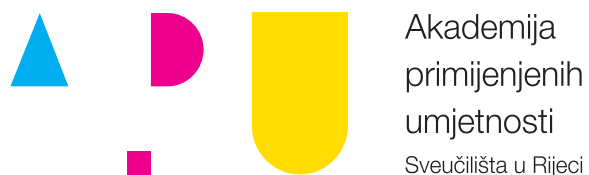




Report on Good Practices in CCI Sector

14 December 2018



Sufinancirala
Europska Unija

This report was funded by the European Union's Rights, Equality and Citizenship Programme (2014-2020).

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About Diversity Mixer

Diversity Mixer – policies and practices in the cultural and creative industries is a project that deals with a sector approach to diversity management, and focuses on diversity in the cultural and creative industries (CCIs). The project is funded by the European Union's Rights, Equality and Citizenship Programme (2014-2020) and is implemented over the period of two years (October 2018 – October 2020) by RIJEKA 2020 LLC and the Academy of Applied Arts in Rijeka, in collaboration with the Croatian Business Council for Sustainable Development as associate partner.

Rijeka 2020 – European Capital of Culture program is happening under tagline – Port of Diversity. This motto and overall program theme describes Rijeka as a port city with rich multicultural and multireligious history which produces present tapestry of diverse and multiple communities, cultures and sub-cultures connected together in a city defined by its main characteristic – radical openness.

Rijeka 2020 is committed to sustaining and promoting openness and diversity that already exist in the city – through its organization structure and its socio-cultural programming. With its strategic partner – University of Rijeka, Rijeka 2020 aims to situate diversity in its own field of cultural and creative industries (CCI). It aims to research existing policies and practices as well as to introduce new ones that would establish diversity as a main principle – at the level of work force as well as at the level of the content they produce.

CCIs are a sector where true implementation of diversity principles must be embedded in every aspect of organizational processes, as well as in the product – the goods they produce or the entertainment they offer. Therefore, CCIs require particular attention regarding the approach to diversity implementation. The project aims at exploring existing practices of diversity management in the public and private sector of cultural and creative industries on local and

EU level and identify transferable models. Policies and management principles for diversity within CCIs will be based on collected best practices and assessed needs of their organizations. Particular attention will be given to the customization of practices (including possible differences in implementation measures between the public and private sector) and cross-cutting measures. To secure the implementation of diversity policies and practices in CCIs, capacity building activities for managers and staff will be conducted. Throughout the project, strong emphasis will be put on dissemination and awareness-raising regarding diversity management benefits, with particular focus on CCIs. This will result in an increase of organizations from public and private sector of CCIs affiliated with the **Croatian Diversity Charter**.

Summary

The Report on good practices in CCI sector first gives the overview of the specific terminology that is used in description of Diversity management in CCI sector. Second, it collects and presents the examples of good practices in the European Union, with the goal of identifying positive experiences that can be transferred to the specific local context of Croatia, that is, the Primorje-Gorski Kotar County, and the city of Rijeka. Starting with the associative force of its own name – “mixer,” as a kitchen appliance suggests mixing an abundance of tasteful ingredients – the project is conducted with its content and form as part of the Kitchen flagship of the Rijeka 2020 - European Capital of Culture project.

Critical Assessment and Introduction of the Right to Err

The expression *Cultural and/or Creative Industries* is used in program documents, strategies, reports and manuals, both on the EU and national levels, with a goal to thoroughly articulate and encapsulate cultural and creative policies within the framework of productivity and boosted economic growth. However, the phrase often misses a consistency in meaning, operationalization in approach, and sometimes even self-awareness. The terminology *Creative/Cultural industry* has been in used in Croatia for over a decade now. Even though part of the cultural sector deems it inappropriate or imprecise, it has come to life in everyday speech as well as in official publications.

Initially articulated within Adorno and Horkheimer’s Critical Theory of modern society in the aftermath of WWII, these concepts have been used with mass consumption and commodification of culture in mind. In the eighties, however, under the pressure of cultural globalisation (of primarily Anglo-American origin), the term gained positive connotations. Through film and music it began expanding ever more rapidly to other branches of the cultural sector. In Croatia, cultural and creative industries first started getting mentioned at the beginning of 21st century. The first large study was conducted by National Institute for Intellectual Property in 2007, and shortly thereafter the Croatian Cluster of Competitiveness of Creative and Cultural Industries was formed by a number of institutions, companies and organisations.

