i kreativnim industrijama puno su češće slobodnjaci nego stalno zaposleni. Kako na volontiranje potaknuti sve one kojima je egzistencija osigurana? Kako ih motivirati da se uključe u aktivnosti koje ne donose neposrednu materijalnu dobit?

Je li solidarnost bezinteresna? Bismo li trebali biti solidarni i s onima koji nam nisu nužno prijatelji i poznanici?

Trebamo li biti solidarni i s dionicima KKI koji nisu akademski obrazovani, ili su oni nelojalna konkurenca?

Naposlijetku, suprotno dominantnom narativu kako formalno obrazovanje treba prilagoditi potrebama tržišta rada u smislu razvoja konkretnih vještina, iz intervjuja je razvidno kako ispitanici smatraju da za uspješan rad u kulturnim i kreativnim industrijama nedostaje razvoj kritičkog mišljenja. To direktno ukazuje na potrebu jačanja humanističke komponente u obrazovnom sustavu.

## QUANTITATIVE DATA PRESENTATION

Diversity Mixer e-questionnaire was given to 108 participants in the CCI sector in the region of Rijeka and PGKC. The aim of this phase was to confirm the research hypothesis on a larger sample of stakeholders and determine more precisely the answers to certain crucial questions that concern managing diversity in the CCI sector. The basic themes of this part of the study are the CCI field of action, the source of formal or informal education among CCI workers, living and working conditions, obstacles, and their attitude towards the significance and inclusion of at-risk groups into the CCI sector. Furthermore, we have quantified and presented the key positions of culture and creative industry participants, seeking to determine the relationship between encouraging diversity, nurturing talent, (in)ability to secure sufficient income and the necessity of networking.

The sample data was collected in May 2019, through a combination of targeted issuing of invitations and calls for participation (in the e-questionnaire) on web pages and social media pages of RIJEKA 2020 and APURI. Despite being collected in an appropriate manner, the sample ensured the representation of CCI participants from all fields and of a broad age range.

The statistical analysis of data used descriptive statistical measures (frequencies, percentages, central tendency measures) in order to present a basic overview of data, correlation measures (Pearson, Spearman) with the aim of examining the connection among variables, as well as factor analysis (of main components) in order to examine whether there are clear groups of claims regarding CCI that typically appear among certain actors, that is, to determine a deeper connection among seemingly unrelated claims.

## KVANTITATIVNI PRIKAZ PODATAKA

Diversity Mixer online anketa provedena je na 108 djelatnica i djelatnika u KKI sektoru s područja Rijeke i PGŽ. Cilj ove faze bio je provjeriti istraživačke hipoteze na većem uzorku dionika te preciznije ustvrditi odgovore na određena ključna pitanja koja se tiču upravljanja različitošću u KKI sektoru. Osnovne teme ovog dijela studije su polja djelovanja KKI, porijeklo formalnog, odnosno neformalnog obrazovanja KKI dionika, uvjeti života i rada, prepreke, te odnos važnosti i uključenosti ranjivih skupina u KKI sektor. Jednako tome, kvantificirani su i prikazani ključni stavovi ispitanika i ispitanica o samim kulturnim i kreativnim industrijama s namjerom utvrđivanja povezanosti poticanja različitosti, sklonosti ka njegovanju talenata, (ne)adekvatnosti osiguranja materijalnih potpora te nužnosti umrežavanja.

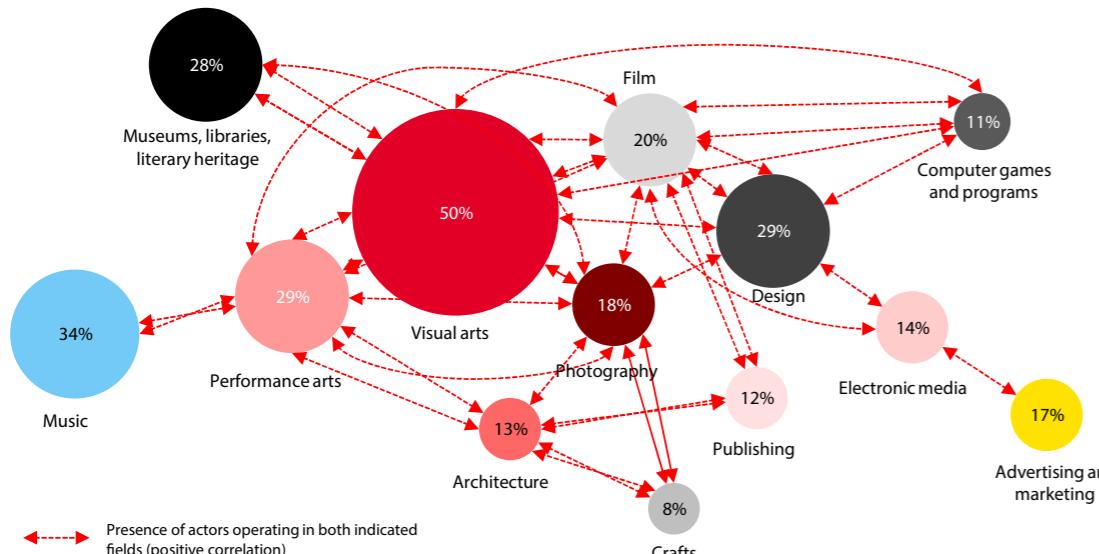
Uzorak je prikupljen tijekom svibnja 2019. godine kombinacijom targetiranog slanja poziva za sudjelovanje u online anketi te objavama s pozivom na sudjelovanje na mrežnim stranicama i društvenim mrežama Rijeka 2020 i APURI. Usprkos tome što je prikupljen prigodnim putem, uzorak je osigurao zastupljenost dionika iz svih KKI polja te široki starosni raspon.

U statističkoj obradi i analizi podataka korištene su deskriptivne statističke mjere (frekvencije, postotci i mjere centralne tendencije) kako bi se predstavio osnovni pregled podataka, mjere korelacije (Pearson, Spearman) u svrhu ispitivanja povezanosti među varijablama te faktorska analiza (analiza glavnih komponenti) kako bi se ispitalo postoje li koherentne skupine stavova o kulturnim i kreativnim industrijama koje se tipično javljaju kod pojedinih aktera, odnosno postoje li dublje veze među naočigled nepovezanim tvrdnjama.

Dynamism, versatility and interdisciplinarity are the key attributes of CCI sector in PGKC

### CCI sector and subsectors

in PGKC



#### 2,8 subsectors

average for one CCI actor of PGKC and Rijeka.

