

**Culture &
Creativity**

EU-Eastern Partnership Programme



DEVELOPING CULTURAL AND CREATIVE INDUSTRIES IN MOLDOVA

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The Programme is funded
by the European Union



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The Programme is implemented by a consortium led by the British Council, in partnership with the Soros Foundation Moldova, the National Center for Culture of Poland and the Goethe-Institut

The report is developed with the assistance of the EU-Eastern Partnership Culture and Creativity Programme.

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The report was published in January 2018.

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1. EXECUTIVE SUMMARY

The Cultural and Creative Industries (CCIs) have been recognised by the EU and integrated into its policy documents and programmes for more than a decade. This report provides a bird’s-eye view of the cultural and creative industries sector in the six countries of the EU-Eastern Partnership: Armenia, Azerbaijan, Belarus, Georgia, Moldova and Ukraine, but most importantly, it provides country-specific view on challenges and tailored recommendations for Moldova’s CCIs.

Moldova’s main general opportunities include:	Moldova’s main general challenges include:
<ul style="list-style-type: none"> > Availability of high-speed internet with good overall coverage provides adequate environment for ICT development. > Copyright industry already contributes considerably to Moldova’s economy. > Good cooperation with and investment flow from Romania allows a fruitful shared cultural space. 	<ul style="list-style-type: none"> > Ongoing emigration provokes loss of workforce and critical mass. > Slow decentralisation process hinders overall development of Moldova’s regions. > High level of bureaucracy and lack of efficiency in public administration limits entrepreneurship. > Fragile media pluralism reduces diversity of content distribution. > Complex intercultural dialogue among the country’s communities is not turning its cultural diversity into a distinctive advantage. > Weak overall participation and spending in culture that lacks due societal valuing, since still perceived as narrow field that merely consumes resources. > Burdensome customs regulations hinder international cross-border exchanges and business, especially with neighbouring Romania.

Specific Opportunities and Challenges

1. Recognising CCIs’ transversal character in Moldova

Opportunities	Challenges
<ul style="list-style-type: none"> > CCIs have been recognised officially as relevant contributor to economic growth, employment and sustainable development by current culture strategy Culture 2020 by Ministry of Education, Culture and Research. > First steps in collaboration in the field of CCIs have taken place between Ministry of Education, Culture and Research and Ministry of Economy. > Creative services have been selected as an industry with export potential and as new target of competitiveness promotion measures by USAID report (2016). 	<ul style="list-style-type: none"> > Complex measurement of CCIs economic impact and consequent absence of available impact data reduces foundation for evidence-based decision-making. > Lack of a specific legal and policy framework to favour development of CCIs. > Cultural resources in towns and regions are still largely underestimated as assets for local and regional development due to lack of know-how and coordination among authorities.

- > Decentralisation strategy in culture has been approved and cultural and creative resources in regions are being identified and their potential for tourism and related businesses development acknowledged.

2. Setting up participatory policies and platforms

Opportunities	Challenges
<ul style="list-style-type: none"> > The national cultural strategy resulted from expert ex-ante analysis with consultation of CCI's sector professionals. > Recent re-structuring of Ministry of Culture into Ministry of Education, Culture and Research > Set up of COR - Creative Industries Association in Moldova gathering companies and NGOs in this field. 	<ul style="list-style-type: none"> > Fragmented CCI professional community with weak common identification and interaction, struggling for resources and opportunities instead of cooperating. > Relevant industries such as fashion and ICT are not identified as part of creative industries sector, hindering strong links between CCI's and other related industries. > Lack of communication and trust between CCI's community and policy-makers.

3. Building on emerging creative hubs

Opportunities	Challenges
<ul style="list-style-type: none"> > There are number of emerging IT hubs in Moldova, whereas presence of CCI's is currently of secondary importance. > Development of diverse projects of new creative hubs and arts and culture spaces is underway to offer missing CCI's specific infrastructure. 	<ul style="list-style-type: none"> > Difficult access to sites and public space(s) where CCI's professionals would jointly gather, experiment and/or showcase. > Public cultural infrastructure is often underdeveloped, little used and it is not articulated nor supporting the creative community. > Existing IT and creative hubs in Chisinau are highly dependent from international donors.

4. Easing access to specific funding and support

Opportunities	Challenges
<ul style="list-style-type: none"> > VAT exemption for arts and culture products and services provides a favourable basis for their business development. 	<ul style="list-style-type: none"> > State funding to arts and culture lacks arms' length institution targeting the diversity of CCI's stakeholders. > Limited beneficial regulatory framework to encourage sponsorship. > Limited access to diverse funding sources. > Number of cultural and creative professions lack official recognition. > Fundraising and business management knowhow is still not incorporated into CCI's management models.

- > Lack of effective implementation of Law on Cinema (2014) undermining the development of the sub-sector.
- > Insufficiency and issues with implementation of media law and public policies prevent full development of independent mass media and fair market competition.
- > Deficient copyright awareness and management.
- > Inefficiency of largest core copyright industries in Moldova limiting its potential economic impact.

5. Improving creative entrepreneurial education and skills

Opportunities	Challenges
<ul style="list-style-type: none"> > Interesting education offer and new facilities promoting entrepreneurship and knowledge transfer in the areas of arts, technology, engineering and design. 	<ul style="list-style-type: none"> > Lack of strategic management and communication skills within cultural institutions, public administration and among CCIs professionals hinders sustainable development of the sector. > Too academic and inward-looking CCIs education and training offer is inadequate to meet requirements of current global economic opportunities.

6. Developing audiences and markets

Opportunities	Challenges
<ul style="list-style-type: none"> > Ongoing process of repositioning libraries as cultural, educational and social centres throughout the country with the support of NOVATECA programme. 	<ul style="list-style-type: none"> > Lack of audience development and user-engagement strategies. > Lack of acknowledgement of the role and potential of CCIs for social and educational purposes.

7. Encouraging internationalisation and cooperation

Opportunities	Challenges
<ul style="list-style-type: none"> > Participation of Moldova in the Creative Europe Programme since 2015. > Festivals act as hubs for regional and wider international cooperation. 	<ul style="list-style-type: none"> > Limited participation in international networking and cooperation circuits due to irregular funding and lack of long-term capacity to stay on the scene. > Few internationalised companies or products due to complex customs regulations and fragmentation of micro and small companies. > Membership of the Creative Europe Programme needs to be further supported by intensive information and accompaniment.

- > Fragility of festivals' structures prevents to unleash their full potential to support internationalisation.

Recommendations for developing CCI in Moldova

1. Policy-making, Participation and Platforms.

- > *Recognise and mainstream CCI into public policy*
- > *Map, measure and monitor CCI*
- > *Build joint platforms and promote crossovers*

2. Infra-structure, Funding and Frameworks

- > *Facilitate and diversify access to spaces and funding*
- > *Promote evidence-based management*
- > *Provide favourable conditions for business development*

3. Skills, Audiences and Markets

- > *Promote and develop creative and entrepreneurial skills*
- > *Engage and diversify audiences and markets*

4. Internationalisation and Cooperation

- > *Provide capacity-building for international cooperation and networking*
- > *Promote Moldova's CCI internationally*

Team and Acknowledgements

Cristina Farinha, Senior Expert (Portugal), author.

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We would like to thank all those that knowledgeably and kindly contributed to the realisation of the six cultural and creative industries reports in all of the Eastern Partnership countries. From the EU-EaP Culture and Creativity Programme: Ragnar Siil, that envisioned and guided the whole process through, Tim Williams for relevant insights; and Victoria Belous and Adrian Bivol from Soros Foundation Moldova for organising the field trips as well as provision and checking of up-to-date information. In all six EaP countries: all various sector stakeholders, who have generously participated in meetings and workshops and guided our visits (see list in Appendix B). Finally, we would like to thank all colleagues and friends that enthusiastically have suggested inspirational links, cases and advice.

2. CREATIVE INDUSTRIES IN THE EU

The cultural and creative industries (CCIs) have been recognised by the EU and integrated into its policy documents¹ and programmes for more than a decade. The creative economy, a wider sector that goes beyond traditional arts and culture disciplines and comprises a larger number of interconnected activities and sub-sectors has a potential that is being acknowledged by other international organisations such as the Council of Europe, different United Nations organisations² as well as by national, regional and local governments and institutions worldwide.

Prior to this the sector's capacity to generate non-market values had long been considered in terms of symbolic, non-material and educational input. More recently, there has been a growing understanding that the sector can impact the economy directly and indirectly by generating growth and jobs, stimulating innovation, and contributing to social and sustainable development.

Research and data collected worldwide support this assumption. In the EU, the core creative industries generated 558 billion Euros in value added to GDP - approximately 4.4% of total European GDP, according to data from 2011.³ These industries represent approx. 8.3 million full time equivalent jobs or 3.8% of the total European workforce. Statistics also show that most CCIs have a higher percentage of youth employment than in the rest of the economy, and the sector has proven very resilient compared to others during the 2008 economic and financial downturn in Europe. Global economic data for 2013⁴ shows Europe leads this sector and is becoming a catalyst for development. The CCIs generate 3% of world GDP (2,250 billion US Dollars in revenues) and provide 29.5 million jobs worldwide.

Despite this growing recognition, their development has been slowed down by the fact that the CCIs overlap diverse policy areas such as culture, education, economic and urban/regional development. In recent years, the debate about the role of CCIs in the EU has focused on following key issues:

- > **Mainstreaming CCIs into the EU strategic agenda to foster a holistic European wide ecosystem.** *CCIs remained largely absent and an untapped resource in the EU2020 strategy⁵. At a higher level, some EU institutions are recognising the role of culture in achieving the Sustainable Development Goals and efforts are being made to consider culture as a key driver in its response to the 2030 Agenda for Sustainable Development. The EU needs to further acknowledge and invest in CCIs and explore its potential to contribute to growth and employment; to become a catalyst for innovation; and a key element in global competition and soft power. Innovation,*

¹ Such as the Communication on promoting the cultural and creative sectors for growth and jobs in the EU (2012), the Communication on cultural heritage (2014) and the European Parliament Resolution on a coherent EU policy for cultural and creative industries (2016).

² UNESCO – United Nation Organisation for Education, Science and Culture; UNCTAD - United Nations Conference on Trade and Development; UNDP-United Nations Development Programme.

³ Tera Consultants (2014) The Economic Contribution of the Creative Industries to the EU in terms of GDP and Jobs.

⁴ Ernst & Young (2015) Cultural Times: The first global map of cultural and creative industries, CISAC-International Confederation of Authors and Composers Societies.

⁵ https://ec.europa.eu/info/business-economy-euro/economic-and-fiscal-policy-coordination/eu-economic-governance-monitoring-prevention-correction/european-semester/framework/europe-2020-strategy_en

entrepreneurship and CClIs have been officially ear-marked as cross-cutting topics⁶ in EU programmes such as Horizon 2020 research and innovation, COSME for SMEs (including Erasmus for Young Entrepreneurs), Start-up Europe, Erasmus+, INTERREG-Territorial Cooperation and the EU structural and cohesion funds.

- > **Integrating the competitive advantage of CClIs into regional development “smart specialisation” strategies for regional promotion, innovation and social-economic development.** CClIs have the capacity to interact with other activities that often give rise to agglomeration and clustering effects that tend to contribute to a high proportion of added value locally. Several EU regions have been channelling structural and cohesion funds to CClIs, especially for mapping assets, resource mobilisation, strategic partnerships and clusters and improving the infrastructure and services.
- > **Recognising CClIs strategic relevance for urban development policies, notably through the European Capitals of Culture (ECOCs) initiative.** Cities have always been suitable locations for artists and creatives to thrive. Emerging creative hubs, new hotspots where professionals create, meet, collaborate and showcase their work are becoming drivers for city regeneration, giving new functions to abandoned industrial areas or disused buildings, which attract parallel services and businesses. ECOC, the EU long-standing flagship initiative, has evolved from an international artistic and cultural programme into a more structural initiative, which engages cities to include cultural development and CClIs into the strategy of their development policies. ECOCs bridge European cooperation and culture with innovation, tourism and urban planning stakeholders.
- > **Incorporating CClIs into innovation and research and development (R&D) programmes.** The capacity of CClIs to contribute to innovation processes has been only gradually recognised and supported. Since 2010 the Innovation Union (an EU2020 flagship initiative)⁷ has highlighted that innovation is increasingly driven by non-technological factors such as creativity, design, branding and new organisational processes. The initiative also noted that user-driven innovation processes and the role of CClIs in establishing meaningful relations and connecting with audiences and citizens are important.
- > **Promoting spill-over effects in other industries and society.** CClIs have a strategic position to bring about spill-over effects in other industries and fields, as they overlap art, science and technology. Cultural and creative skills can be valuable for other professional areas, CClIs can provide content for ICT, impact tourism and be integrated into several stages of value chains, notably manufacturing and high-end industries. This catalytic potential is also a resource for social innovation, health care and social challenges, such as environmental issues. Breaking down silos and fostering cooperation among diverse policy areas are required to facilitate this cross-sectorial fertilisation as well as promoting clusters where different stakeholders can collaborate.
- > **Refining capacity to respond to new opportunities that digital technologies bring into CClIs value chains.** The fast development of digital technologies is making the internet the main marketplace, thus contributing to the increasing complexity of

⁶ 2015 Council conclusions on 'Cultural and creative crossovers to stimulate innovation, economic sustainability and social inclusion'.

