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OCTOBER  
2023

Central European and Baltic States  
Newsletter

# The Power of Central European and Baltic States (CEBS)

## Creative Industries





## The Power of **Central European** and **Baltic States (CEBS)** **Creative Industries**

**It is my pleasure to invite you to explore the second 2023 edition of the CEBS Newsletter entitled “The Power of Central European and Baltic States (CEBS) Creative Industries”.**

**This time, the CEBS Members, with great support of the WIPO’s Transition and Developed Countries (TDC) Division, came together to present the highlights of the region’s powerful, imaginative and diverse creative industries.**

Today creative industries play a leading role in building the potential of global economies. They stand for employment and income, promote innovation and contribute to societies’ well-being. Cultural and creative industries generate more than 5 per cent of global GDP and 6.2 per cent of all employment, providing for nearly 50 million

jobs worldwide. More importantly they offer more employment opportunities to young people (aged 15–29) than other sectors (UNCTAD). If Albert Einstein had lived in today’s times he would most probably have had concluded that not only “Creativity is intelligence having fun”, but also that you can make good money from it.

Creative industries are in the mainstream of the CEBS economies, empowering their growth, development, creating job opportunities and prospects for a better and brighter future.

The development of creative economy is closely related to the concept of “knowledge economy” and therefore it requires investment in human capital. Highly skilled, creative talents fuelled by strong education systems in the hard sciences are the oxygen of the creative industries’ development and growth. And this is one of main reasons behind the success of CEBS creative industries. We are proud that today creative industries in our region enjoy the highest dynamics of growth across Europe.

I am confident that products, concepts and ideas presented in this Newsletter will inspire you to explore further the potential hidden in the CEBS creative industries. They undoubtedly offer prospects for a better future of our societies. CEBS creative industries grasp energy, strength and imagination. They have been created by people with a great determination to change the world for the better.

**ZBIGNIEW CZECH**

AMBASSADOR, PERMANENT REPRESENTATIVE  
OF THE REPUBLIC OF POLAND  
TO THE UNITED NATIONS OFFICE  
AT GENEVA

# News from **WIPO** Transition and Developed Countries Division

**Throughout the year WIPO has been supporting the creative industry in the CEBS Region through various activities:**

On April 12, 2023, the Division for Transition and Developed Countries (TDC) in WIPO organized the **Cross-regional Online Workshop on IP for Women Entrepreneurs in the Industrial Design Sector**. Among the various topics, the Workshop covered discussions on the role of design in the promotion of women's entrepreneurship and economic empowerment, as well as their opportunities and challenges. In the second part of the Workshop, experienced designers from the CEBS countries presented their business journeys, success stories and insights and took part in the cross-regional discussion with fellow women entrepreneurs from Kazakhstan, Türkiye and Armenia.

**Ms. Joanna Leciejewska**, award-winning product designer, founder of the design company "Joa-Projekt" and lecturer from Poland, shared her innovative industrial designs and concepts for optical instruments, lightning pieces and furniture pieces. As a part of her vast portfolio, she showcased the design of the impressive Braille script learning machine, offered by the company Harpo as an adaptive solution to people with impaired vision.

Furthermore, **Ms. Kateryna Sokolova**, industrial designer and co-founder of the design studios "SOKOLOVA" and "NOOM" in Kyiv, Ukraine, shared her award-winning



innovative audio and furniture designs, as well as the stories behind her collaborations with great companies from Europe and Asia, and issues faced in relation to unfortunate falsification discovered at the online markets. Last but not least, Ms. Sokolova showcased the persistence of creating and inventing during the difficult times faced in Ukraine.



# News from **WIPO** Transition and Developed Countries Division



Ms. Kateryna Sokolova and one of her awarded speaker designs

The Workshop presentations concluded with great success, with participants from all over the world, from as far as India, Angola and Bangladesh.

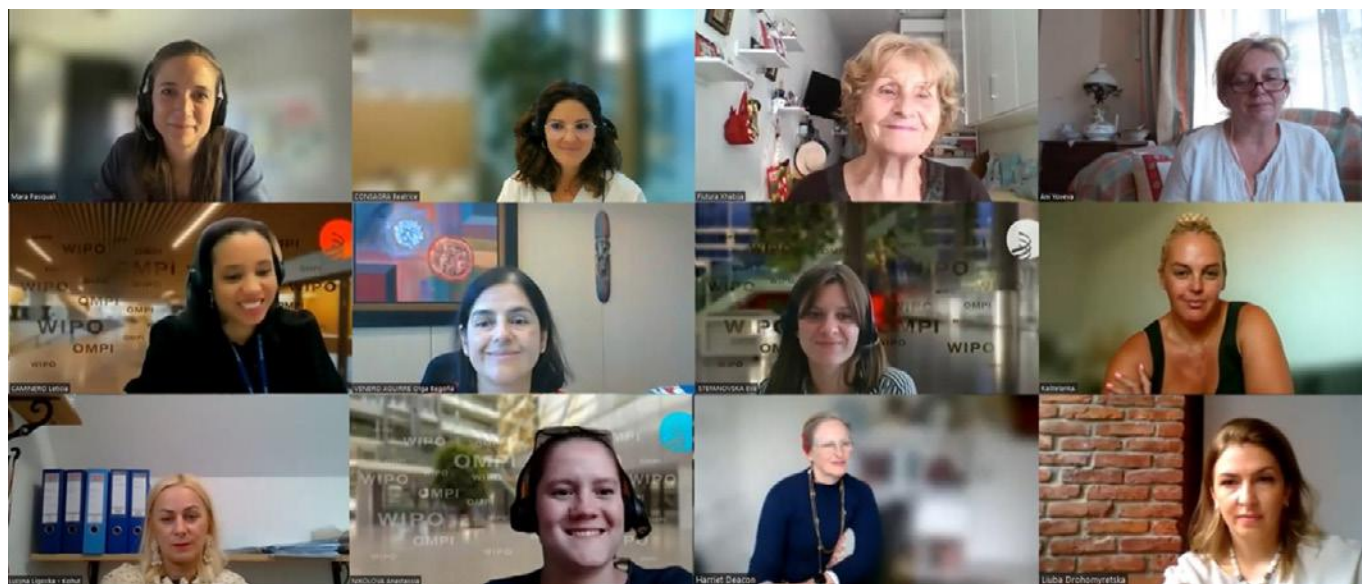
The **WIPO Training, Mentoring and Matchmaking Program on Intellectual Property for Women Entrepreneurs from Local Communities in the Central European and Baltic States Region (CEBS WEP)**, launched in March 2023, is currently undergoing its mentoring and matchmaking phase. During this phase, the 21 participating women entrepreneurs are successfully developing their personal IP strategies, with support of their assigned mentors and experts from their local IP offices.

Since May 2023, the participants have been also taking part in virtual trainings on various topics relevant to their work, needs and challenges. The first Virtual Clinic was on the topic of *Social Entrepreneurship* and was provided by Ms. Irina Mania, art historian and experienced social entrepreneur from Tbilisi, Georgia. The second Virtual Clinic was named *Digital Business Card for Community-based Enterprises* and was provided by Ms. Mara Pasquali, marketing consultant experienced in digital marketing and communication strategies, as important topics for the CEBS WEP participants.

In the next, closing phase of the project, in January 2024, the participants will also attend a two-day, on-site Booster Training in WIPO, where they will also present their work at a dedicated CEBS WEP exhibition

The Section of Central European and Baltic states and Mediterranean Countries of the Transition and Developed Countries Division in cooperation with the Copyright

# News from **WIPO** Transition and Developed Countries Division



Screenshot photo from the second Virtual Clinic on the topic, *Digital Business Card for Community-based Enterprises*

Law Division and Copyright Management Division of WIPO organized the **Fifth Regional Conference on Intellectual Property (IP) in the Digital Economy for Small and Medium-sized Enterprises (SMEs): Film Industry**, in Bucharest and Online on January 17 and 18, 2023. The Conference, opened by the Minister of Culture of Romania, successfully reached the objective to promote efficient ways to harness the IP system in the digital economy by small and medium sized companies in the film industry within the CEBS Region



Photos from the *Fifth Regional Conference on Intellectual Property (IP) in the Digital Economy for Small and Medium-sized Enterprises (SMEs): Film Industry*, in Bucharest and Online on January 17 and 18, 2023





# News from **WIPO** Transition and Developed Countries Division

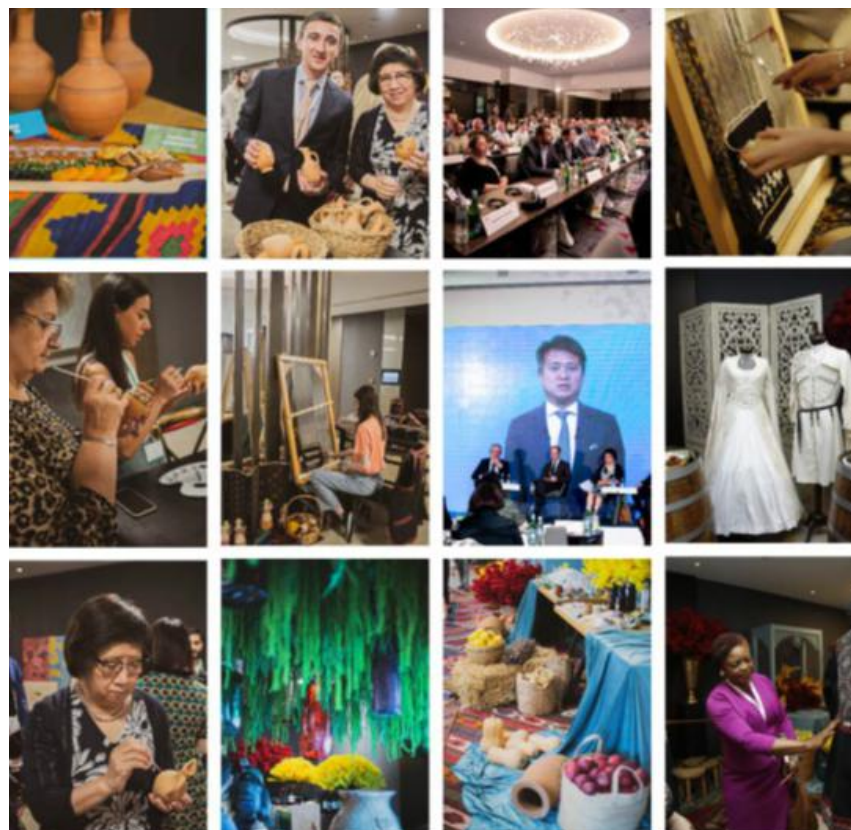
and welcomed 100 on-site participants from Romania, Bosnia and Herzegovina, Georgia, Hungary, the Republic of Moldova and Türkiye. The online audience was more diverse with participants joining also from, among others, the Czech Republic, Estonia, Lithuania, Serbia and Slovenia. The Conference also featured an interactive and insightful online panel focusing on the challenges and opportunities of women film directors of the CEBS Region with prominent film directors from Georgia, Hungary.

