



DIVERSITY  
**MIXER**

# INVISIBLES

DIVERSITY IN CULTURE AND CREATIVE INDUSTRIES



Kitchen of Diversity

# Diversity Mixer Conference

Invisibles: Diversity in Culture and  
Creative Industries

*Sep 12<sup>th</sup> – 14<sup>th</sup> 2019*  
*RiHub / Rijeka*



**RIJEKA2020.eu**  
EUROPEAN CAPITAL OF CULTURE



Academy of  
Applied Arts  
University of Rijeka



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VOX POPULI

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# Introduction: Diversity Mixer is ON!

The Academy of Applied Arts at University of Rijeka and RIJEKA 2020 Ilc, responsible for the implementation of the European Capital of Culture project, have started the project Diversity Mixer which aims to encourage diversity in the production of cultural and creative industries of Primorje-Gorski Kotar County.

“Your culture is elitist”, “Your media don’t represent people” are some of the statements that can be often heard in the public sphere coming from different agents of public life - from ruling and emerging populist politicians to ordinary citizens who feel more and more disappointed and disenfranchised about the possibilities of their participation, with the echo of “their voice” in institutions, political decisions and social life in general. Culture and media are those fields that more often (do not) communicate these messages, voices and standpoints. Culture and media are exactly the fields that should constantly develop and expand space of democratic participation, enabling each citizen to become active subject of social, political and cultural life.

But, is it so? Culture is defined as a product and placed in a sector of cultural and creative industries while media is disrupted and handed over to the invisible hand of market. During that process most of the social groups, nondominant standpoints and policies have lost their voices while populist ideologies based on the discrimination against various minority groups have readily taken up a space. Discussions about *diversity* as well as formal policies based on them in this new context have completely new, urgent dimension.

In most narrow sense the meaning of *diversity* which is most relevant for the Croatian context is based on the values of inclusiveness or the absence of any form of discriminatory practices. Diversity as a concept, a policy as well as a set of practices and criteria have long been implemented in corporate sector. It is enough to see “Non-discrimination Policy” of Airbnb or Coca-Cola’s policy of “Diversity and Inclusion”.

Liberal *diversity* management has found the value for its development potential exactly within the resources of *diversity*, to assimilate all groups and identities within various market target niches or target groups.

Cultural and creative industries (CCIs) are those which use culture as their raw material and whose “products” and processes have cultural dimension.

They encompass area wider than those of traditional art fields and today include – performing and visual arts, cultural heritage, films and video, television and radio, new media, video games, music, books and prints, architecture and design. CCIs are rarely in focus of *diversity management* partially due to the prejudice of the advancements of culture as such. Of course, this is not always the case.

The Diversity Mixer project adopts a sectoral approach to *diversity management* in cultural and creative industries. The principles of diversity within cultural and creative industries should be far more than just a set of personnel policies and criteria and should be built into the final “product” – the goods they produce or the entertainment they offer. Although it is expected from CCIs due to its link to creativity and culture to have diversity already integrated, various studies have shown that CCIs have failed this expectation – they often do not represent communities in which they operate or those they claim to represent and address.

Who works today in the wider sector of cultural and creative industries and what kind of content those workers produce? Are there any policies and practices that could improve this process of production in a way that would match the diversity of the societies in which we live? Can class, gender, age, or socially constructed disability be more than anti-discrimination orientations and “check boxes” that employers click when hiring?

Our project Diversity Mixer - Policies and practices in cultural and creative industries deals with all these issues and is focused on sectoral approach to *diversity management* in cultural and creative industries. The project is funded by the European Union’s Rights, Equality and Citizenship Programme (2014-2020) and is implemented by RIJEKA 2020 Ilc and the Academy of Applied Arts – University of Rijeka, in collaboration with the Croatian Business Council for Sustainable Development as associated partner.

During the period of two years, we will be exploring existing practices of *diversity management* in the public and private sector of cultural and creative industries at the local and European level and identifying transferable models, capacity building activities will be carried out for organizations and companies and we will try to influence the process of adopting public policies and incorporating new criteria into public finance systems. This international conference, dealing with content diversity is also part of the project.

Rijeka will hold its title as European Capital of Culture under the slogan Port of Diversity. **Diversity mixer** is an attempt to situate this diversity in the area of cultural and creative industries and to give it a specific expression in policies and practices of diversity management.



# Rijeka – Open City

Rijeka is a city that visitors often bypass on their way to dreamy Adriatic summers because they don't know it. They bypass it because life has become too heavy to include a visit to a complex post-industrial town, fiercely contested throughout history due to its strategic position. With only around 130.000 inhabitants, it is a small city on a European level, yet third largest in Croatia. Being the largest port in the country, its economy mainly relies on shipbuilding and maritime transport. Located in the Kvarner Bay of the Adriatic Sea, it is the main city of the Primorje-Gorski Kotar County and its economical, administrative and cultural centre.

There remains maybe a shyness, rooted in the disappointment of not being seen, of being underestimated. The city learned to not care. The Rijeka 2020 – European Capital of Culture bridge to Europe offers an opportunity to re-ignite both pride and humility. At the same time, Rijeka frames a space burdened with historical events, as a divided city, shaped by forced and voluntary migrations. Rijeka is a living case study of social, cultural and economic discontinuity, attempting to maintain a worthy existence, despite everything. Europe, as a continent and as a project, is beginning to doubt its own core values of openness, diversity and tolerance. The old world's ambition as a lighthouse of freedom has turned into a wall built of fear. The only appropriate response is a cultural one.