⁷ European Commission (2010) Communication on Europe2020 flagship initiative Innovation Union.

creative industries value chains. This means CClS need to constantly learn new skills and adapt their means of remuneration. ICT is also bringing new opportunities for CClS regarding business models and more direct forms of interaction with audiences based on co-creation and further user-engagement. The EU is monitoring the digital change in creative value chains to address all consequent market imbalances, build capacity and foster diversity of contents and expressions.

- > **Improving access to finance, notably through the EU's new CClS guarantee facility.** Access to diverse funding sources is a crucial barrier for CClS. The Creative Europe Programme (2014-20) earmarked €121 million to a financial mechanism acting as insurance to financial intermediaries (e.g. banks) offering loans to CClS initiatives. The financial intermediaries will be also provided training programmes to better understand the needs of CClS projects.
- > **Promoting cross-border networking and alliances of creative hubs and creative entrepreneurs** – The European Commission is supporting European Creative Hubs Network⁸ (ECHN) and Creative Tracks⁹. These pilots are building up communities by circulating information and promoting gatherings, peer-to-peer training programmes, mapping, matchmaking facilities and competitions, and offering a common stage for these support structures across the globe to share and learn from each other.
- > **Developing a qualitative and quantitative understanding of CClS impact – the Cultural and Creative Cities Monitor¹⁰.** The European Commission together with Eurostat – the EU statistics office – and its Member-States, as well as international organisations such as UNESCO and OECD, have been working on the improvement and international harmonisation of data collection and analysis of the contribution of CClS to economy and to overall society. There is a growing need to further invest in new ways of capturing CClS qualitative effects. Other information-gathering methods such as storytelling and interviews are being considered. In 2017 the European Commission and the Joint Research Centre launched the Culture and Creative Cities Monitor. This platform maps and monitors CClS assets in selected cities (currently 168) and measures their quantitative and qualitative value and impact in a systematic and comparable way. This tool is a step to support efforts to put culture at the heart of cities' development agendas and to develop new ways of analysing and producing evidence for CClS.
- > **Highlighting the role of CClS to EU external relations in opening up new markets and contributing to sustainable development and cultural diversity across the globe.** The EU Council has recently adopted conclusions that endorse the European Commission communication¹¹ on the new EU strategic approach to international cultural relations. Recognising the pioneering role of Europe in the CClS sector, it will contribute to creating a conducive environment for CClS to continue expanding creating growth and employment, support cultural production as driver for tourism and development, while opening up new channels of communication, intercultural dialogue and peace building.

3. MANDATE AND METHODOLOGY

⁸ <http://creativehubs.eu>

⁹ <http://www.creativetracks.org>

¹⁰ <https://composite-indicators.jrc.ec.europa.eu/cultural-creative-cities-monitor/>

¹¹ European Commission (2016) "Towards an EU Strategy for international cultural relations".

This report provides a bird's-eye view of the cultural and creative industries sector¹² in the six countries of the EU-Eastern Partnership: Armenia, Azerbaijan, Belarus, Georgia, Moldova and Ukraine, but most importantly, it provides country-specific view on challenges and tailored recommendations for Moldova's CCIs.

The mandate is to analyse the current state of CCIs in these countries, identify their main challenges and opportunities, to draw recommendations, set directions and further steps ahead. This approach intends to go beyond simply targeting policy-makers at national and the EU level. It is designed for all those interested and potentially intervening in the CCIs diverse ecosystem. The key target groups include: Policy-makers and authorities from the Eastern Partnership region at all levels – national, regional and local –, the EU and international counterparts; the various sector professionals from all disciplines and sub-sectors, their organisations, enterprises and institutions and all related stakeholders notably from education and business community that are connected with the CCIs development agenda.

Regarding the scope of CCIs used in this report, the term “cultural and creative industries” encompasses a diverse and dynamic spectrum of disciplines or sub-sectors that are different in each country. These disciplines are constantly evolving and interacting therefore it is not feasible to set strict definitions and define clear-cut concepts, however these references were used to guide the preparation of this report:

- a) *The starting point is the concept of cultural and creative sectors contained in the regulation¹³ establishing the Creative Europe Programme. It includes an extensive definition, that comprises all activities based on cultural values and/or artistic or other creative expressions, including, inter alia: architecture, archives, libraries and museums, artistic crafts, audiovisual (including cinema, videogames, multimedia and television), tangible and intangible culture heritage, design (including fashion design), music and literature, performing arts, publishing, radio and visual arts.*
- b) *Cultural and creative expression is specific to each country. In each of the six Eastern Partnership countries other related activities could be considered if they demonstrate potential, e.g. ICT, media, communication and advertising, fashion and luxury goods, gastronomy, wine production and cultural tourism.*
- c) *The report focuses mostly on how to promote and improve the conditions for the development of these disciplines, sub-sectors or activities within the CCIs, that are either scalable and/or able to generate income and become sustainable and contribute directly to economic growth and employment.*

The preparation process for the report was planned to last over six months period, from autumn 2016 to spring 2017. Fieldwork was based on intensive missions to the

¹² In addition, the EU-EaP Culture & Creativity Programme has commissioned national sub-sector reports for gathering further specific insights on cultural heritage, audiovisual/film, performing arts, and literature. Moreover, to have regional perspectives to CCIs development, there is an ongoing process of piloting a creative town/region in each of the 6 countries: Sisian (Armenia); Shamkir (Azerbaijan); Svetlogorsk (Belarus); Mtskheta-Mtianeti (Georgia); Orhei (Moldova); and Kosiv (Ukraine). Finally, the Programme has launched a cultural indicators development initiative, taking place in most of the EaP countries that will give an overview of CCIs cultural, economic and social contributions. More information: <http://www.culturepartnership.eu/>

¹³ Article 2, Chapter I of the Regulation (EU) No 1295/2013 of the European Parliament and of The Council of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020).

region's six capital cities (in Ukraine, Lviv was also included). In these field trips, interviews, meetings and discussions took place with main stakeholders, including policy-makers and creative professionals and organisations, individually and within group workshops. The mission also included visits to creative hubs, venues and institutions. Data collection and feedback was complemented by desk research on existing literature and references.

While the EaP countries have many common elements, these countries also have significant differences. These countries share many common challenges in developing their CCIs agendas and might benefit from common actions, but they might translate differently. This report identifies the main challenges and opportunities to develop CCIs in Ukraine. Many of the challenges are shared with several other countries (and regions) in other parts of the globe, including in other parts of Europe and the European Union. As CCIs are related to a new economy based on talent/human resources and creativity, the sector's development requires the creation of a whole new ecosystem. There are no ready-made solutions available.

For each challenge, the report proposes examples from the European Union countries. Some cases are long-lasting proven initiatives, others have just started and are yet to be fully evaluated. These examples¹⁴ from other countries intend to be inspirational, they give account of practices that can either be replicated with the necessary local adaptations and/or serve as starting point for EaP countries to investigate and from there develop their own distinct solutions. Recommendations for promoting the sector development are presented for a short-term perspective as well as for a mid-term perspective.

¹⁴ Examples were chosen according to what fitted best the challenges under analysis and based on literature as well on the expert's knowledge.

4. DEVELOPING CULTURAL AND CREATIVE INDUSTRIES – REGIONAL ANALYSIS AND DETAILED VIEW ON MOLDOVA

4.1 Brief analysis of the national context

Opportunities

- > *Availability of high-speed internet with good overall coverage provides adequate environment for ICT development.*

Moldova, compared with other EaP countries, has high levels of use of social networks, radio and online television. The country's territory allows a good internet coverage and consequently it is being used as an advantageous testing ground for international communication companies. Existing cyberspace regulations allow necessary flexibility. This environment is also favouring the development of video streaming companies and other cultural online services, including digital journalism.

- > *Copyright industry already contributes considerably to Moldova's economy.*

The first study published on this matter commissioned by AGEPI-State Agency on Intellectual Property¹⁵ revealed that copyright industry contributes with approx. 4% GVA (Gross Value Added), 3.3% GDP and 3.5% of employment in Moldova. Most important copyright industries in terms of GVA and employment are: software and databases; press and literature, and advertising. Computer and information services represented about 93% of total exports of copyright services in 2014. While the international trade balance for services was positive and upwards in this period, it was negative in the case of goods due to competitiveness losses. Data shows that the sector requires further investment to enhance efficiency and boost added value through increased competitiveness of products and goods.

- > *Good cooperation with and investment flow from Romania allows a fruitful shared cultural space.*

In the CCIs sector there are a lot of exchanges and joint projects, notably in film and audiovisual, literature and publishing, and performing arts. There is frequent support to culture from Romanian Government and institutions. This close cooperation is a result of common language and cultures sharing and it is a fruitful ground for creation and production. Many Moldovan citizens have double nationality that permits them easily to travel and establish businesses in Romania. Furthermore, Moldovan citizens benefit since 2014 from the EU visa free regime.

¹⁵ "The Economic Contribution of Copyright Industries in the Republic of Moldova", elaborated by Adrian Lupusor and Ion Tiganas and commissioned by Moldova State Agency for Intellectual Property (AGEPI), supported by WIPO, 2015.

Challenges

- > *Ongoing emigration provokes loss of workforce and critical mass.*

Enduring high emigration flows have been decreasing the country's overall capacity and critical mass, most notably as it includes highly qualified professionals, among them ICT and creative and cultural professionals.

- > *Slow decentralisation process hinders overall development of Moldova's regions.*

Though decentralisation is in the current Government's agenda, it has been a long process due the lack of adequate knowhow and managerial skills. Lack of autonomy decreases opportunities to support the emergence of local initiatives in the creative sector.

- > *High level of bureaucracy and lack of efficiency in public administration limits entrepreneurship.*

The burden of red tape hinders development of small scale entrepreneurship and new business ventures and contributes to monopolisation of the market by more established companies. In addition, enduring corruption discourages stable business investment and initiative, including attracting partners and investors from abroad.

- > *Fragile media pluralism reduces diversity of content distribution.*

The ownership of many media outlets and printing companies lays in the hands of few companies, which in turns hinders development of a fair market for independent production and distribution of diverse contents.

- > *Complex intercultural dialogue among the country's communities is not turning its cultural diversity into a distinctive advantage.*

There is a difficult understanding among the diverse cultural communities with lack of efficient channels of communication, mostly between the Russian and Romanian-speaking communities. This fact is intensified by the enduring conflict over Transnistria (self-proclaimed autonomous territory) by the Ukrainian border. As a result, potential collaborations and exploration of diverse and cross-border cultural heritage and creativity is hindered.

- > *Weak overall participation and spending in culture that lacks due societal valuing, since still perceived as narrow field that merely consumes resources.*

General low-income population deems culture as secondary or luxury area. Culture is not promoted as a driving factor for citizen's education and well-being. Therefore, attendance and visits to cultural institutions or cultural events is comparatively low. Society in general, including business community and authorities, does not fully recognise the potential of culture and creativity to social and economic development.

- > *Burdensome customs regulations hinder international cross-border exchanges and business, especially with neighbouring Romania.*

Existing custom regulations are costly and not favourable to cross-border trade, especially for small and emerging entrepreneurs. Moldova's small market makes internationalisation even more relevant. This issue is particularly acute in relation to trade with neighbouring Romania, with whom the country shares language, therefore a would be "natural" extension of Moldova's small internal market.

4.2 Recognising CCIs' transversal character

The CCIs have a multiple and transversal character, that impacts economic and social development. This potential is still under-recognised in EaP countries – as well as in many other parts of the globe - at all levels, from policy makers and authorities, to society in general, including sector professionals themselves. This (proto) sector is hardly considered as an integral part of the economy partially due to weak existing evidence concerning its contribution to overall growth and quality of life. For many culture and economy represent two distinct fields without any interaction. Culture is still considered a luxury by many, an approach remaining from former Soviet tradition. It is seen as a sector with low productivity and need for resources.

It is also difficult to fully comprehend the concept of CCIs, because the sector is open and multiple, includes several different disciplines, activities and professions, that on their turn may interact and add value to many different other sectors and domains. This notion may even vary according to different regions, cultures or policies. This makes it difficult to communicate and acknowledge the nature of the sector.

Many cultural sector professionals within the sector have a hard time in identifying themselves with the CCIs agenda. Each discipline is distinct with autonomous histories and paths. Consequently, their differences are more often accepted and put forward than their common elements. Few recognise the advantages of integrating the CCIs umbrella concept that could facilitate the sector's coordination and interaction, but also allow them to speak with common voice and get more visibility. Many cultural and creative professionals see this reformulation as a drift towards commercialisation of culture field that would explore its material output or profitability. They see this as a problematical shift as they fear the instrumentalisation of culture. According to Professor Pier Luigi Sacco¹⁶ this reaction reflects a pre-industrial culture 1.0 logic in which producers are remunerated not as part of a market transaction but rather as symbolic exchange of gifts between artist or cultural producer and patron – whether an individual or the state itself. In this context, production and access to culture is limited and conditioned by social and economic barriers.