**63%**  
of the sample made up of women working in CCI of PGKC.

**50%**  
of the sample operates within the visual arts.

Map of interaction between subsectors of the sample of 108 actors working in the creative and cultural industry in PGKC is shown.

The study shows that CCI actors in PGKC mostly conduct their work in multiple fields, nearly 3 on average. This speaks to significant mobility, versatility and interdisciplinarity of the industry as a whole and the actors within it.

Film and photography are the CCI subsectors that most communicate with others. Workers in film also often work in the field of design, publishing, computer games and programs, electronic media and photography. Photography is conducted in parallel with working at museums and the literary heritage, crafts, traditional industries, as well as architecture and design.

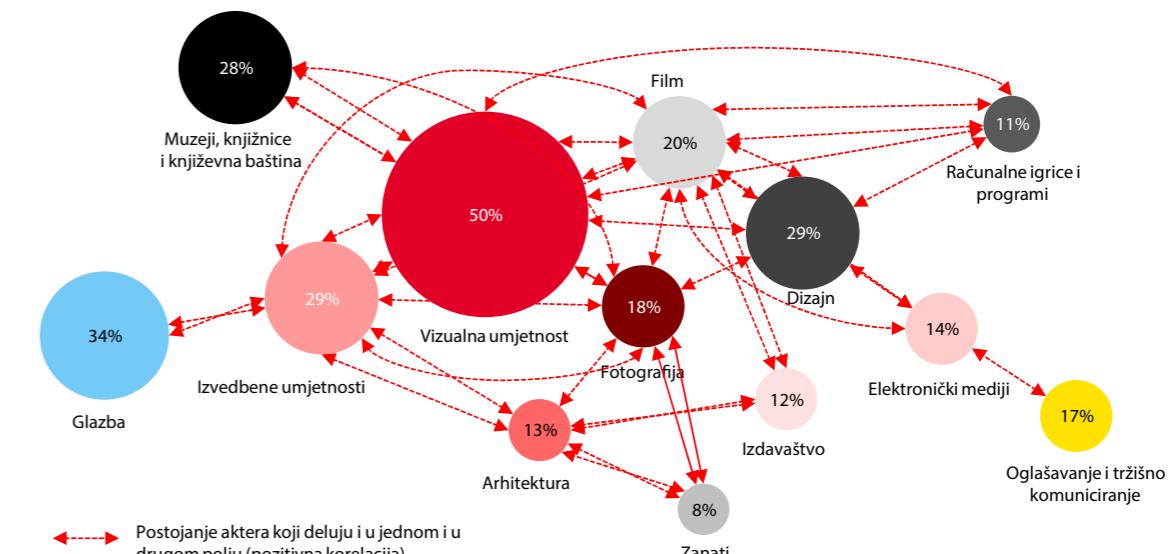
Music, marketing, and advertising are the most isolated fields – least often conducted in parallel with another CCI field.

In comparison to the study of Croatian Cluster of Competitiveness of Creative and Cultural Industries „Mapping of Creative and Cultural Industries in Republic of Croatia“ (2014) and having in mind historical context of CCI in Rijeka, noticeable is the low presence of publishing sector.

Pokretljivost, versatilnost i interdisciplinarnost osnovna su obilježja KKI polja u Rijeci i PGŽ

### Polja djelovanja u sektoru KKI

koja prakticiraju akteri u PGŽ



#### 2,8 polja

u prosjeku pokriva jedan KKI akter u PGŽ i Rijeci.

**63%**  
uzorka čine žene, KKI djelatnice u PGŽ.

**50%**  
uzorka djeluje u okviru nekog oblika vizualne umjetnosti.

Na uzorku od 108 ispitanica i ispitanika koji djeluju u kulturnoj i kreativnoj industriji u PGŽ, prikazana je mapa polja djelovanja i njihova interakcija.

Istraživanje pokazuje da akteri KKI u PGŽ uglavnom svoj rad svrstavaju u više polja, u prosjeku gotovo tri. Ova informacija govori o velikoj pokretljivosti, versatilnosti i interdisciplinarnosti cijele industrije te njezinih dionika.

Film i fotografija su polja KKI koja najviše komuniciraju s drugim poljima. Ispitanici i ispitanice koji se bave filmom često paralelno djeluju u polju dizajna, izdavaštva, računalnih igrica i programa, elektroničkih medija i fotografije. Fotografija se paralelno prakticira s djelatnostima u okviru rada muzeja i književne baštine, zanatima i tradicijskim obrtimi te arhitekturom i dizajnom.

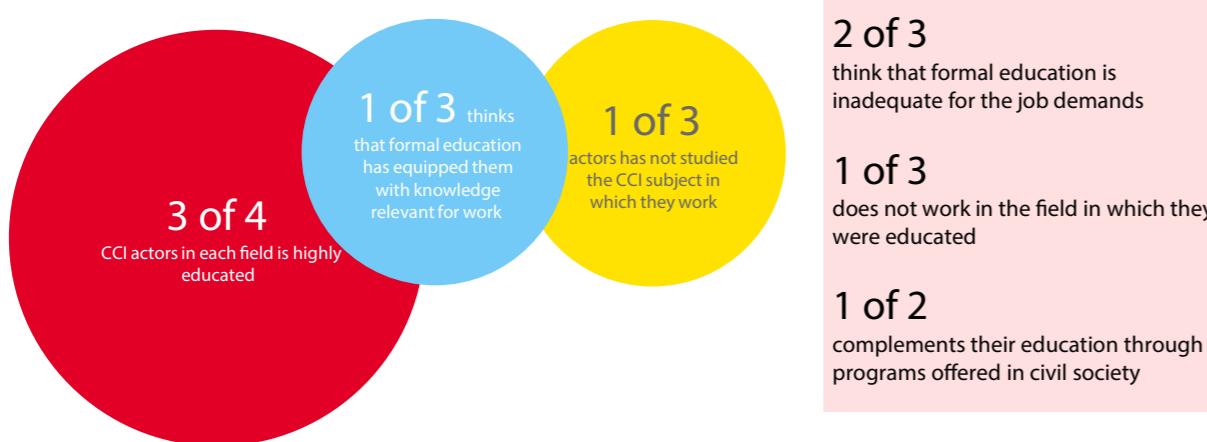
Glazba te tržišno komuniciranje i oglašavanje najizoliranija su polja – imaju najmanju tendenciju da se prakticiraju uz neko drugo polje KKI.

