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## Summary

As the third largest employer in Europe, the Cultural and Creative Industries have the potential to create a more representative labour market of Europe's increasingly diverse population. This report analyses the presence of diversity in the creative industries in three European countries: Spain, Sweden, and the Netherlands, presents the benefits of having an inclusive and representative workforce, and how we can better achieve this. As part of the project, we assessed levels of cultural diversity within the creative industries within each partner country, where we found that young people from diverse backgrounds are still underrepresented within the industry and still face substantial barriers when trying to enter it. The activities of 'Diversity in the Creative Industries' aimed to improve this access through increased mobility and encouraging creative entrepreneurship. However, though this showed significant results, the report concludes that what is most needed is:

- **Increasing young talents mobility for greater access and inclusion**  
Through the Diversity in Creative Industries project, we have seen that **increased mobility** of young talents has had a great impact both on building youths international network and in forwarding their careers through job creation.
- **Developing Mentorship programmes for greater access and inclusion**  
Employers and successful professionals in the industry can use mentorship programmes for youth to build links within their specific industry, develop a better understanding of the industry and increase their self-confidence and capacity.
- **Encouraging and supporting creative entrepreneurship as a way for young talent to enter the industry.**

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Jonas Jarl (Konstnärlig Ledare för Södra Community- Artistic Director, Södra Community),

Anja Olin Pape – Representative for LSU – Swedish Youth Organisations and Member of the Advisory Group of the Council of Europe,

Emma Jakobsson (one of the talents of CER project)

César Ortiz (Videographer)

This project has been nominated as one of the best practices and presented in the MED-Forum in Malta, October 2016 and this wouldn't have happened without you all being part of it. Thank you!

## Forward

Through 'Diversity in the Creative Industries (CER project)', the team at Swideas has learnt a great deal about integration in the labour market, diversity management, and creative entrepreneurship. We believe in the importance of the inclusion of diversity in all sectors to create a more representative workforce and enhance the well-being of all citizens.

We are proud to say that CER project has empowered a number of young people from diverse backgrounds to take the next steps in their carriers within the creative industries and expanded their mobility. In addition to this, it has opened-up a dialogue within the national creative industries of each partner country on how we can improve the representation of minority groups. This is presented in this publication based on our experience throughout the project and where we need to go from here.

It is Swideas' belief that with one foot in the private sector, and one in civil society, we can produce the most effective results through increasing collaboration across the board. As a partnership between public, private and non-profit actors, the project illustrates the importance and effectiveness of this, demonstrating how unleashing the potential of different actors has empowered minority groups and stimulated policy dialogue in the public domain.

Our hope is that this publication triggers further national and European policy discussions to encourage more initiatives which pursue the inclusion of diversity in all spheres of life.

**Swideas AB team**  
**March 2017**



Photo Credit: Panel debate at Diversify! Sweden with Abdallah Sobeih, Rasha Shaaban, Anja Olin Pape, Jonas Jarl, Ola Persson and Diana Thylin, Swideas

## Introduction

In an address to the European Commission in 2009 President Barroso stated that *'if Europe wants to remain competitive in this changing global environment, it needs to put in place the right conditions for creativity and innovation to flourish in a new entrepreneurial culture'*<sup>1</sup>. Through creative entrepreneurship, the 'Diversity in Creative Industries' project (CER project) has striven to unlock the potential and stimulate the employability of young talent from an ethnically diverse background, who are underrepresented in the creative industries in Sweden, Spain and the Netherlands. The creative industries can be defined here as 'those industries that are based on individual creativity, skill and talent with the potential to create wealth and jobs through developing intellectual property'<sup>2</sup>, ranging from theatre and the arts to graphic design.

The project aimed to sustainably improve access to professional networks for underrepresented young talents, and actively educate and empower young professionals through four main activities compiled in this publication. In order to assess possibilities for outreach, the project mapped the cultural and creative industries in Sweden, Spain and the Netherlands and the presence of cultural diversity within these industries; the results of which are available in this publication.

In response to this, the second part of the project aimed to directly address the lack of diversity amongst the creative workforce, through the selection of young talents from each partner country for two month internships at cultural institutions, media organisations or creative agencies within the partner region.

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*'To empower the industry to drive change and understand the business case for wider representation and inclusion'*

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The other key component to the project was the development of 'Online Talent Hub', where young talent and members of the creative industry can connect, share information, resources and experiences, providing opportunities for networking and virtual mobility. This was done in combination with an annual symposium in the partner countries looking at how to facilitate greater representation of diversity in creative industries, the sharing of projects, experience and networking between young talents and experts from the field.

However, there is still plenty of work to be done. CER project also strives to empower the industry to drive change and understand the business case for wider representation and inclusion. A compilation of best practices, toolkits and resources will be presented here, to enable employers to best manage diversity in the creative

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<sup>1</sup> As expressed by President Barroso in his Political Guidelines for the next Commission. Full text: [http://ec.europa.eu/commission\\_barroso/president/pdf/press\\_20090903\\_EN.pdf](http://ec.europa.eu/commission_barroso/president/pdf/press_20090903_EN.pdf)

<sup>2</sup>The UK definition has become widely used across Europe for the creative industries. Department for Culture, Media & Sport, 'Creative Industries Mapping', 2001 <https://www.gov.uk/government/publications/creative-industries-mapping-documents-2001>

industries and on how to promote integration. Following this, key recommendations for the industry to best enable the employability of diverse young talent in the creative industries will be outlined.

**But why should we strive for wider representation and inclusion?**

Diversity management has its roots in the US, emerging out of the civil rights movement as a complement to legal legislation for greater equality in the 1980s. Diversity management aimed to create the business case for why diversity could be beneficial both to companies sales and

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*‘In order to create a truly democratic society and labour market, we have a duty to work towards the inclusion and representation of all residents.’*

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organisational development, through the inclusion of greater competence, improving quality, increasing financial returns and contributing to a more cohesive society through the integration of disadvantaged groups into the workforce.

