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cci thrive



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Project Information

“CCI Thrive – Bespoke Business Models and Innovative Practices of Cross-Sectoral Cultural and Creative Collaboration” (Project Nr. 101059476)

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CCI Thrive will explore the exciting potential of cross-sectoral business co-operations and co-productions to shape their own digital transformation and future. The usage of data-driven technologies will attract new audiences and enliven existing ones.

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Executive Summary

The Creative Europe co-funded project CCI Thrive – Bespoke Business Models and Innovative Practices of Cross-Sectoral Cultural and Creative Collaboration develops an evidence-based recommendation for a shared data space for the European Creative and Cultural Industry (CCI) to facilitate use of data-driven technology for enhanced business intelligence and to unlock cross-sectoral collaboration opportunities. For an efficient deployment of a platform providing access to a large pool of data for business analytics, business innovation, decision-making and stimulating creative production in particular with a cross-sectoral perspective, involving different powerful stakeholders to ensure the soundness and the feasibility of developing further the proof-of-concept demonstrator built during the project lifetime is paramount. This document outlines the considerations taken by the consortium to determining the optimal reach-out approach for this goal.

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1. Introduction

The vision adopted by the CCI Thrive project and its consortium, is to encourage organisations and businesses in the Creative and Cultural Industry (CCI) to consider their responsibility as data creators, owners, custodians and brokers with regards to advancing the CCI in Europe, and to promote sound and reliable data-sharing across the different CCI sectors in order to keep pace with the global players of the CCI markets.

The rationale is that the key drivers have a huge advantage by being able to use cutting-edge technology to improve and innovate their business models and creative productions. This new technology relies heavily on data: big data, rich data, reliable and up-to-date data. Europe's CCI has been facing challenges due to its many cultures and languages, national laws and fragmented landscape with an abundance of small companies which do not have the resources to collect the data or the amount of data needed to employ new technologies for business and audience analytics. If they are not to miss the boat, they need to close ranks. Together they can not only meet the requirements of big data, but sharing data across sectors would provide them with opportunities for a competitive edge through new business collaborations and co-productions.

To establish a feasible foundation for a CCI data space to be created, the consortium first needs to build a compelling case for the potential of cross-sectoral data-sharing. The partners, therefore, decided that they would not risk involving stakeholders prematurely, but first focus on creating a sound and convincing proof-of-concept and a demonstrator using real data showcasing examples for beneficial scenarios.

With an initial survey carried out with consortium partners and network members,¹ we came to understand that we actually should first be very clear on what and how we want to promote, communicate and showcase our advocacy for a shared data space and platform before reaching out to key stakeholders. And by stakeholders, we mean players with the power to create an impact for our objectives. However, to get strong multipliers and stakeholders on board, we need an approach that allows them to immediately grasp and understand the assumed benefits². Starting with metadata, standards, linked open data, ontologies, etc. might not prove the most effective approach as these issues seem far away from their daily challenges and practices.

This following document outlines our considerations on who our target group is, who would benefit how from a common data-sharing space (chapter 2) and moves on to outline the optimal approach identified to involve and engage with key stakeholders (chapter 3) which lead to plans briefly delineated in chapter 4.

¹ See the project publication [D2.1](#)

² See a detailed analysis and value proposition, see the CCI project publication [D2.2](#)

2. Target group considerations

To understand who we believe will be benefitting from a shared data platform by exploring it and retrieving insights and business intelligence from the cross-sectoral nature of the available data, we are motivated by a B2B perspective and less a B2C perspective like e.g. Europeana (although naturally businesses benefit from Europeana, too, but catering also for a general public has an impact e.g. on the query logic).