U usporedbi s podacima studije Hrvatskog klastera konkurentnosti kreativnih i kulturnih industrija „Mapiranje kreativnih i kulturnih industrija u Republici Hrvatskoj“ (2014) i s obzirom na povijesni kontekst KKI u Rijeci, primjećena je mala zastupljenost nekog izdavačkog sektora.

Up-to-date education, specialization, retraining and lifelong learning are the key prerequisites of working in CCI sector

### Formal education

of CCI actors in PGKC



The level of formal education among CCI actors participating in the study is very high – 3 out of 4 interviewees hold a college, Master's or PhD degree. Despite this, a large number do not work in the field in which they were educated.

As many as two thirds of CCI actors think that formal education has not given them adequate knowledge for their current employment. One third chose to work in a field different to the one of their formal education.

Informal channels complement knowledge acquired through formal education, even among actors who think that the formal path was adequate.

4 out of 5 CCI actors conduct independent research and study through work and collaboration. The knowledge content provided by civil sector organizations is also a significant channel of additional education: half of CCI actors have acquired knowledge this way.

Suvremena edukacija, usavršavanje te prekvalifikacija i cjeloživotno učenje ključni su za djelovanje u KKI polju

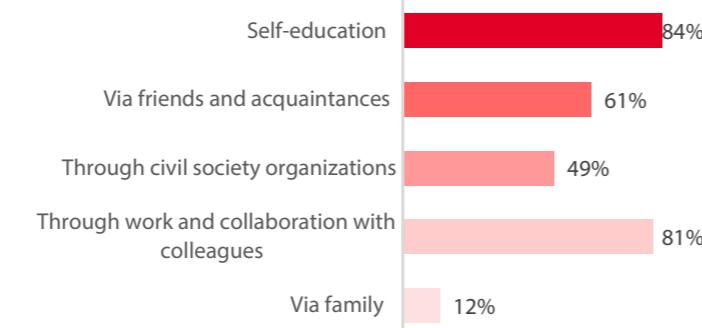
### Formalno obrazovanje

aktera KKI u PGŽ



### Informal channels

of knowledge acquisition



Stupanj formalnog obrazovanja među akterima KKI koji su sudjelovali u istraživanju na jako je visokom nivou – 3 od 4 ispitanika imaju fakultetsku diplomu, magisterij ili doktorat. Usprkos tome, veliki broj aktera KKI ne radi u polju za koje su se školovali.

Čak dvije trećine aktera KKI smatra da kroz formalno obrazovanje nisu stekli adekvatna znanja koja danas koriste u poslu. Jedna trećina opredijelila se za rad u polju za koje nije formalno obrazovana.

Neformalni kanali dopunju znanja stečena formalnim obrazovanjem, čak i kod aktera koji smatraju da su formalnim putem stekli adekvatna znanja.

Samostalno istraživanje i učenje kroz rad i suradnju prakticira 4 od 5 aktera KKI. Obrazovni sadržaj koji producira civilni sektor također je važan kanal dodatnog obrazovanja – polovica aktera je ovim putem stjecala dodatna znanja.

### Neformalni kanali

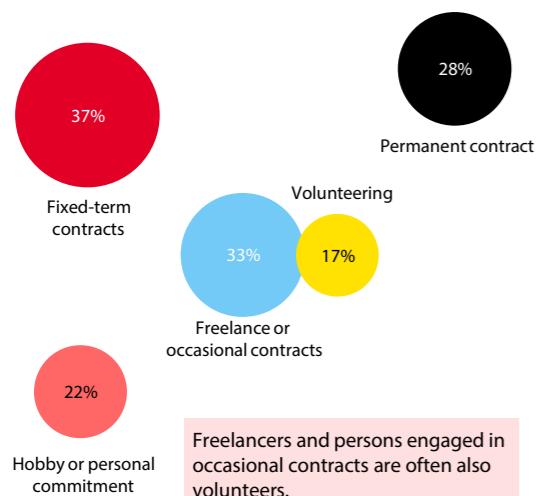
sticanja znanja



CCI actors are often facing work insecurity and are forced to change their primary field in order to supplement income

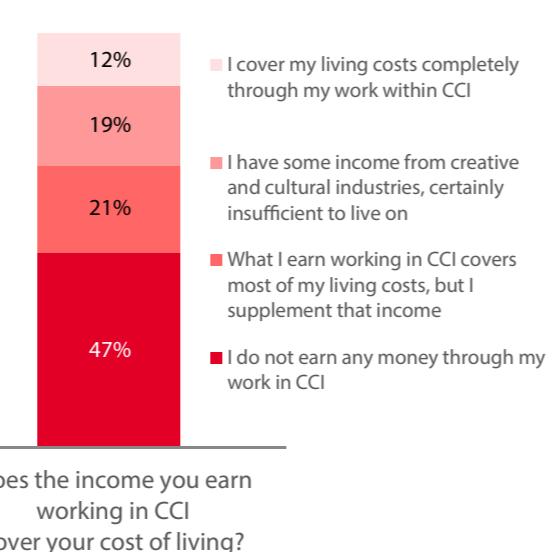
### Employment status

of CCI actors in PGKC



### Financial situation

of CCI actors in PGKC



Precariousness is common among CCI workers in PGKC: from temporary contracts, frequent need of change of field of work, to difficulties in securing an income.

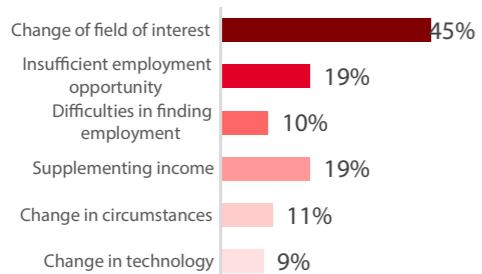
Only slightly more than a quarter of all actors are permanently employed. Fixed-term contracts make up more than a third of the kinds of financing, with freelance engagements, which include piecemeal contracts, being as frequent.

Less than half of the study participants can live from their work in CCI alone. Freelancers are in a particularly difficult position, least likely to be able to ensure sufficient income through their work. Paradoxically, the same group is most engaged in volunteer work.

More than half the workers have changed their primary field within CCI. The reason most cited is a change of field of interest. However, a large number of actors have made the switch or need to complement their primary income, due to a lack of employment or earning opportunities, which is another indicator of precariousness.

