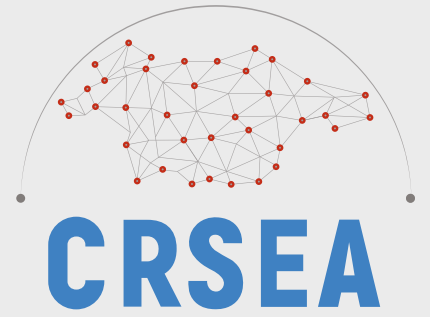


MARCH 2020 --- REVIEW



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INTERNATIONAL AGENDA



CISAC

CALLING ON GOVERNMENTS FOR GLOBAL EFFORT TO HELP CREATORS: AN OPEN LETTER TO THE WORLD GOVERNMENTS WAS PUBLISHED BY THE INTERNATIONAL CONFEDERATION OF SOCIETIES OF AUTHORS AND COMPOSERS.

23 March 2020



The coronavirus crisis is posing an unprecedented threat, on a global scale, to a generation of people who make a living and a profession as creators. We write today as the President and Vice Presidents of CISAC, and as artists from different regions of the world, to call for action by governments on a global scale to help creators survive the current crisis and eventually help lead it to recovery.

CISAC is the largest creative network in the world, with over 230 member authors societies representing 4 million working creators of all repertoires.

Creators of music, audiovisual works, visual arts, drama and literature are the backbone of national cultures and of economies. Even now, it is their creative works which are everywhere helping and connecting millions of people who are having to endure a life of quarantine.

But creators are in a uniquely fragile position. The large majority of them are self-employed and dependent on royalties paid by authors societies. Today, and in the coming weeks and months, creators will be among the worst affected by the crisis.

Authors societies are doing their best, maintaining royalty distributions and using emergency social funds where possible. However, CISAC members from across the world, are reporting a collapse of cultural and entertainment activity, affecting concerts, festivals, exhibitions and all the main platforms where creative works are used.

Creators are by nature self-motivated entrepreneurs and will be an enormously positive force in helping drive the economic recovery in the future. But they urgently need rescue measures now, and only the lever of government policy will have the impact required.

Several governments, such as France, have acted, for example with emergency funding for creative sectors; others such as Argentina, Chile and Peru, have already identified protection for the creators (for example via tax and social security concessions and emergency payments) as a priority.

It is imperative that governments in all countries act for creators now and ensure the highest level of support possible.

We thank you for your support and for understanding the vital importance of creators in the future of our culture and society.

Kind regards,
Jean-Michel Jarre, electronic music composer and performer CISAC President
Angelique Kidjo, singer and songwriter CISAC Vice President
Marcelo Piñeyro, film director CISAC Vice President
Miquel Barceló, visual artist CISAC Vice President
Jia Zhang-ke, film director, writer and producer CISAC Vice President

www.cisac.org/Newsroom/News-Releases/Calling-on-governments-for-global-action-to-help-creators

UNIC URGES NATIONAL GOVERNMENT SUPPORT FOR EUROPEAN CINEMAS DURING COVID-19 CRISIS

Brussels, 24 March 2020

The International Union of Cinemas (UNIC), the body representing European cinema trade associations and operators, issued the following statement on the current situation with regards to the outbreak of Coronavirus/COVID-19:

The overwhelming majority of cinemas in Europe have closed in response to measures to limit the spread of the current Coronavirus outbreak.

This will have a huge economic and social impact in their local communities, but our priority at this moment must be the health of our audiences and the millions of people in our sector dedicated to making the cinema-going experience unique.

We call on national governments to do all they can in the weeks and months to come to ensure that European cinemas are able to survive and overcome the unprecedented challenges that they face.

The entire film and cinema sector is in this together – we will only succeed through supporting each other.

Our shared ambition is for European cinemas to emerge from the current challenges to once again be the vibrant home of culture and community that they always have been.

We look forward to the day when our members can welcome audiences back so once again they can enjoy the unparalleled cultural and social experience of watching a film together on the Big Screen.

