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Cultural Policy Review of the Republic of Moldova

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Towards a Strategy for the Development of Culture and Creative Industries

(Chisinau, November 2019)

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* The programme of the visit (see Annex 1) was prepared by Andrei Chistol , Adviser, Ministry of Education, Culture and Research, Republic of Moldova

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1. Introduction

On August 27, 1991 the Republic of Moldova was declared an independent country. The Country became Member of the Council of Europe in 1995. On 29 November 2013, in the frames of the Eastern Partnership Summit in Vilnius, the Republic of Moldova signed an Association Agreement with the European Union.

There are 2.7 million inhabitants (2019) – GDP per head is USD 7700 USD¹. Moldovans represent 78.2% of the total of population. The census indicates a dramatic decrease of population numbers in Moldova from 4.5 million in 1989 to 2.7 million in 2018. This is mainly due to the fact that the separatist region of Transnistria did not participate in the latest census as well as large movement of population leaving the country.² About 1 million out of 3.5 million Moldovans have a Romanian passport, which gives them EU citizens' rights. According to government estimates about 1 million Moldovan citizens are working abroad.

The Ministry of Culture is part of a larger Ministry of Education, Culture and Research. The budget of the Ministry of Culture is approximately Euro 35 million (2018) representing 0.5 % of the total State budget. Regions and local governments have extensive authority in the field of culture but invest and contribute modestly in the cultural sector. Households' cultural consumption is very low, according to the Ministry of Culture: the surveys shows that 80% of the population admit that they did not attend or participated in a cultural event (cinema, performing art, museum, art exhibition, etc.) in the past year. Romanian and Russian TV Channels are more popular than local TV because of larger capacity to invest in content. A specific (modest) funding programme has been set up to support the film industry and the Moldova Center for Cinematography (CNC). International feature films are widely available for free made available essentially via pirate web platforms established in neighboring Russia, thus contributing to weakening the audiovisual industry in the country.

The Ministry of Culture manages a considerable amount of cultural institutions which mobilize 80% of its financial resources: 16 theaters and concert venues, 9 art institutions (education), 5 museums, 2 libraries. Most of these institutions remain poorly funded with incapacity to invest for the sustainability and future. The maintenance of cultural infrastructure at local level, largely inherited from Soviet Union time is not given a priority.

Moldova joined Unesco in 1993 and ratified the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. It is a member of the "Organisation internationale de la francophonie".

¹ Wikipedia (estimates)

² A survey conducted in 2018 by the Institute for Public Policy in Moldova (IPP) shows that half of all Moldovan citizens would leave the country if they had the chance to do so, mostly due to poverty, corruption and lack of perspective. About 25 per cent of the respondents say they wish to migrate definitively, while another 28 per cent would leave the country for a period of time at least. Mostly, young people are leaving Moldova for a better life abroad. The percentage of people who say they don't want to leave the country has fallen, from 48 per cent in 2017 to 40 per cent now

Moldova participates in the Creative Europe Programme since 2015. It is yet to become Member of Eurimages. Membership is not felt as a priority considering the state of the local film industry as well as the cost of membership's entry ticket (130 000 EUR/year).

The country benefits from foreign financial aid from individual countries (notably US Aid and Switzerland) and members of the EU (notably Germany, France, Romania, UK, Sweden) as well as international organisations such as the European Union through its different programmes (Creative Europe, Eastern Partnership, Cross border cooperation programme with Ukraine and Romania as well as the Confidence Building Programme related to Cultural heritage. European National cultural institutes (British Council, Goethe, Institut Français, Romania) have set up a EUNIC platform but which has yet to become active.

In 2012 the Ministry of Culture developed its first policy strategy "Culture Development Strategy – Culture 2020", with its latest version from April 2014. The document sets out the policy priorities calling on reviewing cultural policy concepts to ensure that cultural stakeholders are in a position to contribute to the economic and social well-being of the country calling on citizens, artists, associations and entrepreneurs but also regional authorities to support the endeavors of the Ministry of Culture. The Culture 2020 Strategy is integral part of the National development Strategy "Moldova 2020".