First, which sectors are we focusing on? The classification of sectors belonging to the CCI varies a lot. For the purpose of cross-sectoral industrial collaboration and co-production, the narrow definition by the European Commission³ would best serve our purposes:

- Architecture
- Audio-visual
- Books and publishing
- Music
- Performing Arts

In addition to these sectors, we include an overlap with cultural heritage, creative arts and media, though the Commission is giving them their own arena with EU-funded platforms such as Europeana⁴, or the recently granted European Media Data Space (lead partner: EBU)⁵ and the current recommendation for a European Common Data Space for Cultural Heritage⁶ supported by a Horizon Call for an infrastructure development for a European Collaborative Cloud for Cultural Heritage (ECCCH)⁷.

On the other hand, architecture is not playing a role in our CCI Thrive investigation as we currently do not (yet) see that there is much potential in terms of data-sharing to foster co-productions across sectors or gaining more insight on audiences for or from architecture. This might change over time when digging deeper into the opportunities of data-sharing, but for now and for the sake of providing realistic and immediately comprehensible scenarios we are looking at content production, marketing opportunities and audience profiling.

However, what is greatly missing in the list are the games and interactive or the growing immersive entertainment sector. In many countries, games are still not fully appreciated as being cultural heritage and a creative industry. This is reflected for example in the names given for institutions representing the video game industry (ISFE- Interactive Software Federation of Europe claims to be the European association for the industry) or funding programmes (e.g. Medienboard - the Berlin-Brandenburg funding programme, has been “disguising” game as “innovative audio-visual content”). Games can also not be found as individual category in the NACE⁸ but is scattered as subcategory in different Section, such as Section J — Information and communication, Section G — Wholesale and retail trade, Section C — manufacturing. However, is not at all featured in Section R — Arts, Entertainment, and Recreation, other than as “Gambling and betting”.

To be fair, one can assume that games is included in “Audio-visual” in the above-listed EU categories. For our investigation into cross-sectoral collaborations, we need, however, to distinguish between sub-categories within the umbrella category “audio-visual”, as the conditions for production, the access to data,

³ <https://culture.ec.europa.eu/cultural-and-creative-sectors/cultural-and-creative-sectors>

⁴ <https://www.europeana.eu>

⁵ <https://tech.ebu.ch/groups/gaia-x>

⁶ <https://digital-strategy.ec.europa.eu/en/news/commission-proposes-common-european-data-space-cultural-heritage>

⁷ <https://bit.ly/43yzzpc>

⁸ The statistical classification of economic activities: <https://bit.ly/3IQxRrD>

along the work flows the value chain differs immensely between TV, movie, media art, immersive entertainment and games.

The sectors that are commonly looking across their borders for inspiration or input for their productions in form of adaptations are books – films – games. And all three are revenue-oriented which makes them the likelier source for collecting data and thus understanding the benefit of sharing data. Still, even here cross-sectoral collaboration is often limited to having the original author on board as a consultant or the legal department negotiating IP licences. However, the search for such opportunities relies heavily on human efforts and ingenuity of detecting relevance in unstructured data (e.g. report, newspaper articles, social media noise etc.).

As outlined in more detail in our report on different digital solutions to generate and analyse data,⁹ we asked the consortium partners to create “user stories”, i.e. imagine a person from their sector that might be using a common CCI data space and platform. The imagined interested users ranged from independent game developer, director of a theatre ensemble, a buyer for audio-visual channel, film distributor to a coordinator Digital Projects of an opera house and museum curator. Roughly we can distinguish from this collection, the key target groups:

- producing persons (author, film producer, composer, story developer etc.)
- programme designers (exhibition, performance, TV, cinema)
- economic / business decision-makers

The proposed platform is oriented towards this business-interest-driven approach, seeking to provide answers for these target users, whereby “business” here encompasses both revenue-based and “mission”-based models – the latter might be cultural heritage organisations/custodians or not-for-profit industry organisations/associations.

In terms of target groups, we need to distinguish between target groups whose interests are guiding our recommendations for data-sharing platform for the CCI (list above) and stakeholder to reach-out to for communicating the project results.