¹⁶ "Culture 3.0: A new perspective for the EU 2014-2020 Structural Funds Programming", April 2011, European Expert Network on Culture, Brussels.

Culture 3.0 concept by Pier Luigi Sacco (2011)¹⁷

Culture 1.0	Culture 2.0	Culture 3.0
<ul style="list-style-type: none">• Based largely on patronage model• Typical of a pre-industrial economy• Culture is neither a proper economic sector of the economy nor it is accessible to the majority of potential audiences• Cultural production lives entirely on subsidies and could not survive otherwise	<ul style="list-style-type: none">• Cultural and Creative Industries, that produce economic value and are even profitable, but they represent a specific sector of the whole economy• Audiences expand significantly, whereas cultural production is still severely controlled by entrance barriers• Characterized by an explosion of the size of cultural markets	<ul style="list-style-type: none">• Characterized by innovations that not only cause an expansion of the demand possibilities, but mainly and expansion of the production ones• Transformation of audiences into practitioners (thereby defining a new, fuzzy and increasingly manifold notion of authorship and intellectual property)

Technological and economic development has gradually been modifying the sector's foundations. Like many other countries, the EaP countries have witnessed the growth in jobs considered "creative" and in the increase of creative components in jobs previously considered "routine" or "mechanical". This change has had a considerable impact on educational systems, social welfare and policy makers in working out how to develop and retain human capital. In most EaP countries the success of hi-tech outsourcing and the information technology industry has been more visible and scalable and therefore has had a bigger impact on policy makers and investors. Unfortunately the CCIs have mostly remained in the shadows of this technological boom.

The culture sector needs new, dynamic organisational or business models in this transition, even when profit is not the final goal or purpose. Pier Luigi Sacco recalls that the culture sector's non-material output – in welfare, sustainability, innovation, local identity and social cohesion need to be given appropriate attention. However, the traditional culture sector often resists this change of logic. Even for many of the sector's entrepreneurs and companies for whom profit making is consensual and one of the goals, e.g. music, audiovisual, media, ICT, design and architecture, CCIs are still a "strange" agenda, that they do not take as their own nor see benefits of belonging to.

The sector's different disciplines still mostly work in silos in a competitive and not very collaboratively. Collective organisation (meaning informal alliances and platforms, umbrella organisations and other sectorial associations) is still in an early phase or weak and professionals lack coordinated action and shared agendas. The sector lacks a joint voice that could advocate its role and lobby for its interests.

¹⁷ Pier Luigi Sacco, 2011. "Culture 3.0: A new perspective for the EU 2014-2020 structural funds programming." *European Expert Network on Culture Paper*, April 2011. <http://www.interarts.net/descargas/interarts2577.pdf>

Formerly prestigious and powerful trade unions of the Soviet era that spoke on behalf of different artistic and cultural disciplines and professions still function, but most of them seem not to respond to the sector's current needs and concerns, even though some have been reorganised in order to attract new generations. The current market economy brings new values and dynamics and a silo mentality does not allow most of these structures to open up and embrace them. The institutionalised cultural sector is fearful of losing its status and privileges and the atomised independent cultural and creative sector had a fast transition to market economy, which did not develop into stronger and collective structures. Therefore neither have recognised the role and full potential of CCI as a unifying concept. The sector still concentrates on the "I" - individually focusing in pursuing projects in competitive manner - not on the more collaborative mode of the "We".

CCIs' transversal and cross-sectorial potential notably for economic growth and job creation is still not evident for many. There is a lack of data to back up the arguments and convince stakeholders. New methods to collect and measure both quantitative and qualitative data-sets are needed to give new insights into the potential impact of the sector that goes well beyond figures. The current new economic framework requires new indicators. The crossover character of CCIs that adds value to other sectors, its indirect and invisible impacts, calls for cross-sectorial and cross-disciplinary analysis that may shed new light onto this phenomenon. In most EaP countries the process of developing UNESCO Culture for Development Indicators (CDIS) is under way. Armenia, Azerbaijan, Georgia, and Ukraine have developed the CDIS with the support of the EU-EaP Culture and Creativity Programme - as well as Moldova.¹⁸ This framework is an excellent practice, that allows countries to establish basic indicators to map the place of culture in the economy and society and provides a baseline for discussion and policy development at a national and international level.

The transversal dimension of CCIs is difficult to address since it implies a radical change in the way national governments, regional or city councils and institutions are organised and how they function. The strict division into policy areas without common or coordinated actions or budgets is not the most efficient way to establish and implement successful policies in culture and creative industries. Current access and use of digital technology have blurred the distinction between producers and users. Production now incorporates user-driven inputs, so there is an equal need to develop schemes and communication that allow citizens to actively participate in policy-making.

A change of views and in practice is therefore needed in relation to research and innovation in order to recognise the sector's capacity to impact the economy. Innovation is currently seen merely as technologically-driven and within the context of production, there is a need to consider the potential of non-technological innovation. Artistic and cultural processes are also research-anchored, creating specific knowledge, which demands long-term investment. The sector has great potential for its capacity to engage and give expression to users/audiences, to change organisations, but also to manage and generate new value from knowledge. Research and technology might well develop new ideas and products, but cultural processes test, check and socialise new technology.

¹⁸ In addition, in Moldova a recently study has also contributed to measure the CCI sector economic impact validating its potential. "Assisting Moldova's Competitiveness Champions: Selecting Two Further Industries", USAID Moldova, 2016.

Launching specific CCIs policies to use their potential effectively are still at an early phase. Tourism acknowledges the distinctive role of culture but favours connections between the ministries of culture and economy and not with a broader CCIs perspective. CCIs policies are issued often by one stakeholder, mostly the Ministry of Culture, but this sector requires jointly designed and implemented programmes and tools that cover more policy areas. A wider perspective should be taken into consideration when designing CCIs policies, programmes and tools and more stakeholders should be involved and targeted.

In many EaP countries there are inter-ministerial working groups that discuss and divide CCIs roles. To be effective and gather adequate resources, different policy areas and respective budgets could be channelled to convey a joint national strategy for CCIs spanning the economy, enterprise, research, technology and innovation, education, regional and urban development. It may be useful to create specific and independent cross-ministerial task forces to coordinate and develop CCIs which also include the private sector/businesses and professionals (cultural institutions, NGOs and entrepreneurs). These task forces could ensure interaction and synergy. They could also represent the sector within the policy-making process, promote research and monitor and evaluate policies.

4.2.1 International examples

Centre of Excellence for CCIs in Germany

- > *The Centre of Excellence for Cultural and Creative Industries¹⁹ was created in 2007 by a decision of the German Parliament and resulting from a cross-ministry initiative, i.e.: The Federal Ministry for Economic Affairs and Energy and the Federal Government's Commissioner for Culture and Media. It functions as a Berlin-based intermediary, advocate and matchmaker that informs, supports and builds trust between policy makers and multipliers, CCIs, academia and other industries. It provides a broad range of services and expertise focused on CCIs professionalisation and capacity-building (notably promoting entrepreneurial skills), cooperation between CCIs and other sectors, research of relevant trends and developments and offering CCIs professionals a neutral platform for networking.*

For more examples, see Creative Industries Council²⁰ (UK) and Brainport Eindhoven²¹ (The Netherlands)

4.2.2 Opportunities in Moldova

- > *CCIs have been recognised officially as relevant contributor to economic growth, employment and sustainable development by current culture strategy Culture 2020 by Ministry of Education, Culture and Research.*

The cultural strategy developed by the Ministry of Education, Culture and Research includes improvement of business climate and management in the culture sector, as well as diversification and expansion of market for cultural goods and services, notably those offered by state cultural institutions but also from private sector. The strategy needs to be followed by concrete action plan and implementation.

¹⁹ <http://kreativ-bund.de>

²⁰ <https://www.gov.uk/government/groups/creative-industries-council>

²¹ <http://www.brainport.nl/>

- > *First steps in collaboration in the field of CCIs have taken place between Ministry of Education, Culture and Research and Ministry of Economy.*

The Ministry of Education, Culture and Research's initiative to estimate the creative sector and its contribution to economy has led to closer collaboration with Ministry of Economy. Furthermore, joint discussions also have started with the National Tourism Agency to develop a programme for creative services and businesses. These initiatives can be a good basis for the further establishment of inter-ministerial policy and programmes regarding CCIs development.

- > *Creative services have been selected as an industry with export potential and as new target of competitiveness promotion measures by USAID report²² (2016).*

The study pinpoints that creative services may contribute to add value to many Moldovan export products and services, like design of furniture and apparel, packaging, branding and advertising of wine. It can also be valuable to brand the country internationally. Architecture, construction and advertising come out in the study as areas of growth in sales and increasing turnover. The creative sector was considered able to retain talented youngsters and be cost effective for outsourcing to Russia and the EU. Moldova's assets were deemed competitive, notably, its close location to Romania/EU, good linguistic skills and bilateral understanding of east and west. As a result, to upgrade the sector, the Moldova Competitiveness Programme, funded by USAID and Swedish Government, has been promoting: the creation of an association of companies and NGOs in the creative field; assistance to companies in their skills development; local workshops for young creators in specific areas such as animation, gaming, and graphic design; and the establishment of a new creative hub.

- > *Decentralisation strategy in culture has been approved and cultural and creative resources in regions are being identified and their potential for tourism and related businesses development acknowledged.*

In 2016, the Ministry of Education, Culture and Research approved a decentralisation strategy included in the Culture 2020 programme. In parallel, there is growing awareness at national and local level for the need to map existing cultural heritage and local cultural and creative resources. The mapped crafts, natural heritage, local produce, and tangible and intangible culture heritage across the country may have potential for improvement and wider commercialisation when development strategies are articulated with creative entrepreneurs and tourism stakeholders. In parallel, existing network of culture houses in each town/village may become crucial focal points for cultural participation. This development is building on international projects, including: TRIO – Hub for Rural Cultural Development project (Soros; European Cultural Foundation), 2011-13; COMUS project (Council of Europe), 2015-2017, that took place in the historical town of Soroca to edify a model of development using culture; and the EU-EaP Culture and Creativity Programme's Creative Towns and Regions Initiative, which has run a pilot project in Orhei.²³

²² "Assisting Moldova's Competitiveness Champions: Selecting two further industries", USAID, 2016. This study is integrated within the Moldova Competitiveness Programme that promotes a strong, diverse and export-oriented economy by improving competitiveness and efficiency in key industries. Its focus is on: Information and Communications Technology (ICT) clustered with creative services and precision engineering.

²³ Final Report for Developing cultural and creative resources in Orhei:
<https://www.culturepartnership.eu/en/article/report-orhei>

4.2.3 Challenges in Moldova

- > *Complex measurement of CCIs economic impact and consequent absence of available impact data reduces foundation for evidence-based decision-making.*

The above-mentioned report on creative services, among its final conclusions, has affirmed that due to CCIs indirect value contribution and transversal character, the actual number of jobs in creative services in Moldova is hard to obtain. Furthermore, it also admits that export resources do not show up in official national statistics. Despite these relatively recent studies on creative services and copyright industries—promoted by USAID and AGEPI, that have provided good insights into CCIs impact on economy, still the establishment of a process to collect regular datasets is missing in order to be able to obtain internationally comparable indicators for CCIs measurement like the UNESCO Culture for Development methodology. Long-lasting ongoing work of Ministry of Education, Culture and Research (in collaboration with Ministry of Economy) to estimate the cultural and creative sector’s impact has not yet published results.

- > *Lack of a specific legal and policy framework to favour development of CCIs.*

Despite some cultural policy vision in force that includes CCIs development goals (Culture 2020), Moldova is still missing a dedicated joint national inter-ministerial policy framework that: connects culture with economy, research and innovation, territorial development and education; and results of an extensive process of involvement and participation of the sector stakeholders and civil society. Moreover, the existing cultural strategy is also missing an articulated roadmap with specific activities and tasks.

- > *Cultural resources in towns and regions are still largely underestimated as assets for local and regional development due to lack of know-how and coordination among authorities.*

Cultural resources, mostly crafts and cultural heritage, lack qualified and up-to-date production, preservation and restoration processes. Digitisation has been slow and dissemination processes are not sufficient. At the institutional level, there is a lack of coordination among public authorities, from national to local level, and cooperation (in case of heritage) with tourism stakeholders.

4.3 Setting up participatory policies and platforms

The ecosystem approach of CCIs brings a larger step that is fundamental for EaP countries. That is bridging the gap between public authorities and citizens. The mutual lack of trust hinders the development of a civic and participatory culture. In order to allow CCIs to thrive and unleash its crossover potential, diverse stakeholders need to contribute and interact. All have a role to play in this shared responsibility agenda: State and regional/local authorities; businesses and private sector; and civil society.

Top-down one-sided state policy and action is insufficient to trigger innovation and creativity *per se*. Equally the sector’s common reaction “let us do our own business alone” is not enough either. While there are few good examples in the EaP countries, there is still a long way in order to build a participatory culture that is not simply based on one-off events. Participatory discussions and open consultation are essential but they should lead to concrete action plans and implementation

(even if partial and/or dependent on further political negotiations). This approach includes policy discussions and formulation, but also its consequent shared implementation, monitoring and evaluation, preferably through effective public private partnerships (PPPs) that are not yet common or even regulated in this sector in most countries. To nurture such a culture entails a long-term investment as it involves a change of mind-set and practice. It is about building up and upholding processes, much beyond their mere results.