Diversity Management (DM) covers a broad spectrum and has no universally agreed upon definition; for the purpose of this report we will be using the EU Justice department definition that DM is ‘where employers recognise, value and include women and men of different ages, abilities, ethnic origin, religion or sexual orientation’<sup>3</sup>. In Europe, the business case for creating greater diversity and inclusion began to emerge at the turn of the 21<sup>st</sup> century. Following

the European Year Against Racism, which culminated with the Treaty of Amsterdam in 1997, the first form of anti-discrimination directives from the EU, the concept of diversity management became increasingly incorporated into the business field. This was done through the introduction of the concept of Diversity Charters by the European Commission, which ‘aimed at **encouraging companies to implement and develop diversity policies**’<sup>4</sup>. These have been set up in 13 European countries and signed by over 7000 companies.

As the population of Europe is becoming more and more diverse with large increases in migration, greater inclusion not only makes good business sense, but can contribute to the successful integration of new immigrants. As our workforce struggles to represent and include the full range of voices now resided in Europe, diversity management has been brought to the forefront of debate with a focus on the integration of ethnic and religious minorities into the workplace. In order to create a truly democratic society and labour market, we have a duty to work towards the inclusion and representation of all residents.



Photo Credit: Diversify! Spain, Euroaccion

<sup>3</sup> European Commission, *Implementation Checklist for Diversity Management*, 2012, p.3. Retrieved from: [http://ec.europa.eu/justice/discrimination/files/checklist\\_diversitymanagement\\_en.pdf](http://ec.europa.eu/justice/discrimination/files/checklist_diversitymanagement_en.pdf)

<sup>4</sup> European Commission, *Diversity Charters across the EU*, 2016, (ONLINE) Available at: [http://ec.europa.eu/justice/discrimination/diversity/charters/index\\_en.htm](http://ec.europa.eu/justice/discrimination/diversity/charters/index_en.htm). [Accessed 10 January 2017].

## *The Business Case*

### *Improved Quality*

The argument most often put when discussing the business case for diversity and inclusion is the improvement of quality that comes from a diverse workforce linked to increased innovation and creativity. There is a large body of literature which illustrates the link between innovation and economic growth.<sup>5</sup> Business Innovation can be defined as a new idea, product, process or solutions to ongoing problems. If people come from the same background and have similar experiences, there are only a limited number of new ideas or solutions that they can come up with before they hit a brick wall. As Creative Skill Set, a UK based strategic skills body for the Creative Industries, highlight ‘a diverse workforce also brings a diverse set of **ideas, knowledge and experiences** leading to increased creativity and problem solving skills’<sup>6</sup>. In a study of Europe, the US and Asia conducted by Forbes, they found that 85% of companies surveyed agreed that a diverse and inclusive workforce is crucial to encouraging perspectives and to drive innovation<sup>7</sup>. In today’s globalised market, innovation can be seen to be a driving force for economic growth and through the implementation of diversity policies companies have been able to reap these benefits both in enhanced organisational development and market opportunities.

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*“A diverse workforce also brings a diverse set of ideas, knowledge and experiences leading to increased creativity and problem solving skills”*

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### *Market Growth*

In our increasingly diverse societies there is a need ‘to appeal to a diverse array of consumers and audiences’<sup>8</sup> for businesses to continue to grow. Through diversifying their workforce, companies can open up new markets giving them greater competitive advantage and financial returns. In order to appeal to a wider consumer base, it is vital that companies understand who they are trying to attract to create relevant output. Creative Skills Set makes a crucial point about diversity in the Creative Industries highlighting that ‘many of our industries are built on **storytelling** which relies on reflecting an audience’s experiences back at them. How authentic will audiences find our products if they cannot relate to or recognise themselves in them?’<sup>9</sup>. This impacts not just the creative industries but all business strategy. One example of incorporating diversity into their business strategy is Folksam, a Swedish Home Insurance provider. To attract customers among Sweden’s immigrant population, Folksam decided to set up a multi-lingual customer service department which employs people from 18 different nationalities. In an EU report on assessing diversity, Folksam describe how this has shown ‘immediate results and sales grew rapidly’<sup>10</sup>. This can also be seen on a wider scale; Mckinsey and Company have documented that the most racially and ethnically diverse companies are more likely to

<sup>5</sup> See ‘*Innovation and Growth*’, OECD, 2017. Retrieved from: <http://www.oecd.org/sti/inno/39374789.pdf>

<sup>6</sup> Creative Skills Set, ‘*Why Diversity?*’, 2017, (Online) Available at:

[http://creativeskillset.org/about\\_us/diversity/why\\_diversity](http://creativeskillset.org/about_us/diversity/why_diversity) [Accessed 10 January 2017].

<sup>7</sup> Forbes, *Global Diversity and Inclusion: Fostering Innovation through Diversity*, 2012, p.5. Retrieved from:

[http://images.forbes.com/forbesinsights/StudyPDFs/Innovation\\_Through\\_Diversity.pdf](http://images.forbes.com/forbesinsights/StudyPDFs/Innovation_Through_Diversity.pdf)

<sup>8</sup> Ibid.

<sup>9</sup> Creative Skills Set, ‘*Why Diversity?*’, 2017, (Online) Available at:

[http://creativeskillset.org/about\\_us/diversity/why\\_diversity](http://creativeskillset.org/about_us/diversity/why_diversity) [Accessed 10 January 2017].

<sup>10</sup> European Commission, ‘*Assessing Diversity Impact in Business*’, 2014, p.20. Retrieved from:

[http://ec.europa.eu/justice/discrimination/files/assessing\\_diversity2014\\_en.pdf](http://ec.europa.eu/justice/discrimination/files/assessing_diversity2014_en.pdf)

have better than average financial returns<sup>11</sup>. In an increasingly competitive market, if companies want to grow they need to be innovative and appeal to a wider consumer base, they to create more representative workforces.