### Reasons for changing

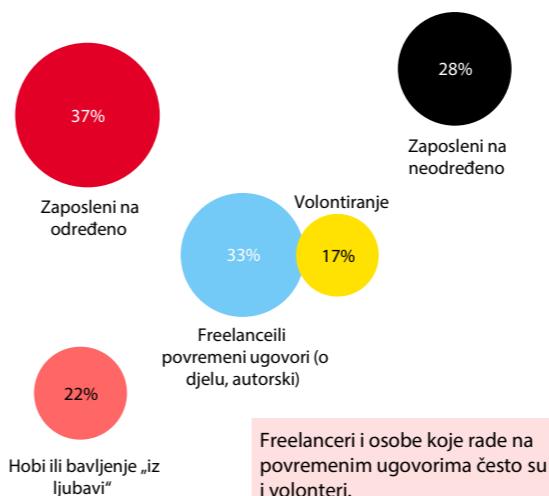
field of interest within CCI



KKI djelatnici suočeni su sa radnom nesigurnošću te primorani na promjene polja djelovanja kako bi dopunili prihode

### Radni status

aktera KKI u PGŽ



### Materijalni status

aktera KKI u PGŽ



Prekarnost je učestalo stanje među djelatnicima KKI u Rijeci, počevši od nestalnosti ugovora, česte potrebe za promjenom polja djelovanja, do nemogućnosti osiguranja materijalne egzistencije.

Tek nešto više od četvrtine djelatnika ima ugovor o radu na neodređeno vrijeme. Ugovori na određeno vrijeme čine više od trećine oblika financiranja, a jednako su učestalost freelance angažmani koji uključuju autorske te ugovore o djelu i umjetničke honorare.

Manje od polovice ispitanika može živjeti samo od svoga rada u sektoru KKI. Freelanceri su posebno ugroženi, u najmanjem postotku uspijevaju osigurati dovoljno sredstava za život svojim radom. Paradoksalno, upravo taj dio populacije najviše je angažiran u volonterskom radu.

Više od polovice djelatnika je mijenjalo svoje primarno polje djelovanja u KKI. Najčešće se kao motivacija za promjenu navodi promjena interesa polja djelovanja. Međutim, veliki udio djelatnika odlučuje se na promjenu ili dopunu polja djelovanja zbog nedostatka poslovnih prilika te zbog dopune prihoda, što je još jedan pokazatelj prekarnosti.

### 56%

aktera u KKI je mijenjalo svoje polje djelovanja

### Razlozi promjene

polja djelovanja u KKI

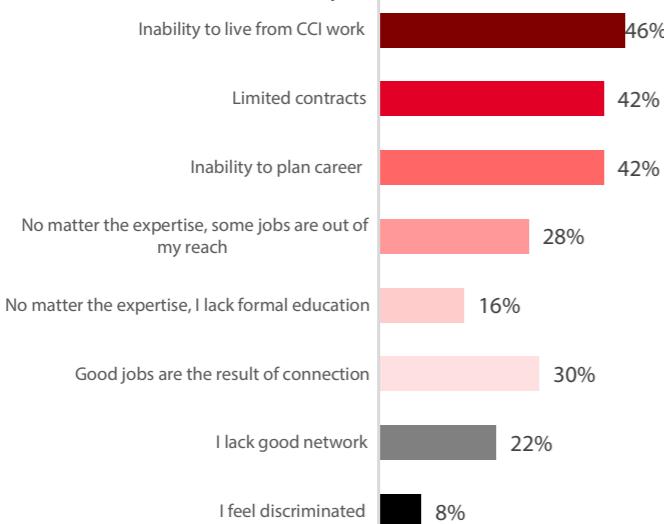


Key obstacles of working in CCI sector are underpayment, lack of work opportunities, closed networks and nepotism

## Obstacles

encountered by CCI actors in PGKC

### Razlozi za nekoriscenje mehanizama



Underpayment, difficulty of covering living costs, the temporary nature of contracts, as well as the impossibility of planning a career, these are the most frequently cited obstacles encountered by CCI actors in PGKC.

In addition to financial ones, a big obstacle is more difficult networking, that is, moving "in the right circles." As many as 30% of participants think that good employment in PGKC is the result of acquaintances, adding that employment calls are pre-arranged, making prior acquaintances crucial. Few available positions and an insufficiently developed market further complicate the problem.

Occasionally, there is mention of cases of gender discrimination, as well as personal animosity.

## Obstacles

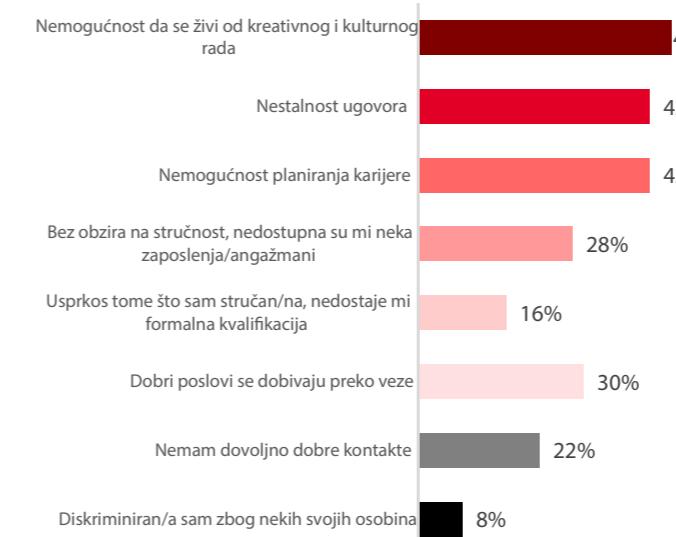
particularly emphasised by the actors



Među ključne prepreke u KKI poslu spadaju potplaćenost, teškoća dolaženja do posla, te zatvorenost krugova i nepotizam

## Prepreke

s kojim se susreću akteri KKI u PGŽ



Potplaćenost, teškoća ostvarivanja zarade dostaone za život, nestalnost ugovora te nemogućnost planiranja karijere, najčešće su navođene prepreke s kojima se susreću djelatnici u KKI na području PGŽ.

Pored tih materijalnih prepreka, veliki dio predstavlja otežano umrežavanje, tj. nedostatak kontaktata i kretanja „u pravim krugovima“. Čak 30% ispitanica i ispitanika smatraju da se dobri poslovi u PGŽ dobivaju „preko veze“, a često se navodi da su natječaji „namješteni“ te da su dobri kontakti ključni. Mali broj radnih mjesta i nedovoljno razvijeno lokalno tržište (rada) dodatno otežavaju kompleksnost problema.