New platforms and alliances are needed to open new channels among diverse stakeholders. Formal or informal, databases, web platforms or clusters, and joint structures are crucial to showcase, mediate and promote mutual acknowledgement and activate collaborations and linkages. These platforms may constitute the sector's collective and legitimate voice to represent and engage in dialogue with the authorities. The CCIs sector in EaP countries lacks these intermediary organisations bringing together state/public authorities, artists/creatives and citizens/users. Cluster initiatives for instance may gather all those that are or might be interested in this field, including education, training and research; urban planning and development authorities; to users and audiences.

It is essential for the CCIs sector to promote and network, to join forces and build partnerships for their field and for business development, and also to have a clearer voice and better political representation. Creative hubs play also an important role in community development. This is particularly relevant for EaP countries, where a lack of trust is still prevalent. National funding programmes that create networks and clusters and establish creative hubs could help develop a culture of active engagement and participation.

Mappings and public consultations at national, regional and local level should become standard practice by CCIs in order to identify resources as well as discuss and define policy-making initiatives. They can also run online consultations, working groups and public hearings. Mappings and participatory budgeting can be a good testing ground to activate civic participation. Participatory budgets, for instance, are being implemented throughout Europe at diverse political levels including in some EaP cities and it is an instrument that can contribute to activate citizenship, regional ownership, policy-making ownership and increase trust.

4.3.1 International examples

Norwegian Innovation Clusters²⁴

- > *In the early 2000s the Norwegian cluster programme was founded on the premises that enterprises that collaborate are more innovative, productive and competitive. This financial scheme encourages bottom up shared initiatives by co-funding their collaborations and undertakings. Annual open calls provide up to three years of support based on business plans. The cluster resources, potential for growth and position in the industry are just as important as whether the initiative is participatory, the leadership share a common interest and whether the cluster project has common ownership. It funds clusters on three levels of development: (1) emergent, (2) mature with a national market presence, and (3) mature with an international market presence.*

²⁴ <http://www.innovationclusters.no>

For more examples, see more: *Participatory Budgeting Portugal*²⁵ and *Culture Map Valletta*²⁶

4.3.2 Opportunities in Moldova

- > *The national cultural strategy resulted from expert ex-ante analysis with consultation of CCI sector professionals.*

The process of analysis and development of current national cultural strategy was taken in charge by an expert group working alongside the Ministry, including necessary consultations and discussions with the diverse CCI sector professionals. This approach might represent readiness of the Government towards a more participatory model of policy-making in the future. Furthermore, the current strategy officially affirms aiming at involving civil society further in decision-making and the development of local services to foster shared responsibilities.

- > *Recent re-structuring of Ministry of Culture into Ministry of Education, Culture and Research*

In 2017 as part of the government reform, the Ministry of Culture was renamed to Ministry of Education, Culture and Research, and absorbed the Ministry of Education, and the Ministry of Youth and Sports, becoming their legal successor. This new wider structure may be favourable to the development of joint policies among these areas.

- > *Set up of COR - Creative Industries Association in Moldova gathering companies and NGOs in this field.*

This initiative resulted from the USAID study conclusions that highlighted the lack of joint action and organisation among the CCI community. Therefore, considerable efforts took place in setting up a joint organisation – COR – Creative Industries Association (see Local examples below), mostly through mapping needs and meetings with diverse professionals, so that the process was led by the creative sector itself.

Local examples:

COR – Creative Industries Association in Moldova²⁷

Established in 2017, it gathers companies and NGO's from the creatives industries in Moldova, aiming at supporting and representing them by ensuring their growth, education and local and international connectivity. The Association is participating in the development of a new creative hub - Academy of Music, Theatre and Fine Arts' Creative Hub (see next chapter) as well as the implementation of the British Council's recent established programme "Creative Enterprise" for Moldova.

OBERLIHT - Young Artists Association²⁸

Started in 2000 as a joint platform of young arts students and graduates in view of

²⁵ <https://opp.gov.pt>

²⁶ <https://www.culturemapmalta.com/>

²⁷ <http://www.cor.md/>

²⁸ <http://oberliht.org>

finding common ways to pursue their artistic work in Moldova. Its mission is to provide support to young artists and contribute to their professional development. It develops and maintains interdisciplinary associated platforms and projects aiming to connect local and international contemporary art and culture initiatives, and advocates for a strong and independent cultural sector in Moldova and in the region. One of its main concerns is to draw attention via artistic projects for the ownership and use of public spaces and the role of art in this agenda. It provides professionals with relevant information tools, most notably the regular newsletter Oberliht distributed widely across Europe and giving account of opportunities for creative professionals and artists. Oberliht also has extensive experience of cooperation with other European and international partners.

4.3.3 Challenges in Moldova

- > *Fragmented CCI professional community with weak common identification and interaction, struggling for resources and opportunities instead of cooperating.*

The sector community still recognises that it lacks mutual trust, leadership and coordination. Civil society and professional organisations in the CCIs sector are fragile and underdeveloped. The sector unions, inherited from Soviet times, are not felt as focusing on current collective interests despite some undergoing reorganisation processes.

- > *Relevant industries such as fashion and ICT are not identified as part of creative industries, hindering strong links between CCIs and other related industries.*

The Moldova Competitiveness Programme has considered the country's key and potential industries and their prospective for clustering, including ICT, wine production, furniture, tourism sector, light industry – textiles, apparel, footwear and accessories - and creative services. However, there are few connections and partnerships developed between creative professionals and these other industrial activities. There is lack of awareness regarding the possible synergies between ICT, fashion industries and the rest of the CCIs. This lack of identification and overall interaction limits the sector affirmation as well as crossover effects.

- > *Lack of communication and trust between CCIs community and policy-makers.*

The lack of communication leads to various related bottlenecks such as poor decision-making debate and participation, weak ownership and engagement in policy implementation; lack of coordinated actions; low collaboration and partnerships within the creative community and alongside related stakeholders from academia and business community.

4.4 Building on emerging creative hubs

Several new IT and creative hotspots, or “creative hubs”, have been emerging throughout the EaP countries as well as in the rest of Europe in response to the current needs of the sector. It is still a recent phenomenon in some EaP countries and the majority of them are private initiatives with little or no support from public authorities. These hubs serve and showcase the dynamic entrepreneurial spirit of the creative and business communities following global trends.

Creative hubs have different shapes and set-ups. Most are physical spaces – but can also be digital platforms and virtual networks – and may incorporate co-working

spaces, incubators or accelerators, fablabs or city labs, but above all they personify a new community. In many cities, they start to occupy abandoned buildings in the centre, in derelict spaces or in former/actual industrial sites and neighbourhoods. While inhabiting and gradually renovating them, they bring forgotten parts of towns back to life and contribute to land and urban development. These are places for working, meeting, learning and interacting; where knowledge is shared and transferred. Creative hubs assume different functions and offer various products and services: Work locations and offices; master classes and workshops; mentoring and coaching; business clubs; matching events, hackathons, etc. Above all, hubs facilitate project and business development and build communities.

These new work locations contribute to blurring lines between disciplines and hierarchies. While creative professionals come together to meet, discuss, create and perform across cultures, disciplines, languages and profiles, more attention is given to experimentation and methodology. Interaction in hubs stimulates artists and creative professionals used to focussing on their own individuality to associate and collaborate with the rest of the creative community and beyond. This interest in organising collectively is a matter of survival in this ever-changing competitive environment. Sharing know-how and resources within common spaces diminishes skill gaps. Creative hubs are new venues or organisations for the sector, as they are versatile and flexible places that experiment and interact. Public cultural institutions in EaP countries often do not provide favourable conditions for private operators to use their venues, their facilities are expensive to use/rent, thus their potential and facilities are under-used. This region is highly equipped with theatres, opera houses, museums, film studios but many of them are not facing the challenges that new opportunities pose.

Many hubs are ICT based or ICT dominant, but CCIs are also part of these ecosystems. Fewer hubs are orientated on art, or invest in projects that might not necessarily be profit making - but sustainable; other hubs have social entrepreneurship as a main focus, promoting projects and businesses that focus on cohesion and inclusiveness; and some hubs are labs that provide cities with solutions to their challenges.

In EaP countries most creative hubs have been established from the bottom-up, while in some European countries creative hubs came out of a top-down institutional initiative. The latter have led in many cases to brand new spaces that take a long time to populate. Many hubs may be vibrant and crowded, but they are also fragile. The maintenance bills are high and sustainability is hard to achieve; teams and activities are a constantly struggling to keep up; hub managers often lack all the necessary skills to deal with businesses in this specific sector; many miss connections to other similar hubs in the same city or country; to other regional stakeholders – schools, policy makers, investors, industry, and to international peers.

Creative hubs can make significant contributions to CCIs business development, community strengthening and urban renovation. Creative hubs can revitalise neighbourhoods and under-developed city quarters. It is a good investment to allow access to empty or non-used spaces and venues for CCIs. Free or low-costs rents and simplified procedures can support many new initiatives. Supporting teams and operations in the initial years and integrating them into wider city/region and sector development plans can provide an impetus towards their structural sustainability and take them to new heights. As new stakeholders, hubs can build on their achievements and social capital and become the basis for the development of

potential Public-Private Partnerships (PPPs), which have yet to have a legal basis in some EaP countries

4.4.1 International examples

IncrediBOL!²⁹ (Italy)

- > *IncrediBOL! was born in 2010 as a city of Bologna pilot project, to provide tools to develop entrepreneurship in the CCIs. Today it is a well-established network with diverse partners and works across the Emilia-Romagna region. It started to issue annual public calls for creative entrepreneurs offering small cash contributions, space free of loans and advisory services, training and promotion. Proposals were matched with city locations - often closed or empty municipal spaces. Creativity has proven as a key factor to redevelop the city and contribute to its economic regeneration. As a result, recently a new “micro-requalification” programme was launched to redevelop public spaces through art and creative interventions.*

For more examples, see Subtopia³⁰ (Sweden), Telliskivi Creative City³¹ (Estonia), Nova Iskra³² (Serbia) and Poligon³³ (Slovenia)

4.4.2 Opportunities in Moldova

- > *There are number of emerging IT hubs in Moldova, whereas presence of CCIs is currently of secondary importance.*

These hubs have been emerging in Chisinau, as a result of mostly private and public joint ventures, mostly involving international donors and academia. The majority of these hubs were initiated with a focus on IT community, while there is also presence of some CCIs enterprises, yet most hubs demonstrate further interest in increasing the participation and developing links with CCIs.

Local examples:

Tekwill³⁴, centre for resources and learning for IT business community, integrated in TUM – Technical University Moldova, funded by USAid and implemented as a partnership between government, academia, donors and private industry, including the Moldovan Association of ICT Companies (ATIC). Its mission is to contribute to the growth of highly-skilled ICT professionals and creation of entrepreneurial ecosystem by providing: education and training facilities, lecturers and laboratories; connections for businesses, professionals, students, professors and investors; research and development capabilities. It recently integrated a makerspace/fab lab where “Atelier 99” has been responsible for events organising.

DreamUps³⁵, innovation campus and business accelerator on creative and digital entrepreneurship to support young talents learning with mentoring, events and interaction with investors. It intends to develop a social entrepreneurship focus as well.

²⁹ <http://www.incredibol.net/>

³⁰ <http://www.subtopia.se/>

³¹ <http://telliskivi.eu>

³² <http://novaiskra.com/>

³³ <http://www.poligon.si/>

³⁴ <https://www.tekwill.md/>

³⁵ <http://www.dreamups.com/>

iHub³⁶, part of a network of hubs in EaP (Tbilisi, Kyiv, Lviv and other Ukrainian cities), located in TUM premises in the very centre of Chisinau, operated by Seed Foundation and supported by Ministry of Foreign Affairs of Norway. It is an innovation and entrepreneurship centre, providing training, mentorship, community development, access to investors and affordable co-work/study space to startups and IT specialists.

Generator Hub³⁷, NGO focusing on developing the IT community and its team building through training, events, hackathons. It provides a co-working space. Most represented areas are software, computer games and design companies. It intends to develop further connections to CCLs.

- > *Development of diverse projects of new creative hubs and arts and culture spaces is underway to offer missing CCLs specific infrastructure.*

Several new projects have been planned and/or are already underway to respond to gaps in the infrastructures and platforms with a focus on CCLs.