The priorities of the strategy were:

1. Protection of culture heritage.
2. Access to culture for citizens.
3. Development of a Cultural and Creative Sector (CCS) that contributes to economic development and social well- being.
4. Promotion of culture as a driving force in education.

The intention of the Ministry of Culture is to integrate culture and creative economy into the new State Policy Moldova 2030 in order to foster the country's competitiveness and sustainable development. Moldova 2030 will be based on UN Sustainable Development Goals. This implies that the central government should announce the sector as one of the priority sectors, and take the responsibility for its development and consistent funding. Using international practices and conducting analysis with stakeholders will help undertake relevant steps for sector development jointly and effectively.

2. Aim of the Mission

This peer review exercise took place in the context of the development of Moldova 2030 Strategy Development. The ambition is to make culture a pillar of the national strategy by highlighting the impact of investments into the culture and creative economy in the overall strategic goals. The Ministry of Culture has yet to develop a strategy together with implementation and funding plan for the development of its cultural and creative sectors.

The culture pillar of Moldova 2030 and/or cultural and creative sector strategy should seek synergies with other policies aimed at supporting tourism, entrepreneurship, education, ICT and regional development to showcase the transversal nature of cultural and creative investments. It should focus both on economic and social dimensions, notably the development of human capital.

The peer review aims at supporting the endeavor of the Ministry of Culture to draft such strategies and provide relevant input to other policies and strategies.

Information used to draft this report was compiled through meetings with categories of stakeholders. It was compiled with a view to advise the Ministry of Culture on priorities for the development of a culture and creative sectors that serves economic, regional and social development. Cultural and creative industries can be defined according to the definition adopted by EU institutions³. These include the cultural sector - heritage, performing art, museum, music, publishing, audiovisual, video games, events and creative industries – design, advertising, architecture and fashion.

The visit took place from the 4th to 6th November 2019 in Chisinau exclusively. Meeting with stakeholders enabled to identify challenges and opportunities that will be used to formulate recommendations. Shortly after the mission, on 12th of November 2019, Moldovan Prime Minister Maia Sandu's government lost a no-confidence vote in Parliament. The aim of the mission is to help planning and establishing a long-lasting strategic framework that survive political upheavals for cultural and creative sector to contribute to the country's economic, regional and social development.

3. Main Challenges and Opportunities

This report focuses on developing a European-style cultural and creative ecosystem in Moldova. It suggests what will be required of the Ministry of Education, Culture and Research (MECR) and the cultural and creative sector respectively in terms of fresh and forward-looking thinking, new renegotiated responsibilities of all stakeholders and other concrete action. Real reform - not simply one-off changes - is needed to the current system of managing the development of cultural and creative sector in Moldova. The core of such a reform should be making culture a pillar of Moldova 2030 and elaboration of the more specific strategy as well as its action and funding plan for cultural and creative industries. It is worth investing time in introducing the new term – Human Capital Development and showcasing the transversal role of culture and creativity in empowering society.

³ European Commission : Supporting cultural and creative sectors (CCS), cultural and creative industries (CCI) and related ecosystems https://ec.europa.eu/culture/policy/cultural-creative-industries_en

During the mission experts identified the following challenges:

1. At policy level:
 - a. Lack of statistics on the culture, cultural and creative sector and industries, and its economic, regional as well as social contribution.
 - b. Absence of a strategic approach and general principles on cultural and creative industries development, notably to influence donors' aid and local policies.
 - c. Cultural and creative sector is not yet considered as priority by central government.
 - d. Insufficient and non-proactive consultation processes with stakeholders (NGOs, industries' representatives, cultural and creative entrepreneurs, artists, donors, local authorities) with a view to develop and implement policies.
 - e. Absence of specific regulations and support systems that are adapted to the specificities of the cultural and creative sectors.
 - f. Limited human capacity within the Ministry of Culture to develop, coordinate and implement policies.
 - g. Poor understanding of the meaning and value of cultural and creative investments within the government and in regions (districts) including the capital city. As a result, support from other Ministries (notably Ministry of Economy) and agencies (such as the investment agency in charge of export development or ODIM in charge of support to SMEs) are not yet forthcoming.
 - h. Lack of funding to invest in the development of cultural and creative sector and cultural and creative industries.
 - i. Demographic trends (shortage of students and qualified workforce).
 - j. Insufficient trust between authorities and civil society.
 - k. Absence of arms' length body to implement a cultural and creative sector funding mechanism.