### *Anti-discrimination and employee recruitment and retention*

One of the challenges of diversity management that organisations face is how to combat discrimination in the workplace. Diversity management does not just focus on equality in representation but also on organisational culture. Research has shown that when ethnically diverse groups enter a workforce, they often face verbal or physical harassment and discrimination in regards to progression within the organisation and pay<sup>12</sup>. Diversity Management policies are often criticised for failing to address this climate. If addressed properly an organisation can both create a more inclusive working environment and enhance employee recruitment and retention. In the European Commission's report on 'The Business Case for Diversity' that companies can do this through 'defining a clear case for action, building leadership commitment, establishing infrastructure to support implementation and communicating diversity and inclusion principles to staff, customers and other stakeholders.'. Therefore, DM becomes not just a human resources issue but is built into the company's strategic framework<sup>13</sup>. One example of this is Volvo who run diversity training for their managers and have created employee diversity networks through which minorities can give feedback to management on 'how best to improve inclusiveness and remove roadblocks'<sup>14</sup>. Through creating a climate which is welcoming of difference, employers will attract a wider pool of talent and have a greater chance of retaining their staff.

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*'If addressed properly an organisation can both create a more inclusive working environment and enhance employee recruitment and retention'.*

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Through promoting the benefits of successful Diversity Management such as the improvement of quality, market growth and anti-discrimination policies at work, the Diversity in the Creative Industries project aimed to transfer these concepts into the creative industries in Sweden, Spain and Holland with a focus on the better integration of immigrants into the job market.

<sup>11</sup> Vivian Hunt, 'Why Diversity Matters', Mckinsey and Company, 2015, (Online) Available at: <http://www.mckinsey.com/business-functions/organization/our-insights/why-diversity-matters> [Accessed 10 January 2017].

<sup>12</sup> See Wrench, J., Rea A. and Ouali, N. 'Migrants, Ethnic Minorities and the Labour Market: Integration and Exclusion in Europe', Macmillan, London, 1999.

In addition to: Great Place to Work Institute, 'Racial Discrimination in the Workplace: The Employee Experience', 2013. Retrieved from: [http://www.equality-ne.co.uk/downloads/1145\\_racial-discrimination.pdf](http://www.equality-ne.co.uk/downloads/1145_racial-discrimination.pdf)

<sup>13</sup> European Commission, 'The Business Case for Diversity', 2005, p.6. Retrieved from: <http://bookshop.europa.eu/en/the-business-case-for-diversity-pbKE7005617/>

<sup>14</sup> The VOLVO Group, 'Diversity, equal opportunities and other human rights', 2013, (Online). Available at: <http://www3.volvo.com/investors/finrep/sr13/en/creatingvalue/movingourbusinessfo/ouremployees/diversityequaloppor/diversity-equal-opp.html> [Accessed 10 January 2017].

## Reflections on the Diversity in the Creative Industries Project

### I01: Mapping of cultural diversity in the creative industry within the partner countries

The Cultural and Creative Industries (CCIs) are the third largest employer within Europe and contribute to 4.2% of Europe's GDP.<sup>15</sup> The performing and visual arts remain the biggest employers in the creative industries at 1,234,500 and 1,231,500, respectively, closely followed by music (1,168,000) advertising, books, film and TV. Further to this, in 2013, 'the creative and cultural sectors employed more



Photo Credit: Diversify! Spain, Euroaccion

15-29 year olds than any other sector (19.1% of total employment in CCIs versus 18.6% in the rest of the economy)<sup>16</sup>. As one of the largest sectors in Europe, CCI's have huge potential to create a more representative labour market of Europe's increasingly diverse population. However, young people from diverse backgrounds are still disproportionately excluded from the creative industries.

Diversity in Creative Industries conducted a mapping project across Sweden, Spain and the Netherlands to assess cultural diversity within the creative industries and possibilities for outreach. Through this we developed a dissemination and outreach strategy through the creation of the CER website, where the mapping results were compiled and presented.

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*'Sweden has the highest proportion of its workforce employed within the creative industries in the EU at 12%.'*

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#### Sweden

The creative industries in Sweden are growing rapidly. Between 2007 and 2014 the creative and cultural industries in Sweden grew at an average of 3.3% per year and in 2014 had a turnover of 164.5bn kronor<sup>17</sup>. Furthermore, Sweden has the highest proportion of its workforce employed within

<sup>15</sup> 'Creating Growth; Measuring Cultural and Creative markets in the EU', EY, December 2014, Pg.5. Retrieved from: [http://www.ey.com/Publication/vwLUAssets/Measuring\\_cultural\\_and\\_creative\\_markets\\_in\\_the\\_EU/\\$FILE/Creating-Growth.pdf](http://www.ey.com/Publication/vwLUAssets/Measuring_cultural_and_creative_markets_in_the_EU/$FILE/Creating-Growth.pdf)

<sup>16</sup>Ibid.

<sup>17</sup> Volante Research 'Kulturella och Kreativa Naringarna växer starkt', 16th May 2016, (Online), Available at: <http://volanteresearch.com/2016/05/kulturella-och-kreativa-naringarna-vaxer-starkt/>

the creative industries in the EU at 12% in comparison with the EU average at 5%<sup>18</sup>, but what efforts have there been for the inclusion of diversity?

### Mapping Results

As part of the mapping project, Swideas mapped potential organisations for outreach and collaboration with Diversity in Creative Industries. We found that there are singular organisations working on the inclusion of diversity, but that there is no regional or national strategy in place within the creative industries. One of the organisations who is actively working to include diverse voices in the arts is BUFF, the Children and Young People’s Film Festival based in Malmö, Sweden, who work to create a diverse and representative film programme for children and young people<sup>19</sup>.

### Where are the gaps?

Sweden has an increasingly diverse population, who are underutilised and underrepresented in the creative industries, which remains largely white.<sup>20</sup> Roughly 10% of those driving creative and cultural businesses in Sweden come from a foreign background, in comparison to 15% in the wider business sector. Tillväxtverket’s 2015 study on ‘Diversity in business’ states that immigrants tend to face greater challenges in the job market, but their desire to become entrepreneurs is higher than those with a Swedish background, which could be utilised to create a more inclusive creative market<sup>21</sup>.

A key problem within the creative industries in Sweden is a lack of drive for expanding organisations through hiring. Over 56% of creative enterprises have 0 employees and few want to grow their business through hiring<sup>22</sup>. The CER project encouraged entrepreneurship as an alternative way to enter the creative sector, as job creators not job seekers. The European Commission’s green paper on ‘Unlocking the potential of the cultural and creative industries’ highlights how creative entrepreneurship plays a key role in building a knowledge based society that is innovative and successful, stating that ‘small



Photo Credit: Ranin George Souliman’s work at Diversify! Sweden, Swideas

<sup>18</sup> John Davies, ‘Creative Europe: measuring the creative industries of the EU’, Nesta, December 2015.