Local examples:

***Creative Hub.** This hub is promoted by Moldova Competitiveness Programme, funded by the USAID and the Government of Sweden and it will be a joint venture involving academia but also the public and private sector. A Memorandum of Understanding between the Competitiveness Project, the Ministry of Education, Culture and Research, the Academy of Theatre and Fine Arts (AMTAP) and COR, the Association of Creative Industries has been signed. The project intends to attract further international partners and other donors, notably to support content development. The hub governance model as well as its main features have been discussed and the new building construction is now starting up on the grounds of the Academy.*

***10/90 Studio.** It is a private not for profit platform that is willing to provide alternative digital experiences of cities with the mission to empower young visual artists in Moldova. It is integrated in the European Creative Hubs network initiative.*

***Circus of Chisinau rehabilitation project.** An emblematic venue for the city, this space has been closed and very recently some artists and cultural operators decided to draw attention of the citizens as well as policy makers for its potential by organising a concert and live show. The success of this initiative has led to some public commitment from the Ministry of Education, Culture and Research to pursue a rehabilitation and re-usage project for the Circus.*

***CHEF – Chisinau hub for European films.** Existing project from AltFilm, a training/production/distribution house that intends to promote the modernisation of Cinema Theatre "Odeon" in Chisinau and the development of European film distribution in Moldova. It aims also at becoming a meeting point for filmmakers from all over Europe (East and West) via a programme of workshops, festivals, debates, think tanks, etc.*

4.4.3 Challenges in Moldova

- > *Difficult access to sites and public space(s) where CCLs professionals would jointly*

³⁶ <http://ihub.world/en/chisinau-en/>

³⁷ <https://hub.md/>

gather, experiment and/or showcase.

Nowadays the creative professionals search for joint use and co-working spaces and formulas that allow sharing and pooling resources and generating debates, where ideas are born and further developed. Many of these hubs across Europe and worldwide have resulted from bottom-up initiatives. Yet access and maintenance of these spaces is complex, costly and lacks a support policy. Former hubs like Tipografia 5 (closed), an art cluster in the very centre of Chisinau, that served as alternative dynamic space for rehearsal, exhibition and performance, offices and shops would have benefited if recognition and support to their role in the arts and creative urban scene would have been taken into account.

- > *Public cultural infrastructure is often underdeveloped, little used and it is not articulated nor supporting the creative community.*

Some cultural venues are ill equipped and not sufficiently adapted to new needs and trends, mostly at technical level - as quality of sound and video projections in concert and cinema halls. The country also lacks a wide network of operational CCI venues and facilities – such as screenings - that hinders access to culture and contact with creativity and the set-up of touring circuits. Often the administrative and legal impediments limit access to state-owned cultural institutions and heritage to the creative community. In many reported cases, when spaces are made available, rents can be very expensive. Furthermore, lack of recognition, vision or skills from the side of the management of cultural institutions does not favour openness and the establishment of a permanent relation with the independent artistic and creative community.

- > *Existing IT and creative hubs in Chisinau are highly dependent from international donors.*

Most of the existing IT and creative hubs resulted from the initiative and funding from international donors. Despite the fact that in most cases it resulted from the necessary PPPs and linkages with diverse public and private stakeholders, mostly academia, like Tekwill and iHub (TUM) and the new creative hub to be hosted by the Academy of Music, Theatre and Fine Arts. However, the governance model and feasibility plans for these structures are dependent on achievement of right dynamics and engagement of CCI professionals but also the larger community.

4.5 Easing access to specific funding and support

Many European countries recognise the challenge of the complicated access to finance for CCIs resulting from their specific nature and value.³⁸ The main obstacles are: the small size of most creative organisations, their predominantly intangible assets, their sources of revenue, their reliance on intellectual property rights as a driver for growth, their weak managerial skills and their lack of knowledge of and contacts in the business world.

European public business development services and private investors, from banks to business angels, are not familiar with CCIs operational and business models. CCIs do not qualify to loans for certain SME's funding programmes and schemes

³⁸ The OMC working Group of EU member-states report "Towards more efficient financial ecosystems" has described this main issue and compiled a set of best practices.

often because they lack guarantees. CCIs face similar problems in accessing finance in EaP countries. The difficult and limited access to finance, poor infrastructure, unfriendly legislation, weak incentives in developing a charitable culture, etc. mean they are not considered favourable business partners.

Public funding of independent culture (NGOs) needs greater clarity and better criteria in relation to the transparency of selection processes, regularity of support and sustainable development. State support for SMEs does not consider CCIs' specific nature and therefore needs further diversification, especially in relation to accommodating their micro-dimension. Local operators have little access to international co-productions and partnerships, because they often lack sufficient matching funds and adequate regulatory framework by the state. There are currently no incentives or tax deductions for private donations and sponsorship to CCIs. Intellectual property rights (IPR) protection laws are often neglected due to a lack of awareness among professionals or monitoring agencies. Restrictive regulations for online and offline trade and export also hamper business internationally.

The fund-raising skill in most of the sector operators is weak, especially for international grants. CCIs need more information, contacts and networking to identify and test the right partners, as well as resources to invest in long-term planning requirements. Some alternative and interesting funding endeavours are being developed by entrepreneurs, e.g. crowdfunding platforms, but structural improvement is needed in public systems and legislation to ease access and diversify funding alternatives for the sector.

4.5.1 International examples

PMV - Cultuurinvest³⁹ and STARTS – Investment Fund for Cultural Enterprises⁴⁰ (Belgium)

- > *Two regional funds promoted respectively, by the Flemish Government – PMV - Cultuurinvest; and by the Walloon Government – STARTS. Both schemes provide specialised loans and equity investments to the diverse phases of business development, accompanied by coaching and advice to enterprises (SMEs) as well as not for profit organisations in the CCIs.*

For more examples, see AWS VINCI Vouchers in Creative Industry⁴¹ (Austria) and National Lottery⁴² (UK)

4.5.2 Opportunities in Moldova

- > *VAT exemption for arts and culture products and services provides a favourable basis for their business development.*

Arts and culture products and services such as books, publishing, cultural publications, films, ticket prices, cultural events, art works, etc. are all VAT exempt which is a favourable setting for starting up and maintaining these enterprises, notably allowing innovative and experimental productions to be tried out.

³⁹ <http://www.pmv.eu/nl/financiering-voor-ondernemers/leningen/cultuurinvest>

⁴⁰ <http://www.start-invest.be>

⁴¹ <https://www.aws.at/foerderungen-1/vinci-voucher-in-creative-industries/>

⁴² <http://www.lottery.culture.gov.uk/>

Local example: PARE 1+1 programme - Odimm – Organisation for Development of SMEs⁴³

Public institution created in 2007, works in coordination with Ministry of Economy and other central and local authorities, business associations, business support providers and SMEs. Its mission is to enhance competitiveness of national economy by supporting SMEs and promote local entrepreneurship. Though not CCI specific, it provides interesting business development support for SMEs, in which the CCI sector is also included.

Since 2013 it has also promoted six non-profit non-governmental business incubators, created by public authorities, academic institutions, and corporations, forming the Business Incubators Network of Moldova (RIAM). Alongside providing logistical support for the start-up phase, it organises trainings, assists in business strategies or writing projects necessary to attract financing and facilitates participation in networks.

The PARE programme 1+1 is meant to attract remittances via business investment from diaspora. It targets migrant workers and/or their immediate relatives who want to invest in the launch and/or development of businesses. The programme doubles the investment made (100%). Already 800 entrepreneurs got support from PARE, from which a small % is from CCIs, spanning fashion, apparel and accessories, to toys and music business projects.

4.5.3 Challenges in Moldova

- > *State funding to arts and culture lacks arms' length institution targeting the diversity of CCIs stakeholders.*

The state funding process in the culture sector lacks transparency and systematisation and misses an independent body mandated to issue public calls, select projects, distribute funds and monitor (e.g. Cultural Endowment, Arts Council, etc.). Besides cultural institutions and NGOs, creative entrepreneurial projects and start-ups are still not specifically targeted.

- > *Limited beneficial regulatory framework to encourage sponsorship.*

There is a weak corporate social responsibility and scarce private investment in culture. The business community is mostly not aware thus not interested in the sector beyond ICT. International donors pool is exhausted and limited. Existing law stipulates some tax deduction and state support yet without clear conditions.

- > *Limited access to diverse funding sources.*

CCIs entrepreneurs have difficulties in approaching bank loans, while seed money is very hard to obtain for their projects. Moreover, private investors are not acquainted with CCIs specific logics, motivations and life cycles to be able to assess its value and be convinced to support its ventures. There is little collaboration between CCIs and hi-tech start-ups that would allow the scalability often required by financial institutions and intermediaries.

- > *Number of cultural and creative professions lack official recognition.*

⁴³ <http://odimm.md/menu-types/despre-program.html>

The range of artistic, cultural and creative professional activities such as producer or even craftsmen, among others, lack official recognition regarding legal and economic classification status. The state is still to acknowledge by its public official institutions the diversity of the CCIs sector so that professionals may fully benefit from social and legal rights.

- > *Fundraising and business management knowhow is still not incorporated into CCIs management models.*

Cultural institutions are allowed to lease premises and sell services, yet 20% VAT is levied on their extra-budgetary income. Strategic planning and the pursuing of sustainable business models, including fundraising, are not common practices in the cultural institutions and NGOs sector, especially when they operate as not-for-profit organisations.

- > *Lack of effective implementation of Law on Cinema (2014) undermining the development of the sub-sector.*

Having been discussed for many years, the national law on cinema has not been effectively implemented. The existing state funding to independent film production is quite limited. Overall independent production and distribution is lacking conditions to screen across the country. State still holds rights to funded films preventing professionals to further benefit and explore their work. Existing audiovisual archives are underexplored. Remaining deficiencies in legislation – lack of legislative base to define a Moldovan national film - prevent from further development and benefit from official co-production initiatives despite entry into force of the European Convention on Cinematographic Co-production in 2012.

- > *Insufficiency and issues with implementation of media law and public policies prevent full development of independent mass media and fair market competition.*

Regarding broadcasting, there is insufficient airtime dedicated to Romanian language and locally made content as country information space is dominated by Russian rebroadcasts. Ongoing transition process to digital TV is not being fully transparent and fairly conducted regarding opportunities for diversification of players. Furthermore, persisting concentration of ownership in advertising market and printed press distribution is also hindering development of media outlets and making them dependent on often excessive tariffs. It lacks favourable economic conditions and a strategy aimed at increasing the development and capacity of media outlets and press.

- > *Deficient copyright awareness and management.*

Existing legal frameworks are in line with EU standards, yet several copyright and other intellectual property rights constraints remain. Monitoring and information are lacking in the distribution of cultural products and services. Moreover, professionals lack awareness of their rights and ways to be duly remunerated, collective management lacks accountability.

- > *Inefficiency of largest core copyright industries⁴⁴ in Moldova limiting its potential*

⁴⁴ According to WIPO classification, “core copyright industries” defined as wholly engaged in the creation, production, performance, exhibition, communication or distribution and sales of copyright protected subject

Core copyright industries in Moldova have a share of approx. 67% to GVA and 69% in total employment⁴⁵ comprising radio and television, press and literature companies. Most of these are state-owned companies in need for employment optimisation and improvement of productivity. All other existing copyright companies (non-dedicated, partial and interdependent) are small with a very modest share of the economy and in need for tighter links and partnerships with core-copyright ones.

4.6 Improving creative entrepreneurial education and skills

In view of the emergence of a new economic paradigm means educational and training institutions from schools to universities need to open up and connect more with regions and communities. Educational institutions need new approaches in how to design and conduct academic and vocational education that is more practical, resilient and entrepreneurial. Embracing the approach of lifelong learning would offer this. Many universities in EaP countries are prestigious for their technical quality notably in film, performing arts and music. However technical or artistic skills are not enough for young professionals to thrive, develop projects and start enterprises in the global market. Moreover, creativity and innovation are now being recognised as essential skills in other professions. All levels of education therefore need to integrate culture and creativity into their courses and develop creative skills and thinking and cultural practice and participation from early childhood. Lifelong learning needs to be promoted and teaching standards improved for pre-school to higher education, formal and non-formal institutions.

CCIs have also been impacted by the growth in digital media, globalisation, cross-border and cross-cultural collaboration. This creates a need for strategic and relational skills that deal with working in plural and multi-layered markets. Creative professionals need strategic, management and communications skills. Strategic skills rationalise the ways projects, businesses and careers are conceived and managed. A professional today has to be a creator, a manager, a researcher, a public relations specialist and a polyglot. All creatives need skills in how to negotiate, lead and discuss ideas, objectives and plans with partners. The need for continuous training increase in this more demanding and competitive market. Professionals have to be permanently on top of their game otherwise they risk losing contracts, schedules, deadlines, contacts and partners. Time management is fundamental especially when joint research and reflection are needed for a project, which is under pressure to produce outputs. Professionals have to reinforce their communication skills to overcome the obstacles caused by a lack of time, trust and mutual knowledge in non-hierarchical, multilingual and multi-sectorial temporary teams.

There are several examples of alternative educational and training projects and initiatives in EaP countries that fill the gaps and respond to these new needs. They are run by NGOs and established educational and cultural institutions. The

matter. These include literature, music, theatre, film, media, photography, software, visual arts, advertising services and collective management societies, IN WIPO (http://www.wipo.int/wipo_magazine/en/2005/03/article_0012.html)

⁴⁵ "The Economic Contribution of Copyright Industries in the Republic of Moldova", Moldova State Agency for Intellectual Property and supported by WIPO, elaborated by Adrian Lupusor and Ion Tiganas, 2015.

challenge consists of how to integrate these new learning methods into the educational and training systems' official mainstream offer and how to engage different stakeholders to take up active roles in this development.