The Union Internationale des Cinémas / International Union of Cinemas (UNIC) represents the interests of cinema trade associations and cinema operators covering 38 countries in Europe and neighboring regions.

www.unic-cinemas.org/en/news/news-blog/detail/unic-urges-national-government-support-for-european-cinemas-during-covid-19-crisis/

COVID-19: STATE OF EMERGENCY IN THE LIVE PERFORMANCE SECTOR



FIM, FIA, UNI-MEI AND PEARLE URGE GOVERNMENTS TO TAKE EMERGENCY MEASURES IN SUPPORT OF LIVE PERFORMANCE SECTOR

March 12, 2020

In response to the epidemic striking an increasing number of countries around the world, several governments have announced their decision, among other emergency measures, to prohibit large gatherings of people in order to contain the spread of the COVID-19 virus.

Without appropriate support measures, these decisions will have devastating economic and social consequences on the live performance sector, as numerous live events and tours are being cancelled abruptly. Whether employed or freelance, workers in the sector, who are often in an already pre-carious situation, are facing a sudden and dramatic loss of income. Many live performance organizations will be profoundly weakened or imperiled due to the reduction of a number of performances, tours and live events.

FIM, FIA, UNI-MEI and Pearle, therefore, call on all governments to adopt emergency measures that may adequately support the sustainability of the live performance sector in this unique situation, protect the safety of cultural workers but equally their livelihood. Exceptional measures must be identified and enforced and funding allotted as soon as possible to alleviate the adverse effects of these sudden income losses.

At the EU level, a [Corona Response Initiative](#) was announced on March 10th, “*directed at the health care systems, SMEs, labour markets and other vulnerable parts of our economies*” and mobilizing a €25 billion public investment. It is essential to make sure that this initiative benefits the live performance sector in proportion to the unprecedented challenge that it is currently facing and all workers, regardless of their contractual status, who rely on these shows and events to earn a living.

www.fim-musicians.org/covid19-state-of-emergency-in-the-live-performance-sector/

INTERNATIONAL DEVELOPMENTS



WIPO

WIPO's Beijing Treaty on Audiovisual Performances set to enter into force with Indonesia's ratification; aims to improve livelihoods of actors and other audiovisual performers

Geneva, 28 January 2020

The Beijing Treaty on Audiovisual Performances gained a key 30th member, allowing entry into force of the international agreement designed ultimately to improve earning conditions for actors and other audiovisual performers vital to the films and television shows beloved by viewing publics worldwide.

With the ratification of Indonesia on January 28, 2020, the Beijing Treaty will enter into force for its 30 contracting parties on April 28, 2020. WIPO member states in 2012 approved the Treaty at a Diplomatic Conference hosted by the Chinese Government in Beijing, from where the Treaty takes its name.

"Many audiovisual performers – television and film actors, musicians, dancers, choreographers and others – never reap great fortunes and could in fact use some support in ensuring the sustainability of their livelihoods."

WIPO Director General Francis Gurry

www.wipo.int/pressroom/en/articles/2020/article_0002.html

WIPO's coordination committee nominates Singapore's Daren Tang for post of Director General

Geneva, 4 March 2020



The Coordination Committee of the World Intellectual Property Organization (WIPO) has nominated Mr. Daren Tang from Singapore for the post of Director General.

The WIPO General Assembly will meet in an extraordinary session on May 7-8, 2020, to confirm the Coordination Committee's nomination.

The process of electing a Director General is governed by the Convention Establishing the World Intellectual Property Organization and "2019 Procedures for the Nomination and Appointment of Directors General of WIPO," adopted by Member States in October 2019.

The Coordination Committee, which comprises 83 member states, met on March 4, and held two rounds of voting from an initial list of six candidates. Kazakhstan's candidate withdrew her candidacy ahead of the first round of voting. Following the first round, the candidate with the least votes, from Peru, was eliminated.

Two other candidates – from Colombia and Ghana – withdrew their candidatures ahead of the second round of voting.

Mr. Tang prevailed in the second and final round of voting with 55 votes; Ms. Binying Wang of China received 28 votes.

Mr. Tang (CV PDF, CV of Mr. Tang) is the Chief Executive of the Intellectual Property Office of Singapore.

The term of the current Director General, Mr. Francis Gurry, ends on September 30, 2020.

www.wipo.int/pressroom/en/articles/2020/article_0003.html

ЕЭК EURASIAN ECONOMIC COMMISSION

EEC and CIS Executive Committee discuss prospects for cooperation in the sphere of intellectual property

30 January 2020



The need to improve mechanisms of IP protection in the digital environment and of combating counterfeit products trafficking in the Eurasian space became key topics of discussion during the meeting between Galiya Dzholdybaeva, Director of Business Development Department of the Eurasian Economic Commission (EEC), and Igor Ilingin, Director of Economic Cooperation Department of the Executive Committee of the Commonwealth of Independent States (CIS), held on January 29 at the headquarters of the CIS Executive Committee in Moscow.

