Guidelines for Digital Presence

Съдържание

Background

The project unites the efforts of five organisations from EU, as following:

- Foundation Culture Hub Bulgaria – the project coordinator
- Event Production Ltd., Bulgaria – partner
- Innetica, Spain – partner
- Edukateka, Lithuania – partner
- MITRA, France – partner

The project main objective is to empower performers, specifically those in music, through development of skills and competences for digital transformation.

The project specific objectives are:

(1) ensuring high-quality and inclusive education, through enriching learning experiences while supporting effective use of digital technologies in creation of OERs;

(2) empowering performers, specifically those in music, to adapt to the online and the digital environment;

(3) enhancing the use of new technologies for streaming in performance arts through integration of available digital and educational resources.

The target groups of the project are:

+ Cultural and creative youth, specifically music performers;

+ Organisations in the cultural and creative sector (CCS) which provide training in digital competences and youth networking

+ European CCS and performance arts leaders, specifically managers, influencers in the field of performance arts and music training.

Guidelines for Digital Presence

Culture and creative sector typically have difficulties in being recognised as an innovative sector and in accessing public innovation, and notably R&D, support measures. This is because public programmes are often designed for more technological forms of innovation. While many innovations in CCS do include technology—particularly in light of increased digitalisation trends—there are other forms of innovation based on the creative content that are perhaps under-recognised in public programmes. Intellectual property is another important area to support

CCS actors in the crisis recovery and beyond. Attempts to relax copyright restrictions through legal mechanisms may undermine business models for many businesses just at the moment when they need support. Rights holders themselves can also help. Public and private support to CCS is more effective when taking into account the strategic inter-relationships across sub-sectors that come together in an "ecosystem." In the CCS ecosystem, of special importance are the sectors that provide skills and contents for other sectors. For instance, music and multimedia design are content providers for practically all other CCS sub-sectors. Sub-sectors which are drivers of radical innovation such as visual and performing arts play a key role in the ecosystem and are particularly fragile due to their non-industrial organisational forms that heavily rely on micro-companies and freelancers.

The current Guidelines will support the efforts of the performing artists to create and make use of coherent training materials in using digital streaming and ticketing systems. The Guidelines will provide knowledge and guidance for the trainers in the CCS and for self-learning tool for the performance artists. The document will privde a methodology for development of OERs in order to make effective use of the available streaming and ticketing platforms, and will systematically lead them through the process of preparation for streaming, marketing and and selling online. The Guidleines will also consist of structured OERs design for performance artists on:

1. Technical specifics for performing online - requirements of the available streaming and ticketing platforms, video and audio specifics, mixing video content, lights and directing of the online performance content;

2. Marketing specifics on reaching current and new audience - visual requirements, social marketing;

3. Copyrights online and protection of performance artists interests. YouTube, Spotify, Apple Music, Deezer, etc.

A. Technical specifics for performing online - requirements of the available streaming and ticketing platforms, video and audio specifics, mixing video content, lights and directing of the online performance content

Lesson 1: What technical equipment do we need to perform online. Location of the video streaming

In order to stream a video, the artist has to have the necessary equipment and the selected streaming platform in order to do that. The artist is underneath referred to as the "participant", where the equipment and streaming platform is the "client".

The Participant must provide the ability to commence the broadcast without additional technical or administrative intervention by the Client.

The Client:

   - will submit the video/audio signal to the streaming platform of the Participant in an appropriate format.

- must provide, as part of the service, the necessary Internet capacity and broadcast server performance, so as to ensure the ability of simultaneous viewing

- must provide means of protecting the content so that it cannot be relayed from other Internet sites.

- must be able to support the following streaming protocols: RTMP (Real-Time Messaging Protocol), Microsoft Smooth Streaming for Silverlight 3 and higher, Apple HTTP Streaming, RTSP/RTP, MPEG-TS.

- must be able to support HTTP and HTTPS streaming, including the ability to provide its own SSL certificate upon request.

- must be able to implement content protection through the use an Access Token and authorization by IP address that publishes domain and session duration.

- must be able to guarantee the quality of the streaming service from beginning to end by monitoring and analyzing the actual performance of the video players on end client devices.

- must provide mechanisms for integration of the video broadcasts.

- must guarantee that they do not distribute and relay the signal to other sites and for their own purposes.

- must provide the Client with access to real-time audience statistics as well as the use of the service - number of concurrent viewers and geographical distribution of the audience.

- On-line indication of the generated traffic.