Retrieved from: <http://www.nesta.org.uk/blog/creative-europe-measuring-creative-industries-eu>

<sup>19</sup> Barn och Ungas Film Festival (The Children and Young People’s Film Festival), ‘Vad är en BUFF film’ (What is a BUFF film?), 2016. Available at: <http://buff.se/blogs/vad-ar-en-buff-film/> [Accessed 10 January 2017].

<sup>20</sup> Dr. Tom Fleming, ‘A Creative Economy Green Paper for the Nordic Region’, Norden, November 2007, pg. 42.

Retrieved from: [http://tfconsultancy.co.uk/reports/CreativeEconomy\\_NordicRegion.pdf](http://tfconsultancy.co.uk/reports/CreativeEconomy_NordicRegion.pdf)

<sup>21</sup> Tillväxtverket, ‘Mångfald i näringslivet (Diversity in Business)’, 2014. Retrieved from: <https://tillvaxtverket.se/vara-tjanster/publikationer/publikationer-2015/2015-06-08-mangfald-i-naringslivet.html>

<sup>22</sup> Tillväxtverket, ‘Förutsättningar för kulturella och kreativa företag’ 2014, pg.13. Retrieved from: [http://tillvaxtverket.se/download/18.76e25c0c1551556fb105c4d/1465381329421/info\\_0610.pdf](http://tillvaxtverket.se/download/18.76e25c0c1551556fb105c4d/1465381329421/info_0610.pdf)

*enterprises are typically the risk takers and early adopters and play decisive roles when it comes to scouting for new talents, developing new trends and designing new aesthetics.*<sup>23</sup> Through creative entrepreneurship, young talents from diverse backgrounds can develop their own ideas and create their own employment within the creative industries, thus making the change towards more inclusive and representative CCI.

‘Unlocking the potential of the cultural and creative industries’ highlights that truly diverse CCIs are only possible ‘if fair access to the market is guaranteed’<sup>24</sup>. The main barriers facing immigrants, cited by the ‘Diversity in business’ study, are primarily a lack of belief in their abilities to start a business and a lack of knowledge of the business sector.<sup>25</sup> Followed by, a lack of access to networks and funding. CER aimed to combat this through facilitating international internships, networking events and capacity building among young people from a foreign background. However, we found that one aspect that could have greatly improved equal access to the market would have been a mentorship programme. Through a mentorship programme with successful professionals or organisations in the creative industries immigrants could gain a greater knowledge of their field of work, build on their capacity and improve access to networks in that field.

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*‘Through creative entrepreneurship, young talents from diverse backgrounds can develop their own ideas and create their own employment within the creative industries’*

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## Spain

### Mapping Results

Creativity is the ability to generate something new, merging data, perceptions and matters in order to produce new and useful things. 6.5% of the Spanish population are employed in the Creative Industries, whilst the Creative Industries contribute 5.75% of Spain’s GDP. Despite this data, research focusing on the creative economy in Spain is limited.

In Spain, there is no integrated national policy for the creative industries. There is, however, a "Plan for the Promotion of Cultural Industries" (2008), as well as specific policies focusing on the traditional parts of the creative industries (cultural sectors). Regarding this plan, we need to remark that there are neither data nor strategies in Spain to promote cultural diversity within the Cultural and Creative Industries. The number of young talents coming from ethnic minorities is limited in comparison with native artists. However, this difference still shows the gap that exists between ethnic minorities and their access to culture.

<sup>23</sup> European Commission, ‘Green Paper: “Unlocking the potential of the creative and cultural industries”’, 2010 pg. 7. Retrieved from: [https://www.hhs.se/contentassets/3776a2d6d61c4058ad564713cc554992/greenpaper\\_creative\\_industries\\_en.pdf](https://www.hhs.se/contentassets/3776a2d6d61c4058ad564713cc554992/greenpaper_creative_industries_en.pdf)

<sup>24</sup> Ibid. pg. 14

<sup>25</sup> Tillväxtverket, ‘Mångfald i näringslivet (Diversity in Business)’, 2014. Retrieved from: <https://tillvaxtverket.se/vara-tjanster/publikationer/publikationer-2015/2015-06-08-mangfald-i-naringslivet.html>

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*‘Young people coming from ethnic minorities have very little support from the state to develop their talent and face many legal and bureaucratic constraints.’*

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The Plan for the Promotion of Cultural Industries introduces incentives for design, fashion, architecture, information and communication technologies, and digital cultural content. It also focuses on incentives for small and medium-sized enterprises, the promotion of the internationalization of cultural industries, and adds new funds and financial instruments for access to credit. Young people coming from ethnic minorities have very little support from the state to develop their talent and face many legal and bureaucratic constraints. Therefore, these groups often cannot develop their art because they need money to live. For this reason, the majority feel forced to work in the agricultural sector or service industry.

In relation to specific policies, in the editorial sector, the policy of support for the publication, translation and dissemination of books and cultural magazines in the Spanish language, as well as a special pricing policy for books, stands out. The policy for cinema and video is highlighted by the creation of a protection fund and a company with reciprocal guarantees. The policy for the music industry places emphasis on the protection of intellectual property, with the introduction of the Directive for the Information Society (Law 34/2002) and amendments to the Intellectual Property Law (Law 23/2006 ). In these two areas, the presence of young talents from ethnically diverse backgrounds is not visible as this is a market controlled by the Spanish and European, while ethnically diverse young talents are a minority that have almost no presence in the market and, thus, no influence in it.

Some regional governments and cities have also been active in designing policies for the creative industries. For example, Catalonia has created the Catalan Institute for Creative Industries (Law 20/2000). The Basque Country has approved the II Plan for Basque Culture (2002-2012) and the creation of the Basque Institute for Arts and Cultural Industries. Andalusia has created a General Directorate for Cultural Industries and Performing Arts. Galicia has created the Galician Agency for Cultural Industries. Asturias has developed a «White Paper on the Cultural Industries». With regard to cities, Barcelona has been the most active, with the drafting of a Plan for the Culture Sector (2004) and the use of public agency Barcelona Activa to boost the creative industries. At a local level there are some positive circumstances that may allow young talents from other cultures to take part in the cultural life of the cities, like in Lorca, when we did Diversify!, in which more than 12 painters from Algeria, Morocco, Ecuador and Tunisia had the chance to be part of the exhibition, showing an incredibly high degree of quality in their pieces of art.