The meeting took place within the framework of the Memorandum on Deepening Interaction between the EEC and the CIS Executive Committee to Develop a Comprehensive Dialogue and Multi-Format Cooperation with the CIS Countries, as stated in the Declaration on Further Development of Integration Processes in the EAEU dated December 6, 2018.

Currently, the EEC and the CIS Executive Committee are actively working on increasing the operational efficiency of the system of legal protection of intellectual property in their members-states.

“Our countries are faced with the task of increasing their competitiveness on the global markets, which is impossible without a modern system of intellectual property management and protection. Together we can develop effective solutions that can help us with these new challenges,” Galiya Dzholdybaeva said.

The sides agreed to hold joint events and exchange information in the sphere of intellectual property.

www.eurasiancommission.org/en/nae/news/Pages/30-01-2020-1.aspx



EUROPEAN COMMISSION

Summary Report of the targeted consultation on the exercise of rights of performers and producers in the audiovisual sector

The consultation aims to prepare for a review set out in the Term Extension Directive covering rights in musical compositions, performances and productions which required the Commission to prepare a report by January 2012 on the possible need to extend the term of protection for AV performers and AV producers (currently 50 years respectively – the AV work itself is protected for 70 years after the death of the longest-living author of the AV work). Absent Commission action to develop the required report, a complaint was filed by the AV performers’ CMO AEPO-ARTIS.

The targeted consultation on the exercise of rights of performers and producers in the audiovisual sector was held from 29 July to 31 December 2019. This consultation was addressed to those engaged in the management of rights in the audiovisual sector. The objective of the consultation was to gather relevant information and data on the exploitation of rights in the audiovisual market in relation to the term of protection. This summary report takes stock of the contributions and presents preliminary trends that emerge from them, focusing on the quantitative aspects of the input.

This targeted consultation aimed to gather information and data on current market practices and on the exercise of rights of performers and producers in the audiovisual sector, including on the exploitation of audiovisual works over time.

The results of the targeted consultation will be analyzed in preparation of a report assessing the possible need for an extension of the term of protection of the rights of performers and producers in this sector as required by Directive 2011/77/EU.

Without prejudice to the in-depth analysis of the replies that will be carried out in due time, the following overall preliminary trends can be observed:

The vast majority of audiovisual performers who replied to the targeted consultation are in an employment relationship with audiovisual producers, which is linked to the execution of their performances. Audiovisual performers who replied indicated that their rights are generally transferred through an employment contract or through a combination of a contract of transfer of rights and employment contract. A slight majority of them consider that only a small proportion of audiovisual works in which they have performed are still exploited after 50 years, while others reported that part of the films in which they have performed are still exploited after 50 years.

Producers of audiovisual content who replied reported that the number of right holders involved in a movie vary greatly depending on the type of film. Most of the producers obtain rights from authors and performers through contracts of transfers of rights while others mentioned that they also benefit from legal presumptions. They generally reported

that their films generate most revenues during the first 5-10 years of exploitation and cease to generate significant revenues after 20 years.

Providers of audiovisual content (such as broadcasters or online platforms) explained that their offers include different types of audiovisual content (old or more recent films for example) depending on their respective business models. Respondents in this category highlighted difficulties regarding the clearance of rights for films. They also stressed that there is a lack of information on ownership of rights.

The Commission will carry out a deeper analysis of the replies received to the targeted consultation. The results of this targeted consultation will feed into a report assessing the possible need for an extension of the term of protection of the rights of performers and producers in this sector as required by Directive 2011/77/EU. The Commission is currently planning to publish the report by July 2020 and will further inform on the exact publication timeline once a final decision is taken.

ec.europa.eu/digital-single-market/en/news/summary-report-targeted-consultation-exercise-rights-performers-and-producers-audiovisual

Stakeholder dialogue on the application of Article 17 of Directive on Copyright in the Digital Single Market

Article 17 of the Directive on Copyright and related rights in the Digital Single Market (EU 2019/790) requires the European Commission to organize a stakeholder dialogue to discuss best practices for cooperation between online content-sharing service providers and rightholders.