The participant must declare that he will not broadcast the production on the Internet or transmit it to third parties, except for the needs of broadcasting on the website.

To provide the ability to meet a higher than the set number of viewers when broadcasting events of peak interest, after receiving information about it.

To provide the ability for video broadcasts to be integrated into mobile versions of the website, ie. video broadcasts to be viewed from mobile devices - Android, iPhone, iPad, etc.

The participant must guarantee the unbroken continuity of the broadcast not less than 99% on average during the streaming;

For each configuration the following should be decided:

• Audio/video broadcast format;

• Bitrate of audio/video broadcasting;

• Limit for the number of concurrent viewers;

• Other technical parameters at the discretion of the participant.

Each of the technical configurations must meet the requirements of the Client for the audience, also to have a 512 Kbps minimum bitrate for the video signal, a 64 Kbps minimum bitrate of the audio signal, MP4 format and adaptive bitrate streaming. To provide the ability for storage and publication of VoD materials.

Lesson 2: Preparing for streaming - What is a video streaming?

Video streaming or streaming media is a method of data transmission commonly used for multimedia files. Content that is transmitted in this way is usually called a live video stream. The playback of the content on the user's device starts as soon as it is opened, without having to first download it fully as a file and then start it in a suitable player. The data transmission takes place simultaneously with the reproduction, so a constant network connection is required. The name refers to the method, not to the environment itself, which depends on the type of network. This usually applies to telecommunications networks, as most other methods of delivering content are either live (traditional radio and television) or not (books, video tapes, audio discs). Internet TV is an example of a "streaming" environment, but there are others, such as streaming text (subtitles, stock quotes, etc.).

Streaming requires equipment to generate content as a video stream, an encoding system for digitizing it, a media publisher that provides the stream to the network that routes it and delivers it to the end user. One of the main challenges for technology is security in cases where the number of recipients is limited. Digital Rights Management (DRM) systems are an example of content protection.

The media stream can be broadcast live or on demand. Live streaming is done in ways called true streaming. It sends the information directly to the computer or device without saving it. On-demand transmission is provided by means called progressive streaming or progressive download. It saves the file to the hard disk and then plays it from the recording location. These streams are saved on hard drives and servers for a longer period of time, while live broadcasts are only available for a limited time (for example, during a football match).

Lesson 3: How to use the equipment for video streaming

If you have two sets of equipment, you have one; if you have one set of equipment, you have none. Always have a backup of everything - computer, cables, cameras, etc. Audio cables and connectors, in particular, are cheap, but it's usually not easy to get them right when you need to replace them. Every time you buy a cable or connector, buy at least one extra.

Keep your devices charged and ready at all times. Always have a spare battery (live streaming drains the batteries a lot).

Keep your cables and connectors organized so that you can easily tell someone else where to find something. Separate and mark your storage: audio, video, USB cables, microphones, instruments, etc.

Webcam for EUR 80, USB microphone for EUR 80 and an investment of EUR 200 in lighting is all you need to create a high quality look and sound.

Check the specifications of your equipment - newer is not always better. Even the latest technical equipment may not be optimal for live streaming.

Use a LAN network connection if possible. If you rely on a mobile service, it is good to have a hotspot from a different mobile provider as a backup, in case one service is better in this area than another.

Check the upload speed to the Internet on a site such as speedtest.net before broadcasting. Disable or pause all Dropbox/Google Drive applications that may run in the background. Learn about your quality options if your speed drops lower than expected.

If you work outside on a hot day, keep your computer cool to prevent overheating. Place an umbrella on it or use a cooling fan.

Do a test before you start broadcasting live to make sure everything is working well and that you have control of the live streaming app you use. Ask for feedback from a friend or colleague about this live test to find out what else needs your attention.

Set things up early. Test everything and don't be afraid to call your streaming provider to confirm that the broadcast is working properly, including audio.

Before broadcasting live, check the lighting to make sure it is perfect, and avoid backlighting the subject.

If you are shooting outside, keep in mind the sun. Sun glare can prevent your video from being seen at all, and if you shoot from inside the press center, the sun's reflection on the glass has the same undesirable effect.

If you plan to talk, minimize background noise. A lapel microphone or even the typical headset-microphone combination can achieve this. If it is windy, find some kind of cover to block the wind. A wind protector on the lapel microphone helps.

If you stand near a microphone that picks up the natural sounds of an event, remember - it will pick up your voice! Do not have a personal conversation near an active microphone.

For those who plan to be in front of the camera, wear a one-color shirt - no stripes or squares!