2. At industry and civil Society level:
 - a. No established players are playing a sector and/or industry-driving role. However, there is emergence of creative start-ups linked to ICT and digital development in the field of music, film, digital media, graphic design. A creative community is slowly in the making. There are opportunities of clustering with tourism, ICT industries as well as with educational institutions (art and technical universities).
 - b. There is a nascent collective structure to represent the sector and express policy position of cultural and creative industries.
 - c. Managerial and entrepreneurial capacities remain underdeveloped.
 - d. The lack of status of self-employed and freelancers is making it more difficult to stimulate entrepreneurship in the cultural and creative sector.

- e. A lack of knowledge, skills and infrastructure in certain sectors at creation, production and distribution levels is evident. US Aid is focusing on audiovisual sector and digital skills. There is a room to develop international networking and exchanges (mobility, co-creation, knowledge and skills development).
- f. A limited domestic market (demographic, distribution and consumption infrastructure, purchasing power) is rigged by online piracy activities but opportunities exist abroad (Romania, Ukraine, Russia and the European Union).
- g. A regulatory framework that has yet to encourage investments in the cultural and creative industries -in the same way ICT has been encouraged (for instance with the single tax of 7%)- is yet missing.
- h. Tourism industry is in development phase and does not seem to integrate artistic intervention and involvement of cultural and creative industries amongst the tools of development (Moldova is one of the least visited country in the world).
- i. There is scope to make better use of Creative Europe programme (only 2 successful applicants vs 35 in Georgia for instance). First, the most potential sub-sectors and stakeholders shall be identified.
- j. A lack of public spaces to showcase art and enable artistic intervention is evident.

Experts identified the following opportunities:

1. At policy level

- There is political will within the Ministry of Culture to make culture and creative economy a separate pillar of new State Policy Moldova 2030.
- Intention to develop a strategy together with implementation and funding plan for the development of cultural and creative industries.
- Donors' willingness to support the development of cultural and creative industries is in evidence.

2. At industry and civil society level

- Artcor initiative (Chisinau) is an example of an attempt to establish a creative hub and community associating universities, creative professionals and businesses focusing on digital media and links with growing ICT community and can act as a model.
- US Aid team put emphasis on the development of creative goods and services for export (fashion, digital media, audiovisual services).
- There is a strong demand from the young generation to develop the Republic of Moldova as a cultural and creative hub. In June 2019, the Culture and Sports Council in Brussels adopted the Council conclusions on young creative

generations⁴. This document focuses on supporting culture-based creativity in education and innovation and therefore can be used as guidelines for Moldova as well.

4. Policy Recommendations

Experts suggest that culture and creative economy will be a separate pillar of new State Policy Moldova 2030 and a specific strategy together with action and funding plan will be elaborated in order to support the development of cultural and creative industries in Moldova. It is justified for the following reasons:

- The cultural and creative industries are a high growth industry as shown in market trends and revenue forecast in Europe notably in the audiovisual sector, music, videogames, digital media, design and fashion. Market trends are notably nourished by high demand for digital content and services to feed in digital networks.
- There are strong spillover and crossover opportunities⁵ between cultural and creative industries and other high growth industries already identified as priority sectors such as tourism and information technology (ICT).
- The cultural and creative sector is attractive to young people and therefore can generate interest in entrepreneurship for talents in the country provided an enticing creative framework is established.
- The development of a creative ecosystem will contribute to change the mindset and image of the country. It will contribute to the attractiveness of the territory for Moldova to become a country of destination for visiting, studying and working.
- A successful cultural and creative economy policy will contribute to make citizens more mindful of their cultural resources, unique identity and reinforce self-esteem as well as sense of belonging. The policy should make the most of minorities' cultural expressions.
- The country can invent a cultural and creative economy policy leapfrogging more traditional policies, that is more innovative, tuned in to contemporary demands (in aesthetic, social interactions, cultural consumption, freedom of expression) and market infrastructure (more digital, cross-sectoral and international).