The objective of the dialogue is to hear stakeholders' views and to discuss possible practical solutions for the application of Article 17, including actions to be taken by online content-sharing service providers with regard to unauthorized content uploaded on their platforms, taking into account the interests of all relevant parties and safeguards for users. The outcome of the discussions will feed into the preparation of the guidance that the Commission will issue pursuant to the Directive.

Filters are context-blind

Most notably, all providers of content recognition technology confirmed that their technology does not go beyond simple matching of files and cannot understand the context in which a use takes place.

Copyright exceptions require a high degree of intellectual judgement and an understanding and appreciation of context. We do not represent that any technology can solve this problem in an automated fashion. Ultimately these types of determinations must be handled by human judgement. Current technology cannot be used to automatically block or remove content uploaded by users.

Platforms do not trust rightholders

One of the main challenges that Facebook is facing with its Facebook Rights Manager tool is that rightholders abuse the tool by claiming rights in works that they do not own. As a result, Facebook makes the most sensitive functionalities (such as

automated blocking of uploaded content) available only to a small group of carefully vetted trusted rightholders.

This admission is significant in the context of the application of Article 17, as the new Copyright Directive does not distinguish between different rightholders based on how much they can be trusted. Platforms will need to block/remove all content for which they receive “relevant and necessary information” from rightholders. The Directive also lacks any provisions that would allow platforms to limit the use of the filtering provisions by rightholders who repeatedly abuse them. This is one of the reasons why [we have been asking that any requests for removal/blocking of content must be made via a centralized public database](#) that allows anyone to scrutinize the underlying ownership claims.

Rightholders do not trust platforms

In back-to-back presentations, [Universal Music Publishing \(UMP\)](#) first made the argument that “European music is in great peril” and that it is, therefore, imperative for Member States to “faithfully implement” the Copyright Directive. From the perspective of UMP, the discussion about filtering is misguided, since Article 17 is only about “fair licensing in Europe” and does not require any “new technologies and inventions.”

UMP’s presentation was followed by a presentation by [GESAC](#), which doubled down on the argument that Article 17 is primarily a tool to improve licensing practices (unlike UMP, the GESAC representatives did acknowledge that this might be different for rightholders in other sectors). GESAC followed up its general point with a detailed list of issues where they feel treated unfairly by platforms.

From CMOs perspective, it is highly problematic that, under the current conditions, big platforms such as YouTube can unilaterally set the rules that rightholders have to abide by. Consequently, GESAC is looking at Article 17 as a means to change this power dynamic.

Whether this happens will largely depend on how the transparency provisions in Article 17(8), which require platforms to provide rightholders with “information on the use of content covered by [licensing] agreements,” are implemented. This is clearly another area where increased transparency (in this case from platforms to rightholders and users) can solve a lot of issues.

Nothing new here, but everything will be different

By and large the music industry wants to license platforms, and for platforms licensing musical works is relatively straightforward. However, the music industry’s narrative conveniently ignores that in other sectors (most notably the AV sector) there is very little intention to license platforms for the use of audiovisual works uploaded by their users. During the first two phases of the stakeholder dialogue, the AV industry had made it abundantly clear that they would rely heavily on the filtering/blocking provisions contained in Article 17, which has the potential to severely limit user freedoms unless the safeguards contained in Article 17 are implemented in a meaningful way.

Over the past four meetings it has also become clear that automated content recognition (ACR) technology is at the same time extremely capable and extremely limited.

The systems that have been presented by a number of vendors as well as the in-house systems presented by the big platforms excel at matching (music and audiovisual) content

to reference files and play an important role in ensuring that revenues get attributed to the right rightholders. The problems that continue to exist in this space are primarily related to a lack of transparency both with regards to claims of ownership in works and to the monetization policies set by dominant platforms.

At the same time it is also clear that these technologies do not even attempt to understand if individual uses are covered by exceptions or not. ACR systems are really good at recognizing content but they cannot understand the context in which content is used. This makes all of the technologies discussed at the stakeholder dialogue unsuitable for automated blocking/removal of content (“upload filtering”). It is this insight that will need to drive the development of guidelines for the implementation of Article 17. [As explained by a large number of leading academics](#), these guidelines will need to prioritize safeguarding user rights over the use of automated content recognition as a means to limit the liability of platforms under the new liability regime established by Article 17.

This will be the central issue at stake during the upcoming final phase of the stakeholder dialogue. Somewhat ironically, the music industry, which brought us Article 17 in the first place, should have the least incentive of all rightholders to work against ensuring strong user safeguards.