Sporadično se spominju i slučajevi rodne diskriminacije kao i osobne netrpeljivosti.

## Prepreke

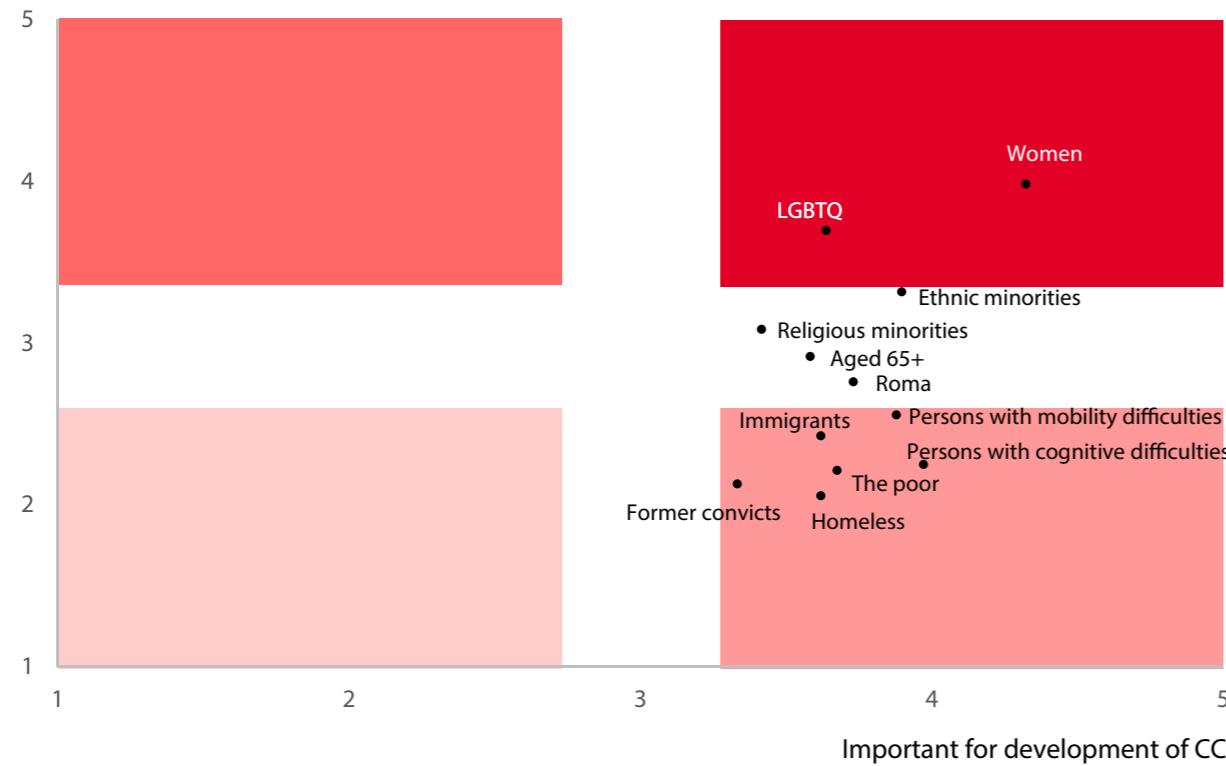
posebno naglašene od strane aktera



Although awareness of the importance of inclusion is high, most of vulnerable groups are still underrepresented in CCI

### Analysis of significance and inclusion

of vulnerable groups for CCI sector development



No vulnerable group was identified as insignificant to the development of CCI by the industry actors in PGKC.

Still, most groups are considered insufficiently represented in CCI.

#### Sufficiently represented

Women and LGBTQ persons are considered significant groups for CCI development, and already included.

#### Particularly excluded

Although significant for CCI, particularly excluded are the poor, homeless, immigrants, persons with cognitive difficulties.

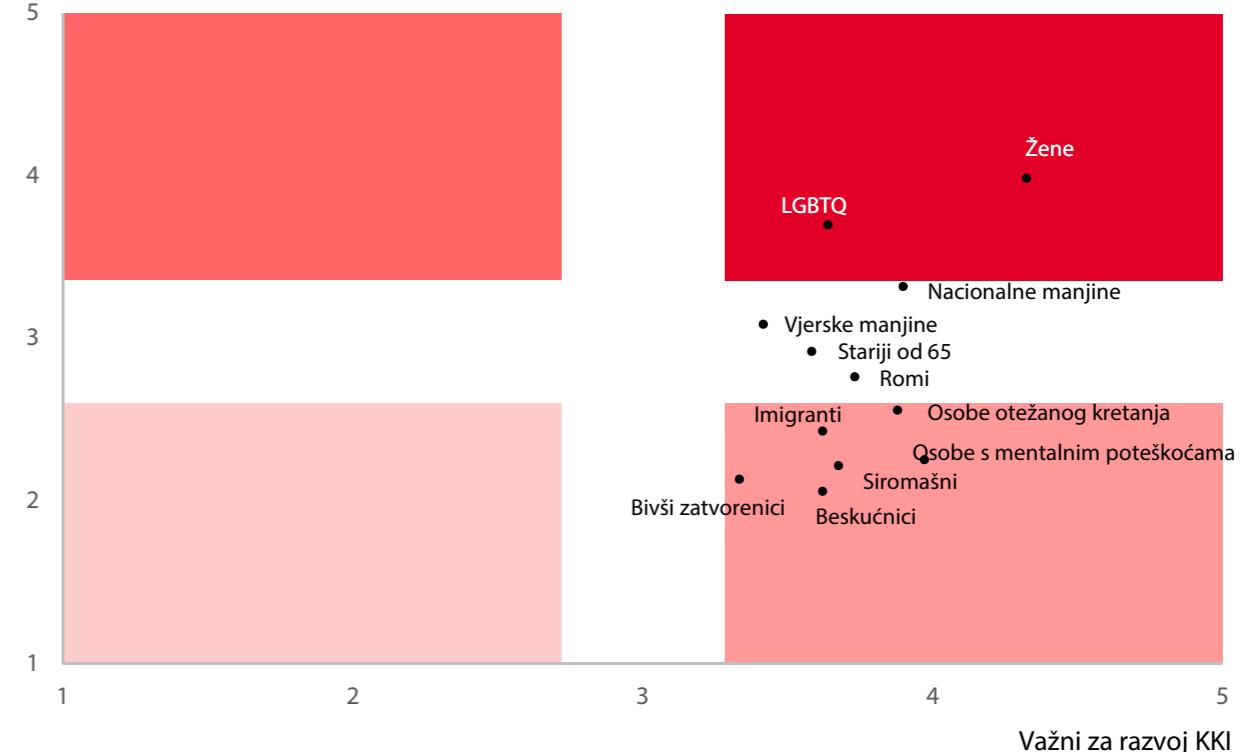
#### Least significant

The least significant group, in the opinion of CCI actors, are former convicts and members of religious minorities.