To stream live with your phone: Match your frame, lighting, sound, and surroundings to the intended effect. For unplanned broadcasts, hold your phone in your hand, use the built-in microphone (or wear your headset), and find a remote place where you can still film. For a prepared presentation, use a tripod for your phone and a microphone on your lapel if the environment is not quiet and make sure the lighting highlights you or what you are trying to show.

Spend some time with the operator(s) and tell them exactly what you want to see from the camera (from zooming to accommodating the scoreboard).

Give the camera operator a monitor if possible. They will do better with the camera if they know what the feed looks like on a monitor.

The inclusion of more than one camera makes a big difference from the viewer's point of view. If this is not possible, make sure that your only camera has an operator who can monitor the action and move in for close-ups.

If you are going to leave a camera in place somewhere during an event, make sure it is placed away from pedestrians.

Lesson 4: Prepare yourself before going live

Physical preparation – style, behaviour, assuming the role, preparation – linguistics, music warm-up, what is a script.

How to prepare for a live broadcast
Thorough preparation is the key to success. While no one can stop you from playing live and improvising everything, your viewers may not appreciate all the upcoming failures. Here are some steps you may want to consider before pressing the "live" button.

Think about your set of songs
Let's say you have a bunch of songs you want to perform. It would be a good idea to think of them as parts of a big puzzle. You can even create something reminiscent of a story. A well-planned set also relieves unnecessary stress.

Pay attention to your appearance
Appearance is important. Good looks not only attract more viewers, but also emphasize the level of your commitment and respect. So make sure you look the way you want to present yourself to the world.

Warm up before playing live
Another great idea is to warm up just before you play live. Depending on the music, you may want to do some vocal exercises or play your instruments for a few minutes. Play those chords and stretch those fingers!

Make sure everything is set up
The last and most important step in the preparation is to check again if everything is in order. Make sure the equipment runs smoothly and that you look and sound great, and test it offline. It is important to know what your viewers will see and hear.

Lesson 5: Presence and posture
https://blog.video.ibm.com/streaming-video-tips/practice-makes-perfect-live-video-productions/

Presence in front of the camera
In addition to the location of your stream, you need to consider your presence in front of the camera. When you're live in front of a camera, you need to keep your energy high to engage your viewers. You also want to think about what you're wearing and how that impacts your brand and what you're talking about. Do you teach yoga and meditation? Then it would make sense to wear yoga pants and a tank top. Sharing marketing or professional best practices? Go with what you would wear to an interview. Just like your decor, your appearance and behavior should match the theme of the show.

Another challenge is that despite all their efforts, people get nervous in front of the camera. It is advisable for people to take a deep breath and relax; take some time to regroup instead of having the situation get out of control. Accustomed to live content, today's audience is generally empathetic and forgiving.

Posture, eye contact and "talking with a smile"

When broadcasting live, it is crucial to maintain eye contact with your audience in the same way as you would in a normal face-to-face conversation. You need to make sure that your facial expressions and posture convey authority, trust and interest. If you smile while talking, even if it seems unnatural, you convey excitement and trust to your online audience.

Recovery from technical problems

The first step to dealing with surprises when broadcasting live is to know your material inside and out. The best improvisers practice constantly. It is advisable to develop contingency plans in case something goes wrong. For example, if the power goes out, the show must continue. If the plan was to play an eight-minute video, have eight minutes of material ready, in case it doesn't work - do a short video review with questions and answers. Avoid discussing the problem. It's good to apologize, but move on quickly.

Lesson 6: Mistakes and troubleshooting

https://blog.video.ibm.com/streaming-video-tips/avoid-these-13-live-streaming-video-mistakes/

Most of the time, common video streaming errors - poor sound quality or a broken chat feature, among others - are easily avoided with careful preparation.

Failure to account the probability of errors

With live streaming, anything that goes wrong will be magnified a hundredfold. For example, there's nothing to worry about if your microphone's battery runs out while you're recording a video. Just stop, get new batteries and start recording again. However, if your microphone battery runs out during live streaming, there will be an obvoius mess. Before a live broadcast, you should go through a list of everything that could go wrong and try to eliminate or take into account these probabilities. Checking the batteries is one step to take, but also check that the cables are also secure. If there are people who will move, try to specify where and make sure that their path is free so that the right shots can be taken. Rehearsals are a way to determine such factors and to predict how to approach them - ideally with a backup plan for the worst case scenario.