On the basis of the above consideration the experts propose a set of measures to reinforce on one hand the capacity of public administration both in state, district and local government

⁴ https://ec.europa.eu/culture/news/council-adopts-conclusions-young-creative-generations_en

⁵ Council conclusions on cultural and creative crossovers to stimulate innovation, economic sustainability and social inclusion: <https://op.europa.eu/en/publication-detail/-/publication/9cdca597-0432-11e5-a4c8-01aa75ed71a1>

level to develop and implement a cultural and creative industries policy and on the other hand to support the development of cultural and creative sector. The proposed measures are an attempt to set the basics capabilities of nurturing the development of a creative ecosystem in the Republic of Moldova.

1. Measures to support public administration capacity

1. In order to build evidence and monitor policy actions national statistics and data collection on cultural and creative sector and cultural and creative industries requires development. The Ministry of Culture should be in a position to collect quantitative and qualitative data on enterprises, employment, turnover per sectors, etc. in accordance with Eurostat or UNESCO guidelines as a first step or through the setting up of a specific satellite account.
2. Increase the Ministry of Culture's capacity to develop and implement policies and measures. The aim of such action is to reinforce the credibility of the Ministry as well as trust with stakeholders on its capacity to manage, implement and assess the achievement of policy goals. Its focus will be on ensuring the Ministry's capacity to coordinate activities in an efficient and cost effective way as well as to be able to propose regulations supporting the development of cultural and creative industries. Experts suggest the organization of a functional review of the Ministry to consider organizational change required within the Ministry to develop and conduct an effective CCI policy.
3. As for the engagement with stakeholders, experts consider that there are important opportunities to leverage activities of cultural and other stakeholders to achieve policy objectives. We distinguish between 5 categories of stakeholders: ministries and agencies, local authorities, civil society, industry and donors.
 - a. Ministries and agencies: Expert suggest the Ministry of Culture to agree a collaboration framework with the Ministry of Education on art education. They also suggest collaboration with the Ministry of Economy on cultural and creative entrepreneurship as well as agencies such as ODIM and Investment agencies to ensure that specificities of cultural and creative sector are taken into account and institutions supporting the development of cultural and creative industries are integral part of the business support system. The Ministry of Culture together with the Ministry of Economy should lead an inter-ministerial committee ~~on~~ which will work out a joint action plan and begin implementing it with other partner groups, agencies and stakeholders.

- b. Regional and local authorities: The Ministry of Culture together with strategic partners should raise awareness on the potential of cultural and creative industries for regional development. It should organize workshops with local authorities highlighting strategies implemented in regions in Europe as part of a Smart Specialisation strategy. Funding shall be available for regions developing specific strategies involving tourism and cultural and creative enterprises (crafts, art events, festivals, experience animation, etc.). The setting up of creative commissions in every town or region, should be encouraged. Such commissions shall include representatives of cultural and creative industries and other businesses (tourism for instance). This will help to promote collaboration of all stakeholders in the process of development and implementation of policies and strategies. It shall specifically assist to establish bottom-up public-private partnerships, promote identification of creative potential and initiatives, and increase public awareness in the region about the impact of cultural and creative investments. The Ministry of Culture should encourage the elaboration of local strategies and support measures for the development of cultural and creative industries. The national strategy should be integrated into regional development strategies. It should also elaborate guidelines for development of creative economy in small towns – this shall allow local government to establish a define development strategy in collaboration with local population and businesses.
- c. Industry and civil society, artists: The Ministry of Culture should engage with the cultural and creative sector's representatives to devise policies and strategies in a co-creation spirit. Such involvement would ensure better ownership and implementation of the policy as stakeholders would feel empowered. The Ministry of Culture should encourage sector and industry representatives to organize as trade associations and conduct lobby activities. This in turn will contribute to raise awareness and share expertise on the sector. The Ministry of Culture should organize every year an event (forum, conference) that will discuss issues linked to cultural and creative entrepreneurship and act as a way to stimulate international networking and sharing of good practices. It may also set up a creativity or creative entrepreneurship award to stimulate social innovation implementing the UN's Sustainable Development Goals by mobilizing artists and cultural and creative entrepreneurs. The country could also organize the celebration of the "Creativity Day" in order to raise public awareness and organize "Creative City" competition for engagement of regions and small towns in the process.