Uprkos visokoj svijesti o važnosti uključivanja manjinskih skupina, većina ih nije dovoljno zastupljena u KKI polju

### Analiza važnosti i uključenosti

ranjivih skupina za razvoj sektora KKI



Niti jedna od ranjivih skupina nije identificirana kao nevažna za razvoj sektora KKI od strane aktera KKI u PGŽ.

Ipak, većina skupina smatra se nedovoljno zastupljenima u sektoru KKI.

#### Dovoljno zastupljeni

Žene i LGBTQ osobe smatraju se skupinama koje su važne za razvoj sektora KKI, i već sada uključene u njega.

#### Posebice isključeni

a važni za razvoj sektora KKI su siromašni, beskućnici, imigranti, i osobe s teškoćama u mentalnom razvoju.

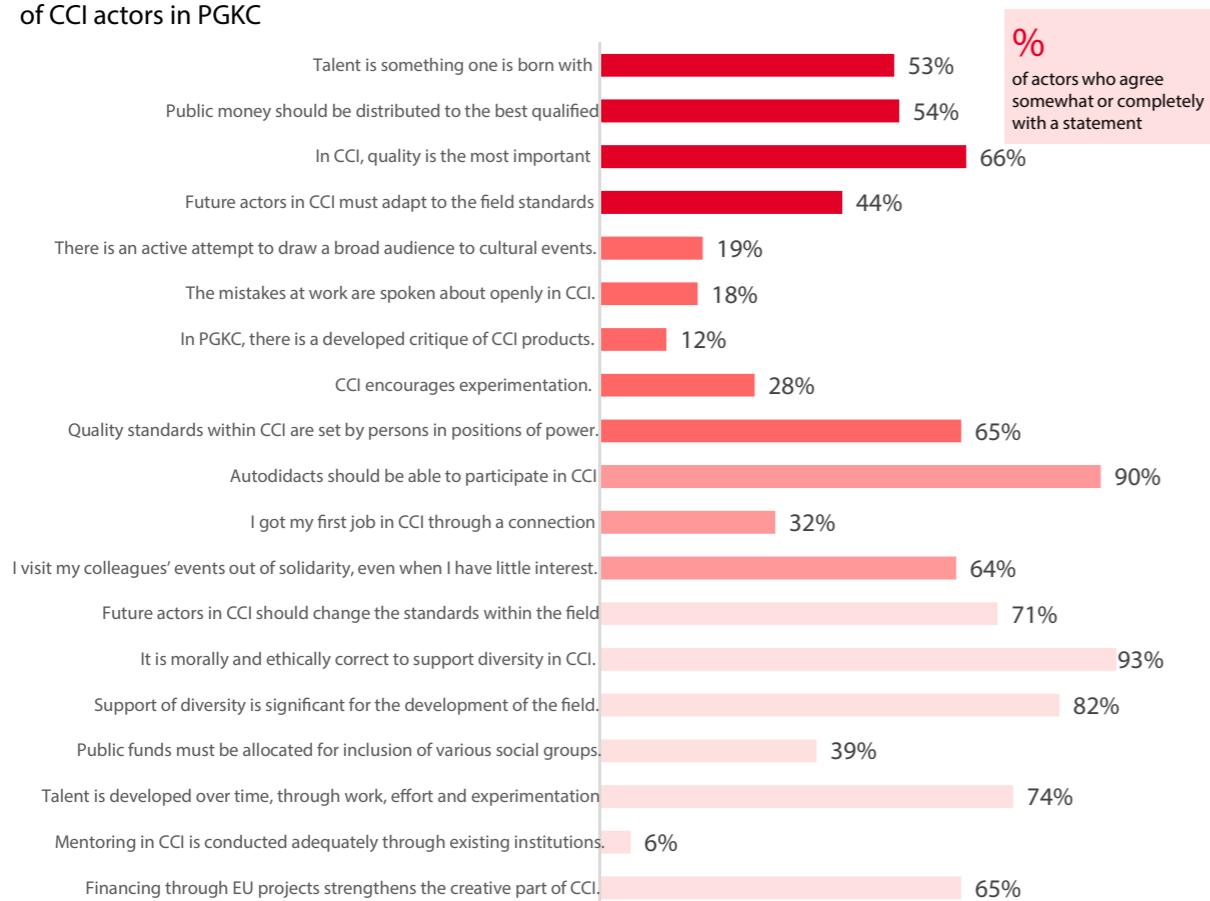
#### Najmanje važne

skupine za razvoj sektora KKI, po mišljenju aktera KKI, bivši su zatvorenici te pripadnici i pripadnice vjerskih manjina.

1 out of 3 CCI actors in PGKC got their first job through a connection

## Attitudes

of CCI actors in PGKC



## Very high

agreement among CCI actors when it comes to support for diversity, considered morally and ethically correct (9 out of 10 participants), as well as significant for the development of the field (8 out of 10). Also, most (9 out of 10) think that autodidacts should have access to jobs in CCI.

## Very low

agreement among CCI actors regarding mentorship of future workers being conducted adequately (6% of participants), as well as whether there is a satisfactory level of critique of CCI in PGKC and Rijeka. The weak points of CCI are also a lack of open dialogue about mistakes made at work and how to overcome them, as well as audience development programs.