<http://infojustice.org/archives/41930>

CRSEA COUNTRIES' NEWS



RUSSIA

The Ministry of Culture is developing measures to combat piracy

The Ministry of Culture of the Russian Federation is working on a bill that will reduce the time needed for removing illegal content from the Internet and introduce a mechanism for protecting rights of domestic filmmakers. The corresponding notification was published on the Federal portal of drafts for legal normative acts.

The project aims to reduce the level of “illegal use of intellectual property owned by copyright holders.” The document is set to enter into force in December this year.

Another draft law under development by the Department amends the Administrative code. It introduces administrative liability for failure to comply with Roskomnadzor’s requirements to restrict access to information posted in violation of copyright or other related rights based on the application of the copyright holder.

The document card indicates that its rules will also apply to hosting providers and search engines. The reason for the development of the initiative was the failure to comply with the out-of-court demands of copyright holders to remove illegal content. This document is set to come into force in December as well.

www.pnp.ru/politics/minkultury-razrabatyvaet-mery-borby-s-piratskim-kontentom.html



KAZAKHSTAN

Why this year's ratings of show business and sports celebrities changed

The annual rating of celebrities from show business and sports published by Forbes Kazakhstan has undergone quantitative and qualitative changes. The editorial Board has increased the number of places in the top – from 20 last year to 25.

Top positions in the rating continue to be taken by film industry celebrities. The real sensation became the comedy “Kazakh Business in Korea” produced by actor Nurlan Koyanbayev (#8). By the time of the publication the film had earned 1.107 billion tenge at the domestic box office. This is a record for the Kazakh cinema: the comedy, released December 26, 2019, overtook the Hollywood blockbusters “Avengers” (1.103 billion tenge) and “The Lion King” (1.039 billion). Why the former member of the KVN team “Astana.kz” ended up in big cinema and how Kazakh films can compete with American productions, Koyanbayev shared in a related interview with us.

In the music sphere, there have been two distinct trends. On the one hand, Kazakh artists are more actively promoting abroad – especially in Russia. There they have a major advantage: their knowledge of the Russian language combined with the unique Asian flavor. Streaming platforms have played a big role in this trend, helping Kazakh artists spread their influence. Digital indicators can be used to measure popularity of performers: for example, rapper Asha Prince (#24), aka V \$ X V Prince, topped the popular charts at Yandex.Music and was named the “Best New Artist”. As of January 2020, three compositions of Asha were included in the top-100 most popular tracks in the Kazakhstan segment of Yandex.Music.

On the other hand, high-quality domestic productions appeared on the Kazakh market. Development of the local scene is facilitated by such people as the producer of the Ninety One band Yerbolat Bedelkhan (#14). He is the founder of the new direction in music – Q-pop (qazaq-pop), and has consistently put great effort to create a more civilized domestic show business. *“Over the past 30 years, there has been a demand for “toy music,” so everyone made similar songs, and our youth got used to consuming foreign content. We want to create competitive contemporary music for young people. Q-pop needs its own identity”*, Bedelkhan explains.

https://forbes.kz/leader/25_zvezd_shou-biznesa_i_sporta_-_2019_1584030866/

Kazakhstan will continue to develop measures to regulate mass media

“We will begin working on standards for regulating streaming television. Last year, the Ministry proposed a draft law aimed at improving legislation in the field of mass media and access to information. It includes a wide range of measures, among which are the introduction of “zero rate” VAT for printed publications and lifting of the ban on advertising of trademarks and names of low-alcohol products produced on the territory of Kazakhstan,” said Minister of Information and Social Development Dauren Abayev at a meeting of the Ministry’s Board on January 27.

In addition, as part of the implementation of the “Attentive State” concept, the Ministry plans to establish a system for monitoring and analysis of feedback channels. Special departments for working with population will be introduced in all state bodies, and they will be directly subordinate to the first head.

To ensure the effectiveness of information-related activities of state bodies new evaluation criteria for communication channels between the government and mass media will be introduced.

“We will continue developing online broadcasts of meetings of state bodies, as well as meetings of working groups on draft laws and public councils,” Abayev said.

A national information development plan for 2020-2023 is also set to be approved. The document outlines main steps for improving the competitiveness of Kazakh media.

“Most measures are still under development, but their outlines, I think, can already be announced. First, we are improving the state information policy. For this purpose, the mechanisms of the state information order will be reviewed. We will strive for quality, not quantity, through the introduction of market tariffs,” said the minister.