4.6.1 International examples

Escalator - Creative Industry Kosice⁴⁶ (Slovakia)

- > *Escalator is an intensive programme of training and development of creativity, talent and professionalisation for those working in the creative field, individuals or enterprises/groups promoted by Creative Industry Kosice. Initially participants identify their needs and define their objectives through interviews with foreign mentors. This forms the basis of a "tailor-made" training and support programme of workshops, seminars, coaching, mentoring, business and strategic planning, research and development, study tours and pilot implementation.*

For more examples, see OTELO regional network of youth creative centres⁴⁷ (Austria), Creative Partnerships⁴⁸ (Lithuania), Royal College of Art Innovation⁴⁹ (UK) and Tallinn University of Technology - Innovation and Business Centre Mektory⁵⁰ (Estonia)

4.6.2 Opportunities in Moldova

- > *Interesting education offer and new facilities promoting entrepreneurship and knowledge transfer in the areas of arts, technology, engineering and design.*

The TUM – Technical University of Moldova offers higher education in architecture and urban planning, textiles and polygraphy and has departments of fashion design and products design and technology. TUM contributes and hosts IT hubs such as Tekwill and iHub as well as ZIPhouse – Centre of Excellence and Acceleration in Design and Technologies. Moreover, the Academy of Music, Theatre and Fine Arts offers courses on multimedia and design, film and dance. It is also involved in developing a creative hub in its premises that will serve as link between academia and industry in this sector.

Local example: ZIPhouse Centre of Excellence and Acceleration in Design and Technologies for Light Industry⁵¹

Light industry – incl. apparel, textile, footwear and accessories - is one of the largest employers in Moldova - more than 23,000 people or 4.6% from total employees from industry – and also leading in exporting: 16.4% of country's export in 2015. Therefore, the USAID Moldova Competitiveness Programme has been investing in its promotion, basically supporting the shift to high-added value manufacturing; upgrade of product quality and productivity; consolidation of the industry vision and capacity.

ZIPhouse is a flagship project created in 2015 through a PPP between the Ministry of

⁴⁶ <http://cike.sk/en/project/escalator>

⁴⁷ <http://www.otelo.or.at/>

⁴⁸ <http://www.kurybinespartnerystes.lt/>

⁴⁹ <https://www.rca.ac.uk/research-innovation/innovationrca/>

⁵⁰ <https://www.ttu.ee/mektory-eng>

⁵¹ <https://utm.md/subdiviziuni-universitare/alte-subdiviziuni/centru-de-excelenta-si-accelerare-in-design-si-tehnologii-ziphouse/>

Education, TUM and Light Industry Employers' Association of Moldova (APIUS), with the support of the USAID. Its mission is to address challenges in industry education, promote fashion startups, as well as academia-industry collaboration. It is intended to provide a creative environment to all interested stakeholders - designers, professionals and institutions, start-ups, students – in view of developing critical skills in fashion technology, design, marketing, and business. It offers training courses and acts as an accelerator for startups and community building by providing designers with the advanced technical and production skills and knowledge resources needed to transform their ideas into businesses as well as stimulates co-work and cooperation.

With few years of functioning, ZIPhouse priorities are to consolidate its executive team and structure; to engage private companies as mentors, and developing into a consulting resource for partnerships and services that are essential for its sustainability.

4.6.3 Challenges in Moldova

- > *Lack of strategic management and communication skills within cultural institutions, public administration and among CCI professionals hinders sustainable development of the sector.*

Strategic management know-how is still largely missing in general, mostly in regard to the development of sustainable business models, fundraising and partnerships. Many operators lack communication and marketing skills and strategies. Thus, they miss necessary links with media, audiences, communities and territories to make their proposals acknowledgeable and meaningful. State-owned culture enterprises and the independent sector also do not interact nor share limited resources. The community does not exchange sufficiently with international partners. Furthermore, public administration lacks human resources policy promoting continuous training as well as transparent recruitment processes and rotation. Institutions remain often inward looking and are not open to collaboration with independent sector.

- > *Too academic and inward-looking CCI education and training offer is inadequate to meet requirements of current global economic opportunities.*

A majority of existing education and training opportunities are not providing sufficient development of management and communication skills (in relation with technical and artistic competences and knowhow). It fails to promote the value of creativity and entrepreneurship, stimulating connections with overall society and market issues and to develop student's ability to take initiative. Education and training offer is also slowly responding to market demands, notably for specialised profiles missing such as copywriter or graphical designer, among others. There are weak professional lifelong learning opportunities in an age in which ICT is constantly evolving.

4.7 Developing audiences and markets

CCIs' potential and transversal features are still little known by policy-makers and much of society in EaP countries. Many CCI professionals are not the sector's best advocates. CCIs remain largely absent in media and public discourse except among niche audiences in capitals or big cities. Active and contemporary cultural venues and institutions are difficult to find in regions and rural areas, even on the outskirts of capitals and distribution systems are under-developed. Cultural houses/clubs (*dom kultury*) across the country need more resources and consequently up-to-date cultural and creative content. Developing audiences and a demand for cultural

content is also crucial. This requires increasing the number of distribution channels. The different markets within EaP countries and different regulations and languages make it difficult to internationalise and operate across borders.

The digital revolution is blurring the distinction between creators and consumers, since content can be distributed without mediators to target audiences. Cultural production and access to new content are two phases of the same process, according to Pier Luigi Sacco. In his culture 3.0 model participation becomes a generator of value as its economic and social effects can be larger than market mediated distribution. User engagement and participation demands a new economic and social environment and framework that requires trust and dialogue between different stakeholders.

Most cultural institutions and many creative enterprises and professionals need audience engagement, communication and marketing skills. Box office sales and communications tend not to be a priority for many traditional and established institutions because they target a cultivated and familiar elite that frequently attend events. For the independent scene, the lack of strategic and planning skills and a shortage of long-term investment contributes to poor communication strategies. Most independent creatives seem to have difficulties with self-promotion, branding and market positioning and rely on sales points or parallel commercial initiatives. The shortage of value chain intermediaries - managers, agents, producers and especially marketing experts, public relations officers and communication specialists has a significant negative effect on the sector's development because these professions have the expertise to select, target and disseminate content and develop user engagement.

The diversity of expressions and content in national media is another challenge. Television can play a crucial role in promoting CCIs and contribute to building recognition and awareness and thereby increasing demand. This powerful tool is not being used to its full potential. In EaP countries there is a need to critique and a need for specialised journalists and media experts that can write about CCIs personalities, stories and successes. There are some interesting media platforms, that promote urban culture, festivals, lifestyle, cultural tourism, etc.

EaP countries are known for the diversity and quality of some of their festivals for films, music and theatre that take advantage of their geopolitical location to bridge East and West. These festivals have been important focal points for audience and business development and tourism attraction. Several of them keep a programme running all year round, and in some cases, develop initiatives that go beyond the capital cities, despite difficulties.

4.7.1 International examples

OSTV - Canal180⁵² (Portugal)

- > *Open Source TV channel (OSTV) is entirely dedicated to culture, arts and creativity, combining TV and internet on the same platform. It broadcasts innovative content, created by a new generation of artists and producers, and develops cooperation projects with partners around the world.*

⁵² <http://canal180.pt/en/>

For more examples, see *HELMET city library network*⁵³ in Helsinki (Finland), *Kinodvor City Cinema*⁵⁴ in Ljubljana (Slovenia), *Opgang youth audience-based theatre*⁵⁵ (Denmark), *Laznia Nowa Theatre & Cultural Centre*⁵⁶ (Poland) and *Science Gallery*⁵⁷ (Ireland)

4.7.2 Opportunities in Moldova

- > *Ongoing process of repositioning libraries as cultural, educational and social centres throughout the country with the support of NOVATECA programme.*

It started as a pilot project and it is now a 5-year national programme building on existing library system funded by Bill & Melinda Gates Foundation in cooperation with USAID. It is introducing into libraries a variety of new services aligned to the community needs, most notably training. This way, libraries are upgrading their equipment integrated into an IT support system and librarians are developing their professional skills. The programme invests also into building up a network among libraries and connecting them with wider community and civil society to gain political and public support. In this manner, libraries widen their range of activities, available services, and audience's services as crucial focal points for territorial development.

Local examples:

*National Art Museum of Moldova.*⁵⁸ *This museum considers its mission to re-think its role and place, as public institution serving society, and in relation to the public. It invests into educational programmes that try out and experiment new ways of relating to audiences: temporary exhibitions that propose alternative guided tours; discussions with artists; special activities focusing on young audiences - the public of tomorrow, like creative studios for children and other workshops for artistic education. It also proposes complementary events like musical evenings combined with exhibitions.*

Digital platforms dedicated to promoting CCIs: www.locals.md is dedicated to urban culture. Its target audience is 18-35 years old, mostly Russian-speaking young people, mostly located in Chisinau, educated, instructed and informed. www.diez.md focuses on culture and entertainment designed for young people.

4.7.3 Challenges in Moldova

- > *Lack of audience development and user-engagement strategies.*

CCIs lack audience engagement skills and strategies, as well as effective communication with public, whether as participants in the process or simple consumers. Culture and creative offer needs to be re-engineered to engage with diverse audiences, via exploring social networks and digital means to get immediate interaction and feedback and connect with younger generations. The media has narrow understanding of arts and culture and therefore it does not promote nor inform public about creative production and contents.

⁵³ <http://www.helmet.fi/>

⁵⁴ <http://www.kinodvor.org/>

⁵⁵ <http://opgang2.dk/>

⁵⁶ <http://www.laznianowa.pl/>

⁵⁷ <https://dublin.sciencegallery.com/education>

⁵⁸ <http://www.mnam.md/>

- > *Lack of acknowledgement of the role and potential of CCI for social and educational purposes.*

Policy-makers and CCIs managers and creators as well as professionals from other sectors hardly recognise and have the capacity to acknowledge, plan and imply CCIs into other purposes and processes, remarkably for educational, social, and environmental aims. Cultural heritage, audiovisual, notably film and video making, performing and visual arts, music, are powerful means of expression and relation to diverse audiences and communities. Yet expertise is lacking on policy making and project planning in order to make use of CCIs for societal missions.

4.8 Encouraging internationalisation and cooperation

EaP countries are gradually engaging in the international arena by using culture as a soft power ambassador that builds their distinctive identity. Many are initiating international tourism campaigns and using culture as a central element based on their rich cultural heritage. However, CCIs have not yet been integrated into economic and trade diplomacy in relation to export and investment campaigns. EaP countries could develop the potential of local creative talent and human resources and their contribution to the added value of the economy in new national promotional campaigns. The small market size of most of these countries makes internationalisation a necessary step so that CCIs can enlarge audiences and scale up their activities.

The opportunities for professional mobility and circulation are easing although conditions differ between EaP countries. There are no travel restrictions for EaP citizens to travel around the region. Five EaP countries demand no visas or invitations for entry to EU citizens. However, the citizens of three EaP countries are subject to restrictions when travelling to the EU. Moldova, Georgia and Ukraine have seen their visa requirements waived to the Schengen area. The on-going conflict in five EaP countries feeds instability that affects international exchange, trade and collaboration.

All EaP countries participate in major international cultural organisations and have signed international cultural conventions, e.g. within the UNESCO framework. They are active partners in several Council of Europe and EU cross-border projects,⁵⁹ targeting cultural heritage, museums, film, crafts and publishing.

One of the region's biggest achievements is participation in the EU's Creative Europe Programme. Three EaP countries are now members and others are in the process of negotiation or considering membership. The benefits go beyond funding for different dimensions of cooperation in culture and media. The Programme gives EaP countries the opportunity to engage alongside with European peers in co-creation and co-productions. Developing partnerships is basic to most of Creative Europe strands project requirements. The programme funds formal and informal training and peer to peer learning activities for sector professionals that helps them stay in touch with potential international partners. The disadvantages are many operators in EaP countries need more international contacts and project

⁵⁹ "Kyiv Initiative"; Strengthening Creative Industries in Armenia, Azerbaijan and Georgia: Heritage Crafts – Common Platform for Development"; "The Book Platform"; "Black Sea Animation Programme"; "Let's Talk about Film in South Caucasus!", are some examples.

management skills and most calls require 40-50% of co-funding which prevents many from getting involved.

Festivals in EaP countries promote the region and trigger the internationalisation of CCI. Competitions, festival programmes, parallel showcases and talks all promote content and creatives at home and abroad and lead to local artists and producers participating in similar events abroad. Festivals host many foreign professionals, producers, directors and related businesses. Some export their concept to other cities abroad and organise “spin-offs”. Many festivals also engage in international networks that feed continuous contact and access to opportunities for the region’s professionals and organisations. Festivals in general are most prepared to engage and take advantage of the Creative Europe Programme.

The majority of EaP countries⁶⁰ are active in the Creative Business Cup (CBC), a global platform for innovative businesses based in Copenhagen. CBC is a year-round initiative that empowers entrepreneurs in creative industries and coordinates national competitions. Local contact points promote the national competitions and the winners then go on to compete in an international event. CBC members and participating entrepreneurs have the opportunity to develop their skills and build links with investors and global markets.

Operating in the international environment requires a specific set of skills as well as pool of material resources. Professionals recognise their lack of scale to cope with the vast dimension of the international market, thus their need to network, find partners, reflect together and disseminate information. This challenge calls for an upgrade in capacity building for the sector in developing long-term strategies, and increasing managerial skills such as fundraising and networking. Institutions need to include internationalisation in their policy priorities and implement programmes and tools that allow CCIs to work transnationally.