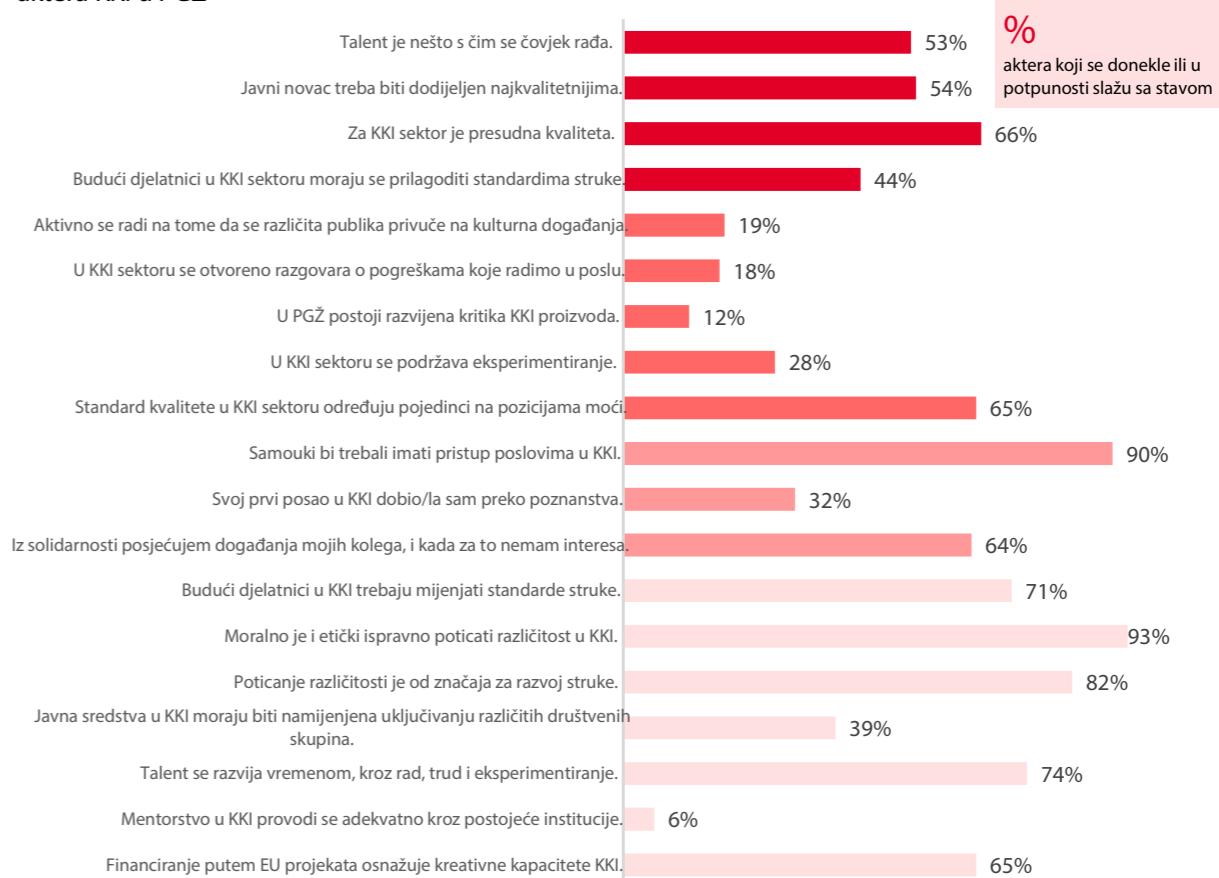
## Paradox

Despite the strong opinion that diversity is important for the development of CCI, a relatively small number of participants thinks that public funds should be primarily directed at including various social groups.

1 od 3 djelatnika u KKI u PGŽ svoj prvi posao dobio/la je preko poznanstva

## Stavovi

aktera KKI u PGŽ



## Izrazito visoko

slaganje među akterima KKI postoji kada je riječ o poticanju različitosti, za koju se smatra da je moralno i etički ispravna (9 od 10 ispitanika), ali i da utječe na razvoj struke (8 od 10 ispitanika). Također, većina (9 od 10) smatra da bi samouki trebali imati pristup poslovima u sektoru KKI.

## Izrazito nisko

slaganje među akterima KKI postoji kada je riječ o stavu da se mentorstvo budućih radnika obavlja adekvatno (6% ispitanika), jednako kao i kada se radi o postojanju kvalitetne kritike KKI u PGŽ i Rijeci. Slabe točke sektora KKI, po mišljenju ispitanika, su nedostatak otvorenog dijaloga o pogreškama do kojih dolazi u samom radu i njihovog prevazilaženja te aktivnoga rada na razvoju publike.

## Paradoks

Usprkos jakom stavu da je različitost važna za razvoj sektora (8 od 10), relativno mali broj ispitanika smatra da javna sredstva trebaju biti prvenstveno usmjerena na uključivanje različitih društvenih skupina.

Attitude about importance of supporting quality and natural talent is inversely proportional to the attitude that diversity brings value to the field.

#### Factor analysis\*

reveals patterns of prevalent positions among certain CCI workers, as well as typical attitudes considered important for the field

#### Factor 1

- + Talent is something one is born with
- + Public funds should be distributed to the best qualified
- + In the cultural and creative sector, quality is crucial
- + Future actors in CCI must adapt to the field standards.

Strong connection between talent, quality and gift is the key characteristic of this particular group of attitudes, which show the tendency to appear together. Persons who see talent as a gift also see quality as the cornerstone of CCI, in both development of future talents and in financial stimulation. Standards of quality are not to be questioned, so the newcomers must adapt to it.

Such persons have no demographic particularities, meaning that this position appears among CCI workers regardless of gender, education or employment status.

#### Factor 2

- + There is an active attempt in Rijeka and PGČ to draw a broad audience to cultural events.
- + The mistakes at work are spoken about openly in CCI.
- + In PGČ, there is a developed critique of CCI products.
- + CCI encourages experimentation.
- Quality standards within CCI are set by persons in positions of power.

This factor groups CCI actors who evaluate the field positively. Such persons think that Rijeka and PGČ encourage experimentation and that quality standards are not set by persons in positions of power. They are also more likely to give a positive assessment of the state of critique, active development of an audience, and an open discussion of mistakes.

The group contains more men.

Stav da u KKI treba podržavati kvalitetu i prirodni talent, obrnuto je proporcionalan stavu da poticanje različitosti doprinosi razvoju sektora

#### Faktorska analiza\*

ukazuje na grupiranje i tipičnojavljanje izvjesnih stavova kod pojedinih djelatnika i djelatnika KKI, kao i na tipična stajališta smatrana važnim za sektor KKI.

#### Faktor 1

- + Talent je nešto s čime se čovjek rađa.
- + Javni novac treba biti dodijeljen najkvalitetnijima.
- + Za kulturni i kreativni sektor presudna je kvaliteta.
- + Budući djelatnici u kulturnom i kreativnom sektoru moraju se prilagoditi standardima struke.