- d. Donors: With a view to ensure that donors' activities comply with government priorities and funding is used efficiently to implement set strategies, the Ministry of Culture should organize regular meetings with donors and agencies in order to encourage collaboration to pool resources for well identified common goals notably with a view to build capacity in knowledge and skills development, internationalization, sustainable establishment and management of infrastructure or in supporting the development of local content.
4. There is a need for a transition from the inherited, lingering, centralized model of state funding of the cultural and creative sector to a modern and transparent public funding system with establishment of either arms-length umbrella organizations that will be entitled to funding relevant projects through open call competitions or setting up a national culture fund. Experts suggests the establishment of an agency responsible for managing calls for proposals and tendering processes for supporting the development of cultural and creative industries. This agency would report to the Ministry of Culture and act as an executive arm dealing with funding application and requests.
 5. There is a need for the establishment of a new legal entity with the ultimate mission to create a well-coordinated, consistent, enabling environment for development and enhancement of cultural and creative industries in Moldova (e.g. Creative Moldova – analogue of Creative Georgia).
This entity could also play the role of the national coordinating body of the EU Creative Europe Program (Culture and Media Desks, that are now integral part of the MECR structure) in order to ensure more flexibility, transparency and fund-raising.
 6. The Ministry of Culture shall organize a periodic review of state funded cultural institutions to consider ways to encourage autonomy and alternative funding as well as encouraging collaboration with cultural and creative industries (to make available products for sale for instance, or to change the cultural experience through design, interactive display and immersive technology (in museums for instance).

2. Measures to support the development of CCI's

We propose two set of proposals: regulatory measures to incentivize investment and entrepreneurship as well as dedicated support measures to build capacity and sustainability.

1. Regulation

As a matter of priority regulations should be developed to attract foreign and local investment in the cultural and creative sector as well as to support cultural and creative entrepreneurship.

a. To encourage investment (foreign and local)

- Adopt same favorable tax regime for cultural and creative sector enterprises as for ICT companies.
- Consider implementing the latest EU copyright directive and Audiovisual Media Service Directive with a view to implementing a quota regime to encourage production of local content and investment in such local content (radio, TV, Internet services).
- Develop fiscal incentives (cash or tax rebates) to attract foreign investment in audiovisual sector (films, video games) and make shooting or production in Moldova attractive.
- Encourage philanthropy and sponsorship in relation to investment to preserve heritage or in relation to making available spaces for artistic intervention in buildings or public spaces.
- Introduce 1% art or creative industry spending rule related investment to divert real estate financing in establishing the cultural and creative ecosystem.
- Fight online film and music piracy through specific anti-piracy measures.

b. To support cultural and creative entrepreneurships and innovation

- Develop a free-lance status and self-entrepreneur regulation (including social guarantees).
- Integration of culture and creativity at all stages of educational process - introduction of methodology of development of creative skills at the level of pre-school, secondary and vocational education. Analysis of all stages of educational process and different sectors of culture jointly with the relevant ministries, responsible for development of policy and representatives of creative industries (experts, professionals), as well as identification of creative approaches, development of educational programs and retraining of teachers.
- The higher education sector should play more active role in development of the creative entrepreneurship and leadership skills. This implies direct cooperation with industries, leadership and the development of entrepreneurship skills among the students, establishment of creative accelerators, incubators and competence centers, development of new business models within these institutions, active coordination with business organizations and social engagement of the community

for the purpose of promotion and support of creative thinking and innovative approaches. Master and post graduate schemes should be reviewed to ensure provisions of skills required for the development of a creative ecosystem.

