

E-GUIDE FOR GOOD PRACTICES FOR THE CREATIVE INDUSTRIES





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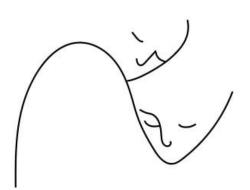
E-GUIDE FOR GOOD PRACTICES FOR THE CREATIVE INDUSTRIES



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Introduction

In the global economy, traditional production processes and value chains are increasingly influenced by the cultural and creative industries (CCI). Businesses are constantly looking for creative capacity to update products and services to satisfy end users. In order to "jump" into new areas for the benefit of entrepreneurs, they engage the creativity of the workforce.

Today, the creation of quality content, the ability to invent and implement innovations, and in particular technological and product innovations through the use of imagination, through the awakening of emotions, are becoming the most valuable "raw material" on the market.

The creative economy is one of the fastest growing sectors of the world economy. At the same time, it is a highly transformative factor in terms of revenue generation, job creation and export earnings.

According to the United Nations Sustainable Development Fund (SDG) Fund) "The cultural and creative industries are the main drivers of economies, capitalizing \$ 2,250 billion and creating 29.5 million jobs worldwide. In addition to the economic benefits, CCIs contribute to the promotion of human values, the development of creativity and culture, and sustainable urban development."

At the same time, creativity and culture have significant non-monetary value; they are a major driver of inclusive social development, dialogue and understanding between peoples. Culture is a determining factor for human and sustainable development, it stimulates innovation and creativity, which create inclusive and sustainable growth.

https://jointsdgfund.org/

Europe's creative and cultural industries already have the status of one of the fastest growing economic sectors in the EU, generating around \in 509 billion a year (5.3% of total EU GDP) and employing more than 12 million full-time jobs (7.5% of employment in the EU), the third largest employer sector in the EU (European Commission, 2018).

In Europe, the creative industries are seen as a key element in global competition. The Old Continent is one of the leading exporters of creative products, such as publishing, music, film and especially new media, especially video games, which are valued at 4.43% of total EU exports.

We are seeing an ever closer interconnectedness between the creative industries and other sectors of the economy. The creative industries contribute to the development of the technological process and to the creation of new products and services in other industries with a strategic impact on consumers. Their scope at continuously expansion includes:

- Publishing industry book publishing, periodicals publications (newspapers, magazines) and printing ;
- Software industry, including bases data and computer games;
- Musical industry works with and without text, sound recording industry;

- Visual arts painting, graphics, sculpture, applied and experimental arts and galleries;
- Stage arts dramatic, musical-dramatic and pantomime, choreographic theatre, opera, ballet, dance and circus art, shows and others entertaining activities as well as creative activities on creation on sets, costumes, etc.;
- Media industry electronic media such as radio, television, internet, etc.;
- Film industry production on movies and others audiovisual works and production activity;
- Photographic industry art advertising and information photography;
- Advertising industry;
- Architecture, including activities on internally furniture and landscape design;
- Design industrial, furniture, fashion, graphic, media, web design, etc.;
- Culturally heritage material culturally heritage; intangible culturally heritage including folklore and folklore artistic crafts and related traditional knowledge;
- Industry on festivals and cultural events.

In the conditions on global competition on ideas in a variety spectrum from entrepreneurs se include huge number micro, small and medium enterprises as well as employees on free practice.

The cultural and creative industries in Bulgaria

The cultural and creative industries in Bulgaria are among the most dynamically developing sectors of the Bulgarian economy. By 2020, 8% of employees work in creative enterprises and generate 10% of GDP. Created by people with professional qualifications and skills above the national average, high-quality goods and services of the creative industries stimulate consumption, contribute to the development of Bulgarian culture and science and contribute to the further establishment of national identity.

Out of 36 economic sectors in the Bulgarian economy, culture ranks eighth in value added. The economic contribution of the sector is about 3.8%, with the leading drivers being the cultural heritage and the film industry. "All these analyzes and data lead to the conclusion that culture, cultural and creative industries, cultural heritage and cultural tourism are sectors with serious economic significance and positive dynamics." In this regard, it is planned to introduce new instruments for alternative financing such as: microcredit, securities (venture capital, various forms of investment funds, some forms of social venture capital), as well as full use of funding opportunities for the horizontal and operational programs of the EU.

More information can be found on the website of the Creative Europe Desk in Bulgaria: <u>https://creativeeurope.bg/</u>

Cultural and creative industries in Moldova

The creative services industry is one of the fastest growing sectors in Moldova, growing at a rate of 11% each year. The sector covers everything from advertising and architecture to graphics and game design and offers some of the highest salaries in the country.

According to the report of the UNCTAD (UN Conference on Trade and Development) on the development trends of the CCI ("Efficiency of exports of creative goods by product categories, 2005 and 2014), exports of creative goods have increased almost threefold, from \$ 31.7 million in 2005 to \$ 84.1 million in 2014. Designer goods accounted for the largest share of exports at \$ 51 million, including fashion accessories worth \$ 20 million and interior design goods worth \$ 13 million. The second most dynamic export sector is arts and crafts with \$ 31 million, which includes carpets and yarn goods. Imports of creative goods amounted to \$ 179.2 million, generating a trade deficit of \$ 95.1 million in 2014.

https://unctad.org/webflyer/creative-economy-outlook-trends-international-trade-creative-industries

According to the report on the Development of Cultural and Creative Industries in Moldova, by 2018 the most important industries in terms of GVA (gross value added) and employment are: software and databases; press and literature and advertising. In 2014, computer and information services accounted for about 93% of total exports of services subject to copyright protection. Creative services are identified as an industry with export potential and as a new goal of measures to promote competitiveness in the USAID report (2016). Architecture, construction and advertising come out in the study as areas of sales growth and increased turnover.

https://www.culturepartnership.eu/upload/editor/2017/Policy%20Briefs/180111%20Creative%20Indust ries%20Report%20for%20Moldova_upd.pdf

1. LEGISLATIVE INFORMATION ABOUT THE SECTOR OF CULTURAL AND CREATIVE INDUSTRIES

1.1.EU REGULATIONS

The cultural and creative industries operate in a complex business environment in which they depend on standard business provisions, intellectual property rights, taxation and a number of other factors.