Spona između talenta, kvalitete i nadarenosti osnovna je karakteristika ove skupine stavova, koji se imaju tendenciju javljati skupa. Osobe koje talent vide kao dar ujedno vide kvalitetu kao okosnicu kulturne i kreativne industrije, kako u razvoju budućih talenata, tako i u materijalnoj stimulaciji. Standardi kvalitete su nešto neupitno, te se u skladu s tim budući djelatnici moraju njima prilagoditi.

Osobe s ovom skupinom uvjerenja nemaju demografskih specifičnosti; ovakvi stavovi javljaju se među pojedinim kulturnim i kreativnim djelatnicima, neovisno o njihovom spolu, obrazovanju ili radnom statusu.

#### Faktor 2

- + U Rijeci i PGŽ aktivno se radi na tome da se različita publika privuče na kulturna događanja.
- + U kulturnom i kreativnom sektoru se otvoreno razgovara o pogreškama koje radimo u poslu.
- + U PGŽ postoji razvijena kritika kulturnih i kreativnih proizvoda.
- + U kulturnom i kreativnom sektoru se podržava eksperimentiranje.
- Standard kvalitete u kulturnom i kreativnom sektoru određuju pojedinci na pozicijama moći.

Ovaj faktor grupira aktere KKI koji evaluiraju sektor u pozitivnom svjetlu. Osobe s ovom skupinom uvjerenja smatraju da se u Rijeci i PGŽ podržava eksperimentiranje te da standarde kvalitete ne određuju pojedinici na pozicijama moći. Ovi akteri su također skloniji pozitivno evaluirati postojanje kritike, aktivni razvoj publike te stav da se o pogreškama u poslu govori otvoreno i konstruktivno.

Među ovom grupom aktera ima više muškaraca.

\* In the extraction of factors Principal component analysis was used. + stands for positive and – for negative factor loading.

\*Prilikom ekstrakcije faktora korištena je analiza glavnih komponenti. + znači pozitivno faktorsko zasićenje, a – negativno.

CCI actors who got their first job through connection  
are less likely to welcome autodidacts to the field

Akteri koji su do svog prvog posla došli putem poznanstva  
manje su skloni otvaranju sektora za samouke djelatnike.

### Factor 3

- Autodidacts should have access to employment in the cultural and creative sector
- + I found my first job in the cultural and creative sector through acquaintance.
- + I visit my colleagues' events out of solidarity, even when I have little interest..

Networking is the key characteristic of this group of attitudes. Persons who agree less with the position that autodidacts should have access to employment in CCI are also more often among those who found their first job through an acquaintance. This group of workers also have a stronger tendency to visit events organised by their colleagues.

This group contains more younger than older CCI actors.

### Faktor 3

- Samouki bi trebali imati pristup poslovima u kulturnom i kreativnom sektoru.
- + Svoj prvi posao u kulturnom i kreativnom sektoru dobio/la sam preko poznanstva.
- + Često iz solidarnosti posjećujem događanja koje organiziraju moje kolege, čak i kada za to nemam interesa.

Umrežavanje te hermetičnost mreže je osnovna karakteristika ove skupine stavova. Osobe koje se zalažu za manju propustljivost samoukih djelatnika u KKI sektor češće su među onima koji su svoj prvi posao dobili preko poznanstva. Ova grupa djelatnika također ima izraženiju tendenciju da iz solidarnosti posjećuje događanja koja organiziraju njihovi kolege.

U ovome profilu ima više mlađih nego starijih aktera kulturne i kreativne industrije.

### Factor 4

- + Future actors in CCI should change the standards within the field.
- + It is morally and ethically correct to support diversity in CCI.
- + Support of diversity is significant for the development of the field.
- + Public funds must be allocated for inclusion of various social groups.
- + Talent is developed over time, through work, effort and experimentation.
- + Mentoring in CCI is conducted adequately through existing institutions.
- + Financing through EU projects strengthens the creative part of CCI.

Sensitivity to diversity is the basic characteristic of the fourth factor. Such actors think it morally and ethically correct to promote diversity and that it contributes to the development of the field. They are also more likely to think that inclusion should be the primary criterion in distribution of public funds in CCI. Such openness to diversity correlates with considering talent as something to be developed over time, through effort and experimentation.

The actors in this group are also more inclined to give a positive evaluation of the influence of EU projects on the creative capacities of CCI in PGKC. They are also more likely to give positive assessment of mentorship of talent through institutions within CCI in Rijeka and PGKC.

Socio-demographically speaking, this factor comprises more young persons and persons working in freelance.

### Faktor 4

- + Budući djelatnici u kulturnom i kreativnom sektoru trebaju mijenjati standarde struke.
- + Moralno je i etički ispravno poticati različitost u kulturnom i kreativnom sektoru.
- + Poticanje različitosti je od značaja za razvoj struke.
- + Javna sredstva u KKI moraju biti namijenjena uključivanju različitih društvenih skupina.
- + Talent se razvija vremenom, kroz rad, trud i eksperimentiranje.
- + Mentorstvo budućih radnika u KKI provodi se adekvatno kroz postojeće institucije u Rijeci.
- + Financiranje putem EU projekata osnažuje kreativne kapacite sektora KKI.

Osjetljivost na različitost je osnovna karakteristika četvrtog faktora. Ovi akteri smatraju da je moralno i etički ispravno poticati različitost te da to doprinosi razvoju struke. Ovi akteri također su skloniji smatrati da inkluzivnost treba biti primarni kriterij prilikom dodjele javnog novca unutar KKI. Ovakva otvorenost prema različitosti korelira s viđenjem talenta kao nečeg što se razvija s vremenom, kroz rad i eksperimentiranje.

Akteri iz ove skupine također su naklonjeni pozitivnom evaluiraju utjecaja koji EU projekti imaju na razvoj kreativnih kapaciteta sektora KKI u PGŽ te su donekle skloniji pozitivnoj evaluaciji mentorstva talenata kroz institucije u KKI u PGŽ i gradu Rijeci.

Socio-demografski gledano, među ovim akterima ima više mlađih te osoba koji su na freelanceškim umjetničkim ugovorima.

\* In the extraction of factors Principal component analysis was used. + stands for positive and – for negative factor loading.

\*Prilikom ekstrakcije faktora korištena je analiza glavnih komponenti. + znači pozitivno faktorsko zasićenje, a – negativno.

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