At the same time, diversity as a concept has been promoted generally, but also more specifically in the context of cultural management. This came out as a response to conservative politics of Reagan’s administration to repress affirmative action and equality in rights and opportunities. With this in mind, diversity represents the acceptance and the respect – a recognition of the fact that each and every individual is unique and accounted for in their individual, racial, ethnic or gender difference, or indeed socio-economic status, age, physical ability, religious affiliation, political beliefs and ideology. Liberal diver-

sity management takes particular inspiration for growth and efficacy from the richness of these differences. Therefore, it recognizes it as the key factor in promoting and articulating public policies of cultural and/or creative industries.

The problem of placing the cultural sector within an industrial framework is first and foremost in the realm of the symbolic. Commodification of culture and creativity, as in education, leads to simplification, which is in contradiction with the very nature of creative work. Undoubtedly, some forms of cultural work are very similar to a classic industrial setup: in the method of performance, tempo and form of work, as well as in interpersonal work-related relationships. Some branches of the cultural sector are closer to the logic of an industrial plant, and within those branches some forms can only really be realised in a factory-like tempo and hierarchy: daily radio and television programs, for instance. Equally, some branches, such as advertising, have to follow industrial norms in order to survive in the market. However, many cultural and creative domains resist the high tempo of industry, because industrial output does not support a very important, crucial element of creative work: a right to err.

Without a right to err, without the possibility of correction, there is no progress, no change, no innovation, and no creativity. Without a right to err we risk playing it safe, repeating established forms, contents and procedures, we risk stagnation. Industrial logic of mass production while demand lasts develops new products in a market research-production-sales cycle. Culture, on the other hand, has a logic of individual production as an expression of the artist(s), after which the cycle artistic research-realisation-performance/exhibition repeats without considering needs of the market. While industry sees a large quantity of resources (financial, spatial and human) invested in research and development of new products, those products that the sales branch of the company declares unfit for market will not be produced. Culture, on the other hand, acts without market research, creating new works and only later building up audience awareness of those works. Finally, industry measures success in terms of income and profit, numbers of viewers and visitors, while culture measures the impact (at least perceived impact) on society. In other words,

placing culture into the industrial production framework risks perpetuating safe and problematic factors of production, and thus the stagnation of the creative development of society.

All this does not mean that creative industries are an unsung evil wishing to destroy culture. On the contrary, as a number of official documents published in Croatia and European Union state, it is a propulsive segment of the economy, with a large potential of making up significant part of gross national product of Croatia and of EU. It already makes up 5-8% GDP and employs a large number of people.

However, pushing the entire cultural sector under the cultural and creative industries flag necessarily leads to commercialisation and commodification of programs that are, by their very nature, non-commercial and not-for-profit. With its particular jargon of *skills agenda*, *data driven economy* and intention to strive towards the *industrial renaissance* with an *entrepreneurial spirit* of the *digital single market*, the CCI policies nevertheless risk to end up in stagnation of the creativity and innovation. Thus, *unlocking the potential of CCI* and *boosting its competitiveness* could produce even more resistance. A final consequence of program commercialisation leads to diminishing public donations to organisations running those programs, which in turn leads to a spiral of increase in number of commercial and decrease in number of non-commercial programs. Such a turn towards market-based culture would be fatal to a large number of public institutions and programs realised by civil society, i.e. those programs whose goal is not profit but the well-being of community and society as a whole.

What do the documents tell us?

Following and studying the practices that promote *diversity management* in cultural and/or creative industries of both the private and public sector, detecting connections and moments of inconsistencies, it would seem that diversity is the *buzzword* that *sells* CCI projects and practices. These projects and practices deal with promoting the topic of *diversity*, yet often leaving it insufficiently defined and merely declared. In communication models on the EU level, as opposed to announcements and reports on the level of strategy and public policy, it seems that *diversity management* is seldom mentioned in the context important to us.

On the EU level in general, *diversity* is one of the fundamental values, and as such has several meanings

- The most general meaning rests on promoting cultural exchange in pluralistic Europe, with a clear emphasis on exchange among member countries.
- A fundamental value of Europe is inclusion and openness to all (not only EU members); but in the context of *management*, *diversity* is mentioned less often in more recent documents, which reinforces the sense of gradual closing off of the European labour market.
- The narrowest meaning of *diversity*, and also its most specific and most relevant for the Croatian context, is grounded in values of inclusion and absence of any form of practice of discrimination. For the current study, this would be work inclusion based on age, socio-economic status, in both the public and private sectors.
- Within the CCIs in the EU, the focus is largely on *creative entrepreneurship*, that is, preparation, education and coaching of CCI participants for competitiveness in the free market and emancipation from state and other kinds of subsidies. The backbone of this model is most conspicuously visible in the Nordic strategy, but also more frequently present in the more recent documents of the European Commission.