We need exemplary action and citizen engagement, building a Capital of Culture that faces present danger and revives future hope. In 2020, Europe will designate the first Capital of Culture from Croatia, a country still synonymous with insecurity, hardship and war, for everything that frightens Europe. That is precisely why Europe needs Rijeka, a city known for remaining an oasis of normality in an abnormal context.

This stubbornness is what gives Rijeka its European and cultural determinant, although it is barely known. New identities in a transnational context. Rijeka is a somewhat tired city that needs to re-imagine itself. In this way, Rijeka needs Europe. We have to reach beyond our own habitual memories and narratives, as a thriving port, a prospering industrial city, because that city simply does not exist any longer. It slid away at the end of the last century, together with lost jobs, leaving abandoned halls, chimneys and power plants. Rijeka's industrial heritage is vast and epochal, it created the city. However, nos-

talgia is not an ideal way to live in the present nor to create the future. Rijeka's nostalgia feeds apathy.

Thus, our need for strong tipping points: the energy of 20,000 students of our relatively new and ambitious University, the innovation of the creative sector and the title of the European Capital of Culture, to cultivate and communicate. We need a challenge that throws us out of our comfort zone of daily life and local pride. We need different eyes, encounters with the Other, an identity of curiosity and solidarity. We need a common project to gather us in our desire to invent the future rather than wait for it.

Rijeka's cultural scene has always been constant, dynamic, stable and progressive. However, it has never been a decisive part of the city's image. Outside the city's borders there are not many people who associate Rijeka with culture and the arts. Rather, Rijeka brings to mind ships, blue shirts, captains, cranes, rust, oil and residential high-rises for workers' families. Rijeka = Work, while Culture = Pleasure, relaxation, beauty, contemplation. Rijeka has never seriously explored tourism as a development potential, regardless of its predispositions and location. Rijeka arts and culture remain almost completely undiscovered, especially at the international level. Our incredible industrial heritage, indigenous music traditions and a carnival movement protected by UNESCO are secrets kept by the citizens themselves. If it can be said that true culture is endangered by commercialization and the influence of mass tourism, Rijeka is the contrary.

We have not commercialized our culture and heritage at all, so we face the real danger of a local market far too small to sustain. Rijeka's cultural and creative sector must outgrow its local basic function and become a serious driver of the city's innovative ambitions, attractiveness for tourists and a measurable improvement of the quality of life. Modern world cities are competitors, they fight for investments, new citizens, students, visitors. In that context, Rijeka's cultural potential has barely been tested.

# Diversity Mixer Conference

Invisibles: diversity in culture and creative industries

*What kind of influence does role assignment in shows and movies have on the generations that grow up watching them? What has changed when after more than half a century of literary and movie history, the new agent 007 will no longer be a white man, but a black woman? How does cultural and creative content relate to sex/gender or age of cultural workers? What is real diversity and can it be managed?*

About 30 domestic and international cultural and creative practitioners will participate in the conference and through keynote lectures, panels and presentations of their own works, will offer their own understanding of diversity – in theory, music, old and new media, performing arts, video gaming...

Diversity in its narrow sense, understood as value of inclusivity or the lack of any form of discriminatory practices, in cultural and creative industries can mean identity diversification of the creators themselves. On the other hand, from the point of view of the users, that is the audience, diversity is mostly related to the availability of goods and services to wider segments of population. Diversity can at the same time be more than a liberal imperative, more than the corporative exploitation of "different ones" in marketing niches. We understand diversity as a precondition of quality in CCI, whose full potential can be achieved only by systematic inclusion of faulty and risky creators, the invisible ones.







# Diversity Mixer Conference – PROGRAM

Invisibles: Diversity in Culture and Creative Industries

Thursday, 12.9.2019 @ RiHub

**09:30 – 10:00**

**Welcome and Registration**

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**10:00 – 10:30**

**Conference Opening**

Lela Vujanić, Chief program manager of the Kitchen of Diversity

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**10:30 – 11:15**

**Lecture - Redistribution and recognition: the two axes of cultural policy?**

Milan Živković, former special advisor to the Minister of Culture of the Republic of Croatia

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**11:15-11:30 Break**

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**11:30-13:30**

**Session – Structural inequalities in culture and creative industries**

**Panic! Social Class, Taste and Inequalities in Creative Industries**

Mark Taylor, University of Sheffield

**Who is missing? On structural inequalities in cultural and creative industries**

Jaka Primorac, Institute for Development and International Relations (IRMO), Zagreb

**Time and Risk Produce Quality**

Sanja Bojanić, Academy of Applied Arts, University of Rijeka / Center for Advanced Studies Southeast Europe (CAS SEE)

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**13:30 – 14:30 Lunch**

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**14:30 – 16:00**

**PANEL – Homecoming: Can Diversity Shake Up Music Industry?**

Participants:

Ilija Milošević, Universal Music Serbia

Antonela Marušić, writer and journalist, freelance

Luka Benčić, musician and journalist

Domagoj Kučinić, RIJEKA 2020 Ilc

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**16:00 – 16:15 Break**

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**16:15 – 18:00**

**PANEL – Cities for Equality**

Participants:

Vojko Obersnel, Mayor of the City of Rijeka

Ivana Popović, Croatian Cluster of Competitiveness of Creative and Cultural Industries / Project Ilica

Mirjana Matešić, Croatian Business Council for Sustainable Development / Diversity Charter Croatia

Nela Simić, Rijeka 2020 Ilc

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**19:00**

**Exhibition opening:**

D'Annunzio's Martyr / L'olocausta di D'Annunzio, Maritime and History Museum of the Croatian Littoral Rijeka

## Friday, 13.9.2019 @ RiHub

**10:00 – 10:45**

**Lecture - Diversity in the Media: Between #Hashtag and BBC Crime Drama**

Danica Ilić, Ethical Journalism Network / Media Diversity Institute

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**10:45 – 11:30**

**Lecture - Going for Broke: How to Bring Inequality Reporting - and Economically Struggling Journalists - Into the Media**

Alissa Quart, Economic Hardship Reporting Project

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**11:30– 11:45 Break**

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**11:45 – 13:30**

**PANEL – Politics of Media: Trump, Brexit and Failed Representation in Media**

Participants:

Alissa Quart, Economic Hardship Reporting Project

Danica Ilić, Ethical Journalism Network

Milan Živković, former special advisor to the Minister of Culture of the Republic of Croatia

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**13:30 – 14:30 Lunch**

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**14:30 – 16:00**

**PANEL – Reading Theatre (Z/K/M)**

Participants:

Srđan Sandić, writer and journalist, freelance

Nataša Antulov, playwright, Croatian National Theatre Ivan pl. Zajc / Fifth Ensemble

Olga Dimitrijević, playwright and theatre author, freelance

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**16:00 – 16:15 Break**

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**16:15 – 18:00**

**PANEL – Development Environment, Narratives and Interaction in Gaming Industry**

Participants:

Srđan Laterza, writer and creative director, freelance

Vedran Vivoda, Association of game developers in Primorje-Gorski Kotar County

David Rajlić, Rikon convention

## Saturday, 14.9.2019 @ RiHub

**10:00 – 10:45**

**Lecture - Space, Time and Diversity in Contemporary Global Culture**

Lev Manovich, Cultural Analytics Lab

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**10:45 – 11:15**

Vuk Ćosić in Conversation with Lev Manovich

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**11:15-11:30 Break**

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**11:30 – 13:00 PANEL – A Different Kind of Diversity**

Joint panel of conference speakers and researchers from University of Rijeka: Sanja Bojanić, Marin Lukanović, Marko Luka Zubčić, Kristina Smoljanović i Kristina Stojanović Čehajić



## Redistribution and recognition: the two axes of cultural policy?

/ **Milan Živković**

In her 1996 essay "Social Justice in the Age of Identity Politics" Nancy Fraser argues that the unjust distribution in capitalist society comes in hand with the misrecognition of ethnic, "racial" and gender differences but cannot be reduced to it. While our migrant status, minority origin or queer sexual orientation can too often and again make us worse off, a sole recognition of our identities — arguably the chief driving force of our cultural policies — can scarcely compensate for that. It is hardly a secret that a distributive justice and class perspective have been altogether wiped out from the cultural policy papers since the cultural turn in the early 1970s. Nevertheless, it may be worth remembering that even the previous generation of cultural policies, no matter how officially cantered around the redistribution in favor of the working classes and "the peoples", achieved equally little for their cultures. Instead, by universalizing "the access" of the working classes to culture, the post-WWII policies "redistributed" the tastes of the middle strata. The market-based approaches have, of course, mastered a slick appropriation of the surpluses generated by local differences. But to what extent can we really trust the social-instrumentalist promises to mend these seriously torn diversity nets and bridge those ever-widening social-exclusionary gaps? Is there anything that the cultural policies could learn from Fraser's dualist perspective of redistribution and recognition?

## Panic! Social Class, Taste and Inequality in the Creative Industries / **Mark Taylor**

Why are the workforces of the creative industries in the UK so highly unequal? The differences between creative workers and the general population have become increasingly prominent. This is not just in terms of their relatively privileged backgrounds, but also in terms of their left-wing, liberal, pro-European attitudes that are at odds with the nation they claim to represent: an urgent problem in the context of a potential hard Brexit.

This presentation, which builds on the 2018 report *Panic! It's an Arts Emergency*, makes a case for both individual and structural explanations. First, Taylor argues that a claim that inequalities in culture are getting worse is inaccurate; in fact, the cultural sector has always been unequal, with changes being due to changes in society more generally. Second, Taylor demonstrates that while cultural workers tend to recognize inequalities in the sector, they simultaneously hold beliefs that the processes through which people are recruited and elevated are largely fair and legitimate, and that these are disproportionately held by those people in the most senior roles. Finally, Taylor shows analysis suggesting that the structure of governance of cultural institutions reinforces social inequalities both within and beyond the sector. Through these three perspectives, Taylor will show that any policy interventions to address social inequalities in cultural work need to be strikingly radical in order to be successful.