## **Fostering Creativity Through Geographical Indications: Insights from the Worldwide Symposium on GIs in Georgia**

The 2023 edition of the Worldwide Symposium on Geographical Indications

(GIs) was jointly organized by World Intellectual Organization (WIPO) and the National Intellectual Property Center of Georgia (SAKPATENTI) from June 14 to 16, 2023. While Georgia's stunning landscapes hosted the event, the discussions transcended borders, emphasizing the universal significance of GIs in driving innovation and cultural preservation.

GIs are an invaluable tool for safeguarding and promoting traditional practices and local heritage. These designations link a product's quality and reputation to its geographic origin, ensuring that the unique characteristics of a region are preserved. By anchoring creativity in tradition, GIs serve as a framework for artisans and producers to innovate while respecting their cultural roots.



Throughout the Symposium, participants witnessed how GIs inspire creativity across various domains. From the exquisite craftsmanship associated with specific regions to the diverse flavors of culinary delights, GIs empower artisans and producers to explore, experiment, and evolve their practices. This innovation, driven by a deep connection to place and heritage, not only enriches the local creative landscape but also contributes to the broader global cultural landscape.

Regardless of location, GIs are a testament to the symbiotic relationship between tradition

# News from **WIPO** Transition and Developed Countries Division

and innovation, fostering economic growth and enriching our global creative heritage. The Symposium provided a great platform to explore how GIs empower creativity, offering valuable insights into their role as guardians of cultural identity and promoters of innovation on a global scale.

## **Videogame Development: A Quest for IP project**

WIPO continued with the implementation of the Videogame Development: A Quest for IP project. Through this project CEBS videogame developers are building their IP skills for different levels of game development from the earliest stages, to launching the game, and beyond. In each level, the participants benefit from insightful dedicated podcast interviews with leading gaming companies sharing their best practices, gain key IP takeaways for each stage of game development through our PowerUps and receive personalized IP advice from legal experts of the Region.

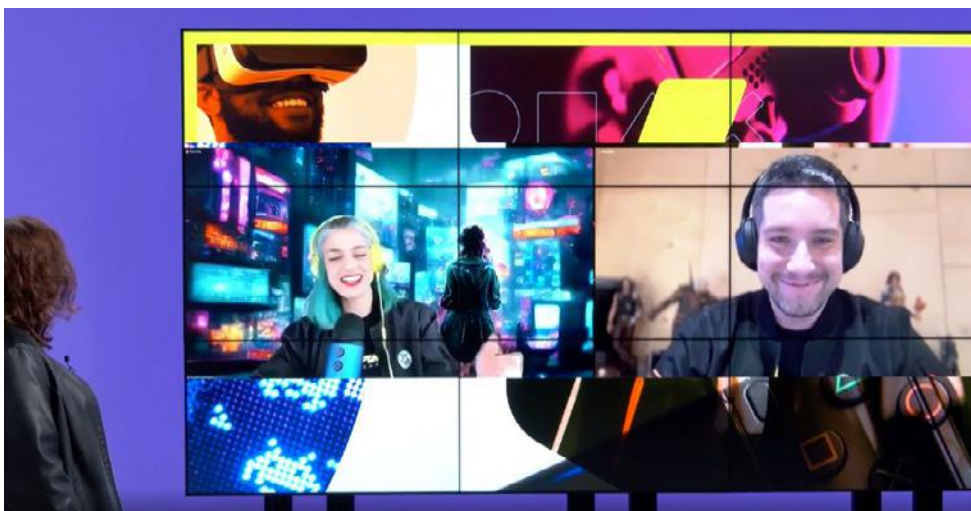
Another successful outcome of the project is the creation of a dedicated

LinkedIn Group (<https://www.linkedin.com/groups/12785798/>), counting over 800 members, allowing networking and access to tools and materials created during the project, and promoting other relevant initiatives of WIPO.

Moreover, for each level WIPO hosted online networking meetings, encouraging feedback from participants with the participation of expert guests from esteemed videogame publishers and companies such as CD Project Red (from Poland) and Green Horse Games (from Romania), Microsoft, Olympic Committee, FIFA and more.

Watch out for the final online networking event, planned for December, assessing the outcome of the project but also uncovering exciting new topics and the participation of renowned videogame experts.

All developed materials are also available through the dedicated website (<https://www.wipo.int/sme/en/videogames.html>).



**Interview with Jan Rosner, VP of Business Development at CD PROJEKT RED, co-hosted by Allison Mages and Micaela Mantegna.**





# Creative Industries at glance

**The definition of creativity builds on the interplay between human creativity, ideas, intellectual property, knowledge, and technology.**

Creative economy encompasses all the industries relying on creative activities. The concept of the creative economy is closely linked with the “knowledge economy,” a key driver of endogenous growth through investment in human capital.

Definitions vary vastly between countries and international organizations.

The World Intellectual Property Organization (WIPO) concentrates on the importance of copyright and categorizes industries according to the extent to which their activities depend on copyright.

The United Nations Educational, Scientific and Cultural Organization (UNESCO) focuses on the social and economic dimensions of culture defined according to the concepts of cultural and related domains and the culture cycle.

The United Nations Conference on Trade and Development (UNCTAD) defines creative industries as cycles of creating, producing, and distributing goods and services that use creativity and intellectual capital as primary inputs. They comprise a set of knowledge-based activities that produce tangible goods and intangible intellectual or artistic services with creative content, economic value, and market objectives.

**According to WIPO – Creative Industries generate globally 5.54 per cent of GDP and 5.87 per cent of employment, offering employment opportunities to young people (15-29 years old) than any other**

**sector. The global exports of creative goods represented US\$524 million in 2020, while world exports of creative services reached US\$1.1 trillion (UNCTAD).**

The creative economy promotes social inclusion, cultural diversity, and human development. Creative industries create employment and income, promote innovation and contribute to societies’ well-being.

Central European economies constitute the highest dynamics of creative industries growth in Europe.

Creative industries:
Advertising
Architecture
Audiovisual arts and industry
Books
Music
Newspapers and magazines
Performing arts
Radio
Video games
Visual arts
Performing arts
Animation
Films industry
Many others

## Did you know?

### Hungary

Prezi, the cloud-based tool for creating non-linear presentations was founded in Hungary? It has more than 100 million registered users in more than 190 countries and used in nine languages.

### Latvia

Latvia was one of the quickest in the world to recognize the creative economy's social, economic, and political significance by developing specific strategies to support creative industries.

### Georgia

Georgia, was one of the first countries who cooperated with UNESCO to estimate their creative economy's economic contribution.

### Poland

Poland belongs to top 10 world podcasts producers. Taking aside English language podcasts production, Poland ranks among top three biggest podcasts producers.

### Serbia

Games made in Serbia were purchased (downloaded) 100 million times in 2022 globally.

### Slovenia

Slovenian designers successfully collaborate with world-renowned brands? Designer Lara Bohinc consults for brands such as Gucci, Lanvin, Montblanc and Cartier, designer Robert Lešnik is responsible for the exterior design of Mercedes, while Nika Zupanc has built her reputation designing for brands such as Dior, Natuzzi, Moooi, Qeeboo and Moroso.

### Lithuania

Lithuanian laser industry is a major league player in both scientific and industrial laser technologies and occupies more than 50 percent of global scientific market of ultrashort impulses[, whereas lasers created in Lithuania may be encountered in almost any continent.<sup>(1)</sup>

<sup>(1)</sup> Source: <https://lithuania.lt/news/business-and-innovations-in-lithuania/laser-leader-lithuania-how-a-small-country-achieved-world-class-excellence-in-laser-technologies/>, <https://eim.in.lv/en/news/global-positions-of-the-lithuanian-laser-industry-are-getting-stronger>

## Did you know?

### Slovenia

Slovenia's "Creativity4Sustainability" video campaign was launched in partnership with UNCTAD during the 2021 International Year of Creative Economy for Sustainable Development. The goal was to raise public awareness on the cross-cutting contribution of culture and creativity to SDGs.

### Poland

In 2020 Poland was the 7<sup>th</sup> top creative goods exporter among developed economies with a share of 2,2% of the world's exported creative goods (UNCTAD).

### Croatia

120 film projects were filmed on several locations in Croatia in the last 10 years and that over 400 million euros in profit was made just from filming the Game of Thrones series alone?

### The Czech Republic

The Industrial Property Office of the Czech Republic puts great emphasis on educating the professionals as well as the public in the field of industrial rights. In addition to a number of other educational events, the Office runs the Industrial Property Training Institute, which offers two-year distance learning to those interested in education in the field of industrial property. This year, the institute celebrated already its 60th anniversary.

### Republic of Moldova

The first Moldovan virtual reality animated film, "Wings," has won significant awards for Best Music, Best Soundtrack, and Audience Award at prestigious international film and animation festivals like the "Festival du Film Merveilleux et Imaginaire" in France and the "International Independent Film Awards" in the USA, while also being featured in Forbes World magazine's Top 50 best VR projects of 2019, marking the Republic of Moldova as a notable regional center for VR creation and production.

### Hungary

Hungarian founders of Teqball have their sights on becoming a recognized Olympic sport in the 2028 Summer Olympics 2028 in Los Angeles?



# Albania

**Albanian Copyright Directorate gives a particular focus to the organization of awareness campaigns, aimed at increasing the public visibility and awareness on the importance of copyright for the creative industries.**

The focus is to capture the attention of stakeholders and target audience and explain that copyright is a mechanism that enables and empowers beneficiaries to create, promote and protect their intellectual creation.

Throughout the years the Albanian Copyright Directorate has undertaken several projects to highlight the importance of copyright in regard to creative sectors such as music, publishing, audiovisual, computer programs, and videogames and so on and make sure to deliver the message that whatever creative industry, intellectual property is crucial.

## **Publishing and audiovisual sector**

Copyright Directorate with the cooperation of ArtNexus - The Swedish Arts grants Committee, organised a 2 (two) day workshop on copyright's importance for writers and filmmakers. The participants, esteemed representatives of creative industries on films and writing, Art students and future interested filmmakers were introduced on why copyright is important for this industry and needs to be respected and the potential of creativity and monetizing it to the benefits of creators, stakeholders and society as a whole.