Ignoring the sound quality

Audio is just as important as video when you broadcast, and something people forget to consider. The focus is usually on video quality, which is important, but if low quality microphones are used or the speakers are too far away from the microphones, then the message is lost, no matter how great the video looks. If the video is of poor quality, but people can hear the stream live, viewers will still get the message. However, if the video is of high quality but the audio is poor, viewers will not understand the message. Buy and test quality microphones and make sure there are enough microphones if the event has multiple audio speakers.

Not checking the audio

Another problem may be not checking your audio at all. You may accidentally mute your sound during a broadcast. This is a mistake that is also too easy to make, as it is usually intentional to mute the microphone so that it does not broadcast dialogues between you and your team, but you then forget to turn it on when the live broadcast starts. This mistake can be easily avoided if someone on your team is watching the broadcast.

Forgetting to set an adequate bandwidth

Without enough bandwidth, the video stream could buffer often, causing viewers to leave. Determining the available bandwidth is an easy process if the organizers control the venue, such as internal meeting rooms. Ask

the IT team if, given the expected audience and the amount of stream information, the network can handle the traffic. If the event takes place in a place that the organizers do not control (such as a hotel), the organizers will probably have to share the network. In this case, provide detailed requirements to the IT team of the establishment to ensure the bandwith at the exact time of the live broadcast. Also make sure that the upload speed is sufficient, because for live broadcasting the upload speed is an important factor for successful transmission. This includes many variables, such as wired versus wireless connections. However, a good rule of thumb is to aim for at least twice the upload speed that you intend to set for the combined video and audio quality. So a combined bitrate of 2 mbps would ideally have at least 4 mbps upload speed to support it.

The importance of your location

Sometimes the location is neglected due to other factors such as convenience or attention to the guest. You also need to choose a location that matches the aesthetics you are looking for, such as an interesting and non-distracting background, and can be controlled. For example, if you say to yourself, "I hope there aren't a lot of people around to make a lot of noise," that's probably not a good place to broadcast.

No lighting plan

You need to consider lighting as a factor for site selection. Lowering the tripod and camera just to discover you're about to film someone in front of a bright window that will make them look like a black spot while capturing the bright details behind them can be fatal. The ideal solution is to setup three-point lighting. This is a configuration in which there are two front lights / one on the left and one on the right / and a backlight. This creates a more natural look to the lighting while keeping the subject lit. If you do not have this option, test the object in the planned setting. Avoid having too bright backgrounds and try the available lights to try to illuminate the target.

Unsuccessful promotion of the event

There is no such thing as "If you do it, they will come" in a live broadcasting. Events need to be promoted early and often. If your event is on August 2nd, don't start posting on August 1st. Notify people in advance, via email and social media, so you can build an audience. When promoting the event, the focus should be on the ease of joining. For example, posts and emails on social media should include the option to add the event to calendars. In addition, event organizers can explore the embedding of video of live events on social broadcasts, as viewers are more likely to attend an event if it can be viewed on the social networks they frequently visit.

Delay

The live broadcast is a "in the moment" event. There is a level of excitement generated by the knowledge that anything can happen and that the information you hear is the latest. Promotion is important and once potential viewers have it on their calendar, they will ideally appear in the advertized start time. A fatal mistake can be made if the broadcast does not start on time. This has the dangerous side effect of people showing up and thinking it's canceled, being there at the wrong time, or making them rethink whether they actually want to watch the show. As a result, being on time can be critical.

No content is broadcast before the show

It is important not to be late for your own broadcast. It may also be a good idea to stream pre-event content before the actual event starts. This can be as simple as showing the stage being prepared for a live concert, or showing video messages that the broadcast will begin soon. The importance of this comes down to reassuring the audience. You want to be early and tell the viewers that they did not make a mistake and the broadcast will start soon. This can have a useful side effect not only to reassure viewers by giving them confidence that the show will start soon, but also the opportunity to get them to share the show with friends.

Making a weak first impression

While releasing content before the show is important, you also want to make a good first impression. If your content starts awkwardly or there is no clear transition from pre-show content to the actual event, this may cause viewers to leave the show feeling it is not interesting. To avoid this, there must first be a clear distinction between the content before the show and the actual show. So if you're streaming, for example, how people prepare the stage, it may be helpful to have a text that informs you that the main broadcast is about to start. Attracting viewers early can be very helpful in increasing their total viewing time.

You don't engage your audience

The fact that you are doing a live broadcast gives you the opportunity to address your audience directly and also get them to participate. Participation can take the form of surveys, live audience voting, chats or question and answer sessions. As a presenter, this allows you to address directly what your audience is interested in. Addressing a user by name and quoting that he or she has a great question may not only make him or her feel special, but ideally he or she may like this viewer enough to follow your shows in the future.