## Who is missing? On structural inequalities in cultural and creative industries / **Jaka Primorac**

In the last decade, there has been an increased discussion in scientific as well as in policy circles on gender, class, ethnic and racial inequalities in cultural and creative industries. Different research data has shown that there are diverse obstacles in entering and staying in the sector, which prompted questions on the (diversity of) content that these industries produce and disseminate. In the current socio-political climate where culture is viewed only through the economic lens, there are more and more instances that marginalize the value of cultural work and contribute to precarisation of positions of creative workers. Data shows the continuing trends of low pay and diminishing wages, and how access to (arts and cultural) education and jobs in cultural and creative industries are strongly determined by social background. This opens questions whose voices are not heard and whose culture is not represented? The presentation will outline key issues and approaches in discussing the structural inequalities in cultural and creative industries and will give an overview of different policy measures that were created in order to grapple with some of them in selected European countries. These issues will then be put into Croatian context, where diversity issues in cultural and creative sectors have scarcely been tackled.

## Diversity in the Media: Between #Hashtag and BBC Crime Drama

/Danica Dasha Ilić

According to a survey published a few years ago in the United Kingdom, 94% of total number of journalists were male, while more than half of them went to private schools. Just 0,4% of British journalists are Muslims. In Germany and Sweden, university education is free. Legislation and policies promoting better inclusion have support of the majority of the population. But still, there is a considerable lack of people with non-middle class and migrant background in the media. The reason for the latter, very often stated by editors and media managers, is “undeveloped language skills”.

Whoever had a dream that digital media models would deconstruct stereotypes against minorities and bring more diversity into our public sphere, was wrong. Our media do not mirror our society. As compensation, we are offered hashtags and iPhone emoticons for people with disabilities, while media workers are left with zero-hour contracts in gender, age, race and class unbalanced media.

## Going for Broke: How to Bring Inequality Reporting - and Economically Struggling Journalists - Into the Media

/Alissa Quart

Alissa Quart, the Executive Director of the Economic Hardship Reporting Project (EHRP), an American non-profit devoted to reporting on income inequality, will talk about her organization's inventive model, a model that she herself innovated. She will also talk about the economic and cultural inequities of American journalism that necessitated her group as well as other potential solutions.

Since 2012, EHRP underwrites, edits and co-publishes journalism and documentaries about wealth disparity: these accounts appear in some of the biggest publications in America, like The New York Times, The Guardian, the channel Showtime, National Public Radio and Cosmopolitan. Alissa will also talk about how she and EHRP have brought stories about poverty and by lower-income journalists into these and other venues.

She will also explain why the non-profit journalism sector is so desperately needed in the U.S.

Today, newspapers, magazines and the publishing industry have contracted. There are 45 percent fewer newspaper jobs than there were in 2005. In addition, there's a geographical gap in where these jobs reside: 73 percent of all Web reporting jobs are concentrated on either of the coasts while 27 percent is for the rest of the country, which allows the Breibarts and fake news and Russian bots to fill the gap.

Quart will argue that greedy newspaper owners who gutted their own papers along with other cruel economics have, in part, made for these dark events and that journalists are politically under siege in the Trump era, a veritable endangered species. But she will also highlight a way forward: non-profits like hers, as well as the new rise of digital publication unions, and a growing awareness of the problem of “news deserts” in Red States, betoken positive change.

This talk will anatomize the problem as well as one of its fixes- EHRP's model. It will also show EHRP-supported startling and beautiful photography and animation and film and finally outline other new ways forward.

## Space, Time and Diversity Patterns in Contemporary Global Culture /Lev Manovich

Today, a small number of world capitals get disproportional amount of attention in media, research studies, and various ratings. Therefore, it is easy to assume that a handful of “top” cities continue to act as the “centers,” and the rest of the world is still a periphery, receiving new ideas with a delay. But what is the real picture? How did globalization and the rise of new communication technologies change geography of culture? Can we find every contemporary cultural trend today in thousands of smaller cities? Is it possible that some of these cities are more culturally innovative precisely because of these distances from the capitals and smaller size? Are there big parts of the world left today that are not aware of these trends and don't innovate? How was contemporary culture developed and diffused around the world since beginning of globalization? To answer these questions, we need to create the first detailed maps and timelines of contemporary global culture and see what patterns they reveal. Our current project “Elsewhere” is designed to address these challenges to answer these questions. Manovich will discuss the methods, first results and the unique dataset of six million cultural events worldwide for the 15-year period that was assembled for this project.

# PANELS AND CONVERSATIONS

## Homecoming: Can Diversity Shake Up Music Industry?

Diversity in music industry has been debated for decades already; issues of equal representation and equal pay at music festivals, stereotyping of woman in music media are some of the major themes. When we add up new programming and curatorial practices, decomposition of relations between alternative and mainstream, periphery and center, as well as all the changes that result from digital disruption, can diversity shake up business as usual in music industry?

## Cities for Equality

The panel will investigate the current level of diversity management and other policies, procedures, programs and practices directed at equality and non-discrimination at the local government level in Croatia, with the City of Rijeka as its case study.

It will present possibilities of cooperation between public and private sector, the linking of science, art, public administration, economy, educational institutions, different creative and cultural sectors, in remaking the cities accessible to its citizens, through the experiences of Project Ilica in Zagreb and Croatian Cluster of Competitiveness of Creative and Cultural Industries. Furthermore, it will offer understanding of diversity as prerequisite of sustainable development through presentation of Croatian Diversity Charter Initiative.