Policies and legislation governing these areas (ie the regulatory framework) should facilitate creative development and create business opportunities, while promoting and preserving Europe's cultural diversity.

Cultural and creative industries - more important than ever!

The cultural sector, like many others, is undergoing significant and rapid changes as a result of the digital transformation. In response, governments are increasingly being forced to reassess the sector's regulatory framework to ensure that it is responsive to the changing environment.

For the cultural sector, the growing importance of digital technologies requires a constant review of intellectual property rights legislation. EU rules in this area must reflect the changing digital environment to ensure that the rights of artists and organizations are protected and that access to culture is maintained in the future.

In addition, the public and markets are increasingly positioned online, which emphasizes the need to implement appropriate policies regarding online trade, taxation and the creation and operation of businesses.

Commission activities in support of the cultural and creative industries

The Commission is undertaking a number of activities to assess the regulatory framework in the field of culture. These include project management, commissioning of studies and reports, and provision of coordination between Member States in order to apply good practices.

The Commission is also monitoring significant progress in reforming the regulatory environment. In addition to the projects and platforms supported by the Creative Europe program, the following legal instruments have been adopted:

- <u>Directive on obscure authorship of works</u>, which covers works without a clear copyright holder;
- <u>Directive on the collective management of copyright</u>, which covers organizations managing the rights of multiple persons who have claims in relation to the same work protected by copyright;
- Directive extending the term of protection of video and sound recordings to 70 years ;
- <u>Marrakesh Treaty</u> to facilitate access to published works for the blind, visually impaired or other visually impaired who do not allow the reading of printed matter;
- Beijing Treaty on Audio-visual Performances;
- <u>General Block Exemption Regulation</u> on State aid, which provides conditions for Member States to provide State aid for culture and the preservation of the cultural heritage of the audio-visual sector without the obligation to notify the Commission.

In view of the challenges posed by recent changes in the digital economy, the Commission has launched important political and legislative reforms as part of the **Digital Single Market project**.

This project aims to provide an appropriate regulatory environment for the cultural sector through

- ambitious modernization of the EU copyright framework
- update to The Audiovisual Media Services Directive
- <u>sustainable ecosystem from online platforms</u>new rules in the field on electronic trade targeted to blocking problems _ on geographically principle

https://www.eccireland.ie/wp-content/uploads/2021/04/QuestionsAnswersontheGeoblockingRegulationinthecontextofe-commerce.pdf

• challenge for convergence between online the environment and the physical Wednesday at the application on rates for tax on added value (VAT) (see information for <u>plan for action for VAT on</u>

https://ec.europa.eu/taxation_customs/action-plan-vat_en

What the project is about for united digital market ?

The Commission is proposing new rules on who can use and access data generated in all EU economic sectors. The Data Law will ensure equity in the digital environment, stimulate a competitive data market, open up opportunities for innovation based on digital technologies and make data more accessible to all. The law will help create new innovative services and more competitive prices for their purchase and

maintenance. The Data Act will play a key role in the digital transformation in line with the 2030 digital targets.

The proposal for a Data Act includes:

- measures allowing users of connected devices to access the data generated by them, which are
 often collected exclusively by the manufacturers of these devices; and sharing such data with third
 parties to provide after-sales services or other innovative data-based services. The law
 encourages manufacturers to continue to invest in generating high-quality data, covering their
 transfer costs and excluding the use of shared data in direct competition with their product.
- Measures to balance the negotiating positions of SMEs by preventing the abuse of imbalances in data sharing agreements. The data law will protect them from unfair contract terms imposed by a country with a significantly stronger negotiating position. The Commission will also develop model contract terms to help these companies draw up and conclude fair data sharing contracts.
- A set of tools for public sector bodies to access and use data held by the private sector if this is necessary in exceptional circumstances, especially in public emergencies such as floods and forest fires, or for enforcing a legal order if the data cannot be obtained in any other way.
- New rules that allow customers to efficiently switch between cloud data service providers and introduce safeguards against illegal data transfers.

More information at: <u>https://culture.ec.europa.eu/policies/regulatory-framework</u>

1.2. REGULATORY REGULATION IN BULGARIA

The legal environment for the functioning of the creative industries is determined by the current national, European and international legislation. The legal framework in Bulgaria is well developed and fully harmonized with European and most international acts, including all international conventions in the field of copyright and related rights, administered by WIPO. At the same time, the lack of legal regulation of certain aspects of the activity of the creative industries makes the normative base incomplete, and another part of it obsolete.

- The effective functioning of the creative industries is related to the regulations in the economic, cultural, educational, social, financial and other fields. Among them, the legislation related to culture, intellectual property, cultural heritage, education, tourism and digitalization is fundamental.
- The national cultural policy is regulated by the Law on Protection and Development of Culture (LOAC). <u>https://www.lex.bg/laws/ldoc/2134664704</u>
- Its main principles are the promotion of the creative industries, the market of works of art, the stimulation of production in the field of culture. This law regulates the status of the artist as a freelancer and of cultural institutes.
- Intellectual property in the creative industries is regulated by the Copyright and Related Rights Act (CRRA). <u>https://lex.bg/laws/ldoc/2133094401</u>

- In the law on cultural heritage the provisions related to the tangible cultural heritage do not create sufficient conditions for the development of cultural tourism, archaeology, ethnography, iconography and other related fields. There is an imbalance in the regulation of the intangible cultural heritage compared to that of the tangible cultural heritage.
- The policy and legal regulations in the field of tourism based on the Tourism Act are important for the functioning of the creative industries. https://www.tourism.government.bg/bg/kategorii/zakoni/zakon-za-turizma
- Information technology is driving new ways to create and distribute creative products. Relevant
 normative acts to digitalization are the Law on Electronic Commerce, the Law on Electronic
 Communications, the Law on Telecommunications and others.
 https://www.lex.bg/index.php/bg/mobile/ldoc/2135530547;
 https://www.lex.bg/laws/ldoc/213553187



1.3. REGULATORY FRAMEWORK IN MOLDOVA

The Republic of Moldova lacks a unified legal framework for the functioning of the Cultural and Creative Industries. EU4Business: Connecting Companies study from 2020 establishes the following characteristics of the environment in which CCIs operate:

- Fashion and ICT are not yet recognized as CCIs. There is a lack of strategies and specific programs to support and promote entrepreneurship in CCI.
- In 2020, CCIs are included in the Culture Strategy of the Ministry of Culture, Research and Education;
- The sector is supported by COR Association of Creative Industries of Moldova, established in 2017;
- IT centres are becoming a centre for the development of CCI and new projects for creative centres are underway;
- An advantage for CCI is the VAT exemption for products of art and culture;

- New skills development programs are being developed to promote collaboration between the arts, technology and design;
- Creative services are recognized as services with high export potential;

Since 2015, Moldova has been participant in the Creative Europe program.



