

CCIs and the digital transition: towards more competitive cultural and creative industries

Global Challenge 3:

1.Context

How can artificial intelligence or big data be used to better understand user behaviour and needs? How can Data Spaces be used to offer new services? How can visualization and multi-sensory technologies such as “virtual reality”, “augmented reality” or “extended reality” help create more attractive products and services?

European CCSI stakeholders are struggling to adapt to, and innovate within, disruptive, evolving market expectations and behaviours. Their lack of capability, network, resources, and financial security prevents them from experimenting with these and implementing them towards commercialization of:

1. Capacity: skills, digital competences
2. Network: alliances, clusters...
3. Financial Security: resources, funding, investment, and risk management
4. Digital Transition and IPR Protection

In the framework of the Triple Transition, in addition to the Social and Green Transition, we find the Digital Transition. This digital transition is of vital importance to achieve a competitive and high-impact CCI sector, but to achieve this competitiveness, in addition to identifying opportunities, we need to have an in-depth knowledge of the instruments and tools available to us.

In this workshop, as a result of a review of current technologies in the sector and a diagnosis of the challenges, we proposed to look at existing tools and instruments in order to 1) analyse their suitability and 2) examine to what extent they could be improved.



2. Instrument & Tool 1

Capacity Building and Skills: Upskilling, re-skilling, and capacity building programmes >**Alliances for Sectoral Cooperation on Skills, Erasmus +**

Team 1

From analysis to future steps:

What is being done correctly? With what do we connect?

- Specific training: music, architecture, archives...
- Thinking in silos does not solve the future challenges.
- Co-designed capacity gap analysis where the gaps are seen as opportunities for building social issues.
- We need to expand social learning practices and methodologies. Social learning pedagogy.
- Online collaboration and sharing between creatives through YouTube and social media.
- Allow more new voices.
- Initial formation is OK.
- Development and formative programs within different companies and areas.
- A move towards a de-siloing of education, levels, programs, and disciplines. Make education circular and lifelong.

What is not being done correctly? What should we change?

- Capacity development / building often assumes a deficit but there are many skilled people...We need to begin with an abundance assumption in designing capacity EXPANSION.
- Formation for "reoriented people" is not sufficient.
- It is hard to identify future needs, and when they are identified there are already a lot of new needs.
- Open (free) or online training is not efficient.
- Slow in identifying the needs (looking at the future) and developing specific programs to fulfil them.
- Think outside the box. Cross-fertilization between sectors.
- Online sources do not improve themselves. They need concrete communities.
- Resistance of the people of CCIs to cooperate.
- Small firm size.
- Not enough relationship between technology and content (splitted), often working in silos.
- Dominated by technology/science and instrumental logics. Customs/cultural knowledge and integration cannot be lost.
- Reactive position when facing the changes.

Which are our aspirations for the future for this Instrument & Tool?

- Do we need to learn "on & off" or is that not relevant anymore?
- Think outside the box for collaboration and confidence.
- The instruments are co-designed across humanities and science. Transdisciplinary and trans - epistemological design.

- Symbiosis.
- Call and response learning. Responsive capacities living in the present.
- A complete online training with graduation.
- Business and industry skills. Capacity to visualize opportunities and the awareness that alliances are necessary.
- Collective intelligence.
- Cooperation between CCIs and digital firms.
- Keep up the pace.
- Identify the real needs and establish adequate procedures and tools to respond to them.

On whom can we rely on this?

- We can and should rely on public institutions (local and international) and decision makers.
- Industry (they can sometimes obtain funding more easily than public (culture) institutions).

Main highlights:

- 1. Co-design - Symbiosis:**
 - a. Interactive ethics. Call and response learning with embedded ethics that is co-design.
 - b. Social learning
 - c. Collective intelligence.
 - d. Capacity to cooperate.
- 2. Relevant skills:**
 - a. Capacity to visualize a future in common
 - b. Working together
 - c. Technology
 - d. Creativity
 - e. Establishing priorities
- 3. Formal - informal training:**
 - a. Both are necessary
 - b. Pathways are absolutely necessary.



3. Instrument & Tool 2

Network: Clustering and alliance building. Facilitate networking and cooperation, and support the long-term sustainability of a CCSI platform for collaboration between CCIs > **Basque District of Culture and Creativity**

Team 2

From analysis to future steps:

What is being done correctly? With what do we connect?

- Fiscal incentives to strengthen the sector.
- Recognition of importance of CCI sectors internationally.
- Have one voice to be heard by the political system.
- Existing networks. Example: EIT Culture and Creativity. Now objectives need to be clearer.

What is not being done correctly? What should we change?

- The network is not the objective.
- Lack of awareness of what others are doing.
- No transfer of knowledge among networks.
- Too many existing networks that are weak. Lack of communication between them.
- Skill of listening.
- Awareness among the agents of the need to join forces.
- Sometimes networks do not have objectives, tasks.

Which are our aspirations for the future for this Instrument & Tool?

- BP - examples of successful synergies between CCI actors through alliances and transparency.

On whom can we rely on this?

- Incubators.
- CCI Influencers in different regions or cities.
- Public administration.
- Clusters (audiovisual).
- Key players that have a voice.
- Technological agents/partners.
- Research/innovation centres.

Main highlights:

1. **Involving unusual "suspects"**: In addition to the typical large companies, key partners, etc... reach out to those potential partners who we do not often consider at first:
 - a. Connect to CCI actors in smaller cities and rural regions that are less frequently contacted.
 - b. Networking with technological actors to enable digital transformation.
 - c. Take the unusual suspects.