## Politics of Media: Trump, Brexit and Failed Representation in Media

Global New Right movements are fueled by sentiments of classes who feel that their views and economic conditions are not represented in left-liberal media, operated, as it seems, by the elites. The panel will compare international experiences with local and national context, investigate current stage of 'death of journalism' and possibilities of way forward. Are there ownership and distribution models, hiring and editorial practices that would do better in representing plural standpoints and voices while advocating for a just and equal world?

## Reading Theatre (Z/K/M)

Reading theatre is a discourse program that deals with contemporary theatre topics, issues and challenges created by the author and journalist Srđan Sandić for Zagreb Youth Theatre. As a guest program on the Diversity Mixer Conference, it will focus on inclusive theatre practices, gender and pop - folk references, identity and politics of post - YU drama.

## Development Environment, Narratives and Interaction in Gaming Industry

Gaming industry is under scrutiny for its failed representation of woman and ethnic minorities. In the same time, this propulsive market – globally and nationally is offering some of the most progressive and surprising stories, characters and socially engaging structures. The panel on gaming industry will cover diversity and (in)equality through 3 different aspects: development environment, ingame narratives and themes, users/audience and the possibilities of their interaction with the game and its creators.

## Vuk Ćosić in Conversation with Lev Manovich

Conversation with Lev Manovich will try to cover historical period from digital avantgarde of the nineties which is thematized in Manovich's classic "The Language of New Media" (MIT Press, 2001) to more recent research described in "AI Aesthetics" (Strelka Press, 2018). Special consideration will be given to the currently emerging manuscript for the new book "Cultural analytics" whose completion is planned in the days ahead of the Diversity Mixer Conference.

## A Different Kind of Diversity

Joint panel of conference speakers and researchers from University of Rijeka will look at findings from Diversity Mixer project and Conference while trying to establish a set of recommendations for public and private sector in culture and creative industries that transgress current corporate 'checkboxes' as well as tardiness of public sector. Who are the risk producers of today, how can we reach new audiences and what kind of policies do we need to support diversity in culture and creative industries ?







# PEOPLE

## Alissa Quart, USA

Alissa Quart is the Executive Director of the journalism non-profit Economic Hardship Reporting Project and the author of the non-fiction books including the acclaimed *Squeezed: Why Our Families Can't Afford America*, as well as poetry books *Thoughts and Prayers* and *Monetized*. Her journalism appears regularly in *The Guardian*, *The New York Times*, and *The New York Review of Books*, among many other publications, and her poetry in *Granta* and the *London Review of Books*. In 2018, she won an Emmy for executive producing the documentary *Jackson*, one of a number of documentaries she has produced. In addition, she has been a Columbia University Graduate School of Journalism Alumna of the Year, a National Magazine Award finalist and a Nieman fellow. She teaches journalism, most recently at Brown University.

## Antonela Marušić, HR

Antonela Marušić, born 1974 in Dubrovnik, studied Croatian Language and Literature. As a student she published her first poetry collection "*Sezona Bjego-va*" (1994). She publishes poetry in several magazines, and she is the author of the novels "*Posudi mi smajl*" (2010), "*Do isteka zaliha*" (2013), and of the short story collection "*O ljubavi, batinama i revoluciji*". Her prose and poetry have been translated into English, German, Slovenian, Albanian and Macedonian.

She is one of the founders of the feminist portal *Vox Feminae* to which she contributes and for which she has been an editor since 2011. She collaborates with several Croatian national and regional portals and media on independent culture, literature, music and human rights (*Novosti*, *Kulturpunkt*, *Proleter*, *Maz*, *CroL*, *LGBT.ba*). She is currently working on a music documentary inspired by the phenomenon of female artists on Croatian independent music scene.

## Danica Ilić, UK

Danica Ilić has worked as a correspondent for the TV N1, CNN International broadcast partner, reported on Brexit, UK Elections, Panama papers, Wikileaks cables release, Snowden's documents; as a news editor and presenter of the flagship co-production between BBC World Service and local re-broadcaster, RTV B92.

She is an experienced online and broadcasting journalist, media trainer and workshop facilitator specialized in ethical journalism, inclusion and di-

versity, multimedia reporting, reporting on marginalized groups and responsible use of social media networks; held numerous trainings on inclusion and diversity in the media content and newsrooms including workshops for LGBT community in China, women's organisations in Algeria and Morocco, people with disabilities in Macedonia; author of an online media relations guide for civil society activists published by the Media Diversity Institute; co-author of the report on deeply-embedded stereotypes against Muslims in many Western media outlets.

## David Rajlić, HR

Born in 1984. Gamer from 1989, after getting a 286 PC until present day. Mathematics and physics graduate. Doctoral student at the Department of physics, University of Rijeka. Medical physicist at the Department of medical physics and radiation protection, University hospital Rijeka. Works in radiation therapy planning → Gaming that saves lives. From 2008 member of the organizing committee of the science fiction and fantasy convention *Rikon* responsible for scientific and video game programs. Organized and participated in many lectures, panels, and presentations concerning gaming, game development in Croatia, crowdfunding, microtransactions, game design, gamification in education, gaming accessibility, objectification and sexism in the gaming industry etc.