Examples of Good Practices

- **Creative Mentor Network** [Link](#)

“Creative Mentor Network is a London-based charity that works directly with schools across London to connect talented young people from diverse backgrounds with those working in the creative industries.”

In the context of Rijeka, it is possible to imagine similar solutions in the context of class or education-level diversity.

- **The Pipe** [Link](#)

“Spend six months as a creative intern working with one of the world’s most creative networks. Learn how to develop your own ideas and get expert help to make them happen. **Earn a proper London living wage while you’re at it.**”

The key aspect of this internship program is that it is payed - allowing the creatives with lower socio-economic standard to participate.

It appears relevant to stress that both these programs (firms, actually) are focused on finding talent - which is something that does not exist in Rijeka as a category of use within the context of “creative industries”.

The concept of “talent” might be the key to allowing diversity of the sorts Rijeka does consist in (class, education level, age, gender and small ethnic diversity) to enter the “creative industry”. Rijeka’s potential “creative industry” severely lacks “talent” both on the business side of creative industry (agents, producers) and at the level of content creators (authors) - and it has no significant structure for recognizing and developing talent.

- **Creative Industries Federation – Growing the UK’s Creative Industries** [Link](#)

– Challenges – Lack of quality and diversity of talent, both now and anticipated in the future/“We need to see a massive increase in government spending and educational support for the creative industries, in line with recent advances in governmental support of the tech industries and startups.” (p.32)

The relation between primary and secondary school education and further working possibilities is crucial for the development of strong creative industries. For present purposes it is of additional relevance because the social makeup of primary schools in particular is where diversity (of class in particular) can be relevantly recognized - it is to be expected it will already siphon off in secondary school, and of course on undergraduate and graduate level. In context of ECOC and post-ECOC, Brick House could present an opportunity for developments involving school-age children in the education and introduction to creative industries.

- **@diversity: Innovative ideas for cultural and creative sectors in Europe** [Link](#)

The overall objective to which @diversity will contribute is to test innovative approaches to deal with cultural content for innovation and digital sharing and distribution and – in doing so – to contribute to the exploration of new business models respecting cultural diversity.

The specific objective of @diversity is expressed by the promotion of 12 ideas and the development of replicable business models.

The innovative approach to culture will result in fostering a new way of business development in the cultural and creative sectors in Europe.

Culture in Europe will exceed its traditional boundaries and be progressively perceived as a dynamic process of giving shape to, preserving, sharing, experiencing and interacting with the products of human creativity. The richness

of Europe’s cultural heritage and its abundant creative resources will thus become the privileged matrix of innovative ideas put into practice.

The winners are: www.at-diversity.eu/winners/

- **Enhancing Social Inclusion through culture on Malta** [Link](#)

– This project is aiming to foster equality and young people involvement through cultural activities and combat discrimination and poverty through cultural activities.

Basically, the project address these issues by making two funds for support of cultural and creative expression and creation.

- Creative Communities – a fund for community-led creative and artistic activities, primarily addressing local communities. It provides the opportunity for training, research and the development of artistic projects led by the community for the community, while celebrating cultural diversity.
- The Kreattiv – a funding programme that aims to bring creative practitioners into schools to work with teachers and students to inspire, learn and create in a collaborative and innovative way.

The overall goal of the project is to boost cultural production by encouraging children and local communities to explore cultural and creative careers, and teach them how to run creative businesses.

Diversity is mentioned as one of the values of the project, and the criteria for selection for funding. However, it is not explicated *HOW* it will be implemented, based on which criteria.

- **Sharing a World of Inclusion, Creativity and Heritage** [Link](#)

Not many project details are available. However, the main objective seems to be relevant to mapping of diversity practices.

– This project situates Museums of Ethnography and World Cultures at the

centre of ongoing discussions about citizenship and belonging in contemporary Europe. Migrations and contemporary trans-border movements within the European Union have refigured the demography and citizenry of European nation states. Within this framework also the role of these museums with their rich collections cataloguing the diversity of world cultures is changing. Through a series of work programmes, the project will contribute to the development of new tools and practices to better address the new citizenship regimes within Europe, while also helping the museums to better function within a global context.