2. **(Virtual) agents for collaboration & communication:** We already have a lot of existing networks so it is not so necessary to build a new one; it is more important to consider how to better collaborate:
 - a. Establish better collaboration formats, particularly on a virtual level (by utilizing new work formats).
 - b. For new and existing networks.
 - c. We have the tools to connect.
3. **Cohesion of existing networks:**
 - a. Try to find better synergies, interconnections.
 - b. Focus on specific objectives of each network to better understand their mission.
 - c. It is easier to connect people to the right network based on their purpose.
 - d. Connect existing networks and gain a better understanding of their objectives. Giving sense to the purpose of the network.



4. Instrument & Tool 3

Financial Security: Funding large and small scale innovation actions, risk management, investment on resources > **EIT C&C Investment Network, S+T+ARTS**

Team 3

From analysis to future steps:

What is being done correctly? With what do we connect?

- CCI key innovation sector.
- Networking.
- New types of funding are emerging for CCIs, more accurate to each sector.
- Resilience, adapting to challenges.
- Creating clusters to help creators in public funding processes.
- There are different funding and support options for students.

- Some regional governments funding opportunities to explore ideas.
- Many funding programs are available at European and regional level.
- A lot of opportunities and programs. Available funding explanations about technicalities of application.

What is not being done correctly? What should we change?

- Bureaucracy calls, slow process.
- Not enough accessibility. Centralized platforms.
- Not enough exposure/misconception of creative industries. Therefore, no funding.
- Cascade funding mechanism.
- Funding process is complex.
- It is not easy to know programs "specifications".
- Lack of collaboration between initiatives to share resources.
- Grant writing should include more.
- Mentorship programs (they exist but they should focus more on business education for creative projects).
- Financiers have difficulty in assessing the intangible value of creativity.
- Lack of international funding and support for more vulnerable countries.
- Public funding processes are slow and add non necessary information to the application documents.
- Social impact grants to make social impact projects commercially sustainable.
- Need more PPP.
- SME & large corporation cohort grants where the SME is funded to work with a large business.
- Lack of financial vocabulary within CCIs.
- Private sector is quite fair from CCIs investment.
- Not a long-term orientation.
- Not valuing the social impact of creativity and culture in public funding.
- Long processes.

Which are our aspirations for the future for this Instrument & Tool?

- Simplify grants.
- More financial literacy education in CCIs.
- More lifelong learning.
- More long-term vision on funding and mentoring.

On whom can we rely on this?

- Policy officers and designers with end users in mind.
- Financial mentors from business or from the finance world.
- Policy makers and CCI sectors to explain better the financial cycle of their work.

Main highlights:

1. **Simplify grants:** The grant access process is long and complex, so we wanted to simplify it. This should be done by both policy officers and those tasked with designing the process interactions with end users. These smaller, less well-known players can be powerful allies. They may be able to provide unique insights into the local market and assist in overcoming challenges. They can also provide access to resources and networks that can facilitate innovation. The feedback of the grant application to users needs to be taken into account.

2. **More financial literacy education in CCI:** Education that lasts much longer than a few weeks. This needs to be something that individuals, business leaders, and creatives can return to after one year or after two years. This can be complemented with a matching process with business or MBA students who can add a business or entrepreneurial component to the creative process.
3. **More lifelong learning:** This requires a longer-term vision for funding and mentoring. Instead of one individual applying for a small grant that only takes them a small distance, we should have a funding process that takes over two years. As a result, when you reach the first milestone, you will be able to unlock additional funding.



5. Instrument & Tool 4

Enabling IPR protection vs AI: AI Act and Laws on Intellectual Property, Data Spaces and Data Ownership > **AI Act (Art. 53), Iniciativa Aporta**

Team 4

From analysis to future steps:

What is being done correctly? With what do we connect?

- AI has to evolve further and we have to find ways to use it in our creative process.
- Ethical principles for the use of AI (ownership in the public sector). Collaboration, conversation, education.
- Try to regulate AI and data owners. AI act protection, dataspace initiative.
- Critical thinking approach of society.
- Spreading the "IPR" culture among our Basque network of STI.

What is not being done correctly? What should we change?

- Transparency of material used for learning.
- Lack of information (or education): “Everyone is doing it” atmosphere before thinking.
- Public investments vs. public society’s benefits.
- Lack of possibility of knowing the originality of correctness of AI generated content.

Which are our aspirations for the future for this Instrument & Tool?

- Transparency mechanism to address that AI is been used to create a content.
- New models of authorship: international, collective, lump sum, open/public, historic, protection markets.
- Ability to adapt guidelines, education and new professions.
- Easy to use tools.
- Improve/enable traceability to identify sources of info data used to produce new knowledge.

Main highlights:

1. **Transparency in all the process:** It is important for us to know with whom we are interacting. From the very beginning of the authorship of the contents used to train those algorithms, but also to the final output. As long as we are aware that it is AI generated, we can decide whether or not to consume it. The contents produced by artificial intelligence can also have implications in our ethical considerations, therefore we believe it is crucial to have this transparency.
2. **New authorship models:** Traceability. We need an international copyright law that is effective and does not allow too many exceptions. Also collective authorship models (historical ones that are ignored currently). New authorships should be created where several authors are combined.
3. **Ethical aspect, the data bias:** We need a solution to deal with data bias. Companies are researching this topic, but there are still no clear solutions available. When using AI in ethically sensitive areas, we must maintain the correct proportions.