According to him, the state will subsidize multimedia content that has high real demand among the population, and not simply based on “the amount of published text.”

Additionally, the Ministry intends to support commercial TV channels and radio stations so that they can fill their niche in digital broadcasting. The Ministry will develop its own measurement system for the audiences of TV and radio channels, as well as Internet resources to assess the effectiveness of the state information policies by 2021.

kursiv.kz/news/kompanii/2020-01/kazakhstan-otreguliruet-internet-televidenie

How e-tickets can change the film industry in Kazakhstan

According to the official data, in 2018 the box office receipts for the rental of both domestic and foreign films amounted to 19 billion tenge. Though exact data for 2019 is not yet available, it can already be estimated about the same as the film market in Kazakhstan has been quite stable.

“However, these are rather grey numbers. We don't see the full picture, we have an absolutely opaque market. Only 40% of distributors have digital ticket offices, and we can't see the number of visits, gradation, and so on, – said Gulnara Sarsenova, Chairman of the Board of the State Center for Support of National Cinema. – Almost all developed countries have long had a system to show the number of tickets sold and accurate information about sessions. Based on this data, you can make a detailed analysis of the viewer's portrait, calculate the age limit, see which segments of the population go to the movies, understand which movies are profitable and which topics are really popular. This is a new promising standard for an open, civilized film distribution market.”

The current situation has a great negative impact on attracting private capital. Businessmen don't want to invest in film production because they can't track the movement of their funds. On the contrary, transparent market boosts investment. For example, Hollywood is almost entirely based on private financing, public money is barely present. Recently the trends have been changing, but there still is a way to go.

Approximately 70 films are made in Kazakhstan in a year. Most of them are privately funded. About 40 pictures a year are released on wide screens. The remaining 30 are festival films that are either not intended for a wide film screening at all, or are intended for a very narrow audience. There are also so-called “dolgosyem” - projects that for various reasons could not be completed on time. Of the 40 films released, only 20% were made with the participation of the state, which resulted in a division of genres.

Comedies, melodramas and crime are made with the money of private investors, and complex historical films or biopics are made with public money, with the support of the country's main film studio – Kazakhfilm. The problem is that biopics about prominent figures in the country's history are in very low demand and barely bring profit – their budget is usually at least a million dollars, but most of them do not stay long in cinemas. Some of them are removed after only a few days of screening, as happened with the film “The Composer” about the life of the famous Chinese composer Xian Xinhai, whose last years were spent in Almaty, or the film about the famous athlete and Olympic champion Zhaksylyk Ushkempirov. Millions of dollars are spent on films about famous historical figures, but the public does not actually see them – the propaganda and image promotion do not work either. At the same time, private investors do not have the funds to create a full-fledged biopic.

The State Center for Support of National Cinema has been trying to correct this situation by allocating money for historically complex productions to private studios. The individual approach allows for flexible forms of cooperation on each project. If the center allocates 100% of the budget for the picture, the return will be proportional – up to 50% of the profit, although this is stipulated personally at the pitching stage. The center can invest half of the funds in the creation of a film or support it at the post-production stage, as happened with several films that are already being released. For example, the black comedy “Zhanym, you won't believe it!”

Recently, the State Center for Support of National Cinema held the second pitching session. It is likely that Kazakhstan's genre cinema will be able to diversify in the coming years. The financial results of these measures can be evaluated only at the end of the year, hopefully after the distributors agree to implement a single e-ticket system.

kursiv.kz/news/rynki/2020-02/kazakhstanskije-prodyusery-dobivayutsya-prozrachnosti-v-sfere-dokhodov-ot-kino



KYRGYZSTAN

Will Kyrgyz TV channels face fines and closure in 2020?

As it was announced recently, starting this year the state will be taking measures against TV channels that do not comply with the law “On television and radio broadcasting.”

The Ministry of Culture, Information and Tourism of the Kyrgyz Republic warned that starting 2020, all exemptions regarding implementation of the norms of the law will be terminated. If TV and radio companies do not comply with the law, they will be subject to sanctions.

The law, according to which at least half of the content broadcast by TV channels in Kyrgyzstan should be in the state language and produced domestically, came into force in 2017. However, not all channels meet these requirements and TV companies are preparing to suffer considerable losses. Over ten domestic channels can now be fined for non-compliance with licensing requirements. Media representatives at the round table held in Bishkek said that the state did not create proper conditions for fulfilling the requirements of the legislation.