It revolves around interrelated key concepts: relationality, cultural subjecthood, emotional citizenship and diaspora, and co-creativity. It also addresses Europe's diversity by looking at the intersecting diasporas of objects and people.

- **Storytellers Without Borders** [Link](#)

– A collaboration of 7 CCIs in 3 countries (Sweden, Greece and Denmark) for children and youth refugees. The goal is to help them to socialize and express themselves through animation films. The organization of workshops in housing/camps provides them with a safe place where they can discover their own voices and express their stories, thoughts and feelings in creative ways, with focus on the respect of democratic rules and the diversity in the room.

- **Young European (Cultural) Audience Development** [Link](#)

This project is directly applicable in our local context.

– A project dedicated to young European creators belonging to „disadvantaged“ audiences. Through the project, they will be able to learn image processing and use it to tackle the issues of identity, democracy, and cultural diversity. The goal of this project is:

- to encourage socially and economically marginalized young people to develop their skills, their competences, and their cultural appetite.

This goes together with a belief that cultural consumption goes hand in hand with cultural production.

- to broaden audiences for culture and the arts, by encouraging young people to play an active part in shaping European culture
- Enable professionals from the cultural sector to develop a common frame of reference with socially disadvantaged audiences
- Allow young creators from partner countries to work with their peers towards the creation of new cultural forms and contents
- **Mapping of Nordic Creative and Cultural Industries** [Link](#)

This document addresses the issue of CCI financial sustainability. It recognizes that culture and creative industries are highly dependent on project and public money and want to encourage it to become more competitive on free market, and thus more sustainable. It ensures funding for the CCI projects which include cooperation between CCI and businesses, as well as other alternative funding for CCI.

The document does not address diversity at all.

- **Creative Futures** [Link](#)

The focus of this project is heavily put on the „industry“ of the future – so that it seems the (creative) people are vehicles in the corporate project of building the (creative) industry, (e.g. „to influence great creative work and give people the education and skills required to move the industry forward“). Also, new trends are put towards managing jobs despite the (expected) industry automation (e.g. „provide employment that is highly skilled and more resistant to automation, jobs are sustainable in the future“). „The next generation of talent in the industry“ seems to be vaguely threatened concern, and this project is mostly responding to the needs of the young generations or creative workers to come. Diversity isn't an important part of the project landscape with regards to (all) age („skills required by the next generation of talent in the industry“) so

this could be a detected Diversity Mixer “market” problem, concerning the 40+ populations of creative industry workers in need of new markets and/or skills.

- **Wom@rts Women Equal Share Presence in the Arts and Creative Industries)** [Link](#)

Aiming to “highlight the contribution of women to the European cultural heritage and diversity, and to tackle gender inequality by supporting their presence in the of Market from a cross-sectoral perspective”, the project heavily invests on education activities such as “*promoting a wide range of mobility actions, knowledge, tools, training activities and events, again focusing on the marketing and entrepreneurial capacity of female creatives*”. Within the same “Market” discourse, also shaped by creative industry demands, it aims to take load off the public sector – so the spotlight is put on the individual sustainability and individual self-employment efforts.

This project outspokenly deals with diversity in terms of gender (inequality) and furthermore, it directly includes **Rijeka as its WP4 venue** with the ***Hay Festival Rijeka 2020 –1st European Young Female Writers Meeting+Management & Communication.***

- **“Bite my Skype”** [Link](#)

A wonderful project with disadvantaged, disenfranchised children in Europe. Professional dancers, musicians and actors from 5 EU nations share skills in ways of working with children with learning disabilities, children in hospital, Roma children.

The project targets and includes people with disabilities and the Roma into the diversity equation, investing in education of the marginalised youth and putting emphasis on disabled people and children in hospitals, but also people with learning disabilities and “people who do not have access to art”. This model could be replicable in the current Rijeka context and importantly so because of the targeted audiences (the Roma are also marginalized and a vibrant part of Rijeka’s population, but also children with learning disabilities).

The project can be considered a best practice example due to its applicability in Rijeka’s current diversity management, relying on the efforts of the National Theater “Ivan pl. Zajc” in working with disabled people and also with its artistic strength – Academy of Applied Arts at the University of Rijeka and its Department for Theatre and Media Studies.