The target groups for our reach-out strategy will be on a higher scale, in particular to those who already harbour and aggregate interesting data, as well as policymakers and organisations involved in the European data space discussion and strategy deployment, institutions representing individual industry sectors and key multipliers, and strategic or business influencers. In addition to that, we are looking into start-ups that are working with data-driven technologies and who deploy business models that involve business and audience analytics, thus have a vetted interest in increased data availability to draw from. When reaching out to these two groups, we will include organisations sectors and subsectors (e.g. of film/TV, or of performance arts, or cultural heritage institutions) not or not exhaustively covered by our consortium, in particular the book publishing sector.

⁹ D2.2 Overview of different digital solutions to generate and analyse data: https://cci-thrive.eu/media/d2-2_overview_of_different_digital_solutions_to_generate_and_analyse_data.pdf

3. The chosen communication approach

The rationale behind the approach

The last years have seen an acceleration in online meetings and events which have led to an abundance of offers competing for the attention and time of stakeholders, in particular those with political or industry power. For this reason, we have been carefully planning our outreach strategy, as we need to address CEO-levels of a whole range of institutions and need to “hit the mark” at the first approach with enough demonstration power.

Our proposed solution to overcome some of burdens and obstacles that challenge the European CCI sectors needs to be immediately persuasive and comprehensible. In fact, this level of players would need to understand instantly the implications of the proposal, the opportunities presenting themselves, the potential of its development and implementation as a solution to endeavours and demands within the industry and the European Commission. These are the kind of stakeholders who share visions that we seek to inform and who have the kind of influence to initiate the development of an infrastructure, a platform and the functionalities together with the necessary management through an operative and governing body.

During year one, we have sounded out the current projects, observed initiatives and discussions, partly participated in them, to arrive at a list of first interlocutors who optimally would then advocate for us with other relevant stakeholders (see chapter 4).

The argumentation grounds

The cultural richness of European CCI is an asset that needs to be nurtured and supported. The shared values on the backdrop of a complex cultural fabric provide a uniqueness and sophistication that is not easily comparable with non-European CCI environments. With the SDGs and deep tech working on realistic solutions of complex problems, CCIs have a potential and a responsibility to address environmental, societal and economic challenges with the creative mind needed for untangling complex challenges. This is underpinned by the New European Bauhaus initiative¹⁰ which allocates creativity a central role in meeting the Green Deal goals with the general public.

However, while being a high-valued asset, the diversity leads to fragmentation of the whole landscape, from company sizes to legal regulations, to funding policies, distribution and marketing strategies.¹¹

These fragmentations entail many more obstacles that can perhaps be overcome by a joint effort of the industry and the political level. Every attempt to address the challenges as a whole will fail in the face of too many obstacles, interdependencies and gaps. There is meanwhile an urgency with the environmental crisis looming and the speediness of emerging technology (e.g. metaverse), that pooling resources and collaborating on a large scale has become imperative and needs to be fast-tracked. Therefore, expediting one solution that would provide the foundation for further solutions like a trigger effect – which we believe the data-sharing space would have – seems a perfect path to embark on. Such a trigger effect could be the promotion of business intelligence and offers of competence building with regards to data analytics and data-driven strategies. More engagement with the digital transformation could also trigger the Venture capital interest unlocking CCI investment opportunities.

¹⁰ https://new-european-bauhaus.europa.eu/index_en

¹¹ UNESCO, *Cutting Edge: The creative economy: moving in from the sidelines*, 2021. <https://www.unesco.org/en/articles/cutting-edge-creative-economy-moving-sidelines>

The consortium endorses the conviction that sharing business intelligence data and transfer of knowledge across CCI sectors will encourage industrial collaborations and facilitate innovative co-productions. Small companies and self-employed individuals will experience a positive impact by more efficiency in reaching their target groups, catering for new markets, providing innovative services and grasping new business opportunities.