Photo Credit: Diversify! Spain, Euroaccion

## Reflection

Spain is the fifth largest European producer in the creative industries, and the metropolitan areas of Madrid and Barcelona are among the largest and most specialized European agglomerations in the creative industries. In Spain, there is no integrated policy for the creative industries as in other countries. National policy strategies focus around the concept of 'culture', and are complemented by sectoral strategies for some creative industries. There are also incipient regional and local policies.

At this point, and in the absence of a more detailed diagnosis, two generic lines for policy design are suggested. The first focuses on the development of the 'creative sector'. The second line suggests extending the logic of creativity to the whole economy, or at least other activities that can benefit from it. In this sense, the creative economy can be an important element of industrial and service policy, since both can exploit the ability of the creative industries to increase their production and create jobs in a sustained and robust way, and at the same time export goods and services.

Ethnic minorities are welcomed to participate in the creative industries, unfortunately, most of them have no access to the information and funds that could be available for them, such as donations, sponsors or scholarships from the Region where they live. Due to these factors, many young talents feel forced to work in different areas just to survive while trying to seek opportunities to show their art and to make connections with the industries.

It remains to be discussed which level or territorial levels and which instruments would be most appropriate for the implementation of these policies, and where they would be effective. In any case, the policy framework for the creative economy is complex by nature, multidimensional and multidisciplinary, so there is a clear risk of fragmentation and adoption of contradictory measures between different agents or levels. To avoid this, dialogue between them and the establishment of formal or informal institutional mechanisms is necessary.

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*‘Ethnic minorities are welcomed to participate in the creative industries, unfortunately, most of them have no access to the information and funds that could be available for them’*

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Photo Credit: Diversify! Spain, Euroaccion

## Netherlands

From 2005 to 2013, the Dutch creative industries grew from providing 50,000 jobs to a total of 285,000. This amounts to around 3.6 % of all Dutch jobs. This growth was larger than the rest of the economy. In addition to this, the economic crisis had less of an effect on the creative industries than the Dutch economy overall; even during the crisis, the Creative Industry

performed better than the rest of the economy.<sup>26</sup>

The creative industries are one of the fastest growing and most impactful sectors in the Netherlands. In 2011, the government delegated the Creative Industries as one of the nine top sectors that can improve innovation in the Netherlands.<sup>27</sup> The government actively invests in the industry to strengthen the sector and diversity is one of the key factors in the Government’s policy.

The Dutch Creative Industry is divided into three subsectors: Art and Culture, creative business services (which includes designing, architecture etc.) and media and entertainment.<sup>28</sup> These fields are largely present in the four largest cities in The Netherlands; Amsterdam, Rotterdam, The Hague and Utrecht. These major cities all have a diverse population when it comes to different cultural backgrounds. 11% of the Dutch population is from outside of Europe. This part of the Dutch population is mostly situated in the four major cities.<sup>29</sup> A growing number of this group are working in the creative industry, mainly in the field of Art and Culture.

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*‘Organisations who have been given funds to create more diversity in their field, do not have enough knowledge of the diverse target group.’*

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### Mapping results

Mapping the industry made it clear to us that, even though most organisations in the creative field all strive to represent and contribute to an inclusive society, many of them have difficulties in creating sustainable bridges between them and the diverse population of the Netherlands.

**Photo Credit: Comedy Night, Capture 22**



<sup>26</sup> Marketingfacts, *Monitor Creatieve Industrie*, 2014, Available at:

<http://www.marketingfacts.nl/research/detail/monitor-creatieve-industrie-2014>

[Accessed 01 February 2017].

<sup>27</sup> Creative Holland, *Creative Industrie*, 2011 Available at; <https://www.creativeholland.com/nl/creatieve-industrie-0> [Accessed 01 February 2017].

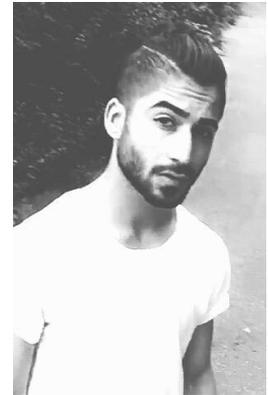
<sup>28</sup> Marketingfacts, *Forse toename in aantal bedrijven in de creatieve industrie*, 2014 Available at:

<http://www.marketingfacts.nl/research/detail/monitor-creatieve-industrie-2014> [Accessed 01 February 2017].

<sup>29</sup> Centraal Bureau voor de Statistiek(NL), *Demografie van niet-westerse allochtonen in Nederland*, 2010 retrieved from: <https://www.cbs.nl/NR/rdonlyres/240E5858-D04D-47EA-9C22-AB8E9297E2D2/0/2010k4b15p22art.pdf>

In a society in which the Government actively supports and invests in diversity within the Creative Industries, it seems unlikely that the industry would still struggle with diversity issues. During several meetings and events with different organisations, policy makers within the field and young minority professionals, it became clear that there are still many obstacles to overcome.

- Policy makers, who are in charge of funding, have a hard time finding projects which are initiated by minority cultural developers. This is largely because these developers are not visible in the creative field as it is still dominated by the larger traditional organisations. Thus, funding is mostly appointed to these larger organisations, making it even harder for developers from minority backgrounds and their initiatives to be visible.
- Organisations who have been given funds to create more diversity in their field, do not have enough knowledge of the diverse target group. Because of this lack of knowledge, they simply do not reach the right persons due to using conservative means of communication and simply not stepping out of their comfort zone to reach the right people.
- Research showed that young professionals from minority backgrounds encounter more difficulties on the professional market than young Dutch native professionals. This can have different causes, such as racism on the job market, lack of a professional network and a lack of knowledge when it comes to retrieving funding and other professional opportunities.