2. EUROPEAN FUNDING FOR THE CREATIVE INDUSTRY SECTOR

The creative and cultural industries are fast-growing sectors in Europe and the Eastern Partnership countries. Understanding the complexity of the sector, the specifics of its functioning, the diversity of its actors and their needs is key to activating any EU structural or support measure.

Cultural and creative industries (CCIs), like many businesses, often require start-up capital and investment. This is usually in the form of investments or loans from financial institutions, grants from public institutions, other innovative sources of fundraising such as crowdfunding.

But CCIs are very often small, resource-poor and loosely connected micro-entities. For them, access to finance remains problematic for several reasons:

- Lack of expertise in financial institutions for analysis of CCI business models;
- Decreased assessment by financial institutions of intangible assets of CCI, such as intellectual property;
- Lack of data and statistics;
- Complexity of business plans and models of the cultural sector;

• Lack of information on the available sources of financing from entrepreneurs and enterprises in the CCI.

The issue is further complicated by the lack of harmonization between tax legislation and intellectual property laws.

There are three main players in the equation for access to finance: the creative industries themselves, EU financial instruments and governments. Decisions on access to finance can only be reached by the three parties, in close cooperation and interconnectedness.

Stimulating the sector is an important priority of the European Commission and is evidenced by the fact that the proposal adopted by the EC for the Multiannual Financial Framework (MFF) for the period 2021-2027 provides for a steady increase in the budget of the Creative Europe Program - from 1 billion 460 million euros in the current programming period, to 1 billion 850 million euros for the period 2021-2027. The Commission notes that "through the Creative Europe program, the Commission wants to place a strong emphasis in the next budget on supporting culture and the audio-visual sector".

The multilateral transnational nature of the Creative Europe program provides greater opportunities, which are rarely present in national funding, which tends to focus more on activities at national level and, to a lesser extent, on bilateral transnational cooperation. This multilateral transnational focus is highly valued by stakeholders and beneficiaries as a one-of-a-kind element of the Creative Europe program. Only a few other existing international funds support transnational cooperation in the cultural and creative sectors, and on a much smaller scale.

What activities does the Creative Europe program fund in the period 2021-2027? Who can receive financial assistance?

The Cr	eative Europe program covers three areas:
*	Culture
*	Media
*	Cross-sectoral

CULTURE strand

The Culture strand of the Creative Europe programme supports a wide range of cultural and creative sectors including among others

- architecture
- cultural heritage
- design
- literature and publishing
- music

• performing arts

The Culture strand encourages cooperation and exchanges among cultural organisations and artists within Europe and beyond. Creative Europe aims to

- foster artistic creation and innovation
- support the promotion and the distribution of European content across Europe and beyond
- help artists find creation and performance opportunities across borders,
- stimulate the digital and environmental transition of the European Culture and Creative Sectors

Eligibility for funding?

European cooperation projects, European platforms, European networks, authors of literary works, mobility for artists, pan-European associations

More information at: <u>https://culture.ec.europa.eu/creative-europe/creative-europe-culture-strand</u>

MEDIA strand

The MEDIA strand of the Creative Europe programme supports the European film and audio-visual industries to develop, distribute and promote European works, taking into account today's digital environment. In addition it encourages cooperation across the value chain of the audio-visual industry and at EU level in order to scale up enterprises and European content globally; nurtures talents – wherever they come from; engages with audiences of all ages, specially the younger generations

To ensure more flexibility in the actions supported and to encourage cooperation among the different parts of the audio-visual value-chain, the priorities of the 2021-2027 Creative Europe programme are structured around 4 clusters.

Content Cluster

The creation and production of high quality content is at the heart of the European audio-visual industry.

Supporting the audio-visual industry in content creation

European content reflects European values, including diversity. European talent and creativity consistently leads to works that are recognised and rewarded on the global stage.

This cluster has been designed to support the industry to

- boost the cross-border circulation of European audio-visual works
- adapt content to new audiences and platforms
- implement more solid business models, helping to cope with production costs and increased competition.

Focus on cross border cooperation

The MEDIA strand of the Creative Europe programme focuses on actions with a strong European added value by

- encouraging cross-border cooperation among producers and content developers
- stimulating innovation in terms of content, business models and technology.

Business Cluster

Creative Europe's Media Cluster promotes innovation, development and business growth throughout the value chain of the European audio-visual industry, especially in the dynamic environment of digital transformation and growing global competition.

Supporting competitiveness, talents and collaboration within the audio-visual industry

Specific groups that drive the internationalisation of the sector will receive targeted support to strengthen cross-border collaboration and boost learning and knowledge-sharing to allow the industry to go beyond its national territories.

Support under the business cluster will:

- nurture audio-visual talents with activities that have a strong focus on mentoring and digital and greening skills
- encourage business-to-business exchanges covering all parts of the value chain and aiming at global reach
- promote transnational distribution of content across borders and platforms

Eligibility for funding

Training organisations, distributors and sales agents, tech companies, VOD services, aggregators, exhibitors, film markets, etc., are eligible to apply for funding opportunities under the business cluster.

Audience Cluster

The COVID-19 crisis has dramatically affected the audio-visual viewing habits of European audiences. The progressive shift from cinema to platforms that the sector has witnessed in the last year has taken an incredible acceleration due to the closure of cinema theatres.