## Ilija Milošević, RS

Born in 1980, Ilija Milošević finished musical high school and studied at the Faculty of Dramatic Arts in Belgrade, before starting his professional career in production, promotion and management in media, culture and entertainment industry, working on numerous local and regional projects amongst which *Exit Festival*, *Refract* and *IDAHO Belgrade*, as well as many other independent artistic and socially engaged initiatives and collaborative projects. Since *Universal Music Group* launched direct operations in Western Balkans in 2009, he is leading its Belgrade office responsible for activities of this global music company in Serbia, Montenegro and North Macedonia. As a passionate music and performing arts aficionado, he frequently appears in public as a journalist, speaker and a performer.

## Ivana Nikolić Popović, HR

Ivana Nikolić Popović is an academic artist born 1966 in Zagreb. She graduated from the Faculty of Textile Technology in Zagreb and from the Academy of Fine Arts in Zagreb, Department of Painting.

She is an expert in areas of branding and creativity and in understanding of creative and cultural industry's status. She has extensive experience in development and coordination of communication projects

in areas such as government projects, corporate social responsibility, culture, education and art.

In 2013 she was elected President of Croatian Cluster of Competitiveness of Creative and Cultural Industries and in 2014 has been named President of the Coordination of Creative and Cultural Industries of the Croatian Employers' Association.

She is the author of many socially engaged and cultural-artistic projects like the network Creative Cities of Croatia, Croatian Creative Cities Award, Ilica Project: Q'ART, Moon of Creative and Cultural Industries, Days of Creativity and Innovation, Award for Creativity and Innovation.

## Jaka Primorac, HR

Jaka Primorac works as a Senior Research Associate at the Department for Culture and Communication, Institute for Development and International Relations (IRMO), Zagreb, Croatia. She holds a PhD (2010) in Sociology from the Faculty of Humanities and Social Sciences, University of Zagreb, Croatia. Her research interests intersect the fields of sociology of culture, sociology of media and communications and sociology of work. Her work is centered on the relationship between culture and economy, with the focus on cultural and creative labor issues and implications for cultural and media policies. Primorac collaborated on a number of research projects in Croatia and abroad (e.g. Jean Monnet project CULPOL, 'Access to culture. Policy analysis' EU Program Culture, COST Network 'Dynamics of Virtual Work', FP7 project MEDIADEM, cultural policy expertise for European Parliament, as a short-term consultant in cultural policy issues for World Bank, etc). Since 2008 she is a co-author of the Croatian country profile for the Council of Europe and ERICarts Institute's project *COMPENDIUM of Cultural Policies and Trends in Europe*. Since 2019 she is the Deputy President of the Croatian Sociological Association (HSD) whose member she is from 2006.

## Karlo Stojčević, HR

Karlo Stojčević is Head of Strategic Planning of leading digital media in region – 24sata (Styria), member of Program board of the Centre for Promotion of Tolerance and Preservation of Holocaust Remembrance, author of music and lyrics for alt-pop group The Hendikeps and techno/synth project Mikropause.

During his 17 years long career in sales, marketing and market communications, he worked as a licensed broker and Marketing Manager at Reliance Capital Inc. (USA), regional director of strategic planning at the international creative agency Publicis for the brands Heineken, Nestle, Renault (Croatia, Adriatic), and business leader at the international

creative agencies Leo Burnett and Saatchi & Saatchi for brands Samsung, Procter & Gamble, T-Croatian Telecom, Bonbon, WWF (Croatia, Bosnia and Herzegovina). He has worked as CEO and board member of the largest regional group of content agencies Pixsell-Red Point - Newsroom (Styria Croatia).

He is an educator on the subject of marketing communications, and author of numerous seminars, researches, publications and the book "Surviving advertisements in Croatia and the region" (2017.)

## Lela Vujanić, HR

Lela Vujanić currently serves as Chief Program Manager of Kitchen of Diversity, part of Rijeka 2020 – European Capital of Culture program.

Previously she has served as head of media department for the Ministry of Culture of the Republic of Croatia. She is specialized in non-profit media support and various forms of cultural organizing and programming.

She was executive producer of Festival Željezara first edition and project manager/member of editorial board of "04, Magazine for Reality Hacking". She has contributed to various print and online media outlets, writing about social movements, human rights and contemporary culture.

She graduated philosophy and comparative literature at the University of Zagreb and was Hubert H. Humphrey fellow in journalism and new media at the University of Maryland, 2011-2012.

She is a member of Women Antifascist Network of Zagreb.

## Lev Manovich, USA

Dr. Lev Manovich is one the leading theorists of digital culture worldwide, and a pioneer in application of data science for analysis of contemporary culture. Manovich is the author and editor of 13 books including *AI Aesthetics*, *Theories of Software Culture*, *Instagram and Contemporary Image*, *Software Takes Command*, *Soft Cinema: Navigating the Database* and *The Language of New Media* which was described as "the most suggestive and broad ranging media history since Marshall McLuhan." He was included in the list of "25 People Shaping the Future of Design" in 2013 and the list of "50 Most Interesting People Building the Future" in 2014. Manovich is a Professor of Computer Science at The Graduate Center, CUNY, and a Director of the Cultural Analytics Lab that pioneered analysis of visual culture using computational methods. The lab created projects for Museum of Modern Art (NYC), New York Public Library, Google and other clients.