You skip having chat moderators

The video streaming software may include a chat or question and answer module so that viewers can ask questions or share comments. If so, be sure to appoint moderators to review the chat discussions and pass questions to the speakers. Viewers find it frustrating if they write and no one answers. This is especially true if viewers express problems with video or audio and no one answers.

No follow-up, call to action or post-event strategy

Are you making a live video series? If so, it would be a mistake not to advertise your next episode and increase traffic to your current audience. If it's video marketing, consider having a call to action for the viewer's next step as part of your sales strategy. One way to achieve this is by adding clickable video overlays. They can take the viewer to a desired location, such as a registration page or an online shopping cart, where they can make a purchase. Another consideration should be content sharing after the broadcast. Just because a live broadcast is over doesn't mean you can't engage viewers on demand. We hope this can make potential new viewers interested in this content on demand to watch your next live stream later.

It may seem easy to set up a camera and press "record", but a successful live broadcast means setting up the details correctly. Providing adequate bandwidth and prioritizing audio will improve the quality of live broadcast and make a good impression on viewers. The inclusion of chat moderators will allow the audience to engage with the video. And don't forget to promote the live broadcast in advance so that the audience knows how to attend.

Lesson 7: Video and audio specifics of the available streaming platforms

https://www.dacast.com/blog/codec-basics-for-online-video-audio-and-live-streaming/

Video and audio codecs

RAW digital video files are made up of a series of still images. When these videos are played sequentially at high speed, you get a video. Similarly, RAW digital audio is simply a collection of measurements of the magnitude of different tones. This RAW data is incredibly rich in information, but very large and heavy. A video of thirty images per second quickly became extremely large. Professional-class cameras that capture RAW video can easily generate terabytes of data from a single day of shooting. The same goes for RAW audio recorders. While this is valuable in certain industries, it is a barrier to online video and live streaming. Viewers' internet connections, mobile devices, and home computers are simply not powerful and fast enough to process this data. Storage and bandwidth are expensive and RAW files are torn apart. Codecs offer a solution to the problem of file size and

speed. The term codec means "encoding / decoding". In essence, a codec is a mathematical process that reduces the size of digital files by "discarding" or reducing unnecessary data while maintaining the highest possible quality. Different codecs have different ways of doing this. One basic method that codecs use is to compare each frame to the previous frame. If the data remains the same (for example, there is a dark corner of the frame in both images), it can be discarded from the second frame. This is a basic example, but it helps you understand how a codec works. Over time, the methods improve. However, codecs that compress video to smaller sizes while maintaining higher quality typically require more processing power, both for encoding and decoding.

Some common audio and video codecs include:

H.264 is the most common video codec used today. It is supported by each all devices and is a codec for online video and live streaming / streaming.

VP9 is another video codec developed by Google. It is free, open source, and provides better performance than H.264. However, it is not yet widely supported for live streaming.

AAC is the best audio codec available today. Developed in the late 1990s, AAC provides great sound quality at relatively low transmission speeds. AAC is also widely compatible with all devices.

MP3 is the original codec that promoted media sharing on the Internet. It is still widely used, but not for video streaming. AAC is more efficient and widely supported.

Transport protocol

Transport protocols are methods for streaming multimedia over the Internet. They must be readable by both the sender and the recipient in order to function. There are two very common protocols used today in the live streaming industry. The first is the HLS streaming protocol, which is widely compatible and provides good performance. The second protocol is RTMP (real-time messaging) - a bit outdated, but still widely used for streaming. The protocols are updated regularly as technology advances, and MPEG-DASH is on the rise.

Bandwidth

Codecs help compress files to make them easier to transfer over the Internet. The speed of the Internet is increasing, but video files are also getting larger. 4K video is becoming more common, as are HDR and HFR. The size and quality of your video stream determines how much bandwidth you use. Higher transmission speeds (which correspond to higher quality) require more bandwidth to send. You will need to make sure that your internet connection is fast enough to stream at the desired bit rate. You may also want to provide your viewers with a quality viewing experience by streaming in multiple bitrates at once.

B. Marketing specifics for reaching current and new audiences

Lesson 1: The basics

Assuming that all streaming platforms are relatively similar in terms of content, quality, accessibility and price, the biggest difference would be their marketing strategies. By creating connected, thought-provoking, enticing campaigns, these platforms can convince their users that their offers are different and, more importantly, better.