4.8.1 International examples

Go International⁶¹ (Austria)

- > *This is an internationalisation initiative created in 2003 to support and brand Austrian businesses as reliable and interesting partners abroad. It supplies individual enterprises with the expertise, tools and opportunities to market their offer internationally. It is coordinated with other Austrian economic and trade agencies who provide additional direct financial support instruments.*

Tallinn Music Week⁶² (Estonia)

- > *TMW started in 2009 as an initiative to internationalise the music industry through a conference and talent showcase festival. It has since then broadened its concept into an all-encompassing weeklong city festival, covering arts, design, technology, city space, food culture and various social issues. It is now a meeting point for European creative communities.*

For more examples, see:

⁶⁰ Belarus, Georgia, Moldova and Ukraine

⁶¹ <https://www.go-international.at/>

⁶² <https://tmw.ee>

Regional centres promoting CCI internationalisation - Catalan Institute for Cultural Enterprises⁶³, Flanders DC⁶⁴ and NOMEX Music Export Programme⁶⁵

European and international networks and platforms - Creative Business Cup⁶⁶, Creative Tracks – Talents without frontiers⁶⁷, European Creative Hubs Network⁶⁸, European Festivals Platform⁶⁹ and the Creative Europe Programme⁷⁰

4.8.2 Opportunities in Moldova

> *Participation of Moldova in the Creative Europe Programme since 2015.*

This membership brings great opportunities for Moldovan CCI operators not only to be co-funded by the EU for their international cooperation projects, but also to be fully part of the larger European family. Participation gives access to diverse opportunities for partnerships and international visibility and most of all knowhow. Cronograf International Documentary Film Festival is the first promoter of a Moldovan project that successfully applied and co-funded via Creative Europe Media for festivals support in 2016. Many cultural actors from Moldova have been inspired by this achievement, and this breakthrough was vital in order to stimulate further applications.

> *Festivals act as hubs for regional and wider international cooperation.*

Mostly based in Chisinau, existing festivals span from film and animation to music, theatre and other performing arts. These regular international events act as facilitators, giving access to professionals and audiences to contents/art works from abroad; presenting Moldovan production internationally and contributing to branding the country via its culture and creative contents. Many also propose all year around audience development activities as well as several professional trainings. Some have joint initiatives with other similar events in the region, frequently with Romania (such as TIFF - Transylvania film festival and ANIMEST – Animation Film Festival that are actually extensions to Chisinau of Romanian festivals), but also with Ukraine.

Local examples:

IDFF International Documentary Film Festival Cronograf.⁷¹ Created in 2001 by a group of filmmakers, it is today one of the most relevant international cultural events from Moldova. Each edition comes with a programme that contains diverse films and new cinematographic formulas. Though the budget has been actually diminishing, it registers increasing audiences, films, and guests. IDFF CRONOGRAF includes film screenings within an international competition, press conferences with the participation of film personalities, roundtables on different topics related to cinematographical life, thematic screenings out of competition, workshops for young filmmakers and film

⁶³ http://cultura.gencat.cat/ca/departament/estructura_i_adreces/organismes/icec/

⁶⁴ <http://www.flandersdc.be/nl/promotie>

⁶⁵ <http://nordicmusicexport.com>

⁶⁶ <http://www.creativebusinesscup.com/>

⁶⁷ <http://www.creativetracks.org/>

⁶⁸ <http://creativehubs.eu/>

⁶⁹ <http://www.effe.eu/>

⁷⁰ <https://ec.europa.eu/programmes/creative-europe/>

⁷¹ <http://www.cronograf.md/>

premieres. At CRONOGRAF, documentary filmmakers around the world have the opportunity to meet and promote their works in a space for cultural interaction where East (especially the former Soviet area) meets West and other globe meridians. This crossroads position of Moldova reflected in the programme is its distinctive feature. Cooperation with Odessa/Ukraine is regular. It also developing a 2-year pilot project in schools with support from Ministry of Education, screening and discussing documentaries with youngsters.

Global Entrepreneurship Network MD.⁷² NGO initiated in 2013 that promotes CCI entrepreneurship and internationalisation within the start-up community, by pushing collaborations with IT companies. It is the Moldovan national contact partner for the **Creative Business Cup**, responsible for selecting and taking Moldovan candidates to this international competition in Copenhagen annually. Promotes several activities – such as *Night of Art and Creative Gala* – that raise awareness for the potential of the sector and the existing talent, to find resources and engage other stakeholders.

4.8.3 Challenges in Moldova

- > *Limited participation in international networking and cooperation circuits due to irregular funding and lack of long-term capacity to stay on the scene.*

The CCIs sector weak capacity to co-produce, match-fund or invest in regular presence in international outlets seriously hinders their presence, visibility and consequent benefits. State or international organisations (incl. Romanian Culture Institute and diverse embassies and national cultural institutes) support to participate in international markets, festivals, missions or fairs abroad is not systematic which prevents long-term planning and investment.

- > *Few internationalised companies or products due to complex customs regulations and fragmentation of micro and small companies.*

There are excessive customs regulations and taxes on export as well as on online sales. Digital distribution regulation is complex alongside highly taxed shipping. This situation affects particularly publishing, as Moldovan small market is insufficient yet also other sub-sectors. Operators do not possess the skills and contacts necessary to position themselves beyond borders. Companies need to be coached and prepared to identify and establish contacts and partnerships and exposure/promotion on international markets.

- > *Membership of the Creative Europe Programme needs to be further supported by intensive information and accompaniment.*

Despite the success of Cronograf proposal, the approval gave place to several organisational issues and requests in order to fulfil all the requirements of the Media Sub-programme and complete the contract. Application drafting, partner search, project planning, implementation and monitoring are some of the expertise necessary to fully benefit from the Programme.

- > *Fragility of festivals' structures prevents to unleash their full potential to support internationalisation.*

⁷² <http://www.genmoldova.co>



Most of the festivals have precarious operational structures due to irregular funding support and lack of diversification of business models. They often have difficulties in accessing venues/locations to showcase. This precariousness prevents their potential to be explored, as business development promoters and international brokers for their community and country.

5. RECOMMENDATIONS ON DEVELOPING CULTURAL AND CREATIVE INDUSTRIES IN MOLDOVA

5.1 Policy-making, Participation and Platforms.

- > **Recognise and mainstream CCI into public policy**
- > **Map, measure and monitor CCI**
- > **Build joint platforms and promote crossovers**

5.1.1. Short term actions

a) **Elaborate annual action plans for cultural strategy Culture 2020 implementation.**

Existing Culture 2020 strategic vision and goals already put forward for CCI still require a clear roadmap ahead. The Ministry of Education, Culture and Research should develop a CCI action plan, to be approved and re-adjusted annually, defining specific objectives and consequent actions and tools to be implemented within a clear timeframe. Among Culture 2020 goals, the set up of the National Centre for Film, a specific intermediary for cinema and audiovisual is previewed. This focal point should be put into place.

b) **Integrate and favour CCI businesses into existing SMEs and Tourism support tools.**

Following up previous collaboration between the Ministry of Education, Culture and Research, the Ministry of Economy and National Tourism Agency, in the next round of activity and budget planning, CCI entrepreneurs and businesses should be considered and given specific criteria and funding line within SME's support programmes and tools – notably PARE 1+1 and RIAM-Business Incubators Network of Moldova - as well as within tourism support to hospitality services and businesses.

c) **Establish CCI research and monitoring body**

Research in this field requires a multidisciplinary taskforce gathering the national statistics office and independent research centres/universities. It can build its work on recent studies such as those conducted by USAID on creative services and AGEPI on economic contribution of copyright industries as well as for the work being done for building up UNESCO Culture for Development Indicators, crucial to allow international comparison of datasets. Categories and indicators need to be defined; systems of ongoing data collection should be put into place. The sector institutions, organisations and multiple stakeholders have also to be engaged in this process so quality data is collected and monitoring processes are integrated. The monitoring and evaluation of public policies and support tools and programmes should also be incorporated. Open access and dissemination of data needs to be considered.

d) **Conduct local cultural and creative resource mappings**

Mapping exercises need to be conducted at city/regional level to identify existing infrastructure, venues, organisations, events, stakeholders and all other assets. This process allows clear understanding of existing and potential resources and constitutes a planning tool for the sector stakeholders and public authorities for further development of territories and communities, improvement of city/regions fabric and pushing local economies. These exercises can also promote community engagement and awareness, if conducted transparently and in collaboration with cultural professionals. Collected data should be mapped and showcased in interactive platforms. The maps could use the Creative Towns and Regions Initiative's mapping exercise⁷³ of the EU-Eastern Partnership Culture and Creativity Programme, which has published a handbook⁷⁴ on carrying out these mapping exercises.

e) Encourage and support the development of CCIs professional alliances.

Following up a USAID study on creative services, the Moldova Competitiveness Programme has been supporting the recently established COR – Creative Industries Association, gathering local CCIs community, companies and NGOs. This process has been crucial for breaking the sector's fragmentation and create a joint platform that is able to represent and dialogue with authorities. There is a need to further support facilitation of administrative processes; access to venues, support for activities and teams; dissemination for wider outreach and inclusion of potential members.

5.1.2 Mid-term actions

a) Prepare and adopt a joint national policy for CCIs development.

Elaborate a national policy framework for CCIs development, result of a task force, mandated by Ministry of Education, Culture and Research with participation of other Ministries and state departments, including Ministry of Economy as well as with the active participation of the diverse CCIs stakeholders. This task force should in the medium-term give place to an autonomous inter-ministerial body that takes in charge the policy representation, implementation and monitoring.

b) Decentralise CCIs policy development.

Based on the mapping and assessment of available resources, there is a need to develop a strategy for CCIs development in every city/region, therefore increasing inter-institutional coordination between national, regional and local authorities on the diverse policy areas such as culture, economy and education. CCIs are a potential factor for local/regional development, this step is crucial to raise awareness and participation in cultural life and nurture an informed demand for CCIs. The promotion of collaborations, exchanges and setting up of a touring circuit among the diverse municipal culture houses is a crucial component. Public discussions including sector and civil society organisations and participatory budgeting processes may be implemented to support policymaking.

c) Create an agency/focal point for CCIs policy coordination and promotion.

⁷³ The pilot region in Moldova is Orhei.

⁷⁴ <https://www.culturepartnership.eu/en/article/mapping-and-strategy-building-handbook>

This transversal sector requires an arm length's body to link diverse policy areas with the sector diverse stakeholders and nurture long-term reliable discussions and interactions. It should include not only the sector professionals and organisations, but also R&D centres, educational and training establishments, policy authorities, and also other businesses representatives. The future mission of such an agency (similar to many agencies in EU countries, but also the public agency Creative Georgia) includes: coordination, advocacy and promotion of networking among the sector stakeholders; information and advice; promotion and capacity building.

d) Support the establishing of networks, clusters and creative hubs.

The creation of associations/hubs/clusters/co-working spaces that can serve as focal points to convene, interact and provide information, advice and advocacy for the sector development should be facilitated administratively and supported with operational grants funding line for ramp up years. Clusters are important structures to promote crossovers and linkages between diverse stakeholders, industry-university initiatives and links to other industries. The interaction and engagement of IT stakeholders in these collective platforms is also relevant in order to be able to scale up and diversify business models.

e) Promote crossovers among CCIs, IT and other industries and societal fields.

Policies and support programmes and infrastructure should steer towards the stimulation of fruitful collaborations among CCIs professionals and other sectors. Therefore, authorities should set up calls for creative ideas and projects and city labs where urban and public space issues are discussed and new interdisciplinary solutions are proposed. At local level, strategies to upgrade local productions – notably wine and crafts - and heritage to develop associated products and services via linking to designers and other CCIs experts should be designed. Furthermore, innovation vouchers, for instance, may promote the integration of designers, IT and/or communications experts into industries especially if SMEs and traditional manufacturing, to develop inter-sectorial and B2B approaches. These cross-sectorial linkages, notably among IT and CCIs, can be promoted within creative and IT hubs as well, to strengthen marketing, branding, advertising, labelling, packaging of other industrial products and services so to improve added value and exposure in national but also international markets.

5.2 Infrastructure, Funding and Frameworks

- > **Facilitate and diversify access to spaces and funding**
- > **Promote evidence-based management**
- > **Provide favourable conditions for business development**

5.2.1. Short-term actions

a) Facilitate and support creative projects' access to venues and public spaces.

Allowances based on project proposals and/or public tenders should be given to small-scale independent initiatives, especially when they manage to co-fund, to ease and support access of CCIs professionals to spaces, whether public (e.g. within cultural institutions) or when disused. Creative hubs, artistic and cultural venues that have proven dynamics and management capacities should also benefit from the process. It will have a positive effect on city-level regeneration initiatives.

b) Establish an arms-length competitive funding system.

A new relationship ought to be developed between state and the sector, that structures and puts in place a transparent and systematic process of grants programme that is inclusive and adapted to diverse players: cultural institutions, independent/NGOs and also creative companies/entrepreneurs. It should follow an arm's length principle, ensuring equal access and a monitoring process. It should be based on project's proposals and evidence-management evaluation. In the specific case of CCIs businesses funding line, intended for operators who want to set up and develop a business in the CCIs adapted to its different life cycles, it should be developed jointly with Ministry of Economy within its SME's policies and programmes.

c) Promote evidence-based management and collaborations in between state institutions with independent and start-up community.