## **Creative industries and copyright in the digital world**

The digital environment is very much important for the evolution and



distribution of the creative elements of the industries, as it provides faster and costless opportunities. Nevertheless reaching a higher number of consumers, faster, presents several issues for creative industries in regard to copyright. With the technological advances it has become easy for the unauthorized individuals to be several steps ahead and pirate the legal content by illegally distributing copyrighted content. Thus, the Copyright Directorate organized one of the most important seminars on the online environment and copyright and how does it influence the creative industries. Representatives from music, publishing, audiovisual, computer programs, videogames industries were presented with countless possibilities on protecting their rights from major online platforms such as META, Google and Facebook.

# Albania



## Woman entrepreneurs and artisans: Supporting handicrafts

Creative industries, especially when drawing upon the unique local cultural heritage, can be a tremendous lever to create jobs, integrate vulnerable populations and promote sustainable development in a region facing various crises<sup>1</sup>. The Albanian Ministry of Culture has undertaken the project “The future is in the origin” to support the woman artisan entrepreneurs. The project supports the craft and design sector, to ensure an upgrade, quality, modernization of products, and introduce the role of copyright for an improved access to national and international markets. The Copyright Directorate followed with a series of activities in meeting with artisans all around Albania in introducing the role of copyright in the creative industries.



As a result we received applications of copyright registration with an increase of 30%.

<sup>1</sup> [https://www.unido.org/sites/default/files/files/2022-07/CREATIVE\\_INDUSTRIES\\_FACTSHEET.pdf](https://www.unido.org/sites/default/files/files/2022-07/CREATIVE_INDUSTRIES_FACTSHEET.pdf)

# Bosnia and Herzegovina

**Bosnia and Herzegovina is a country extremely rich in cultural heritage, natural beauty and talented people.**

The Directorate for Economic Planning of Bosnia and Herzegovina in the document entitled “Strategic Framework for Bosnia and Herzegovina” calls for the improvement of culture and the creative sector.

‘Cultural industries represent a special economic sector that can support the strengthening of regional potentials, taking into account the European historical heritage’.

‘Encompassing a wide range of activities from books, films, the audiovisual domain, to craft products and design, they are also closely related to the issue of preserving and improving cultural diversity. Cultural production has become one of the main economic factors in the world’.

**The Sarajevo Film Festival was launched in 1995 by the Obala Art Center with the desire to help rebuild civil society and thus maintain the cosmopolitan spirit of the City of Sarajevo.**

Sarajevo Film Festival today is an international film festival, with a special focus on the region of Southeast Europe, thanks to which films, talents and future projects from the region reach the center of attention of the international film public.

Sarajevo Film Festival serves as a common platform for the film business of the entire region, setting high standards in festival organization, film promotion and presentation in Southeast Europe.



‘Tourism deserves special attention in the field of services because it generates more than half of the inflow of the service sector in Bosnia and Herzegovina. For the further development of tourism, it is necessary to increase its competitiveness’.

**Creative people from the cultural and creative industries, tourism, and representatives of Creative Hub 78 Banja Luka worked on the first VR film about the cultural and historical heritage of the city on Vrbas – Banja Luka 360°. This activity was realized by the Banja Luka City Development Agency within the implementation of the “CCI4TOURISM” project, which was co-financed by the EU Interreg Adrion (Adriatic-Ionian) Program.**



# Bosnia and Herzegovina



‘Material cultural heritage can be a good initial base and instrument of local development in BiH due to the abundance of heritage that we find at every step and due to its compatibility with the development of cultural tourism. Basing on small and medium-sized enterprises that promote material-cultural heritage allows development on the basis of local specificities and characteristics of the region’.

Information technologies are the most developed segment of creative industries in Bosnia and Herzegovina, with a growing number of export-oriented companies, thousands of employees, mostly young people, and revenue growth approaching billion KM per year.

**NSoft, a company from Mostar, founded in 2008 in a garage, today has more than**

**300 employees. And clients in 35 countries from all over the world. Their core business is the development of software for betting shops and games of chance and the design of the games themselves, but also the development of systems from the security domain, which, considering that they offer both software and hardware to the market, makes them unique in the world. NSoft recently changed its ownership structure and was taken over by the Swiss company “Sportradar”, one of the co-owners of which is the legendary basketball player Michael Jordan.**



The cultural and creative industry (CCI) is one of the fastest growing industries. It contributes to the transition of a resource-based industry to an innovative one, which makes it an opportunity for Bosnia and Herzegovina, a country of gifted and hardworking people.

# Bulgaria

**The industrial designs registered in Bulgaria are distinguished by their innovativeness, and some of them have the traditional elements characteristic of Bulgaria.**

The martenitsa is a small ornament, which is made mostly of woolen or cotton yarn in two main colors – white and red, and with which Bulgarians adorn themselves every year on March 1 - the holiday of Baba Marta. It was nominated by Bulgaria and is included in UNESCO's representative list of elements of the intangible cultural heritage of humanity. It is a tradition on the first day of March for the oldest woman in the family to tie a twisted white and red thread on the children's hands for health and against the evil eye.

In the registered industrial designs "martenitsi" modernity and traditions are intertwined.

The registered industrial designs – "soaps" are in the shape of a geographical map of Bulgaria. The soaps come in different colors and scents. One of the designs features the colors of the Bulgarian flag and the scent of the Bulgarian oil-bearing rose. The Bulgarian oil-bearing rose is one of the symbols of Bulgaria. The only and unique Bulgarian rose oil is produced from it, which is used in the production of perfumes and cosmetics all over the world.



**Designer: Mariela Georgieva Skenderova**

Registered design, reg. No. 8852  
Valid from 19.04.2019 to 19.04.2029  
Martenitsi



**Designer: Boris Nedev Nedev**

Registered design, reg. No. 8860  
Valid from 04.02.2019 to 04.02.2029  
Soaps



## Croatia

**Creative industries in Croatia and in the world represent an important sphere that affects economic and social development.**

In the last two years, we faced major challenges that affected this sector as well. Despite the challenges, support and growth of cultural activities is ensured in Croatia through programs designed to help this sector.

The study titled "Cultural and Creative Industries in the Republic of Croatia - before and after Covid-19" showed that in Croatia, the number of companies in the cultural and creative industries increased by 1.5% in 2020 compared to 2019.

The sector of computer programs, games and new media showed the greatest contribution to the growth of the number of cultural and creative enterprises comparing 2020 and 2019.

Also, according to the study, companies in Croatia operating in cultural and creative industries have higher survival rates compared to companies in other industries, when the criterion of five-year survival rate of companies is taken into account.

In the period from 2015 to 2020, a strong growth in employment was recorded in the cultural and creative industry, where 10,251 more workers were employed than in the past five years.

Cultural and creative industries contribute to the development of the economy. The study also showed that the total number

of employees in the cultural and creative industry in March 2021 is 54,250. Also, the number of people employed in creative occupations outside the cultural and creative industry amounted to 89,119 individuals. In that period, 9.8% of employment in the economy of the Republic of Croatia belonged to the creative economy.

There were also a number of activities that were aimed to help these industries. The program titled "Jer svirati se mora (Because, You Need to Play)" was launched in 2022 as support to the organization of concert activities of all genres of music, from traditional to modern. Thanks to this program, launched by the Ministry of Culture and Media and the Croatian Music Union, 237 projects were selected for financial assistance and more than 400 concerts were performed.

In 2023 alone, the Ministry of Culture and Media provided financial assistance for over 90 festivals and events, over 120 concerts, 25 seminars and workshops, over 30 programs related to publishing activities, and over 90 various programs related to music and art.

Global challenges have also fueled digital growth and the use of new technologies.

In early 2020, an application was developed in Croatia with the aim of improving the business model in the music industry.



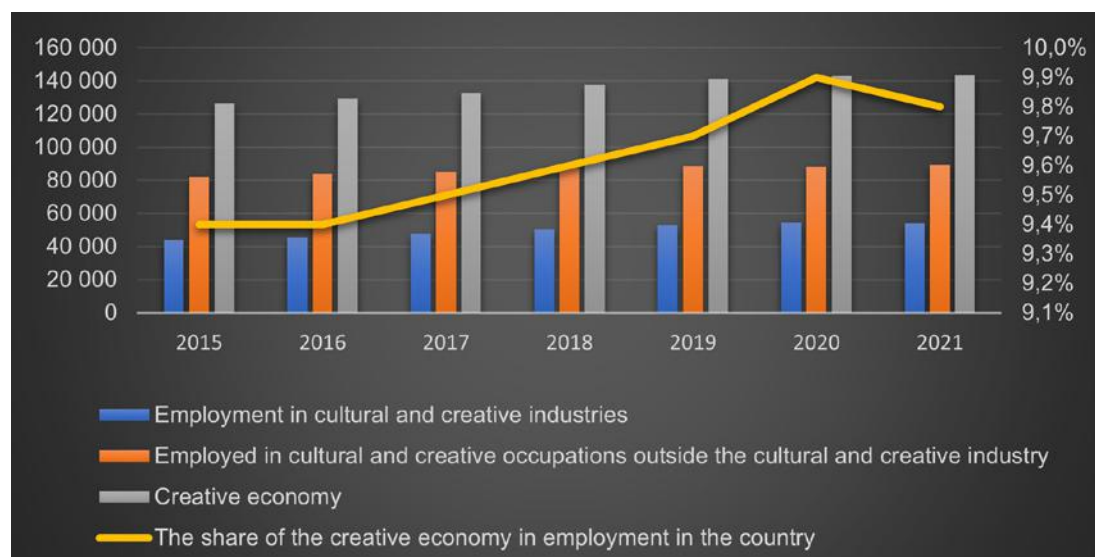
# Croatia

This IT solution was made by Croatian discographers from the Croatian Discography Association in cooperation with the Poslovna Spajalica company. At that time, it was one of two such IT solutions in the whole world.

In 2022, the European Digital Innovation Hub was launched in Croatia in the frame of the Artificial intelligence for smart

healthcare and medicine project as part of the Digital Europe program. It is focused on AI applications in smart healthcare which is driven to facilitate the advancement of healthcare in Croatia and the broader EU.

Efforts will continue to be made to encourage cultural and creative industries in Croatia to meet new technologies and global challenges.