**Hovan Sarok, Mobility Programme Talent**

## Reflection

We believe that a lot of these difficulties can be overcome by creating more encounters between the different stakeholders. Fortunately, there is a growth in initiatives of this kind. One of them is the growing number of policy makers visiting universities and schools in order for future creative professionals to get acquainted with these policy makers, their goals and different funding opportunities. Furthermore, there are more networking events that give young minority professionals the chance to meet other professionals and representatives of established organisations. This can result in job opportunities and new collaborations.

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*‘Mentor programs provide young talent with the level of empowerment, professional knowledge and self-belief that is needed for them to move freely and successfully in the industry.’*

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We are strong believers of mentoring projects and creating role models for young minority professionals. These traineeships and mentor programs provide young talent with the level of empowerment, professional knowledge and self-belief that is needed for them to move freely and successfully in the industry. CER is a big step in this direction, providing young talent with an international platform in which they can exchange knowledge and experience the benefits of international internships.



**Emma Jakobsson, Mobility Programme Talent**

Another factor that should be taken into account is the fact that many young professionals strive for independence. Therefore, we believe that there should be a focus on stimulating entrepreneurship and freelancing. Due to the current

situation, young talent is not always aware of benefits like tax reductions and start-up funds. This pushes them into other work fields to make a living.

Thanks to the platform that CER offers, there can be an exchange of knowledge of these benefits. This will give talent a more solid ground for making decisions about their professional future.



**Maria Jesus Oporto Brieva, Mobility Programme Talent**

### Mobility programme

According to Tillväxtverket's study on 'Conditions for Cultural and Creative Enterprises', 70% of enterprises business is conducted within Scandinavia. Some of the key hindrances to internationalising cited are a lack of an international network, resources and knowledge of possibilities outside of the Nordic region. In a Green Paper written by the European Commission on 'Unlocking the potential of the creative and cultural industries', *'promoting the mobility of artists and cultural practitioners'* was seen to *'contribute significantly to their professional skills and/or artistic development, developing their own research and exploration ambitions, opening up new market opportunities and enhancing their career possibilities.'*<sup>30</sup> Diversity in the Creative Industries mobility programme

aimed to encourage the growth of international networks and knowledge of possibilities among young talents.

The mobility programme was an exchange between Sweden, Spain and the Netherlands, giving young people from each partner country the opportunity to undergo an internship in another. Maria from Spain worked with the ISH Dance Company in Amsterdam as part of the programme and described how *'the programme helps young people to promote themselves, improve their networks and job opportunities in the creative field outside of their countries. It opens new doors for the future'*. Khaeta from the Netherlands worked with BUFF (The Children and Young People's Film Festival) in Sweden, and described how it gave her the opportunity to *'explore new ways of working and define what I want to accomplish with my work in media. I now know that I'm able to work on an international level and feel proud of the level of responsibility that I have been trusted with.'* The programme both gave talents the chance to build their capacity within their fields of work and an international network. This has even led to two of the talents returning for further work in Sweden. Both Khaeta and Pedro, one of the talents in the first mobility programme from Spain who worked with BUFF in Sweden, returned to continue working with BUFF following their internships.



**Khaeta Chittick, Mobility Programme Talent**

Facilitating the mobility and career progression of talents can be seen as one of the best practices learnt from our project. With increasing movement around Europe, it is of benefit to both young people and companies within the creative industries to go beyond their own borders and capitalise

<sup>30</sup> 'European Commission, 'Green Paper: "Unlocking the potential of the creative and cultural industries"', 2010 pg. 7. Retrieved from: [https://www.hhs.se/contentassets/3776a2d6d61c4058ad564713cc554992/greenpaper\\_creative\\_industries\\_en.pdf](https://www.hhs.se/contentassets/3776a2d6d61c4058ad564713cc554992/greenpaper_creative_industries_en.pdf)

on the talent across the continent to create a more connected and diverse European creative industries.

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*“Through partnerships with education, CCIs can also play a major role in equipping European citizens with the creative, entrepreneurial and intercultural skills they need.”*

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## I02: Sharing information, resources and experiences across the industry

One of the key areas for development, to create a greater inclusion of diversity in the CCIs, is education. In the European Commission’s green paper on ‘Unlocking the potential of the cultural and creative industries’ they state that *‘through partnerships with education, CCIs can also play a major role in equipping European citizens with the creative, entrepreneurial and intercultural skills they need. In this sense, CCIs can feed into European beacons of excellence and help us become a knowledge-based society.’*<sup>31</sup> One of the key hindrances cited by young talents from foreign backgrounds, in Sweden, is the lack of knowledge of the business and creative sectors. There is a lack of information, resources and experiences shared within the industry to help young talents enter the sector. Through the Online Talent Hub, we wanted to create a space where talent could find

information about the industry and build a network.

### Online Talent Hub

The Online Talent Hub (OTH) was created as a website where talent and industry could connect. The OTH focuses on implementing innovative practices online to engage young creative talents from different cultural backgrounds to improve their qualifications and capacities, which will lead to better career opportunities within the European creative industries. After the project, the Talent Hub will be maintained as a resource for young people and the industry to use.

In response to the lack of a network among young talents from diverse cultural



Photo Credit: Diversify! Holland



**Pedro Poveda, Mobility Programme Talent**

backgrounds in the creative industries, the OTH created a space for virtual networking and mobility between talents and the industry. The dashboard serves as a space where talents can showcase their work, connect with others working in the industry and stimulate networking opportunities. With most cultural and creative enterprises working alone, the OTH created a space for dialogue between talent, enterprises and the industry.

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<sup>31</sup> European Commission, ‘Green Paper: “Unlocking the potential of the creative and cultural industries”’, 2010 pg. 7. Retrieved from: [https://www.hhs.se/contentassets/3776a2d6d61c4058ad564713cc554992/greenpaper\\_creative\\_industries\\_en.pdf](https://www.hhs.se/contentassets/3776a2d6d61c4058ad564713cc554992/greenpaper_creative_industries_en.pdf)

In addition to this, the Talent Hub is a knowledge resource portal, which shares best and innovative practices related to: Creative Entrepreneurship, Transitional Strategic Partnership, Sector Skills Alliances, Capacity building and IT Support platforms. This provided a platform through which both young talents and actors in the industry can learn.