Gradually introduce more flexible and evidence-based management of CCIs projects, organisations and institutions to which public funding should be dependent on. This will help to create opportunities for qualifications and career development and lifelong learning alongside evaluation of leadership and staff, promotion of strategic planning, including marketing and communication, and business models. In the case of state cultural institutions, the opening up to collaborate and work alongside with the independent sector and other creative entrepreneurs should be promoted. The promotion of networks and collaborations among cultural institutions associated with touring schemes are also fundamental to create synergies.

d) Create incentives to encourage private sponsorship and investment in CCIs.

Tax incentives/deductions included within an adequate legal framework should be designed to give benefits to sponsors and other investors supporting the CCIs field. These incentives are crucial to make the sector more attractive, especially for companies' corporate social responsibility. It should be accompanied with information campaign for CCIs special features and processes as well as potential so to raise awareness of the financial and business community for the sector specificity. The State should also mediate and facilitate guarantees for investors and private sector – banking, business angels, and venture capital.

e) Establish more business-friendly regulations and incentives for CCIs business creation and development, including investments from abroad.

The tax system should be simplified, to allow easy start up – especially regarding reduced obligations for entrepreneurs in ramp up years. It can also contribute to finance CCIs investments, like channelling TV stations contributions and DVD sales or lottery, for example. Special packages of incentives should also be put in place to attract foreign investors in specific areas, notably for those looking for location for film production (so called tax rebate system) and/ or for research and testing communication developments.

5.2.2 Mid-term actions

a) Integrate and link creative hubs and cultural infrastructure as strategic focal points for city development.

Policies for city and regional development should support the development of creative hubs and other arts and culture venues and events. These structures should be connected and be given a role to play alongside surrounding territorial institutions and communities, e.g. schools, academia and R&D centres, civil society organisations, business community and authorities. These infrastructures may act as city/region laboratories functioning as pools of expertise to experiment and try out innovative and integrated solutions for urban and territorial challenges, as well as to reach social and educational goals.

b) Monitor and raise awareness for copyright and develop collective management accountability.

There is a need to raise awareness for copyright procedures among all the sector stakeholders and to reform and simplify copyright and related rights laws to favour CCIs. Collective management accountability should be further developed, particularly by supporting collective management societies to develop a more transparent collection and distribution of royalties. Assessment and monitoring of copyright industries impacts and dynamics should be fostered by developing inter-institutional relations among competent authorities to facilitate data collection. Finally, new forms of remuneration and business models based on open sources and commons licencing should also be considered and explored.

c) Revise legal frameworks to strengthen fair competition and diversity of media.

The state has a crucial role to play in ensuring transparency, accountancy and fair competition that may allow overall CCIs development, on areas such as: media outlets ownership, advertising market, distribution of frequencies and licences for broadcasting; but also promoting and favouring the production and distribution of local produced contents. Finally, stimulating policies should be designed to attract internal and external investments to develop the media field and ensure sustainability of media outlets.

d) Revise official classifications to integrate new professions/economic activities.

The official statistics, tax and employment systems should be revised to include new economic, academic and professional categories. Notably coming from the progressive use of digital technologies that recreated and introduced new activities and therefore artistic and creative disciplines and profiles. This step is crucial to be able to acknowledge and monitor the sector activity and impact, but also to include it in policy making and legislation, ensuring they may benefit from adequate ecosystem.

5.3 Skills, Audiences and Markets

- > **Promote and develop creative and entrepreneurial skills**
- > **Engage and diversify audiences and markets**

5.3.1 Short-term actions

a) Initiate creativity and innovation clubs in schools.

Starting up as pilot projects, gradually informal working groups in the form of “clubs” should be integrated into schools from early age education. These groups,

mediated by artists and other CCIs professionals, should explore creative competences and processes as well as team dynamics to come up with proposals to issues raised in curricula disciplines or given by surrounding environment/society. Social inclusion and promotion of cultural diversity should be principles taken into account.

b) Introduce entrepreneurial and communication skills development within artistic and cultural curricula in universities.

Higher education establishments should include management courses – including strategic and communication skills and audience development skills – on the diverse artistic, cultural and creative curricula. These courses should make necessary links to the sector organisations and institutions as well as overall society to provide cases for students to work on. Links and joint working groups between arts and creative disciplines students and business and management students should be encouraged. It should also favour research in the CCIs field, data collection, organisation of guest lectures, open universities, online courses, and competitions in this area.

c) Promote mobility and exchanges for students and young graduates/entrepreneurs

A programme by Ministry of Education, Culture and Research should sponsor regional and international mobility and exchanges in the framework of studies and internships for students and young graduates and entrepreneurs in schools/universities, creative hubs and other CCIs organisations and companies.

d) Launch pilot projects of international peer-to-peer learning and exchanges for creative entrepreneurs and culture professionals.

Educational and training institutions, notably with support from state, should organise training programmes in CCIs management and communication, bringing mentors and international experts and practitioners for informal peer-to-peer trainings.

e) Develop showcase platforms for CCIs.

Set up common web platform and network for CCIs products and services that can serve as showcase for internal and international audiences and customers. It can also be used for crowdfunding and users/customers engagement campaigns. In order to strengthen the impact of the promotional platforms, offline events in parallel should be organised. These are meant to promote and showcase local talents, achievements and stories that will raise awareness for the sector potential in the broader community, strengthen self-esteem and value local contents and produce.

5.3.2 Mid-term actions

a) Create a national programme for arts and culture education

An initiative by Ministry of Education, Culture and Research should lead to the conception and implementation of a national programme for arts and culture education to be introduced into schools' curricula from early age. This programme is meant to expand overall valuing of arts, culture and creativity in view of future active

cultural participation. Close collaborations and articulations with cultural institutions and the creative community should also be fostered.

b) Develop a lifelong learning offer for CCI professionals.

An offer of post-graduate and continuous training options in diverse CCIs artistic, technical and strategic management should be gradually developed. It may target artists and creative professionals, but also business and administration, media and communication graduates and professionals who are interested in specialising in the CCIs sector. Education establishments should also provide alternative learning and capacity building programmes, with the participation of practitioners for the industry lifelong learning.

c) Promote audience development and engagement

The integration of audience development/communication strategies should be a pre-requisite to funding programmes to CCIs institutions, venues and projects. A close relationship between cultural institutions, creative companies and schools should be sustained. There should be a funding measure for social and educational activities for the CCIs sector. Moreover, research should be conducted on cultural participation to better understand the diverse audience's profiles, expectations and practices.

d) Set up a CCIs education and training council

This joint structure gathering authorities from education and culture, but also employment, educational and training institutions as well as CCIs sector stakeholders should discuss, monitor and supervise education and training offer. In close contact with industry it should make sure that offer responds to latest market and societal needs.

e) Promotion of media outlets with CCIs content

The creation of and support to media outlets disseminating local and international cultural and creative contents, like former Alte Arte TV, for instance, digital TV channels and online magazines should be fostered.

5.4 Internationalisation and Cooperation

- > ***Provide capacity-building for international cooperation and networking***
- > ***Promote Moldova's CCIs internationally***

5.4.1 Short-term actions

a) Strengthen an active and effective Creative Europe Desk.

Membership of the Creative Europe Programme should be fully accompanied, monitored and fostered by an even more active Desk that promotes and informs about the Programme; identifies and supports linkages to partners, networks and consortia; coaches and provides training for developing project applications. The Desk should serve as pilot project for a larger mission and structure to support overall internationalisation of CCIs.

b) Establish the legal basis for defining “national film” and become a member of Eurimages to support official co-productions.

Following Moldova’s ratification and entry into force of the European Convention on Cinematographic Co-productions, membership of Eurimages should also follow. In parallel, there is a need to establish a legal framework to define “national film” which is a legal requirement to be able to set up and have benefits from official co-productions.

c) Set up an efficient mobility grants scheme to participate in international circuits.

A flexible and agile grants scheme – with several regular calls per year – should be set up to support and facilitate international travels, notably to: identify and meet partners, engage in networks, participate in residencies and expose in international fairs, missions and festivals.

d) Build on and reinforce the existing Eastern Partnership cooperation.

Continue and strengthen peer-to-peer learning, sharing, knowledge, information, policy development, communication, and advocacy and awareness raising for the potential of CCIs in EaP countries. Pursue joint capacity building mobility programmes associated with project grants and common platforms to showcase local talents and resources.

5.4.2 Mid-term actions

a) Create a focal point to support and promote internationalisation.

This focal point would act as intermediary with two articulated missions: inform and build the capacity of the sector internally; and to promote Moldova’s CCIs abroad. The sector requires support for international projects: provide information and contacts, notably via maintaining updated database of partners, investors, networks, consortia and projects; make linkages with international companies; provide coaching and training for cooperation and export procedures and know-how; identify and develop applications to international funding opportunities. Secondly, it should develop a communication and branding plan to promote the country through its CCIs talents, contents, products/services. Organise showcases and events on CCIs home and abroad. This effort should also be articulated with tourism authorities for including cultural tourism as one of the targets.

b) Reinforce ties with Moldovan diaspora.

Set up an articulated plan among several policy areas – culture, economy, foreign affairs - to keep contact and economic and cultural relationships with the diaspora distributed across Europe and worldwide, that should be built on example of PARE 1+1 programme to promote business investment and initiative.

c) Provide match-funding support for international projects.

Participation in international consortia requires co-funding that often prevents small operators to participate. Therefore, support for match-funding should be facilitated – like advantageous micro-loans or a public support scheme - once operators are successful in international applications (notably the Creative Europe Programme).

d) Promote favourable regulatory conditions to foster international trade.

In order to develop international trade in the CCIs, a more flexible and favourable regulatory framework should be put in place. Some measure needed to facilitate: customs regulations, notably VAT exemption for export of creative services and goods, or import of raw materials and equipment; set up a flexible framework for digital distribution and online sales, notably releasing from costly commissions and fees.

e) Support translations to promote local authors and contents

The support to translation of some relevant Moldovan authors into several other European languages would be an important step to promote them beyond borders.

f) Organise annual CCIs Forum and Awards

It would take place regularly on an annual basis across the country aiming at discussing and making visible what is going on in the CCIs sector in Moldova internally and also internationally. These fora should be thematically focused and convey the diverse related stakeholders. Main operators and projects would meet, discuss and give account of main achievements and challenges. International cases and experts would be invited to present their experiences and know-how for additional input and inspiration. The forum should be accompanied with performances and showcases. Additionally, a set of awards given out by a national and international expert jury should honour the year most relevant realisations.

APPENDIX A: BIBLIOGRAPHY

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APPENDIX B: LIST OF PARTICIPANTS IN WORKSHOPS, INTERVIEWS AND SITE VISITS

Chisinau, 3rd - 4th November 2016

Organisation

Adrian Bivol and Victoria Belous
EU-EaP Culture and Creativity Programme/Soros Foundation Moldova

Interviews and meetings

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Andrei Chistol, Ministry of Education, Culture and Research, Steering Committee of EU-EaP Culture & Creativity Programme
Angela Stafii, cultural policy expert
Daniela Dascaluic, Odimm – Organisation for Development of SMEs
Dumitru Ciorici, New Media Group
Dumitru Marian, Alt Film, Advisory Committee Culture & Creativity Programme
Emilian Galaicu, Cartier Publishing House
Eugenia Boldescu, Tipografia 5
Ianoş Patraşco, “Trigon” Art Group
Ion Bunduchi, Mass media expert
Iurie Bîrsa, Arc Publishing House
Larisa Glinca, AO ARTISudio
Lilia Dragneva, artists and curator, Center for Contemporary Art [ksa:k]
Mariana Postica, “Trigon” Art Group
Mihail Fusu, theatre artist
Mihail Țurcanu, cultural manager, 10/90 Studio
Natalia and Anatol Ștefăneț, Trigon, Ethno Jazz Festival
Olesea Fortuna, GEM Global Entrepreneurship Moldova/Creative Business Cup
Traian Chivriga, iHub Chisinau
Valeria Suruceanu, ICOM Moldova
Veaceslav Reabcinschii, Center for Cultural Policies in Moldova, Steering Committee Culture & Creativity Programme
Victoria Coroban, Alt Film – Cronograf Film Festival
Virgiliu Măgineanu, Cronograf Film Festival
Vitalie Spranceana, Oberliht
Vladimir Us, Oberliht

Site Visits

iHub Chisinau
Oberliht – Young Artists Association (office)
National Art Museum of Moldova
Tipografia 5



NOTE

The report is developed with the assistance of the EU-Eastern Partnership Culture and Creativity Programme. The content of this report does not reflect the official opinion of the European Union. Responsibility for the information and views expressed in the report lies entirely with the author.

The purpose of the EU-Eastern Partnership Culture and Creativity Programme is to support the cultural and creative sectors' contribution to sustainable humanitarian, social and economic development in Armenia, Azerbaijan, Belarus, Georgia, Moldova and Ukraine.



The Programme is funded by
the European Union