Supporting audience growth on multiple platforms

The objective of this cluster of the MEDIA strand is to connect European audio-visual works with their audiences and support audience development across Europe and beyond. The programme aims to achieve this by

- stimulating audience growth and renewals by increasing audiences on all platforms
- engaging with younger audiences through multiple educational and promotion tools
- ensuring access to content through support to subtitling

The MEDIA strand will support the industry to seize and maximise the opportunities offered by the digital transition. Innovative ways of engaging with the audience will be supported to ensure the widest audience possible for European audio-visual works.

Eligibility for funding

Cinema operators, festivals, video on demand networks and operators, theatrical distributors, sales agents, heritage institutions, etc., are eligible to apply for funding opportunities under this cluster.

Policy support cluster

A common European approach to the main audiovisual policy issues is essential to consolidate the European audiovisual single market.

Supporting the audiovisual industry

The aim of the policy support cluster of the MEDIA strand is to promote a holistic European audiovisual policy through

- regulatory dialogue
- sharing of analysis and data
- forward-looking intelligence on trends
- consultation with stakeholders
- promotion and outreach activities

Promoting major EU policies through the policy support cluster

Particular focus under this cluster is on

- fully exploiting the possibilities of the digital transformation during the implementation of projects
- fostering the greening of the industry and encouraging inclusion, equality, diversity and participation

CROSS-SECTORAL Strand

The CROSS-SECTORAL strand aims at reinforcing collaboration between different cultural and creative sectors, in order to help them address the common challenges they face and find innovative new solutions. This is achieved for instance through policy cooperation, the services provided by the Creative Europe desks, and the Creative Innovation Lab.

New support to the news media sector

For the first time, Creative Europe offers funding to the news media sector in order to promote media literacy, pluralism and media freedom, as well as activities to help the sector adjust to the structural and technological changes it faces.

In particular, in 2021, <u>Creative Europe launched a call for proposals on journalism partnerships</u>. The action aims to:

- promote sector-wide, cross-border collaboration among news media professionals in Europe
- stimulate sharing of best practices for collaborative business transformation
- encourage journalistic collaboration by developing standards, new business models, training programmes, funding schemes and other activities that aim to uphold quality journalism.

The support targets the wider European news media sector, including small media.

Innovative digital solutions for the cultural and creative sectors And innovative digital solutions for cultural and creative sectors

Through the Creative Innovation Lab action, Creative Europe wants to encourage innovative approaches to content creation, access, distribution, and promotion across the cultural and creative sectors, as well as with other sectors. Such approaches shall take the digital transition into account and cover both market and non-market dimensions.

The Creative Innovation Lab aims to

- incentivise players from different cultural and creative sectors to design and test innovative digital solutions with long-term positive impact
- ease creation of innovative, close-to-market tools, models and methods for the audiovisual sector and at least another creative or cultural sector.

The first call for Innovation Labs under the new Creative Europe programme has been published.

Creative Europe Desks are designed to:

- provide information about and promote the Creative Europe programme in their country
- assist the cultural and creative sectors in relation to the programme and provide basic information on other support opportunities
- stimulate cross-border cooperation within the cultural and creative sectors
- provide assistance regarding the cultural and creative sectors in participating countries
- support the Commission in ensuring proper communication and dissemination of the results and impacts of the programme
- ensure the communication and dissemination of information concerning funding awarded to and results in a participating country.

Additional information for program "Creative Europe" can find out on the official web page on the program: https://ec.europa.eu/culture/sectors/cultural-and-creative-sectors

Here is a detailed list on the activities that the program financed by:

CULTURE STRAND

The priorities of the Culture strand referred to in Article 5 shall be performed through the following actions:

Horizontal actions:

a) transnational cooperation projects;

b) European networks of organisations in the cultural and creative sectors from different countries;

c) cultural and creative pan-European platforms;

d) transnational mobility of artists and operators in the cultural and creative sectors and the transnational circulation of artistic and cultural works;

e) support to organisations in the cultural and creative sectors in order to help them operate at the international level;

f) policy development, cooperation and implementation in the field of culture, including through the provision of data and the exchange of best practices, pilot projects

Sectoral actions :

(a) support to the music sector: actions that promote diversity, creativity and innovation in the field of music, including live performance, in particular, the distribution and promotion of all musical repertoires in Europe and beyond, training actions, participation in and access to music, and audience development for all European repertoires, and support for data gathering and analysis; those actions shall build on and continue to support the experiences and expertise gained within the 'Music moves Europe' initiative;

(b) support to the book and publishing sector: targeted actions that promote diversity, creativity and innovation, the promotion of European literature across borders in Europe and beyond, including in libraries, training and exchanges for sector professionals, authors and translators and transnational projects for collaboration, innovation and development in that sector; targeted actions that promote the translation of literature and, where possible, the adaptation of literature into accessible formats for people with disabilities;

(c) support to architecture and cultural heritage for a quality built environment: targeted actions for the mobility, capacity-building and internationalisation of architecture and cultural heritage operators; the promotion of Baukultur, peer learning and audience engagement in order to disseminate high-quality principles in contemporary architecture and cultural heritage interventions; support to the sustainable safeguarding, the regeneration and the adaptive reuse of cultural heritage and the promotion of its values through awareness-raising and networking activities;

(d) support to other sectors of artistic creation where specific needs are identified, including targeted actions for the development of the creative aspects of sustainable cultural tourism and of the design and fashion sectors and for the promotion and representation of those other sectors of artistic creation outside the Union.

Special actions that aim to render European cultural diversity and heritage visible and tangible and to nurture intercultural dialogue:

(a) financial support to the European Capitals of Culture; through which se provides financial support for Decision № 445/2014 / EU of European parliament and the The Council ¹;

(b) financial support to the European Heritage Label and networking activities between the sites awarded the European Heritage Label; through which se provides financial support for Decision № 1194/2011 / EU of European parliament and the The Council ²;

(c) Union cultural prizes;

(d) European Heritage Days;

(e) support to European cultural entities such as orchestras that aim to train and promote young, highpotential artists and have an inclusive approach with a large geographical coverage, or entities that deliver direct cultural services to European citizens with a large geographical coverage.