### Diversify! -Annual symposiums in the partner countries

Diversify was a one-day annual symposium in each of the partner countries, which brought together local creative entrepreneurs, cultural organisations, policy makers and young talent from diverse backgrounds. The events served as a point to connect the different actors in the industry and share their knowledge on diversity management and best practices to achieve this. Further to this, it provided young talents with the opportunity to network, learn more about the industry and showcase their work, ideas and skills.



Photo Credit: Diversify! Holland, Capture 22

#### *Diversify! Holland -3rd October 2015*

Diversify! Holland was a 1-day symposium which brought together local creative entrepreneurs, cultural organisations, policy makers and young talent from diverse backgrounds to discuss diversity in Dutch media and TV. It attracted 33 participants from both the Netherlands and the US. At the event participants talked about key-issues such as talent development, networking and business opportunities, diversity management, recruitment strategies, and governance.

Young talents actively took part in the panel discussion and were given the chance to ask questions and present their cases.

The symposium featured:

- Best Practice presentations by mentors, policy makers, and experts from the industries
- presentations by young talents of their work and ideas
- career-related workshops for talent

Further to this the event included networking sessions, where young professionals met with industry professionals to share ideas and experience.

Young talents Yootha Wong Loï Sing (Actress) and Hesdy Lonwijk (Writer, Director) spoke to the audience about their journey as young minority professionals in the Creative Industries. Their speeches were received as empowering and inspiring. In addition to this, Fashion designer Nomi by Naomi was given the opportunity to show her designs. Policy makers and (young) talent discussed and questioned each other's point of view during a very lively and interesting panel discussion. American guests like Dolly Turner (film professional) and Angela White (Writer, Director) provided the panel and the audience with information about the situation in the USA to compare the two contexts.



Photo Credit: Imad Al Tamimi at Diversify! Sweden, SwIdeas

Photo Credit: Emma Jakobsson's work at Diversify! Sweden, Swideas



Diversify! Holland showed us that there is a great need for events like this. There is a lack of opportunity for talent, policy makers and other stakeholders to meet, network and discuss certain topics. Diversify! Holland stimulated a feeling of unity and had an empowering effect on young talent. It gave talent and policy makers the chance to exchange knowledge and getting to know each other.

### *Diversify! Sweden- 11<sup>th</sup> May 2016*

Diversify! Sweden attracted over 40 participants from 13 different nationalities around the world, including young creative professionals, artists, musicians, policy makers and leading figures in the cultural sphere.

Diversify, firstly, provided young talents with the opportunity to present their work and network with their peers. CER's own Emma Jakobsson, local artist and mural painter, presented and exhibited her art work at the event. Emma underwent an internship through CER at *Bijlmerpark Theatre, in Amsterdam*. Local Fashion designer,

Ranin Soulimen, also exhibited her work over the course of the day. Musical performances and presentations were also given by from Ramy Essam and Imad Al Tamimi, musicians from Egypt and Palestine respectively. Ramy talked about his personal journey with music and the Egyptian revolutions. Whilst Imad discussed his experience in Sweden and how a lack of access to the Swedish network led him to building his own instruments, which he presented and played afterwards.

Following this, young professionals in Malmö shared their knowledge on the inclusion of diversity through their work. Julieta Talavera discussed 'The Connectors Society' and their work with the local community, in Persborg, Malmö, to build a community space. Keenan Allen presented an initiative he started in Chicago, USA, called Passport Carriers, promoting the possibilities of mobility and the role a passport can play in giving youth access to new spaces and opportunities.



Photo Credit: Anja and Jonas at Diversify! Sweden, Swideas

This was concluded with a panel discussion between key actors in the field of youth and the creative industries on best practices for diversity management and the inclusion of youth. The panel included: Ola Persson from STPLN, Diana Thylin, Chief Editor of Får Jag Lov, Jonas Jarl, Artistic Director of Södra Community Theatre, Rasha Shaaban, Project Manager and Anna Lindh Network Coordinator, and Anja Olin Pape, representative

Photo Credit: Diversify! Spain, Euroaccion

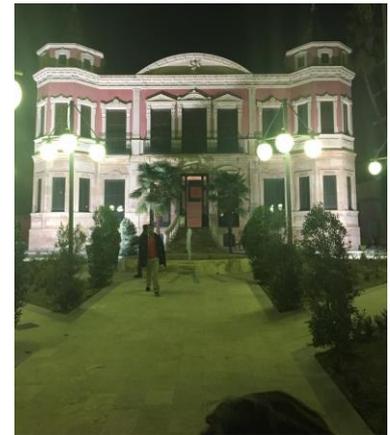


Photo Credit: Diversify! Spain, Euroaccion

for LSU, Swedish Youth Organisations, and Member of the Advisory Group of the Council of Europe. The panel discussed the important role the cultural and creative industries can play in the inclusion of young people from diverse cultural backgrounds. Best practices included, established professionals exchanging their knowledge of the industry to young creatives, thus, helping them to enter the creative field and trusting in them through giving them a voice on the topics that are important to them.

Overall Diversify! Sweden helped to improve the visibility of young talents, spread knowledge on the importance of the inclusion of diversity within the creative industries and best practices to do so.

## Spain

### Diversify! Spain- 16<sup>th</sup> Jan 2017

Diversify! Spain gathered more than 150 people from the Region of Lorca. At the event, we had the chance to showcase the work of more than 30 painters from the Region of Murcia. They decided to donate 50% of the incomes after the selling of their paintings to the association of Saharawi people in this municipality in order to buy food to send to the refugee camps in El Fayum (Algeria). The regional authorities came to the presentation of the project as well as to launch the exhibition. Diego Marín did an introductory speech about the concept behind Diversify!, as well as introducing the KA2 project “Diversity in the Creative Industries” within the Erasmus Plus Programme. Prior to the opening, Diego and Beatriz Romera (representative of the Association of Painters of Lorca) went for an interview in the Regional TV 7 Region de Murcia.