## Mark Taylor, UK

Mark Taylor is Senior Lecturer in Quantitative Methods at the Sheffield Methods Institute, University of Sheffield, and is AHRC Leadership Fellow (Creative Economy) until 2021. He is author of several academic articles on inequality in and around the cultural and creative industries and is (with Orian Brook and Dave O'Brien) author of the 2018 report 'Panic! It's an Arts Emergency', published through the Barbican Centre in collaboration with the charities Create London and Arts Emergency.

## Milan Živković, HR

Milan Živković is a theater director and film screenwriter from Zagreb. He is involved in media research and media policy, for which he was responsible in the Ministry of Culture from 2012 to 2015.

## Mirjana Matešić, HR

Mirjana Matešić has been the director of Croatian Business Council for Sustainable Development since 2004. She is active in implementation of sustainable development policies in business as well as on the level of public policies and strategies. She has initiated the quarterly newsletter Business and Sustainability; she teaches CSR at Business School of Zagreb and is the co-author of the methodology of the CSR Index in Croatia. She has published two books and a number of papers in the field of sustainable development and CSR and has participated in a number of local and international conferences. She is the president of the Technical committee for social responsibility at the Croatian Standards Institute, member of the State Council for Sustainable Development and Environmental Protection and a lead trainer at UNICEF CSR Academy.

She has a PhD in sustainable development, master's in business and she is an engineer of ecology, all degrees obtained at the University of Zagreb, Croatia.

## Nataša Antulov, HR

Nataša Antulov, born in Rijeka in 1987, graduated in dramaturgy from the Academy of Dramatic Art in Zagreb. She works as dramaturg in *Croatian National Theatre Ivan pl. Zajc* and teaches at the Academy of Applied Arts, University of Rijeka. She took part in numerous theater, TV and film projects, as author, dramaturg and director. She is a member of the collective Muzak and inclusive performing arts group Fifth Ensemble.

## Olga Dimitrijević, RS

Olga Dimitrijević is (still) a Yugoslavian playwright and theatre author. She defended her M.A. theses "The body of the Female Folk Singer: Constructions of National Identities in Serbia after 2000" at Gender Studies at CEU, Budapest. Ever since, female folk singers and their songs strongly influenced her work. She constantly explores the topics of social struggles and injustices, female friendship and solidarity, queer histories, limits of political imagination, and possibilities of better world.

Significant plays include: "I Often Dream of Revolution", "My Dear", "Folk Play", "Workers Die Singing", "Let's Say Goodbye". She authored the performances "I often Dream of Revolution", "Red Love", (based on Alexandra Kollontai's novel), and "Freedom: the most expensive capitalist word" (with Maja Pelević, Bitef, 2016).

Participated in exhibitions *Ajnhajtclub* (Freiraum q21, Vienna), *Performance, Performativity and Document* (Museum of contemporary art of Vojvodina, Novi sad) and *Risk Change* (Museum of modern and contemporary art, Rijeka). Won Sterijino Pozorje and Borislav Mihailović Mihiz awards for playwriting.

Lives and works between Belgrade and Rijeka.

## Sanja Bojanić, HR

Sanja Bojanić is a researcher immersed in philosophy of culture and queer studies, with an overarching commitment to comprehend contemporary forms of gender, racial and class practices, which underpin social and affective inequalities specifically increased in the current political contexts. She studied philosophy at the University of Belgrade, and expanded and tailored her interests as a graduate student at the University of Paris 8, where she obtained an M.A. in Hypermedia Studies at the Department of Science and Technology of Information, and an M.A. and Ph.D. at Centre d'Etudes féminines et d'étude de genre, a process that ultimately led to interdisciplinary research based on experimental artistic practices, queer studies, and particularities of Affect Theory. She worked at the Institut National d'Histoire de l'Art (Louvre, Paris), Nouvel Observateur (Paris), and Laboratory for Evaluation and Development of Digital Editing, Maison des Sciences de l'Homme (Paris Nord, St. Denis), taught at the University of Aberdeen before joining the University of Rijeka where she is now the Executive Director of the Center for Advanced Studies Southeast Europe (CAS SEE) and the vice-dean for international cooperation of the Academy of Applied Arts.

## Srđan Laterza, HR

Srđan Laterza works as a writer and a creative director, crafting interactive experiences and communication strategies for leading brands, advertising agencies, IT companies and cultural institutions. He is the author of indie game exhibition *Politics of Emotions*, (Croatian Designers Association, 2018) and festival *1000 new lives*, focused on many ways games, impact art and society (Museum of Contemporary Art, Zagreb, 2019). Together with Goethe Institut and Institut français, Srđan created *Interactive Empathy*, interactive storytelling education program, in collaboration with REBOOT conference, Animafest animation festival and the local universities.

## Srđan Sandić, HR

Srđan Sandić graduated from the Faculty of Political Sciences, Journalism Study Program, Center for Peace Studies, Peace Studies Program, the UN Academy and the Zagreb Centre for Women's Studies, and is currently finishing his M.A. study program in Comparative Literature at the Faculty of Humanities and Social Sciences in Zagreb. He has written and still writes articles for literary and political journals and web portals such as Moderna vremena, Vizkultura, forum.tm, Prosvjeta, Književna republika, Književni pregled, Kazalište, GLOBUS, lupiga.com, and others. He has worked as a dramaturge and playwright for the Croatian Radio and several theatres (teatar &TD, Mala Scena, ZPC, HNK Ivan Pl. Zajc) and participated in a series of drama and theatre workshops and seminars. He writes literary and theater critiques.