MEDIA STRAND

The priorities of the Media strand referred to in Article 6 shall take into account the requirements of Directive (EU) 2018/1808 and the differences across countries regarding the production and distribution of, and access to, audiovisual content and the size and specificities of their respective markets and linguistic diversity, and shall be pursued through the following actions, the details of which shall be defined in the work programmes:

(a) the development of audiovisual works by European independent production companies, covering a variety of formats (such as feature films, short films, series, documentaries and narrative video games) and genres, and targeting diverse audiences, including children and young people;

(b) the production of innovative and quality TV content and serial storytelling, addressing diverse audiences, by European independent production companies;

(c) promotion and marketing tools, including online and through the use of data analytics, to increase the prominence, visibility, cross-border access, and audience reach of European works;

(d) support to international sales and circulation of non-national European works on all platforms (e.g. cinema theatres, online) targeting both small and large-sized productions, including through coordinated

¹ Decision № 445/2014 / EU of the European Parliament and of the Council of 16 April 2014 establishing a Union action "European Capitals of Culture" for the years 2020 to 2033 and repealing Decision № 1622/2006 / EC (OJ 132, 3.5.2014, p. 1).

² Decision № 1194/2011 / EU of the European Parliament and of the Council of 16 November 2011 on action by the European Union on the European Heritage Label (OJ L 303, 22.11.2011, p. 1).

distribution strategies covering several countries and encouraging the use of subtitling, dubbing and, where applicable, audio description tools;

(e) support to the multilingual access to cultural TV programmes online through subtitling;

(f) support to networking activities for audiovisual professionals, including creators, and business-tobusiness exchanges to nurture and promote talent in the European audiovisual sector, and facilitate the development and distribution of European and international co-creations and co-productions;

(g) support to activities of European audiovisual operators at industry events and fairs in Europe and beyond;

(h) support to the visibility and outreach of European films and audiovisual creations aimed at wide European audiences beyond national borders, especially young people and multipliers, including through the organisation of screenings, communication, dissemination and promotion activities in support of European Awards, in particular 'LUX - the European Audience Film Award by the European Parliament and the European Film Academy';

(i) initiatives promoting audience development and engagement, including film education activities, addressing in particular young audiences;

(j) training and mentoring activities to enhance the capacity of audiovisual professionals to adapt to new creative processes, market developments and digital technologies that affect the whole value chain;

(k) a network or networks of European Video on Demand operators, screening a significant proportion of non-national European works;

(I) European festivals and a European festivals' network or European festivals' networks screening a significant proportion of non-national European works, while preserving their identity and unique profile;

(m) a European cinema operators' network, with a broad geographic coverage, screening a significant proportion of non-national European films, fostering the role of European cinemas in the circulation of European works;

(n) specific measures to contribute to a more balanced gender participation in the audiovisual sector, including studies, mentoring, training and networking activities;

(o) support to policy dialogue, innovative policy actions and exchange of best practices – including through analytical activities and the provision of reliable data;

(p) transnational exchange of experiences and know-how, peer learning activities and networking among the audiovisual sector and policy makers.

- a) creation on audio-visual works ;
- b) products on innovative on television content and television series ;

c) advertising and marketing tools , including online and via analysis on data , in order to increase on fame , visibility , cross-border access for European works and achievement them to audience ;

d) support for international sales and distribution on non-national European works on all platforms for distribution , including through coordinated strategies for spread , covering a few countries ;

e) support on exchange between enterprises and the activities for construction on networks in order assistance for European and international joint products ;

CROSS-SECTORAL STRAND

The priorities of the Cross-sectoral strand referred to in Article 7 shall be pursued through the following actions, the details of which shall be defined in the work programmes:

Policy cooperation and outreach actions that:

(a) support policy development, the transnational exchange of experiences and know-how, peer learning and awareness raising activities, networking, and regular cross-sectoral dialogue among organisations in the cultural and creative sectors and policy makers;

(b) support analytical cross-sectoral activities;

(c) aim to foster cross-border policy cooperation and policy development with regard to the role of social inclusion through culture;

(d) enhance knowledge of the Programme and the topics it covers, foster citizen outreach and assist with the transferability of results beyond Member State level.

The 'creative innovation lab' actions, which shall:

(a) encourage new forms of creation at the crossroads between different cultural and creative sectors, for example through experimental approaches and the use of innovative technologies;

(b) foster innovative cross-sectoral approaches and tools which shall, where possible, encompass multilingual and social dimensions to facilitate the distribution, promotion and monetisation of, and access to, culture and creativity, including cultural heritage.

The 'Programme desks' actions, which shall:

(a) promote the Programme at national level, provide relevant information on the various types of financial support available under Union policy, and assist operators in the cultural and creative sectors to apply for support under the Programme, including by informing them of the requirements and procedures related to the various calls for proposals and by sharing good practices;

(b) support potential beneficiaries in application processes and provide peer mentoring for newcomers to the Programme, stimulate cross-border cooperation and the exchange of best practices between professionals, institutions, platforms and networks within and across the policy areas covered by the Programme and cultural and creative sectors;

(c) support the Commission in ensuring proper communication and dissemination of the results of the Programme to citizens and operators in the cultural and creative sectors.

Cross-cutting actions that support the news media sector, which shall:

(a) address the structural and technological changes faced by the media sector by promoting an independent and pluralistic media environment, including by supporting independent monitoring for assessing risks and challenges to media pluralism and freedom, and by supporting awareness-raising activities;

(b) support high-quality media production standards by fostering cooperation, digital skills, cross-border collaborative journalism, and quality content, thereby contributing to professional ethics in journalism;

(c) promote media literacy in order to enable citizens to use, and develop a critical understanding of, the media and support knowledge sharing and exchanges on media literacy policies and practices;

(d) include specific measures to contribute to a more balanced gender participation in the news media sector.

Detailed information with open calls for grants in the various sectors can be found at https://culture.ec.europa.eu/calls?

Except these specific initiatives exist different European schemes for assistance on the creative industries sector.