During the event, a group of Saharawi women was invited to organize a traditional tea ceremony where local people could enjoy their tea with mint as well as some traditional music. The event was closed (though the painting exhibition would last until March) by a performance from Yosem Martínez, a young artist from Murcia city that did a very touchy and emotional performance about the issue of migration and how it affects young migrants that come to Europe. Fear and uncertainty were the overwhelming message of the performance and Yosem tried to create a space for deep reflection in the audience as well as providing

Photo Credit: Mikael Olsson Al Safandi and Jonas Jarl, Södra Community Theatre



some hope that young migrants will be able to improve their situation thanks to their inner talents that we cannot deny.

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*‘Södra Community Theatre highlights that creating a space where minority groups voices are visible, valued and heard is one of the first steps to diversifying the creative industries.*

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After the performance, local guests were invited to enter a discussion about the role of young diverse talents in our society, the challenges they face and what can be done by authorities and locals in order to support them. This discussion was extremely fruitful including testimonies from minority groups present as well as getting some feedback and emotional support from the present citizens and the Mayor of Lorca, who committed himself to look for the resources to enhance the opportunities for ethnically diverse talents.

Best practices that we met through our project

*Södra Community Theatre and Inclusion*

Södra Community Theatre was set up by Jonas Jarl and Mikael Olsson Al Safandi in response to the lack of diversity within theatre in Sweden. Having worked within Swedish theatre for a large part of his life, Jonas felt that much of theatre in Sweden came only



Photo Credit: Keenan Allen speaking at Diversify! Sweden,

from one perspective, that of the white male, and had little inclination/willingness to diversify from this. Thus, in response to this Jonas and Mikael decided to set up their own theatre in Möllevången, Malmö, which would be more representative and inclusive of voices within the local community. Their most recent production, ‘Projekt Skåne-Var går gränsen? (Project Skåne- Where is the limit?)’, was a compilation of stories of first or second generation immigrants about their identity in Skåne, which was acted and led by the story-tellers themselves. Södra Community Theatre highlights that creating a space where minority groups voices are visible, valued and heard is one of the first steps to diversifying the creative industries.

*The Passport Project- Cross-cultural Exchange*

The Passport Project was an initiative started by Keenan Allen, a cultural worker from Chicago, that ‘emanated from the question of what it could mean for young people living in low-income areas, characterized by violence, crime and racial classification if they had the opportunity to participate in a project that include the pursuit of art and exposure to new experiences’<sup>32</sup>. With only 30% of US

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<sup>32</sup> Keenan Allen, ‘The Exchange Film and Passport Project’, Inter Arts Center, 2016 (Online) Available at: <http://www.iac.lu.se/events/the-exchange-film-passport-project-talk-screening-and-talk/> [Accessed 10 January 2017].

citizens holding a passport, the project encouraged mobility and cross-cultural exchange as a way of building young people's capacities. As part of this, the project took 5 young people from Chicago to participate in Documenta 13, an art exhibition in Kassel, Germany for two weeks. This gave students access to a completely new space and culture, in which they were given the chance to contribute to the exhibition with their own ideas and culture.

In Malmö, a similar project, Pass the Port, has been started with a focus on access and mobility working to improve unaccompanied children's access and participation in arts and culture in the city. Pass the Port have created cultural passports which give their holders access to different cultural venues, shows and workshops across Malmö including Malmö Museet, Malmö Konsthall and Malmö Live. Both these projects have focused on improving young people from diverse backgrounds access and participation in culture and the arts through cultural exchange.

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*'With only 30% of US citizens holding a passport, the project encouraged mobility and cross-cultural exchange as a way of building young people's capacities'*

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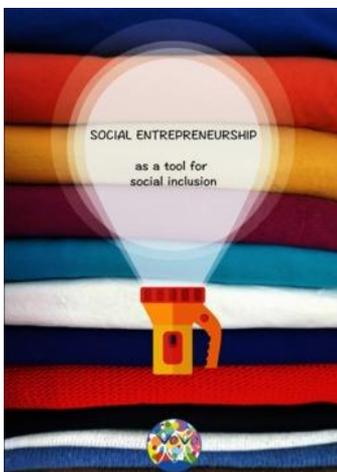
## Toolkits

Our recommended tools for the development of creative entrepreneurship and social inclusion programmes.

**Nesta Creative Enterprise Toolkit**- a start-up toolkit for starting a creative enterprise from Nesta, an innovation foundation who support new ideas across Europe and have conducted extensive research on the development of the Creative Economy. <http://www.nesta.org.uk/publications/creative-enterprise-toolkit>

### Value the Difference Toolkit

SALTO Resource pack on supporting cultural diversity for youth and youth workers from the UK based SALTO Cultural Diversity Institute who develop non-formal learning resources and trainings for youth workers and youth leaders. <https://www.salto-youth.net/rc/cultural-diversity/publications/valuethedifferenceresourcepack/>



### Social Entrepreneurship for Social Inclusion

SALTO toolkit for a training course on how social entrepreneurship can foster social inclusion.

<https://www.salto-youth.net/tools/toolbox/tool/social-entrepreneurship-as-tool-for-social-inclusion.1715/>

## Recommendations

From our experience from the project, we have developed a number of priorities for the creative industries to focus on to improve access and inclusion of young talents from ethnically diverse backgrounds.

- Increasing young talents mobility for greater access and inclusion**  
 Through the Diversity in Creative Industries project, we have seen that **increased mobility** of young talents has had a great impact both on building youths international network and in forwarding their careers through job creation.
- Developing Mentorship programmes for greater access and inclusion**  
 Employers and successful professionals in the industry can use mentorship programmes for youth to build links within their specific industry, develop a better understanding of the industry and increase their self-confidence and capacity.
- Encouraging and supporting creative entrepreneurship as a way for young talent to enter the industry.**

Through guidance and support, the creative industries can contribute to young talents creating their own employment and setting up successful creative enterprises, and thus, leading to greater diversity within the creative industries.

### Annex 1: Intellectual Outputs from the Project

Intellectual Output 1: The **mapping results**, which are published here: <http://cer-net.net/tool-box/creative-industries/>

Intellectual Output 2: The **Online Talent Hub**, which can be found here: <http://cer-net.net/>

Intellectual Output 3: This publication!



Photo Credit: Ramy Essam, Imad Al Tamimi and Abdallah Sobeih at Diversfy! Sweden, SwIdeas