The digital transition, in particular with immersive and intelligent technologies or platform technologies and shared virtual spaces (metaverse) that are radically changing the market across the value from production, content format, distribution channels, consumption behaviours, will both stimulate and spur CCI actors to venture into other less familiar sectors or domains, discover the potentials of cross-sectoral collaboration and explore the divergence in workflows, business models and marketing/reach-out strategies for their own advantage. This mirrors the growing expectations from audiences to a more comprehensive approach, breaking down the silos of CCI business practices and creative production.

4. Outlook for year 2 of the project

With the conclusion of our first investigation phase, our partners who combine technical expertise with sector intelligence, namely Betaseries, Centrica and Netherlands Institute of Sound and Vision will start developing the demonstrator as the first component for a platform that will enable to build upon and reuse beyond the project. For this, we will need real data sets for a test bed to demonstrate the principle functionality and operation of such a solution using as examples the user scenarios developed and described in our report¹² on digital solutions for sharing data.

Now that we have a better understanding of what we need, this leads us to the first group whom we will engage with for active involvement: organisations that aggregate or collect data for the different sectors such as industry associations issuing industry reports, e.g. Dataspelbranschen oder Game e.V. who have lists of annually published games in their countries, or Verein Arbeitsgemeinschaft Media - Analysen (VMA) analysing reader behaviour for print and media, Observatoire européen de l'audiovisuel, an institution aggregating data on movies exhibited in cinemas, EGMUS¹³ and others that might provide us with low-risk data (see definition in our report on the shared metadata investigation¹⁴, basically we mean here data that are publicly shared in report and do not constitute a competitive value such as title, author, year, geographical data on release etc.). This way we hope to complement the existing data in the consortium and databases publicly available and equipped with an API to allow reusing (part of) the data.

In parallel, we will reach out to key players in the current discussions and think tanks on data space, like the recently launched EIT Culture and Creativity, EBU and their consortium developing the European data space for Media, to the GAIA X WG on CCI, the Alliance of Culture Data, just to name a few.

Once the first version of the fully functional demonstrator is up and running (expected in autumn 2023), we will engage with industry partners as test users to better understand what they are missing or would improve, and naturally get their input on further scenarios that would be of benefit to them.

This will provide us with additional credibility of the business case and recommendations for the shared data space we will be publishing as White Paper and which we will then widely publish in addition to reaching out in person to key players in the industry and on the political arena.

In collaboration with the EU media data space project, we will invite young innovative companies in the field to work with our demonstrator adding new scenarios and functionalities. We are looking into a hackathon-type of workshop to get new inspiration and impulses for the prospects a data-sharing platform could offer by creating simple demonstrators using provided back-end infrastructure and example data.

As we are not only looking into revenue-driven motivations for sharing data, but also exchanging and gaining knowledge, our partner Ars Electronica is leading an investigation into SDG-relevant benefits data-sharing could entail. Testing the waters with climate and gender related issues, they are inviting experts such as Julie's Bicycle¹⁵ and Museum Booster¹⁶ to discuss cultural impact for supporting SDG on a meta level and stimulate ideas for specific scenarios and benefits for the platform. Pooling forces over a common data space will unlock opportunities to expand and promote the impact of CCI can provide in driving innovation, societal change and behavioural shifts.

¹² https://cci-thrive.eu/media/d2-2_overview_of_different_digital_solutions_to_generate_and_analyse_data.pdf

¹³ <https://www.egmus.eu/>

¹⁴ https://cci-thrive.eu/media/d2-1_recommendations_for_shared_cross-sectoral_metadata.pdf

¹⁵ <https://juliesbicycle.com/>

¹⁶ <https://www.museumbooster.com/>

The game-changer will be triggered through public support and influential players in the industry. As the objectives of CCI Thrive are closely aligned with the European Commission's European Strategy for data promoting Europe's global competitiveness and data sovereignty. The solution CCI will promote with these group of powerful stakeholders supports the Digital Single Market and the creation of a unified online marketplace across all member states and across all economic sectors.

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