OTHER PROGRAMS AND FUNDING SCHEMES

European Institute of Innovation and Technology (EIT)

The EIT is an independent EU body created in 2008 that is strengthening Europe's ability to innovate. The proposals align the EIT with the EU's next research and innovation programme Program Horizon Europe (2021-2027) delivering on the Commission's commitment to further boost Europe's innovation potential. With a proposed budget of \leq 3 billion, which represents an increase of \leq 600 million or 25% compared to the current Strategic Innovation Agenda (2014-2020), the EIT will fund activities of existing and new Knowledge and Innovation Communities (KICs) and support the innovation capacity of 750 higher education institutions.

https://ec.europa.eu/commission/presscorner/detail/en/IP_19_3849

Horizon Europe

Horizon Europe is the EU's key funding programme for research and innovation with a budget of €95.5 billion.

It tackles climate change, helps to achieve the UN's Sustainable Development Goals and boosts the EU's competitiveness and growth.

The programme facilitates collaboration and strengthens the impact of research and innovation in developing, supporting and implementing EU policies while tackling global challenges. It supports creating and better dispersing of excellent knowledge and technologies.

It creates jobs, fully engages the EU's talent pool, boosts economic growth, promotes industrial competitiveness and optimises investment impact within a strengthened European Research Area.

Legal entities from the EU and associated countries can participate

https://ec.europa.eu/info/research-and-innovation/funding/funding-opportunities/fundingprogrammes-and-open-calls/horizon-europe_en

European Entrepreneurship Exchange Program

Erasmus for Young Entrepreneurs is a cross-border exchange programme which gives new or aspiring entrepreneurs the chance to learn from experienced entrepreneurs running small businesses in other Participating Countries.

The exchange of experience takes place during a stay with the experienced entrepreneur, which helps the new entrepreneur acquire the skills needed to run a small firm. The host benefits from fresh perspectives on his/her business and gets the opportunities to cooperate with foreign partners or learn about new markets. The stay is partially funded by the European Union. Whether you are a new or very experienced entrepreneur, the program can offer great added value for your business: the potential benefits include sharing knowledge and experience, contacts and cooperation across Europe, establishing new trade relationships or finding international markets.

https://www.erasmus-entrepreneurs.eu/

✤ WORTH project

WORTH Partnership Project II is funded by the COSME, the Program of the EU for competitiveness on small and medium enterprises.

It creates and supports transnational collaborations between designers, creative people, manufacturing enterprises (SMEs), crafters/makers and technology firms looking to develop design-driven and innovative products.

WORTH Partnership Project II is the second edition of the programme, which ran from 2017 to 2021.

WORTH is the only one European project in which designers, SMEs, manufacturers and suppliers on technologies work together for development on innovative, oriented to design business ideas.

The project se focuses on lifestyle industries, including fashion and textiles, footwear, leather and furniture / decoration for home / indoor design, jewellery and accessories.

The project provides on companies incubation program for development on new businesses, which includes : \in 10,000 to \in 20,000 financial support ; coaching on business strategy and development on technologies ; legal advices concerning rights and protection on intellectual property; participation in exhibitions ; networking and professional contacts .

In 2021 was launched WORTH II, which follows the success on the first edition (2017-2021). 200 transnational partnerships will be selected in three invitations for presentation on proposals including partners from the EU-27, the United kingdom and countries from COSME.

http://worthproject.eu/

https://worthproject.eu/partnership-projects/

And the S + T + ARTS initiative

Science, technology and arts (STARTS for short) limn a nexus at which insightful observers have identified extraordinarily high potential for innovation. And innovation is precisely what's called for if we're to master the social, ecological and economic challenges that Europe will be facing in the near future. With the S+T+ARTS initiative, the European Commission's focus is on projects and people that have the potential to make meaningful contributions to this effort.

S+T+ARTS is driven by the conviction that science and technology combined with an artistic viewpoint also open valuable perspectives for research and business, through a holistic and human-centered approach. Different funded projects offer complementary opportunities and services.

https://starts.eu/calls/



3.INTELLECTUAL PROPERTY MANAGEMENT

An important part of the business strategy for commercialization of creative results in the conditions of digital and global connectivity is the effective management of intellectual property. This is because intellectual property objects preserve and increase their economic potential, as far as their creators and owners can protect their rights over them.

Depending on the type of creative result, they can be protected as objects of industrial property and / or through the system of protection of copyright and related rights. It is also possible to increase the economic usefulness of information by initially maintaining its confidentiality and subsequently using its competitive advantage as know-how or trade secret.

To effectively manage creative potential, entrepreneurs and their managers are encouraged to continually inspect intellectual property rights in the course of business processes, managing information on at least:

- Are the creators of original (individual or collective) creative results identified;
- What objects of intellectual property create labour results;
- For which persons (employers, assignors, employees, contractors, financing providers, etc.) and what intellectual property rights arise;
- What tools are applied for protection and preliminary assessment of their effectiveness depending on the form of expression of the creative result;
- Has a plan been established for the management of intellectual property rights, including their assignment to third parties and remuneration;
- What measures should be taken in the event that intellectual property rights are infringed in order to protect their real economic utility.

In the knowledge economy, the ability to invent, create and innovate increases the value of competitive creativity. In any creative business, on the one hand, there is the challenge of preserving the intellectual capacity of the workforce in the form of an economic asset. On the other hand, mechanisms must be built for relationships with employees, customers, partners and all users in the global market in order to effectively protect the creative results of the company to achieve their high commercialization. In other words, multi-level protection is needed, both inward and outward.

Once created infrastructure for management on intellectual property on business the subjects can Yes be upgraded for continuously generating on economically benefits through adding on new " raw material ", such as for example :

- At construction on image and reputation with objects on industrial property can Yes se accumulate creative techniques and unique associations embedded in the brand name and logo on the company.
- The accent on features on the shape, the drawings, the ornaments, the combination on colors that can define one product such as design is also good example for creatively process that creates focused on consumer innovation.
- The system on the author's right and relatives rights gives opportunity for increase on economic utility on all assets on the company from bases data to advertising products .
- Adequate management of digital content (blogs, articles, online publications, websites, multimedia products, etc.) is a prerequisite for their commercialization. Content creation and management needs to adapt to continuous technological developments and digital platforms with cross-border accessibility.
- The business strategies themselves and "recipes for success", the practical experience of the staff as a result of training can also increase their corporate usefulness by designing on them the ways to protect and trade with know-how or trade secrets.