## ▲ Creative economy in Croatia



Source: "Cultural and creative industries in the Republic of Croatia - before and after Covid-19"

## The Czech Republic

**There is a huge supply of skilled people in the Creative Industries in the Czech Republic. We would like to introduce you some of them.**



### **Zuzana Ceralová Petrofová**

**Zuzana Ceralová Petrofová** is a Czech businesswoman, president of PETROF company, one of the most significant piano and upright piano producers in Europe. She has continued the family tradition founded by her great-great-grandfather Antonín Petrof in 1864 and that, in the course of a few years, had turned from a small workshop into a successful factory, which still stands in Hradec Králové in the heart of the Czech Republic. The path was not always easy, but despite that, six generations of Petrofs have earned worldwide renown. At present, PETROF trades in 5 continents and exports to over 65 countries the world over. Brilliantly pure, rich sound and excellent

craftsmanship lend PETROF's grand and upright pianos an unprecedented reputation. 80 % of the production process lies in the hands of skilled piano makers, intoners, and tuners, whose rich experience has been accumulated over many decades. PETROF's pianos are popular among musicians above all for their unusually soft, gentle, rounded, and romantic tone. Countless famous performers and well-known personalities have fallen in love with PETROF instruments. Zuzana Ceralová Petrofová has won a number of awards, including the Entrepreneur of the Year jury award in 2012, the honorary title of Outstanding Manager of a medium-sized company and TOP 10 Manager of the Year in 2014, the Medal of the Minister of Industry and Trade in 2017, the Gratias Agit Award for spreading the good name of the Czech Republic abroad in 2019 and a whole host of others.

**Eva Le Peutrec** is a Czech architect, city planner, designer and writer. She graduated from the Faculty of Art and Architecture of the Technical University in Liberec. In 2002 she went to San Francisco for an internship, where she worked in the architectural office of Cee Architects.

Subsequently, she went to Asia, where she found a job in Shanghai. In 2006, she designed her first skyscraper in China.

## The Czech Republic



**Eva Le Peutrec**

By 2020, she designed 25 skyscrapers/ mixed used projects - Tiandu Towers, Hangzhou Agricultural Logistic Center, Shenzhen Nanshan, Shishan Plaza. Currently, she has her own studio E-STUDIO ([www.evalepeutrec.com](http://www.evalepeutrec.com)). She lives with her family in New Caledonia and works on a variety of projects worldwide.

**Jana Zielinski** is a founder and director of the international Designblok festival and the initiator of the Academy of Design of the Czech Republic, which annually awards the Czech Grand Design Prize. Since 2001 she has been directing the Designblok festival, which during its existence (it was established in 1999) has become the most



**Jana Zielinski**

important festival of contemporary design in Central Europe. This year the festival will celebrate its 25th anniversary. She is also behind several other projects in the field of design. She was at the birth of the new media festival Enter multimediale (2000).

In 2006, she co-initiated the establishment of the Design Academy of the Czech Republic. In 2010, she co-founded the Křehký ("fragile") brand based on the Křehký project (2007), which represented a selection of the strongest moments in contemporary Czech glass and porcelain design. In addition to these annual activities, together with her colleague Jiří Mack, she worked as the curator of the Archive of Miracles exhibition



## The Czech Republic

at the Expo in Shanghai in 2010. For Pilsen, the European City of Culture 2015, they prepared the Domus exhibition and in 2018 an exhibition of Czech progressive design Avant Garde for the 100th anniversary of the establishment of the independent Czechoslovak Republic. In addition to these major exhibitions, they participated in more than a dozen other exhibitions in the Czech Republic and abroad, e.g. in Milan, Tokyo, London, Vienna, Lille, Brussels and Sydney.

Jana Zielinski is one of the initiators of the Industrial Design Association, which tries to strengthen the position of Czech manufacturers here and abroad. She is the holder of the ELLE Style Award and regularly sits on the juries of international festivals (e.g. Milan Design Week RO Award). In 2019, she was awarded an honorary doctorate, the title doctor honoris causa, by the Academy of Applied Arts in Prague for her extraordinary contribution to Czech design. She regularly appears in the list of the most influential women in the Czech Republic, compiled annually by Forbes magazine.

**Jaromír Plachý** studied at the Studio of film and television graphics at the University of Prague.

Today, he mainly deals with animation, illustrations and game creation (Botanicula or Happy Game) in the Amanta design studio. He is also the author of several official and unofficial trailers nebo visual identity for the international animated film festival



### Jaromír Plachý

Anifilm (formerly Anifest) as well as many short, animated films and music clips.

He is also the author of the point-and-click video game Chuchel, developed by the Amanita Design studio ([www.amanita-design.net](http://www.amanita-design.net)), which was released on March 7, 2018, for both Windows, Mac or Mobile Phones. The game has been praised for its humor, graphics, music, and overall atmosphere. It is an interactive grotesque with many references to the tradition of Czech animated film.

## Estonia

### Estonian designer Reet Aus brings green transition to the fashion industry.

Reet Aus, PhD, is a sustainable fashion designer and ardent visionary who devised industrial upcycling principles that significantly reduce the fashion industry's impact on environment. She uses a unique industrial upcycling method called UPMUDE which circulates fabrics leftovers from mass production back into production. Garments produced like this save on average 75% water, 88% energy and emit 80% less CO<sub>2</sub>.

We visited Reet Aus at her studio shop in Telliskivi Creative City and talked about intellectual property as well as the burning problems of clothing industry in general.

#### How was the Reet Aus trade mark born?

The concept of UPMUDE, or industrial upcycling, is built on my academic research. Ten years ago, big brands were ignorant of the amount of leftovers they have, let alone how to use them.

At first, we were not sure that industrial upcycling was possible at all. In time, however, when we made some economic calculations, we realized that it was actually working. It turned out that when factories can sell off their waste and there is a method to use it up, it is an exceptionally profitable model. And the Reet Aus trade mark was born during this academic experiment.

#### You have wisely protected your intellectual property, both trade marks and industrial designs ...

We have protected everything that concerns the brand. In Estonia, I have a trade mark



named Reet Aus and in the European Union I have trade marks UPMUDE and UPSHIRT. In the European Union, I have also registered my main design motif – arrow image – as an industrial design.

#### Is your industrial upcycling design method novel or are there others who use it?

When I started, I really tried to find someone who would have done something similar – just to learn or have a dialogue, but I couldn't find anyone. It can be said that upcycling on an industrial scale did not exist before me. We all re-sew old things, but it was a novelty in big production.

#### How can we guide big brands towards greener design and production?

I've been negotiating with a lot of big brands, but ultimately none of them have

# Estonia



been interested. It is difficult for them mainly because they should first admit publicly that they have so many leftovers. As long as production is out of sight in Asia, we have no idea what kind of wasting is going on there – the production leftovers can reach over 40%! As long as we don't have this information out in the public, brands won't do anything, because it is not required from them. Nothing will happen until the European Union understands the environmental impact of production outside Europe and that we need to start regulating it.

That's also why I'm in business. To prove that a fully circular business model can also be economically sustainable and that it actually has a consumer.

## **Has it been difficult to prove yourself as a woman in the field of design?**

Globally, this industry is male-dominated, and in Estonia too. As a starting designer, I had to constantly prove that I can be taken seriously, despite having academic degrees. I am a great admirer of neutrality and I think that these issues should not be on the table at all, that we should not make decisions according to anybody's gender, age or skin colour. Ultimately, the only way out of this mess is to make yourself aware of who you are and what you're doing and not allow yourself to be misled by everything else.

## **Do you have anything encouraging to say to other female designers?**

The most important thing is to understand what you're interested in. What matters most is not what you want to do, but a question or a problem that you are trying to find answers to. You're just doing your thing and searching. I've been asked if I think I have failed. Of course I have! What matters is how you take it. The art of giving up may avenge painfully. If you identify with your work and consider it most important, it is very difficult to give it up. I've given up a lot of things in terms of work. At one point, you realize that some things have to be shelved, because there is no way forward any more.

<https://www.reetaus.com/>



# Hungary

**A good designer shapes culture and economy at the same time.**

The creative industry and its most export-oriented sector, such as design, has been growing at a high rate in recent years. The industry, providing services and products with high intangible added value, is expected to become an increasingly important driver of sustainable growth in Europe, with a particular focus on green development, ecological considerations and the preservation of local values.

The economic integration of design is also essential for the competitiveness, future success and long-term development strategy of Hungarian SMEs in order to exploit the development potential of digitalisation and to achieve sustainable economic growth.

It is the task of the Hungarian state to support the creation of world-class works reflecting the Hungarian cast of minds, as the economic integration of design is increasingly indispensable for the competitiveness and long-term development strategy of Hungarian small and medium-sized enterprises.

According to the 2022 Use of Design in Business study by the Moholy-Nagy University of Art and Design, an important player in Hungarian design culture, conducted in collaboration with the Budapest Business Journal and the National Association of Managers, more than 75% of Hungarian companies invest in research and development and test new business models, but few of them recognise the true innovative potential of design. The analysis also found that nearly half of the top 100

global companies' CFOs and business leaders are working with designers to shape the future of their businesses.

Analyses of company data from Hungary, Poland and Slovakia show that around 91% of companies use design primarily to improve aesthetics or customer experience. Only 9% of firms use design as a multifaceted method that includes not only customer-facing activities but also internal process optimisation, collaboration and strategic development. 39% of Hungarian respondents plan to use design to refine their business strategy, 61% plan to use it to improve the user experience and 53% also consider it essential to position the brand. At the same time, it is encouraging that 82% of Hungarian companies surveyed prefer to employ people with design skills.

Design has now become a complex process of product design, integral to universal culture, largely in the background, but working with disciplines to help the economy. Hungary has a long tradition of design culture, best proven by the fact that one of Hungary's most important design events, Budapest Design Week, will be organised for the 20th time this year in October 2023 by the Hungarian Design Council. At this year's event, the organisers will look back over the past two decades, showcase the Hungarian objects, designers and studios that have become world-famous since then, the outstanding design moments and address the opinion leaders of the creative industry, thus giving a picture of the diverse future of design.

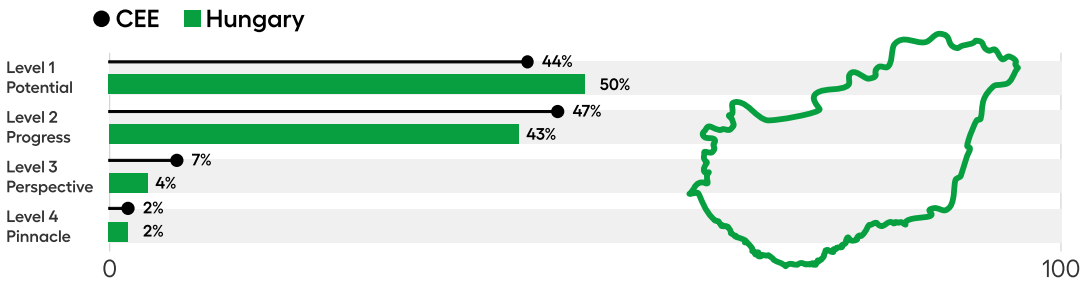




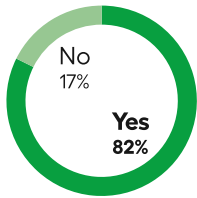
# Hungary

It will also focus on the present and the future of design, national and international tenders will be introduced to creative industry players, it will be revealed how a design start-up business can thrive, and perhaps the opportunities and challenges of the coming years will also be highlighted for designers.