- Make easier for cultural and creative entrepreneurs to access general support programmes for SMEs and internationalization (Investment Agency, OMDI). Consider adapting support strands that takes better into account of the specifics of the cultural and creative sector.

2. Funding to prioritise mobility, clustering, collaboration, co-creation, co-production and internationalisation

- Encourage mobility of artists, entrepreneurs, professors and cultural managers.
- Match fund projects that obtained Creative Europe funding.
- Support internationalization and cross-sectoral activities of creative hubs, incubators and competence centers, and export strategy of locally successful enterprises with international potential (attendance to international trade fairs, etc.).
- Review the strategy of the Investment Agency to assess impact on internationalization of cultural and creative industries.
- Support networking of creative hubs, incubators and competence centers and local centers nationwide for the creative ecosystem to spillover beyond Chisinau and cultural and creative sector.
- Foster collaboration and creative spillover with tourism industry and ICT sector through specific funding. This may include for example joining of the Enlarged Partial Agreement of the Council of Europe's Cultural Routes program to help Moldova in fostering cultural tourism as engine of economic development, especially for local SMEs.
- Encourage cross innovation through funding collaboration between cultural and creative industries and tourism or/and IT industries and encouraging inter-clustering.
- Call on artists to contribute to the rebranding and the development of a contemporary narrative of the Republic of Moldova as a creative place and a territory of destination.

5. Conclusions

The cultural and creative industries deliver economic, social and reputational value. Data in Europe show that the culture and creative sector is growing fast, providing skilled jobs and new business opportunities, helping social cohesion and addressing territorial inequalities. It contributes to support creative and social entrepreneurship. The sector suffers undercapitalization and future skills shortage in the Republic of Moldova. More importantly, the sector deserves more political attention on its capacity to trigger economic and social development. In order to conduct positive and sustainable transformation of the sector there are governance and management reforms needed. Policy should enable the development of an ecosystem conducive to the flourishing of the sector and make the most of local talent. The proposed measures are aimed at setting the basic policy framework on which to build for the future of the Republic of Moldova.

Annex 1 – Programme

<i>Date and time</i>	
3 November 2019 (Sunday)	Arrival in Chisinau
4 November 2019 (Monday)	
9:15 – 9:30	Transfer to the Ministry of Education, Culture and Research of the Republic of Moldova
9:00 – 9:30	<p>Meeting with the Minister of Education, Culture and Research (<i>Piata Marii Adunari Nationale, 1</i>):</p> <ul style="list-style-type: none"> - Liliana Nicoalescu-Onofrei, Minister; - Victoria Nagy Vajda, State Secretary; - Andrei Chistol, Counsellor of the Minister. <p><i>Issues discussed: Policies related to creative industries. Creative industries in the National Strategies.</i></p>
9:30 – 10:30	<p>Meeting with the policy-makers (<i>Piata Marii Adunari Nationale, 1</i>):</p> <ul style="list-style-type: none"> - Victoria Nagy Vajda, State Secretary; - Andrei Chistol, Counsellor of the Minister; - Arts and Creative Industries Department - Policies analyze, monitoring and evaluation Department <p><i>Issues discussed: Policies related to creative industries. Creative industries in the National Strategies.</i></p>
10:30 – 12:00	<p>Meeting with representatives of the local governments:</p> <ul style="list-style-type: none"> - Representatives of the Council of Local Authorities; - Representatives of the Regional Cultural Departments; - Representatives of Chisinau authorities; - Olga Susarenco, Ministry of Education, Culture and Research; - Andrei Chistol, Counsellor of the Minister; - Sergiu Botolin, Arts and Creative Industries Department. <p><i>Issues discussed: Cultural industries at rural and small town levels. Means of improving the local policies regarding the cultural industries. The overarching role of Chisinau in developing Moldovan creative industries.</i></p>
12:00 – 13:30	Lunch provided by the Ministry of Education, Culture and Research, <i>Kozlovna Restaurant</i>
13:30 – 14:00	Walk to ARTCOR