The examples how creativity adds value in business context are numerous. Inclusion on creative results to the system for protection on intellectual property them becomes valuable business assets that entrepreneurs can distribute all over the world with the market opportunities on information and communication technology.

In the era on digital transformation and global market on competing ideas, the good knowledge on the system on intellectual property and skill for good management on rights on creative results are catalyst for generating on wealth and world success.

The right on intellectual property settles use and protection on intangible goods. For such se consider all works on creative activity expressed in an objective form which to determine such as values. Conditionally they are divided in three groups:

- Industrial property commercial trademarks, patents, geographical indications, useful models, industrial designs;
- Objects on copyright law literary and artistic works, bases data, computer programs
- Commercial strategy company secrets, know how, innovation, working processes, licensing trade, unfair competition

Basic normative documents in Bulgaria:

- Law for the author's right and relatives rights
- Law for patents
- Law for brands and geographical designations
- Law for industrial design

Moldova has similar laws.

The objects on intellectual property have complex character. They do not have established coordinates and all less often se embodied in material carriers. This are prerequisites for occurrence on abuse or conflict of interests. The best prevention is timely provisioning and strategic management.

Intellectual property rights

Protecting your intellectual property has several benefits:

- If you protect your invention, such as a new product, you become the only person with the right to use or reproduce it. Others cannot copy or reproduce what you have done <u>without your</u> <u>permission</u>.
- When you protect your invention, the quality of the product is guaranteed and its origin is clear. This can be an advantage for your business, because customers may prefer to buy a product that has passed more restrictive checks (a controlled good).
- You can earn money not only through direct use of IP, but also indirectly through <u>licensing</u> <u>contracts</u>. This is when you grant a licence to another company to use your IP protected subject matter for a certain period of time.

- In some cases, such as for <u>copyright</u> and <u>unregistered design</u>, protecting your IP is automatic and doesn't require any formalities.
- Owning a <u>patent</u> or a <u>trade mark</u> can increase your market value and make it easier for your business to find investors or other funding opportunities.

For further information on intellectual property, personalised support and trade mark registration, check the <u>digital office</u> delta of the European Union Intellectual Property Office (EUIPO).

https://euipo.europa.eu/ohimportal/en

Copyright

When you create an **original literary, scientific and artistic work**, such as poems, articles, films, songs or sculptures, you are protected by copyright. Nobody apart from you has the right to make the work public or reproduce it.

In EU countries, copyright protects your intellectual property until **70 years** after your death or 70 years after the death of the last surviving author in the case of a work of joint authorship.

Outside of the EU, in any country which signed the <u>Berne Convention</u> \mathbb{Z} , the duration of copyright protection can vary but it lasts **until at least 50 years** after the author's death.

If you want to prove the existence of your work at a certain point in time, a registration can be useful.

Copyright protection grants you the following exclusive rights:

- economic rights guaranteeing you have control over your work and remuneration for its use through selling or licensing
- moral rights usually protecting your rights to claim authorship (right of attribution) and to refuse
 a modification of your work (right of integrity)

How to obtain copyright protection

If you create literary, scientific and artistic work, you automatically have copyright protection, which **starts from the moment you create your work**, so you don't need to go through any formal application process.

However, you may need to advise other people that you are the author of that work. You can attach a **copyright notice** to your work – such as the "all rights reserved" text, or the © symbol – together with the year the work was created.

Sample story

Tiago owns a bakery in Portugal and wants to publish an advertisement in a local magazine to promote his business. He found a nice photo of traditional Portuguese bread on a website and wants to use this photo in his bakery's advert. Before Tiago sends it to the magazine, he notices that the photo is copyright protected and the owner does not permit the free use of the photo. Therefore, Tiago is not authorised to use it in his advertisement. If he wants to use an image for free, Tiago has to look for copyright-free photos that are available for commercial use, such as on an online database. When using this material, he doesn't have to request authorisation from right holders to use the photo in his advertisement.

Additional information can be found here:

https://europa.eu/youreurope/business/running-business/intellectual-property/index_en.htm



4.EUROPEAN NETWORKS IN THE CULTURAL AND CREATIVE SECTOR

🖊 European Creative Business Network

The European Creative Business Network (ECBN) is a unique not for profit foundation, founded in 2011, promoting the interests of the cultural creative industries in Europe. Given the diversity of cultural expressions as well as of cultural and creative markets across Europe, ECBN works – on purposes indirectly and decentralized – by supporting leading agencies, funders and intermediaries on local, regional and/or national level to help them support their cultural and creative entrepreneurs.

ECBN is an independent foundation funded by its members fees and in kind contributions. Based upon this it supports the supporters of creative business with the following actions:

Policy Initiatives

ECBN pushes for specific policy initiatives and actions for the cultural creative industries and represents its members in the main European events and debates where issues related or impacting cultural and creative business are discussed. (Foto left: Hearing at Intergroup Cultural and Creative Industries, European Parliament, Brussels)

European Creative Industries Summit

Since 2011 ECBN organizes an annual policy forum with top policymakers and leading stakeholders from cultural creative industries on current European topics in cultural, economic and social policies.

Know-How Exchange

In 2013 ECBN started to organize annual Study Tours in partnership with the <u>Dutch Creative</u> <u>Residency</u> network. Study Tours are explorative visits to creative cities, an in-depth tour with backstage talks for the participants to be provided with insights about the inner fabric and development of the visited cities and their creative hotspots.

Research

Since 2014 ECBN hosts and supports the European Research Partnership to capture the full (that is: beyond economic) value of the arts, culture and creative industries and find adequate holistic evaluation methods. So far 17 types of value added have been identified.

Member Exchange – for members only

Since 2016 ECBN organizes speed datings once a year to pitch projects and cooperations between members.

Funding Support – for members only

ECBN provides the chance to participate in shared funding applications, since 2012 seven consortiums have been initiated and supported.