## Company design maturity distribution



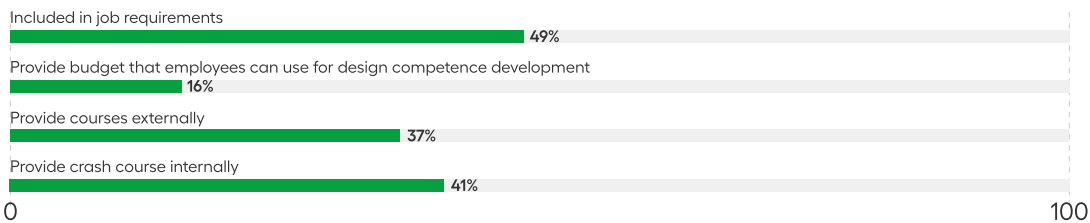
## Desire for in-house knowledge



## Design priorities in the next 2-3 years for Hungarian companies

- 61% 1. Improve user experience
- 60% 2. Improve user or customer satisfaction
- 59% 3. Increase product or service sales
- 53% 4. Improve brand positioning
- 39% 5. Refine business strategy

## How do companies ensure employees meet the necessary design competence level?



## How many product generations or service versions are Hungarian businesses planning ahead?



## How many years are Hungarian companies planning ahead?



## Top factors companies feel could threaten their business in the next 10 years:

- 78% Economic
- 38% Political
- 29% Social

Use of Design in Business May 2023  
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# Latvia

## Carpenter must be perfect! Experience story!

Family company BCB – EKO in Baldone creates furniture and toys for children thanks to... their own children. Parents Jānis and Baiba Bernāni got inspired to start up their company by their children.

When you are raising three active boys, the question of how to create a safe and engaging activity environment for them becomes very relevant. Jānis put his highly qualified carpentry skills to use, and the result was so good that he decided to offer his products to others as well, and now about 600 children's beds, furniture, development toys and playgrounds made by the company have reached customers all over Latvia.

### Three generations of ZiPa

The boys are the first testers and evaluators also of new creations, while recently registered company's trademark ZiPa was created to express gratitude to Jānis and Baiba's parents. So, it turns out that the three generations of Bernani are involved in the creation of ZiPa furniture.

The company's management as well as generation and implementation of ideas are in the hands of Jānis. He started his own carpentry business in a garage, with hand tools and a belief that a decent man's garage is a good enough starting point for a successful business.

Jānis gained the skills of a stylish furniture carpenter and woodcarver at the Riga Crafts School. At the Riga Technical University (RTU), he obtained a Master's Degree in woodworking technology and design. However, starting to work independently, he realised that he needed to get another "higher education" - practical business skills.



"When I graduated from RTU, I thought I knew everything about woodworking. However, to achieve something in business, it was necessary to study again, and more intensively than at this University. I like to think of something new – a construction or a design - and make it myself. We started with cots. It seems to be a simple task - to make a comfortable, safe, long-lasting, and attractive cot. But when you start doing it, there are so many nuances.... The distance between slats, connection points, choice of materials - everything must be weighed up and worked out in such a way that even a very restless baby is safe in bed," explains Jānis, emphasizing that only water-based paints, varnishes, and wax are used for the final treatment of products.

"When my first self-made children's furniture was displayed on the Internet, I was a little bit worried, but customers applied for it the very next day."

### A vague vision and reserves of patience

Communication with customers and arriving at a solution acceptable to both parties is the most interesting stage of



## Latvia

cooperation. “Customers describe me their needs, and I have to offer them the best solution for a specific place and function. Let’s take for example a hanging bed. It looks stylish, but it’s not like a baby will just sleep peacefully and rock easily in it. He/she will move, so you need to figure out how to turn a vague vision into a safe and attractive sleeping place. And it is interesting, because each order presents a new challenge and raises the bar for professional opportunities,” Jānis says passionately, who has, as it looks like, found his own formula for a successful business. It is concise, but very capacious in meaning - just do it and be patient. Namely, if you have an order or just a design, when all the constructive details are not clear yet, you need to start doing and the work itself will lead to the desired result. Jānis’ reserves of patience are well characterised by the process of creating a high-quality double sledge, which started long time ago. Eight prototypes have been developed in two years. The sledge is safe, durable, comfortable, with insulation, it slides well, but the craftsman patiently continues to improve his hobby: “As a professional, I must be able to assemble such a construction in 10 minutes for the customer to be able to do it in half an hour. For now, it still takes too much time, we need to find better solutions,” Jānis is strict in his demands for his performance.

The fact that the saying “a carpenter must be perfect” is not just a good-sounding phrase in this company, can be well observed when entering the work premises, which now occupy the entire garage building, built for several cars. Instruments lined up in elegant rows, the position of workbenches and materials – everything is thought out

in a way to work quickly and accurately. “Before starting up my own business, I was in paid employment. The opportunities for professional growth were good, but as they say, it’s easy to work with other people’s money,” laughs Jānis and continues: “When you start working independently, you quickly realise that the greatest value in business is time. Orders must be executed as quickly as possible. I work without counting hours, and everything in the workshop must be in order, so that there is no delay in looking for the necessary tool or material. A rationally arranged workplace saves time and contributes to the quality of performance,” sums up Jānis.

### **A professional approach saves time and money**

An important place in the company’s order of things is the protection of its intellectual property. With the support of the European Union Intellectual Property Office’s SME Fund, the ZiPa trademark and design were registered. As it turns out, the common perception that trademark registration is complicated and requires a lot of time and money, is, quoting a famous writer, greatly exaggerated!

“At first, I also believed that registration is a cumbersome and expensive procedure, but I decided to consult with professionals in the field. My position was somewhat categorical, but justified - I don’t need an advisor, I need a specialist who takes responsibility and does his/her work from A to Z. To my surprise, everything happened just as I wanted in cooperation with patent attorney Ieva Zvejsalnice. It was like a clockwork – first, there was a consultation, then I prepared the necessary documents,

followed by intellectual property diagnostics and strategy development, which was a serious research. Then, less than two months later, I received a message about the design registration, and, finally, we registered the trademark.

The total costs are 2,500 - 3,000 euros, but if you do everything correctly, these expenses are covered by the SME Fund. In my company, when receiving an order, I take full responsibility for ensuring that the customer receives durable, visually attractive, and safe furniture. That's why I really appreciate other specialists' professional approach to their work," Jānis Bernāns is pleased about his experience of cooperation with the representative of intellectual property field.

However, during the registration process, there were also some adventures and experiences. "Having submitted the application and having made the first payment, suddenly, I received the following e-mail: "Urgently transfer 3,000 euros to the specified account, otherwise the registration application will be permanently cancelled!" The investigation promptly carried out together with the patent attorney revealed that cyber criminals quite regularly try to cheat Latvian and European businessmen out of their money with such false statements."

This spring, Zipa.lv received the Ķekava region annual award in the nomination "Craftsman of the Year". The recognition gives satisfaction, but the master emphasizes that the most important thing for him is the customer. And it is a double pleasure when the customers for whom the children's furniture had been made in the early days of the company turn to him again. Jānis associates the future of the company with

the production and export of developing toys. The demand for balance boards, toy roads, and other games promoting children's development is growing. Baldone's carpentry also produces unique designs. For example, easily transportable mobile hot cereal boxes used as a therapy for children with developmental disabilities. Zipa.lv aims to expand its production and geography of the market, maintaining the privilege of working with individual customers and creating original items. It is not an easy task, but it can be achieved if you have the ideas and patience to implement them perfectly.

Practical steps for an EU SME to receive support summarized by Māra Vilciņa, Project manager in the Latvian Patent office:

1. If you are an EU SME and have little knowledge of your industrial property, go to the EU IPO website in [ej.uz/MVUfonds2023](http://ej.uz/MVUfonds2023)
2. If you are an EU SME, but you are not sure about your industrial property, contact one of the Latvian IP experts and they will be for support for your company. You can also find more information on the Ideas Powered for Business website at: <https://business.ideaspowered.eu/>
3. Register and create an account for your company. It takes only a few steps and requires only 2 official documents – the company VAT and Bank account information.
4. Select and apply for everything your company would need – IP strategy development, trademark, design registration, patent search and registration, and plant variety protection.
5. The total support available for one SME in Latvia is EUR 3 355.



# Lithuania

## Learn about famous scientists and creators in Cultural and Creative Industries.

Throughout history, Lithuania's creators and scientists have demonstrated resilience and creativity, leaving an enduring legacy of advancements that continue to shape our modern world. Already in 2018, Lithuania demonstrated its potential in the field of creative industries, keeping pace with the world's leading countries. OECD report shows that between 2011 and 2018 the number of Cultural and Creative Sectors (CCS) enterprises grew by 132% in Lithuania, compared to 18% across OECD member countries.

**Meda Surdokaitė and the space startup Kongsberg NanoAvionics are two inspiring examples who have made significant contributions to the field of cultural and creative industries. They promote the name of Lithuania with their work and help to growth and development of the country.**



### Meda Surdokaitė

20 years old KTU applied chemistry student, representative of young scientists in Lithuania Meda Surdokaitė won first place and an additional prize – an invitation to participate in the 2022 Stockholm International Youth Science Seminar (SIYSS) at the EU Young Scientists Competition (EUCYS) held in the fall of 2022. She is the

second representative of Lithuania and the first Lithuanian woman to win first place and an additional prize. Meda also participated in one of the largest science competitions in the world, the Regeneron ISEF (Regeneron International Science and Engineering Fair), held in Dallas, USA and secured third place in the chemistry grand prize at this.

Meda's research project in the field of chemistry "Optimisation of the synthesis of the fluorescent dye 'Nile Red'" was nominated to participate in it by the "European Union Contest for Young Scientists", as one of the two works representing the competition in America. The aim of the work is to synthesise an organic dye for detecting microplastics and staining cells without the use of a toxic solvent. She is the first representative of Lithuania to participate in Regeneron ISEF.

*"To receive a prize place in this competition, as a first-time country participant, is a victory not only for me, but also for the future participants of Lithuania."*

– Meda Surdokaitė.