14:00 – 15:45	<p>Meeting with representatives of the ARTCOR Hub and the other creative industries active professionals:</p> <ul style="list-style-type: none"> - ARTCOR representatives; - Fashion industry representatives; - IT representatives; - Other professionals from the creative industries sector. - Representatives of the Ministry of Education, Culture and Research. <p><i>Issues discussed: State of the creative industries in Moldova. What does the Government for developing the sector and what could be done better.</i></p>
16:00 - 17.30	<p>Meeting with representatives of the film industry: (ARTCOR)</p> <ul style="list-style-type: none"> - Film industry representatives; - Representatives of the Ministry of Education, Culture and Research. <p><i>Issues discussed: Film industry and its importance for the economy of Moldova.</i></p>
5 November 2019 (Tuesday)	
9:30 – 10:30 CONFIRMAT	<p>Meeting with USAID (Piata Marii Adunari Nationale, 1, 3 floor, 321):</p> <ul style="list-style-type: none"> - Representatives of USAID; - Representatives of the Ministry of Education, Culture and Research. <p><i>Issues discussed: The support of USAID in developing the creative Moldovan sector.</i></p>
10:45 – 12:30	<p>Meeting with representative of Universities (Piata Marii Adunari Nationale, 1, 4 floor, 444):</p> <ul style="list-style-type: none"> - Representatives of the Academy of Music, Theatre and Fine Arts; - Representatives of the Moldova Technical University; - Representatives of the Moldova State University; - Representatives of the Pedagogical State University; - Representatives of the Academy of Economic Sciences; - Representatives of the National Institute for Economic Researches; - Representatives from the Ministry of Education, Culture and Research. <p><i>Issues discussed: Research and the creative economy. Involving students and researches.</i></p>
12.30 – 13.30	Lunch provided by the Ministry of Education, Culture and Research, <i>Kozlovna Restaurant</i>
13:45 – 15:00	<p>Meeting with other international development partners:</p> <ul style="list-style-type: none"> - Representatives of the Romanian Embassy to Moldova; - Representatives of the French Embassy to Moldova; - Representatives of the German Embassy to Moldova; - Representatives of the Chinese Embassy to Moldova;

	<ul style="list-style-type: none"> - Representatives of the Japanese Embassy to Moldova; - Other representatives of diplomatic missions and foreign programs; - Representatives from the Ministry of Education, Culture and Research. <p><i>Issues discussed: Foreign support in developing local cultural industries and in linking Moldovan cultural industries with powerful industries from the donor countries.</i></p>
15:15 – 17:00	<p>Meeting with the Civil Society representatives:</p> <ul style="list-style-type: none"> - Representatives of the most active cultural NGO's; - Representatives from the Ministry of Education, Culture and Research. <p><i>Issues discussed: How can the civil society contribute to the creative economy.</i></p>
6 November 2019 (Wednesday)	
09:30 – 10:30	<p>Meeting with Veaceslav Reabcinschi, Director of the Cultural Policies Centre:</p> <ul style="list-style-type: none"> - Veaceslav Reabcinbschi; - Representatives of the Ministry of Education, Culture and Research. <p><i>Issues discussed: Independent research regarding culture and the creative economy. Alternative visions of the sector development.</i></p>
10:45 – 12:00	<p>Meeting with the representatives of the Twinning project regarding the Moldovan cultural heritage (Piata Marii Adunari Nationale, 1, 3 floor, 326):</p> <ul style="list-style-type: none"> - Representatives of the Twinning project; - Representatives of the Ministry of Education, Culture and Research. <p><i>Issues discussed: Integrating cultural heritage in the creative economy.</i></p>
12:00 – 14:00	Lunch provided by the Ministry of Education, Culture and Research
After lunch	Departure to the Chisinau International Airport