First five warning were already issued to five TV broadcasters

The Antimonopoly Agency has already begun issuing first warnings to domestic TV channels. According to the representative of the Agency Ulan Tashmatov, for non-compliance with the law “On television and radio broadcasting” measures may be taken against five TV channels in the nearest future:

“We received the results of monitoring conducted by the Ministry of Culture, Information and Tourism. The violations of the law “On advertising” were found in the activities of Ova TV, 1 TVKG, Channel 7, NBT and one other media. We are currently working on these cases. The TV channels released ads during demonstration of a feature film without the author’s permission.”

The Ministry of Culture, Information and Tourism informed that in 2020 the number of violations by TV and radio organizations can be expected to increase due to the termination of the exemptions to the law.

As Deputy Head of the Information Department of the Ministry Salkyn Sarnogoeva reminded, according to the new norms at least half of the content aired on TV channels in Kyrgyzstan should be in the state language and produced domestically: “Great that many broadcasters started to adhere to these norms. However, there are still ones that ignore the law, and they can be fined up to 23 thousand som.”

Pirates break the law

Director of the TV channel “TNT Kyrgyzstan” Ilim Karypbekov, on the other hand, believes that before demanding compliance, the state should create conditions for media structures to function according to the law. In particular, he criticized the fact that state agencies do not monitor activities of channels that fill their entire broadcast with content from other countries without permission from rightholders: *“We have started making our own content for our TV channel in the Kyrgyz language. But most TV channels run movies and TV series around the clock without a license. So before demanding compliance with the law, the state should at least eradicate piracy. Then there will be some progress. Meanwhile, the ratings of these TV channels that show foreign products are growing, but no one is holding them accountable. As long as there is piracy, the law will not work.”*

According to Ilim Karypbekov, private TV channels will show responsibility when state agencies themselves start operating by law – for example, state channels “KTRK Sports” and “Balatan” have been known to use foreign content without license.

There will be no further renewal of the transition period

However, other media organizations support the strengthening of state regulation in broadcasting. The Director of the Public Television and Radio Company (KTRK) Zhainak Usen-uulu reminded that the law was adopted in 2008, has been constantly amended, but the requirements are still not followed:

“We are going back to square one. Initially, everyone was given enough time till 2020 to create own content, increase the number of products in the Kyrgyz language, bring everything in line with the requirements of the law. But it did not happen. In fact, the number of TV channels increased – there are over 60 of them now, and none of them

tried to comply with the law. Moreover, many of them have significantly lowered prices for advertising. Further concessions are simply not necessary.”

Originally, the law “On television and radio broadcasting” was adopted in 2008, and was amended in 2011, 2014 and 2017.

rus.azattyk.org/a/30308614.html



MOLDOVA

Moldovan companies from the creative sector can apply for \$1000 funding under the “Bridge to Global Markets-2020” program

The Creative Industries Association in Moldova (COR) in partnership with the Moldova Competitiveness Project (MCP), funded by USAID, Sweden, and the UK, have announced a competition for companies that work in the creative sector and want to take their business to the international level, find new partners and/or expand the skills of their employees.

The main goal of the “Bridge to Global Markets” program is to increase the competitiveness of creative companies in both domestic and international markets by developing skills, creating export opportunities, and increasing value-added services in the creative industries.



The “Bridge to Global Markets-2020” program provides funding in the amount of up to \$1000 to support support companies’ events, participation in international such as: trainings, educational programs, conferences, forums, summits, exhibitions, festivals, and competitions.

Companies participating in international events will be covered for transport and/or accommodation costs and/or participation fees totaling up to \$1000 per year. The allocated amount can be used for one or several participants.

According to the Director of the MCP Doina Nistor, *“creative industries are on the rise globally, and Moldova has the necessary potential and talented specialists. Thirteen thousand young people are employed in this sphere. USAID’s strategic partners, Sweden and the UK, help and support the COR Association and creative companies in their quest to expand their partnerships and invest in developing their export potential.”*

Moldovan companies that are members of the COR Association and/or residents of the Artcor creative hub can apply for participation in the “Bridge to Global Markets-2020” program. For more information about how to become a COR member, please follow visit the official website.

“Export opportunities offered under the Bridge program launched by the COR can bring talented creative products and services to the international market. One of the main goals of the COR Association is to motivate companies to export their services,” said Olga Radu, President of the COR Association.

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