# Lithuania



## Kongsberg Nanoavionics

Established in small nation a small satellite mission integrator focused on delivering new generation satellite buses and their mission services for the satellite applications market Kongsberg NanoAvionics supply satellites and their mission integration services to organizations in over 47 countries, such as NASA, ESA, Thales Alenia Space, and MIT.

NanoAvionics is building a 12U nanosatellite bus for an in-orbit demonstration of NASA's Advanced Composite Solar Sail System (ACS3). This satellite will transport NASA's 74 square meters solar sail system into low earth orbit.

*"We are proud to enable space to improve life on Earth. In less than 10 years we became an established and trusted satellite mission integrator for a variety of missions in remote sensing, telecommunications, fundamental research, and defence applications."*

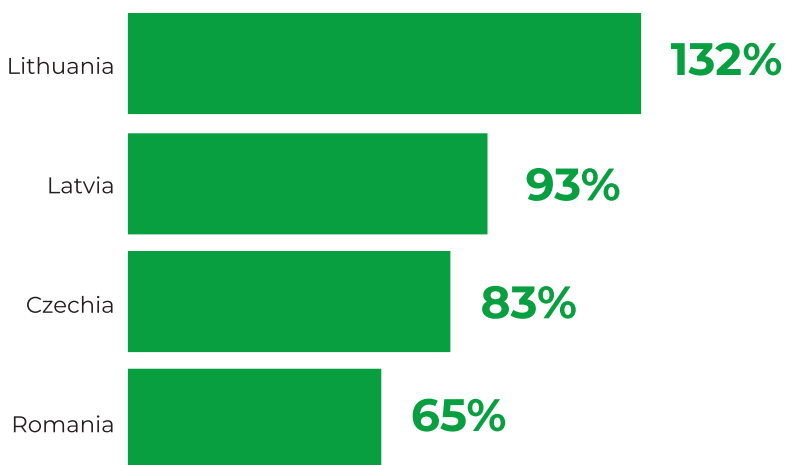
– Vaida Karaliūnaitė, CMO in Kongsberg NanoAvionics.

58,4%

### CCS GVA increase in Lithuania between 2011 and 2018

Employment in creative industry sector has grown by around 11% in Lithuania compared to growth of around 7% on average in the EU between 2013 and 2020.

### Growth in the number of CCS companies in Eastern European countries (%)\*



\*Data for Lithuania between 2011 and 2018. Source: OECD (2023), "Culture and the creative economy in Lithuania and municipalities of Klaipėda, Neringa and Palanga", OECD Local Economic and Employment Development (LEED) Papers, No. 2023/02, OECD Publishing, Paris, <https://doi.org/10.1787/df27cd5b-en>.

## Republic of Moldova

**With the opening of the Moldovan economy to international markets, the creative sector in the Republic of Moldova, which includes the so-called creative industries or cultural industries, has experienced a remarkable rise.**

This sector comprises a variety of industries, such as visual arts, musical arts, scenography and design, each with numerous sub-categories.

Of all the creative sectors, the software industry ranks first in terms of contribution to GDP and is the second largest sector in terms of employment.

The attractiveness of this field is confirmed by statistical data that show that between 2017-2018, companies in the creative industry generated sales of 186 million dollars, and exports of creative services were 61 million dollars, while those of creative goods – 75 million dollars. The data shows that creative industries make an important contribution to the national economy, accounting for 3.31% of GDP.

In the Republic of Moldova, in 2018, the center of excellence dedicated to creative industries, Artcor, was inaugurated – a platform that unites the private sector and the academic environment in the creative field. Artcor is intended for students, freelancers and start-ups in the creative fields and offers over 1000 m<sup>2</sup> of co-working space, mini-offices, a conference room, a library, recording studio, as well as access to educational programs for interior design, sound engineering, animation, music, video game creation, VR, etc.



In 2021, MEDIACOR was opened on the premises of the State University of the Republic of Moldova – the first digital-media production center in the Republic of Moldova, dedicated to all those who want to revolutionize digital-media production in our country.

The profile association of the creative industry is the Association of Creative Companies of Moldova – COR (<http://cor.md/>), which aims to support and represent companies and NGOs in the creative industries sector in Moldova by ensuring growth, education and connection both locally and internationally.

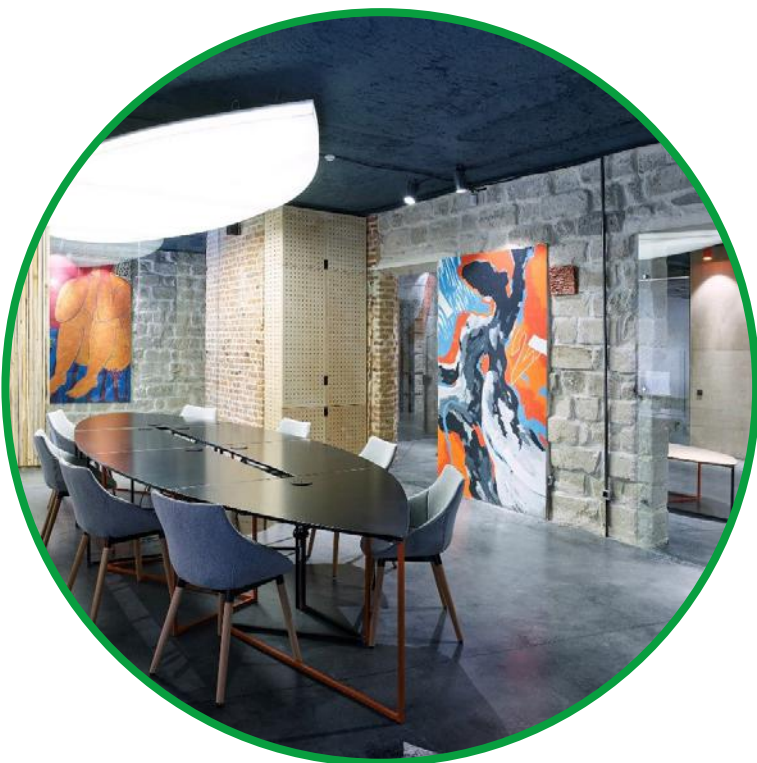


## Republic of Moldova



Recently, the Ministry of Culture of the Republic of Moldova, with the support of the Future Technologies project funded by USAID, Sweden and the United Kingdom, in partnership with the Creative Industries Association COR, has developed a draft of the "Creative Moldova" program. This is the first medium-term policy document of its kind, which aims to provide a holistic and predictable approach to the development of the creative industries, creating a favorable environment and conditions for the development of this sector and increasing its competitiveness.

Located at the crossroads of East and West, with multilingual professionals, access to brand new technologies, and some of the best internet connectivity in the world, Moldova has the potential to become a dynamic hub for creative industries. The energy, entrepreneurship, innovation and ambition of Moldovan creative talent, supported by the Government and catalysed by digital transformation and increasing international profile, signal a major opportunity for the country.





# Montenegro

**Cultural and creative industries are one of the fastest growing sectors and the main drivers of the development of economies of developed countries, representing a significant source of income and employment. In addition to the economic benefits, cultural and creative industries contribute to human, inclusive and sustainable development.**

The Cultural Development Program of Montenegro 2016 – 2020 defined creative industries as “activities from the domain of culture, aimed to generating income or profit, inclusion in business sector, i.e. the economy that makes a contribution to sustainable development at local and national level”.

In June 2019, the Institute for Entrepreneurship and Economic Development of Montenegro (abbrev. IPER) issued a publication *Mapping of Cultural and Creative Industries in Montenegro*, which was a part of the activities within the framework of project *Cultural and Creative Industries as Sustainable Economic Sector in Montenegro*, supported by the UNESCO's Diversity of Cultural Expressions Fund. Subsequently, taking into account the facts and indicators from the mentioned Program and on the basis of thorough analysis of international experiences in mapping of cultural and creative industries, 11 sectors (with 40 activities belonging to cultural and creative industries) were defined, as follows:

- Museums, libraries and heritage
- Music, visual and performing arts
- Design
- Film
- Photograph

- Architecture
- Computer programs and games
- Electronic media
- Publishing
- Advertising and market communications
- Artistic and traditional crafts.

Ministry of Culture and Media of Montenegro organized the First National Conference on Creativity “*A Time for Creativity*” that took place in Kotor, on 27 and 28 January 2023. The conference was attended by 50 panelists and presenters. The participants were the representatives of different sectors such as economy, creative industry, tourism, science and education who spoke on creativity from various aspects. Introductory speech titled *Mapping of Cultural and Creative Industries in Montenegro* was proposed by Ms Dragana Radevic, PhD, Director of the IPER. She said: “ Mapping of cultural and creative industries in Montenegro is an undertaking the result of which is to serve as a start point for decision makers how to follow up cultural and creative industries and to guide the policy in the forthcoming period. ... The creative industries make 3.4 GDP in Montenegro.”

The IPER, with the support of the UNESCO, issued a publication *Cultural and Creative*



# Montenegro

*Industries in Montenegro – Selected Success Stories* wherein 17 success stories were presented from various areas: craftsmanship, photograph, young drama performers, bookstore keeping, architecture, art galleries, advertising and communications, etc. Their work, creativity and skills are worth our due attention. Hereunder, please get acquainted with:

## ***Stainspot (“Fleka” in Montenegrin)***

*A stained family with a pure heart*

Company established in 2008 by Miloš Milošević, Bachelor of Arts in digital design.

Creation of mobile and web applications; creation of visual identity of the brands; communication solutions in wide range of so called traditional and new media.

## ***Gallery Zor***

*Golden threads, golden hands*

The spirit of ancient time and nowadays trends together, several crafts are connected with the focus onto traditional Montenegrin golden embroidery.

## ***Boat Manufacturers Bokovac***

*Worldwide reputation of the Bar boat manufacturers*

Established by Bokovac family some 50 years ago, in a sea coast city of Bar, Montenegro.

Maintenance of boats, production of boats. Famous for quality and unique manufacture throughout Montenegro and worldwide.

## ***Bookstore Karver***

*Burst of culture in an old Turkish bath*

Established in 2005 by an actress, Varja Đukić, situated in an old Turkish bath, on the banks of the river Ribnica, in the city of Podgorica, capital of Montenegro. It is a bookstore, reading room, gallery, coffee shop.



# North Macedonia

## Creative Industries and Patents in Republic of North Macedonia

If we would connect the creative work of the inventor from our region with the development of creative industries as a hallmark of the national economy of a country, then there are several criteria to apply.