Annex 2 – Experts’ Biographies

Philippe Kern – Lead expert

Philippe Kern is founder and managing director of KEA European Affairs, a research centre specialised in advising territories and organisations on culture policy since 1999. He has authored numerous studies for European and national institutions on culture, copyright, culture and creative industries as well as audiovisual policies notably *The Economy of Culture in Europe and The Impact of Culture on Creativity*. KEA is involved as an initiator or scientific coordinator of various high-profile European projects in the field of creative entrepreneurship, art and science or artistic interventions. Kern is the founder of IMPALA - the association of independent music companies. He acted as Secretary General from 2000 to 2008. He is expert adviser to the European Union, the Council of Europe, WIPO, the European Investment fund (EIF), Eurocities as well as numerous public authorities. He is chairman of [b.creative](#) an international association aimed at networking creative entrepreneurs worldwide. He managed a KEA office in Shenzhen (China) for 7 years. In 2014 he was appointed by the Mayor as a member of Shenzhen Internationalisation Strategy Committee. Philippe was former Director of Public and Legal Affairs of PolyGram (now Universal) and head of the IFPI Brussels office. He graduated in law from the universities of Strasbourg and Paris as well as the College of Europe in Bruges. He writes blogs and authored the book *European. What about Union? Culture in the European Union Project*.

Levan Kharatishvili – Deputy Minister, Ministry of Education, Science, Culture and Sport of Georgia

Levan Kharatishvili graduated from Tbilisi State University in 2003 and holds master’s degree in international law. From 1998 to 2007, he has been actively engaged in civil society sector and worked at UNA-Georgia as the Program Manager and afterwards has been elected as the Executive Director of Civic Initiative Center (coalition of 7 prominent civil society organizations). From 2007 to 2013 he has been working as the Headmaster of Buckswood International School – Tbilisi. Since 2013 he has been working for the Ministry of Culture and Monument Protection of Georgia as a Deputy Minister (from 2017 - Ministry of Culture and Sport and from 2018 - Ministry of Education, Science, Culture and Sport). As a Deputy Minister he is responsible for Culture, Cultural Strategy, Creative Industries and International Relations. His name is associated with the elaboration and adoption of the first culture strategy document – Culture Strategy 2025. He has been elected as a Vice-Chair of the Steering Committee for Culture, Heritage and Landscape of the Council of Europe as well as Vice-Chair of the Governing Board at the Cultural Routes of the Council of Europe.

Kathrin Merkle – Head of the Culture and Cultural Heritage Division, Council of Europe

Kathrin Merkle heads the Culture and Cultural Heritage Division of the Directorate of Democratic Participation at the Council of Europe and is Secretary to the Steering Committee for Culture, Heritage and Landscape. She oversees the Organisation's work on Culture and Democracy including Indicators, Cultural Policy Peer Reviews, Culture and Digitisation/ Internet of Citizens, the European Cultural Heritage Strategy for the 21st century and the Council of Europe's heritage conventions. Trained as a sociologist and political scientist at the University of Heidelberg, for three years Kathrin worked for UNESCO Statistics in Paris before joining the Council of Europe in Strasbourg in 1993. More recently, she studied Public Sector Modernisation and Internet Governance issues, and is as curious about ancient cultural objects and expressions as latest developments around AI and their impact on culture.

Anu-Maaja Pallok - Adviser (Creative Industries), Estonian Ministry of Culture

Participating in the development of creative economy is a continuous challenge and may become an addiction for decades. After having worked for over ten years in Enterprise Estonia, which is one of the largest institutions in our national ecosystem for supporting entrepreneurship, innovation, tourism and regional development, I joined the Ministry of Culture in order to lead the development of policies and measures for cultural and creative sector from the economic, entrepreneurial and innovation perspective. Holding a degree in economics and international business administration has enabled to look at the sector from different perspective. Traditionally cultural policies and institutions focus on preserving heritage, ensuring vital cultural space and retaining national identity, while economic and entrepreneurship policies are dealing with productivity, exports, investments, etc. Creating synergies between different policies and designing efficient, client-friendly support systems is complex and ongoing task. And as usual, life is what happens to us while we are busy making other plans. Therefore, it is vital to search constantly for new opportunities, anticipate local and global trends, and not to be afraid of failing fast, failing forward and failing better. Sharing the knowledge and experience across the sectors is crucial as well as learning from other countries and cultures. There must be a balance between planning and experimenting, as logic will get you from A to B, but imagination will take you everywhere.