The monthly newsletter is a source of news and useful information. The website https://www.ecbnetwork.eu/ also publishes projects that members of the network are working on and can serve as good practices.

https://us3.campaign-archive.com/home/?u=7eac9615c3e0e4beb1ba566fe&id=7ec392451e

EU network of creative hubs

The European Creative Hubs Network is a peer-led network with a mission to enhance the creative, economic and social impact of hubs around Europe and neighboring countries. As focal points for creative professionals and businesses, hubs offer the most effective way to support the growth and development of cultural and creative industries.

Uniting hubs and hub people.

Training hubs in order to conceive new functional forms that are used, not only for internal practical purposes but also for cities where space for creatives, is limited. In a precarious climate, it is a way to create a safe environment, which reflects a healthy society and retains creativity at all times or orientate them so that they absorb maximum attention and help. These two strategies allow the extension of the capacity, so that new ideas have enough time to mature, while the horizontal branch expansion can increase creativity and new ideas production. <u>http://creativehubs.net/</u>

WICE /Network for Innovations in Culture and Creativity in Europe

NICE spells out as "Network for Innovations in Culture and Creativity in Europe". This smart trans-sectorial network consists of stakeholders from all over Europe to join forces and systematically promote the impact of arts, culture and the creative industries on innovation, urban development. Its members share the mission to address the major challenges of our world through non-tech innovations driven by the cultural and creative sectors.

As of 2019, the network has 41 members from 18 countries. More information can be found at <u>https://www.e-c-c-e.de/en/nice-network.html</u>

5. GOOD EUROPEAN DIGITALIZATION PRACTICES IN THE SECTOR, INNOVATIVE SERVICES AND PROCESSES

ARTCOR Creative HUB - Center for Creative Industries

ARTCOR – Moldova - was launched successfully in 2019 and since then has been an attractive place for entrepreneurs from the sectors of graphic design, film, animation, music, VR / AR, sound, game development, web design, visual arts, performing arts and architecture. It also offers collaborative spaces and includes Artcor School, a non-formal education platform that aims to develop hard and soft skills in the creative industries.

More information can be found at https://artcor.md/

🖶 Europeana Creative Project

The project was launched at the end of February 2013 at the Austrian National Library in Vienna and will run for 30 months. 26 partners from 14 European countries with diverse backgrounds are contributing to the project. These include content providing institutions with world famous collections, creative industry hubs and organisations, the tourism and education sectors, living labs, software developers and multimedia experts, as well as think tanks.

The project sets out to demonstrate that Europeana, the online portal providing access to more than 30 million digitised cultural heritage objects from Europe's libraries, museums, archives and audiovisual collections, can facilitate the creative re-use of digital cultural heritage content and associated metadata. Partners will develop a number of pilot applications focused on **design**, **tourism**, **education and social networks**. Building on these pilots, **a series of open innovation challenges will be launched with entrepreneurs from the creative industries to identify, incubate and spin-off more viable projects into the commercial sector.**

The project goals will be supported by an **open laboratory network** (the Europeana Labs), an on- and offline environment for experimentation with content, tools and business services, and a licensing framework where content holders can specify the re-use conditions for their material. The project will be supported by continuous evaluation and business modelling development.

Why now?

The re-use of digital content is an essential part of the Digital Agenda for Europe. Several activities are already stimulating the re-use of cultural heritage in order to demonstrate the social and economic value of cultural content. With the publication of the Europeana metadata under the terms of the Creative Commons Public Domain Dedication (CCO) in September 2012, further development of innovative applications based on this metadata is now possible. Europeana Creative takes this a step further by facilitating re-use of the digital objects themselves.

You can find more about the project and the partners at: <u>https://pro.europeana.eu/project/europeana-creative-project</u>

> ARTERIA_LAB - Portugal

ARTERIA_LAB - Arts, Entrepreneurship, Research, Innovation & Application is a creative laboratory at the University of Évora dedicated to transdisciplinary experimentation and research. At _ARTERIA_LAB we co-design, prototype and test new ideas at the intersection of arts, science, technology and design, with the aim of responding to society's challenges. We are also a hub for creative entrepreneurship and digital and technological education and a maker space. _ARTERIA_LAB stands for the sharing of resources and knowledge, participation in design and development processes and seeks to be responsible in terms of the environmental, social, cultural and economic sustainability of its projects.

3DWays - Portugal

3DWays (Portugal) is on a mission to empower every inventor, with or without any design and industrial know-how, to get their inventions to market, fast and at low risk. Being inventors ourselves, and having helped over 300 inventors like us to design new products, prototyping them with over 500.000 commulated hours of experience in 3D Printing, and leveraging our network of validated factories to manufacture products with over 40 different manufacturing processes, we know well your challenges, how hard it is to launch a product and we are passionate about making that journey with you! Our internal skills and assets: - Industrial Designers - Electronics Engineers - Design for Additive Manufacturing Experts - 24x 3D Printers (Plastic, Resin and Powder) - 1x Laser Cutting (Plastic, Wood, Cloth, Paper, Cardboard, others) - Painting Station - Tools for post-processing & assembly

ZIPhouse - Moldova

ZIPhouse stimulates the creative potential and entrepreneurial spirit in the field of design, contributing to the development of a professional community integrated in the vibrant world of fashion. ZIPhouse offers young designers, startups, professionals and academic stuff a unique opportunity to sharpen their technological skills and design abilities. The center's infrastructure allows for a multi functional and flexible use of space, for co-working, education, design and fashion acceleration, alongside hosting fashion shows, workshops, photo shoots and other events.

<u>Missia23 - Bulgaria</u>

Missia23, the only place in Sofia where creativity and technology meet, aims to gather creative people with innovative ideas to work together and share experience. Missia23 becomes the new spot of creativity in Sofia by providing a combination of an innovative event center and a co-working space for 15-20 people, while also creating a space, of international standards, for people and companies from the creative sector, promoting creativity and idea sharing.

More info at http://creativehubs.net/network/



E-GUIDE FOR GOOD PRACTICES FOR THE CREATIVE INDUSTRIES





EU4Business: Connecting companies is an action managed by EUROCHAMBERS and funded under the EU4Business initiative of the European Union.







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