From the point of view, when the protection with patent right is used in the phase of commercialization of the products, one can highlight interesting information such as:

-Procedures of synthesis of nonporous material from natural material – zeolite, which is located in the Republic of North Macedonia. Variety of products can be obtained by these procedures and afterwards used in adsorption technology.

Prof. Dr. Blagica Cekova researches in this

area. She has filed multiple patent applications. Her work has been valorized by numerous national and international awards.

- The process of making pearls from Lake of Ohrid is protected by industrial property rights. In 2012, the state branded the pearls that belong to both Ohrid families, Filevi and Talevi, as the oldest trademark and patent. The Ohrid pearl is protected as a geographical name and intellectual property by side of the Macedonian institutions.

- The invention for which an international application has been filed, refers to a device “Disposable inhalation device that releases smoke which is not directly inhaled”.

A new product is offered that can be used as an alternative solution in exchange for classic cigarettes. The new solution and the creative work of the innovator Trpeski Sasho has been assessed with a good report by the institution in charge for international search.

# Poland

## Intellectual Property in the World of Polish Games

Producers of computer games are an important part of the Polish digital economy and one of the strongest assets of our exports to the world. Computer games are undoubtedly a multidimensional subject of intellectual property rights. A modern computer game is a vast area of legal protection, especially in the field of trademarks, industrial designs and copyrights.

But it also involves numerous patents for gaming devices, as well as their interiors – the so-called game engines. If the claimed subject of the application specifies technical means for implementing the rules of the game, then the solution is technical in nature and does not constitute the rules of the game as such, and therefore it is not excluded from patentability. For example, the use of a computer or mechatronic means, such as cubes, to generate pseudo-random numbers to satisfy the requirement of drawing two of the same numbers and be able to start the game is sufficient for the subject matter of the application to be considered an invention.

The Witcher, This War of Mine, Cyberpunk 2077, Painkiller and Ghostrunner... Polish computer games hit the international podium of the video game industry a few years ago and show no signs of leaving any time soon. They successfully rule and sometimes divide fans around the world.



During the opening of the exhibition dedicated to Polish games “@Polska in the Game \*Digital Dreamers\*” and held in Geneva, Switzerland, in July 6-14, 2023, on the sidelines of the General Assemblies of WIPO Member States by the Polish government – the Permanent Mission



# Poland

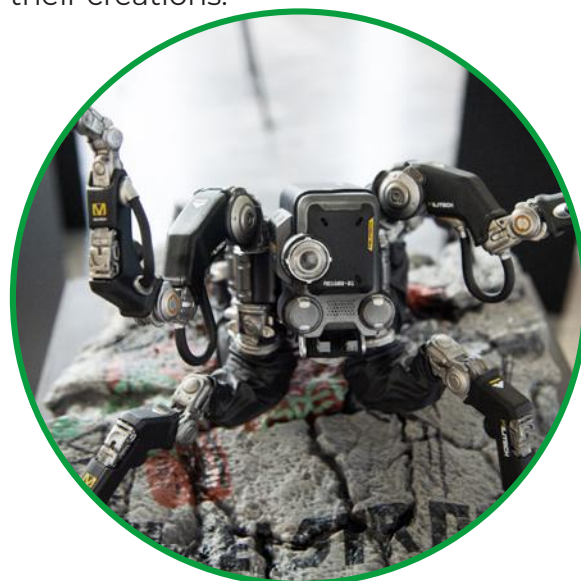


of the Republic of Poland to the United Nations Office in Geneva, in cooperation with the Polish Investment and Trade Agency, Ambassador Zbigniew Czech, the Permanent Representative of the Republic of Poland to the UN Office in Geneva, said: “Intellectual property is oxygen for the gaming industry, and therefore I cannot imagine a better place to organize this event than here, at WIPO, which is the heart of the global IP ecosystem. With the gaming industry at the center of discussions about how to wisely protect intangible intellectual property, I am confident that the sector will build new avenues for global IP standards in the future.”

Global games are produced locally. In Poland. As we know, the gamedev industry is an important part of Polish exports, largely based on intellectual property, legally protected or unfortunately not. It

attracts specialists, creates high-paid jobs, and is one of the symbols of Polish creative industries.

Computer games, which in themselves are a modern product and a digital-virtual challenge, actually come into contact with the latest technologies and the physical world. It is often for the needs of the gaming business that certain technological directions or creativity are developed, applying for legal protection. For example, a computer game in the form of a mobile application is a completely separate segment, but also extremely prospective for Poland in terms of business. Applications are an area worth nearly 2 trillion USD, often allowing SMEs to access the global market. A good understanding of intellectual property can help the developers behind these apps generate more revenue from their creations.



Photos: @Polska in the Game \*Digital Dreamers\*” exhibition, co-organized by WIPO and the Government of Poland.

## Cultural and Creative Industries in 2017-2021

### Characteristics of cultural and creative industries

**135.0** thous.

number of enterprises belonging to the cultural and creative industries in 2021



**99.2%**

are micro-enterprises in 2021

**↑ 24.1%**

increase in the number of enterprises in 2021 compared to 2017

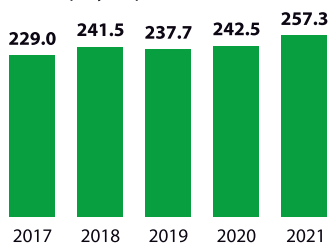
The structure of entities belonging to the cultural and creative industries by domain of culture in 2021



- visual arts
- advertising
- architecture
- books and press
- audiovisual arts and multimedia
- performing arts
- cultural education
- cultural heritage
- libraries and archives

### Employment and salaries in cultural and creative industries

Employed persons (in thous.)



**75.8%**

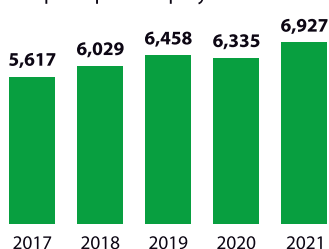
employed persons in microenterprises in 2021



**↑ 21.8%**

increase in number of employed persons in 2021 compared to 2017 concerned only microenterprises

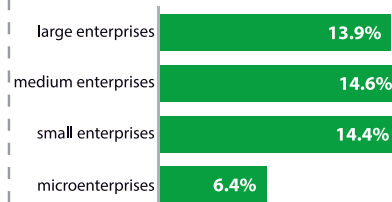
Monthly gross wages and salary per 1 paid employee in PLN



**↑ 23.3%**

increase in monthly gross wages and salary per 1 paid employee in 2021 compared to 2017

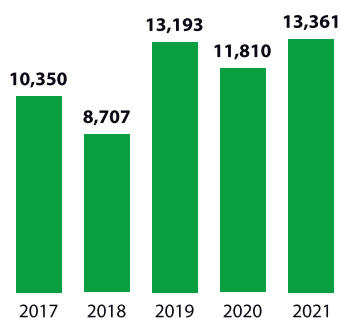
Share of gross wages and salaries in total costs in 2021



## Cultural and Creative Industries in 2017-2021

### Financial result

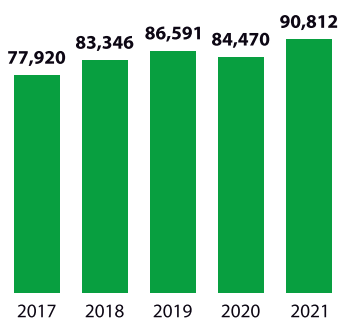
Surplus of total revenues over total costs (in million PLN)



**24,725**  
million PLN

average value added  
in 2017–2021

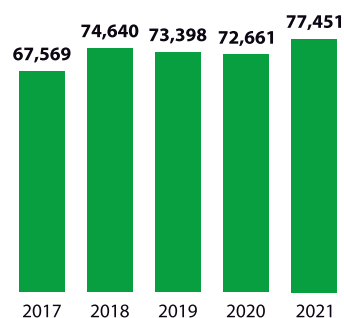
Total revenues (in million PLN)



**188.4**  
thous. PLN

value added per 1 entity  
in 2021

Total costs (in million PLN)



**672.7** thous. PLN

total revenues per 1 entity  
in 2021

**573.7** thous. PLN

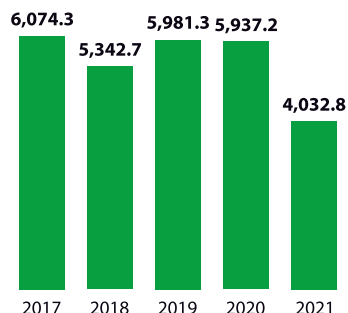
total costs per 1 entity  
in 2021

### Cultural and creative goods and services

**30,911**  
million PLN

value of export of cultural  
and creative goods and  
services in 2021

Balance of foreign trade turnover  
(in million PLN)



**26,878**  
million PLN

value of import of cultural  
and creative goods and  
services in 2021



Structure of foreign trade turnover  
of cultural and creative goods  
and services in 2021



The cultural domain with the largest  
share in export of cultural and creative  
goods and services in 2021

advertising



39.3%

The cultural domain with the largest  
share in import of cultural and creative  
goods and services in 2021

audio-visual and  
multimedia arts



42.9%

## Romania

### MICROLED – Production Technology of Aromatic Microplants in an Innovative Cultivation System

The MICROLED project aims to test technology for the production of microplants (sprouts) of sorrel or basil in an innovative eco-system of cultivation that by asepticization has the potential to reduce/eliminate contamination with biotic factors (microorganisms/phytopathogenic pests) in obtaining and marketing them. This project was funded by the University of Agronomic Sciences and Veterinary Medicine of Bucharest through the Project no. 1067/15.06.2022.



PhD Oana Livadariu  
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Director of Project is PhD Oana Livadariu with experience in coordinating educational activities (courses and tutorial) as well as in coordinating research activities (initiation, plan, coordinate and direct research, in position of team member, scientific manager or project manager).

The novelty of the project is derived from a concept that uses an ecosystem that will

comply with food safety conditions for the production of sprouts established by ESSA (<http://sproutedseeds.eu/list-of-members/>). Thus, the proposed solution aims at the production and consumption model of the Circular Economy recommended by the EU for quality of life and of research (e. g.: fair, safe and healthy food production systems; eco-innovative products, processes and technologies in plant).

This project opens up a new class of products. This new class of products (for obtaining and marketing sprouts) can be used in the food industry and healthy nutritional diets (e.g. vegan diet).



Aromatic microplants (sprouts) of basil

As a result, within this project, we filed a Patent Application, registered at OSIM in Bucharest, Romania. The invention patent is entitled “Composite food product and technology for manufacturing the composite food product consisting of microplants (sprouts/microgreens) and substrate for food use”. There is ongoing research on manufacturing products according to the patent.