Selected published works: *S(i)nu bez s(i)nova* (Sandorf, 2012), *Književne večeri sa Srđanom Sandićem* (Velvet, 2013), *Vrati se i kaži zbogom* (co-written with Raphaele Oskar, Croatian Writers Society, 2014).

## Vedran Vivoda, HR

Born and raised in Rijeka, where he completed his history and computer science studies at the Faculty of Philosophy. After working in the school system, he opened Crane 51. He works in the field of youth education, EU funds, waste management and video game development.

He was a member and president of the Association "3. Zmaj" and editor of several issues of the fanzine "Eridan", published by the same association. He was organizer of several conventions of fiction "Rikon", editor of the sound book for blind and partially sighted persons "Children of the Sun". Since 2017 he is also a columnist for Children's Magazine - Brickzine (ECoC 2020).

In 2017, he completed a video game writing course at the Machina - Academy of Video Games. In 2018,

he launched his own Temporium game project in which he is the lead writer and project manager. In addition, he founded the Association of Game Producers of Primorje- Gorski Kotar County and is the current president. The Association has organized a series of events: Global game jam, four Meetups of game developers, a panel within the Games and Politics exhibition, and two RiSpawns as part of the Tobogan Children's Festival (ECoC 2020).

## Vojko Obersnel, HR

Since 2000 he has been the mayor of Rijeka, presently serving his sixth term of office. He has been member of SDP – Social Democratic Party since 1990.

He was born in Rijeka in 1957. He holds a master's degree in natural sciences and medicinal genetic. Until 1997 he worked at The Medical faculty in Rijeka.

By introducing the new standards regarding the operation of city administration, including the openness towards citizens and a manner of governing, Obersnel transformed Rijeka into the most transparent city in Croatia. All his mandates are marked by a strong municipal social care program that protects numerous citizens. His current mandate is also marked by the extraordinarily successful use of EU funds, which are employed to fund big developmental projects in Rijeka. Obersnel served as the president of The Association of the Cities and Communes of the Republic of Croatia. Currently, he is one of the vice-presidents of the European Committee of Regions and a member of the Commission for the Environment, Climate change, and Energy, as well as of the Commission for Territorial Cohesion Policy and EU Budget. In 2009 Obersnel signed the Covenant of Mayors for Climate and Energy. He is a Member of the Managing Board of the International Association of Cities and Ports.

## Vuk Ćosić, SLO


One of pioneers of net.art in the nineties, later also digital strategist and consultant on corporate and political projects in Slovenia. Lives between Ljubljana and Rijeka.

Frequently exhibits (Manifesta, Zurich; Whitechappel, London; Venice Bienial; Habana Bienial; Manifesta, Zurich; ICA, London; Beaubourg, Paris; Reina Sofia, Madrid; Garage, Moscow; ICC, Tokio; Kunsthalle, Vienna; Digital Artlab, Tel Aviv; ZKM, Karlsruhe; Ars Electronica, Linz; Castello Rivoli, Torino; Walker, Minneapolis; Postmasters, NYC; Friedricanum, Kassel) and lectures (Museums: Castello Rivoli, Torino; Beaubourg, Paris; Guggenheim, Venice; CCA, Glasgow; Thing, NYC; LAMoCA, LA; Cabaret Voltaire, Zurich).







A person with long hair, wearing a blue long-sleeved shirt and a silver protective mask, is using a power tool in a dark, industrial environment. The person's arm is extended, and the tool is illuminated by a bright light source, creating a strong contrast with the dark background.

# Time and Risk Produce Quality

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

*Sanja Bojanić, Marin Lukanović, Marko Luka Zubčić, Kristina  
Smoljanović i Kristina Stojanović Čehajić*



# 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 motto 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”.

# Quick overview

The report on the “cultural and creative industries” (from now on CCI) sector first presents the specific terminology used by participants in the study. 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 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. 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.

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. 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.**

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. 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.”

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 commer-



cially 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.**

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.

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.

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.* 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. Diversity, work with talents and development of broader audiences were touched upon indirectly through the different foci of conversation with the interviewees: within CCI producers and users in Rijeka and PGKC, and in relationship between diversity and quality of content in CCIs. A large number of participants recognised that cultural content in Rijeka are visited by "always the same people". 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. The distinction between diversity and quality of content in CCIs is crucial for understanding a development of a **fundamentally justified and thus adequately motivated and articulated** acting towards diversity management within CCIs. 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. 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 homogeneous 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. The report states 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. 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. 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”. 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. Institutional support for talents in the city of Rijeka is not inexistent – 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. 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. As long as the CCI actors are not able to “defend their acquired positions”, CCI development is not likely. Further, the 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 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.

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. 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. 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 undoubted good influence on learning outcomes – and thus better preparation for work – would be a better schedule of activities. 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. 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. 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. The recommendation system leads to a closed system. Someone's formal education is less important than connections. 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. 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. 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.

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. The fact that non-government organisations are crucial in CCI education 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 of 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. 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. 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 identity 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, accord-



ing 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.

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? 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.

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 component in the education system.





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