Key Future Priorities

We began the report on good practices in CCI with considerations on the use of specific terminology for describing *diversity management* within *cultural and creative industries*. Through a review of the examples of good practices on the European level, we have identified the possible transfer of positive experiences in the context of Croatia, Primorje-Gorski Kotar County and city of Rijeka. It was precisely by respecting the context that we arrived at certain insights which do not allow for mere calculating of EU strategies for planning of growth and development of CCIs. This does not correlate strictly to the economic and entrepreneurial models, since they necessarily need to be taken into account, given the common European CCI market, as much as it relates to the notion that the specific Croatian local legacy, for instance, cannot count on a one-way transfer into corporative forms of organization such as *European Cultural and Creative Industries Alliances* without access to capital investments.

However, following and adapting the ambitious priorities *is* where the nominal as well as functional potential of development on the local level lies. We present them here in the form of instructions and offer a discussion on one of their elements we have recognized as crucial for our context.

- Developing High-end E-commerce
- **Protecting and promoting Creativity through Intellectual Property**
- Promoting *Savoir-faire* and Skills in Europe
- Promoting the Attractiveness of Europe through Tourism
- Advocating for a fair Access to Markets

Which of these elements could be of use on the local level?

For the development of *diversity management* of CCIs in the County and the City, the element of high-end commerce can hardly be decisive, while the other instructions are of elementary character and rest on the basics of innovative work performances of CCI. We, however, find the second instruction, *Protecting and promoting Creativity through Intellectual Property*, to be of outstanding importance.

We believe it is **NECESSARY** to carefully design the legal framework of intellectual property, in both private and public sector, in order **to primarily protect the low-status players** and thus allow them to promote their products without the risk of technological giants hijacking them. This should, furthermore, reduce the chances for predatory monopoly of intellectual property by high-status players (of corporate character), which otherwise makes the sharing of content and market entry by small, young and new entrepreneurial organizations untenable.

The goal should be affirming the practices of **REMIXING** in the widest sense. Let us not forget that our project, **Diversity Mixer**, finds its purpose precisely in this task.

In order to protect and promote creativity, particularly among the youth, key actors in this process are institutions, public sectors bodies and particularly those with educational missions, as well as diverse organizations from the civil society, and their partnership. It is our intention, therefore, to declaratively articulate this as the **Croatian Diversity Charter** in CCI the final phases of the project.

Context

If we turn to the most concrete case of CCIs in Rijeka, their human resources today are mostly made up of those who created them, and therefore lead them, and those who have succeeded in rising to certain coordination or organizational positions through engagement with the cultural scene. The relevant infrastructure for finding and developing **talent**, however, has not been recognized in Rijeka, either in the sense of authors (content creators in all aspects of CCI) nor in the sense of business and development (producers and agents in CCI). It is relevant to stress the difference between business, talent development, coordinators and organizers inasmuch as the latter are an executor of decisions made on the higher position in the hierarchical chain.

Rijeka CCI *structurally* still does not exhibit serious intentions to communicate with the international CCIs or audience. Despite the fact that certain CCI actors are well networked with both authors and other CCI institutions, the key structures which would allow for the development of local talent and the distribution of their work are absent to the same degree as the structures which would attract and retain international talent.

The key step in changing this state, we believe, rests on recognizing talent in the milieu in which the greatest social diversity is possible, therefore, before sorting according to socio-economic status and ability to adapt to expected patterns, that is, recognizing the value of various individuals for the CCIs in Rijeka. Primarily, this should take place in elementary schools and then in secondary schools.

The recommendation in this direction would surely be to establish the connection and collaboration between the Department for Education of the City of Rijeka and Brick House as a flagship and the future infrastructural CCI object in Rijeka, given these two actors appear indispensable for the development of the mentioned structural changes, although inclusion of other actors is certainly possible and wanted. It is paramount to develop both authorship and business talent, given that their development is interdependent and intersec-

toral. Both kinds of talent would allow for the substantial (and not only formal) and continued (as opposed to periodical and unpredictable) support. Attracting micro-financing projects from outside the city would also follow the favoured course of development.

The Recommendation

Finally, we believe it is of the highest significance to attract and retain talent in Rijeka. The Project of European Capital of Culture as well as parallel infrastructure projects are most certainly partially imagined as contributions to such a development. It is necessary, however, for them to be complemented with more comprehensive political decisions on urban governance provided by other institutions, potentially connected to the lowering of residential and living prices and cost of work, development of *diversified* residential programs