# Slovakia

## GLOBSEC Tatra Summit 2023



**Secretary General of OECD, Director General of WIPO, European Commission representatives, various ministers of economy and finance and national banks' governors meet at Štrbské Pleso in the Slovak Republic to discuss policy solutions to forge economic growth.**

This year's Tatra Summit, focused on the global economic outlook and challenges in 2024, took place between the 6th and 8th of October. The 12<sup>th</sup> edition convened at a crucial time with more than 200 public figures, such as global and business leaders, meeting in person to address current economic issues, including the impact of the monetary policy on the fragmented world, Europe's energy autonomy and security, the financing of infrastructure projects, and CEE innovation, notwithstanding topics related to Ukraine's support and reconstruction.

Among the most prominent guests were Mathias Cormann, Secretary General of the Organisation for Economic Cooperation and Development (OECD); Valdis Dombrovskis, Executive Vice President & Commissioner for Trade, European Commission; and **Daren Tang, Director-General, World Intellectual Property Organization.**

**DG WIPO Daren Tang** raised the topic and discussed the issues of commercialization and collateralization of intellectual property, and the active involvement of banks in this process, since one of the important missions of development banks is to support small and medium-sized enterprises, or start-ups, for which the collateralization of intellectual property can be an important impetus in financing.

The Summit serves as the leading platform for CEE representatives to debate necessary



## Slovakia

actions and policies to effectively navigate the present turning point in Europe's economic status against the negative predictions for the upcoming year and the threat of a recession.

### **WIPO Academy General Intellectual Property Course (DL101) in Slovak**

The Industrial Property Office of the Slovak Republic, in cooperation with the WIPO Academy, has launched a distance learning course called the *General Intellectual Property Course (DL101 SK Course)*. DL101SK is an online course taught in Slovak language. The course is in the form of self-study (max 50 hours). Students learn from online documents, pass a final exam and receive a certificate. The aim of the online course is to raise awareness of the basic concepts of intellectual property (IP), explain what constitutes IP protection, introduce the treaties that govern IP, and explain some of the WIPO services that assist in obtaining, managing and protecting IP rights worldwide. It is aimed at target groups such as people from the external environment, new staff of the Office and its partner organisations/institutions, law firms, universities, etc.

<https://www.indprop.gov.sk/en/about-office/news-1/news?clanok=register-now-for-the-academy-s-dl-courses>

# Serbia

**Serbian gaming industry: games made in Serbia – purchased/downloaded 100 million times in 2022 globally; 140 companies, studios and teams; 52% develop original IP; 51 games published and 94 are currently in development; 30% of employees and 50% lead positions are women.**

The gaming industry, which has become an integral part of global entertainment culture and is leading in the entertainment industry, is also growing in Serbia. All data related to the gaming industry in Serbia is published in the Annual report of the Serbian Games Association. As the number of gaming studios continues to grow (at the moment there are 140 in Serbia), so do the open professional positions within, and the interests of artists, developers, producers and other professionals for getting involved in the local game development industry.



The Serbian Games Association (SGA) plays a crucial role in promoting equality and inclusivity in the local game dev ecosystem, particularly by supporting women to successfully engage in this industry.

50% of lead positions are held by women





# Serbia



One of the main goals of the SGA is to create an environment where everyone, regardless of gender, has equal opportunities for success in the gaming industry. We can proudly say that Serbia is one of the leaders in Europe in terms of the number of women employed in the gaming industry, because 30 % of the total number of employees in this industry are female, while the European average is around 22 % percent. More importantly – **half of the leading positions in the Serbian gaming industry are held by women.**

In this regard, SGA organizes a diverse array of programs and initiatives, with a keen focus on featuring accomplished women lecturers and speakers. These individuals not only share their expertise within the field but also serve as inspirational figures, motivating young women to pursue their passion and actively participate in the industry.

It is also important to always have gender-balanced groups participating in SGA programs. One of the programs entirely dedicated to women and a healthy gender balance in the industry is **SGA Empowers**, a program through which we continuously support greater involvement of girls and women in game dev, as well as other related “creative tech” industries. During one day, we usually organize 5 different events – workshops, lectures, panel discussions, something for everyone. We aim to inspire and attract as many women and girls as possible to join this industry, which offers a wide range of diverse professions, and we’ll for sure work on many more interesting projects.



# Slovenia

## Nina Mihovec – from vehicles to teethers

From kid's toys to interiors, medical treatment tables and roulette consoles as well as an electric airport bus, a recreational vehicle, a caravan, an all-terrain vehicle, a sailboat, a hydrofoil powerboat, an axial fan, an ice cream maker, a nut grinder, a sun screen bottle... OOH NOO indeed!

**Nina Mihovec** graduated in industrial design from the Academy of Fine Arts and received a master's degree from the Faculty of Mechanical Engineering in Ljubljana. In 2000, she founded the **Studio Wilsonic design** (to see all their designs, you can visit [www.wilsonicdesign.com](http://www.wilsonicdesign.com)) and today she designs and develops new products with her team.

The company focuses on industrial design, engineering and the development of new products based on user experience, functionality and minimalism. Their products are characterized by sophisticated design, complemented by original technical solutions.

*“Before we start a certain project, we learn about the utility value of the product and do research on the design, how the user uses the product. Projects usually require training, especially when it comes to a specific product or material that the designer is not yet familiar with. This applies to both construction and design. Design is the art of combining all aspects of a product into a complete system. Solutions are often technical and technological innovations”, explains Nina Mihovec.*

Studio Wilsonic design works for various clients but creates products such as toys,



**TOY PRAM, Client: ooh noo, Year: 2013,**  
Awards: Red Dot Award: Product Design 2017

furniture, bedding and home decor under its own brand name OOH NOO. Their designs delight customers from Scandinavia, England, the USA, Japan, Korea, Australia and New Zealand.

Wilsonic design is a winner of eleven Red Dot design awards, two BIG SEE product design awards, two IF design awards, one European product design award, one Good design award and one Junior design award.

In 2005, Nina Mihovec received the »Slovenian Designer of the Year« award, and recognition for innovation.

Nina Mihovec and Wilsonic Design own six national and European trademarks and seven Community designs.

When asked what is important for establishing one's own brand, Nina Mihovec answered: *“Persistence!”*

# Ukraine

## A springboard for creative ideas even in the face of war

Ukraine's creative industries, including contemporary architects, painters, photographers, designers, and more, have been expanding their horizons globally while embracing the essence of their local heritage in their projects. They've been instrumental in developing creative hubs and galleries, fostering social identity, and showcasing Ukraine's unique reality to the world.

Prior to February 24, 2022, Ukraine's creative industries were making a remarkable recovery from the challenges posed by the COVID-19 pandemic, as reported by the Ministry of Culture and Information Policy of Ukraine. In 2021, this sector demonstrated significant economic growth, with several noteworthy highlights:

- **409,000 people** worked in companies related to the CI. It counts 4,5% of the total workforce,
- **451.4 billion UAH** – the total volume of products distributed by CI business entities,
- **45% IT services exports** – share in total Ukrainian services exports by the end of 2022. IT is the most significant CI sector in Ukraine.

However, the landscape changed dramatically after Russia's full-scale invasion of Ukraine. This catastrophic event had far-reaching consequences: more than 20% of CI employees were forced to go abroad; 25% of CI businesses have seen a drop in revenues of more than 90%; 1,582 sites of cultural heritage and cultural infrastructure in Ukraine were damaged, and 585 of them including 84 museums and galleries, were completely destroyed.

Despite the immense challenges posed by the Russian war of aggression against Ukraine, Ukrainian creators continue to create, fight and preserve Ukrainian culture, and showcasing it on the global stage, all amidst exceptionally difficult circumstances.

Global creative initiatives are uniting creators, entrepreneurs, and volunteers, fostering inspiration, collaboration, and creation with a shared purpose of supporting the Ukrainian people.



**United 24** – a fundraising platform, initiated by the President of Ukraine, operates on a simple yet powerful idea: to unite the world in support of Ukraine's protection, recovery, and reconstruction.

**Be Brave** – the largest public-private partnership in Ukraine's history. Creative branding with a new meaning in the outbreak of war, which quickly crystallized in the global media space.



# Ukraine

## Initiatives to support CI:

- **“Fundamentals of Copyright in the Creative Industries”** comprehensive online course, created collaboratively by experts from the Creative Practice educational platform and the IP Office, is a vital resources resource for all participants in the creative industries, ranging from professionals to employers;
- **Ukrainian Cultural Foundation** between 2018-2022 provided grant support for over 1,600 projects in the fields of culture and arts and creative industries;
- **Digitization Initiatives:** governmental and non-governmental initiatives for digitization of information on immovable cultural heritage objects, compilation of a list of books of rare and valuable documents constituting cultural heritage, urban planning documentation, musical heritage of Ukrainian composers, creation of an electronic library of musical scores;
- **IP Office’s “34 Poles of Creativity: Copyright in Creative Industries”** is an initiative which envisages meetings with representatives of each of the creative industries to learn about their urgent needs in the context of IPR protection and wartime realities.

## Success stories:



**Anastasiia Arhunova** – owner of the brand Gnizdo that is a Ukrainian sustainable brand of clothing and home textiles made from natural linen, sewing clothes, bedding and table textiles.

*“As soon as we resumed our work in the context of the ongoing war, we decided to give our customers a choice. They can buy things at full price, and we transfer part of the money to humanitarian needs in Kharkiv to trusted volunteers.”*



**Kateryna Sokolova** – ukrainian industrial designer, co-founder and creative director of the brand NOOM and SOKOLOVA design studio. Design team working in a wide range of disciplines: furniture, lighting, hardware, electronics, environment.



**Tatyana Serebrennikova** – master of original and ethnic embroidery, coordinator of the project “Lelia Marathon”- an embroidered shirt, amulet that is given to newborn babies of our defenders and newborns during the war. Also arranges “the women’s circle”- initiative for psychological support to Ukrainian women in the face of war.





**P**  **LAND**  
CEBS WIPO 2023 COORDINATOR



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Permanent Mission  
of the Republic of Poland  
to the United Nations Office  
at Geneva

**Prepared by:** Permanent Mission of the Republic of Poland to the UN Office at Geneva, based on inputs received from CEBS Members and WIPO TDC

**Photo on the front page:** @Polska in the Game \*Digital Dreamers\*” exhibition, co-organized by WIPO and the Government of Poland

**Photo on the last page:** WIPO, photo taken at the event „She inspires – CEBS Women Designs” co-organized by WIPO and CEBS countries

**Photos in the text:** received from CEBS Members

**Graphic design:** studio io Rafał Pudło