Use user data to segment audiences

Here is a clearer picture to help you further understand the vital role of digital marketing in the efforts of these companies. Data analysis is an important aspect of any digital marketing strategy that allows businesses to identify their strengths and weaknesses. If used by a streaming company, it could create different customer segments based on their preferences and characteristics. Ultimately, companies gain a better understanding of what their customers want and need. The company is better informed about what works and why by looking at current subscriber data, search words and phrases and user interaction with specific content and broadcasts.

Personalized, exclusive and unique content

Research shows that 91% of consumers are more likely to engage with brands that provide personalized content. Because data analysis also allows businesses to create custom ads and suggestions, this can help build trust with their users. Landing pages should also reflect the user's unique choices. For example, if they are redirected to a landing page after clicking on an ad for a specific show, that show should serve as a thematic template for the page. This template will identify the web banner used, which will accompany other custom content. Streaming services that can successfully determine what content and when it should be presented to everyone will have better user retention.

Creating original content

Speaking of producing unique content, companies can also use an extensive, original roadmap for content that relies on more popular content. For example, Netflix continues to focus on the Hollywood film industry with Oscar-winning films such as Roma, The Irishman and Marriage Story. The data helps to confirm that this acquired content attracts a large audience, providing it will ensure continuous growth of subscribers. Netflix gradually reduced its reliance on acquired content and invested more in original, exclusive content. These originals now cater to a more nuanced audience, while being as effective as the acquired content that inspired them.

You pay less for ads

Although there is a general preference for ad-free streaming services, users are starting to accept videos based on on-demand ads, a version of a streaming service that requires viewers to watch ads. Many viewers agree that they don't mind seeing some ads if it makes video streaming services cheaper. Hulu offers a low-cost subscription version with ads. Because on-demand ads give the streaming company access to a specific audience and allows them to deliver ads to that particular audience, this is becoming a key asset to any digital marketing strategy. Marketers can now target the exact demographic they want, simplifying the campaign planning process.

Emphasizing brand identity

Image development can resonate with a specific audience and increase viewer engagement. Netflix is known to use the power of brand identity strategy effectively. Because they produce original content, they need to develop innovative approaches to get customers to watch a show they have never heard of before. For example, Netflix shows excitement on its social media pages and even uses self-deprecating humor to promote its shows. This way it feels as if they are watching the show with the viewer, which makes the latter think that they are part of the community.

Take advantage of storytelling

The benefits of storytelling in digital marketing include offering consumers a unique experience and connecting with their emotions. They serve as powerful tools to influence their purchasing decisions. With streaming services, storytelling can help attract a wider audience. Disney + is able to achieve this by encouraging nostalgia. They propagate the narrative that Disney is a continuation of people's childhood, offering an extensive catalog

of classic but beloved content. Since people already have an affinity for their characters, Disney +, in particular, can take advantage of this.

Studying the competition

SEO (search engine optimization) is an integral part of a successful digital campaign, just as analyzing competitors is essential in any SEO strategy. Therefore, streaming platforms need to monitor their competition to gain an edge in the industry; to determine what makes them unique and different from the rest. The launch of Disney +, HBO Max and Peacock has sparked a boom in the streaming industry, so other companies need to act to maintain their position. After the launch of Disney +, Netflix began its efforts to dominate the field in which Disney is known - animation. Netflix has signed a deal with renowned Japanese animation studio Studio Ghibli to host the studio's famous films such as "Spirited Away". Through the deal, Netflix aims to produce more animated films to attract a family audience that is an integral part of Disney +.

Persuading the market is the best way

As the pandemic continues and people are forced to stay at home, streaming competition will continue to intensify and companies need to invest in their marketing efforts to stay ahead of the competition. They must constantly explore new ways to add value to their services and influence the way viewers consume their content. A remarkable benefit that digital marketing can provide is the ability of companies to emphasize the characteristics they possess that surpass the competition. Thus, even if their service does not meet factors such as price and quality, effective digital marketing strategies will still allow the market to see their platform as a first-class option. Ultimately, successful products or services will not be determined by who is most valuable, but rather by who will best convince consumers that their products or services provide superior value. Digital marketing is based on innovation and creativity. This is true for brands in all industries. Whether you're running a small business or a multi-million dollar company, investing in a complete marketing campaign will help you beat your competition. If you want to improve your digital marketing game, then you may need a team that excels in terms of innovation and creativity. Seek the help of an expert digital marketing agency to give you a huge advantage in terms of marketing skills!

Lesson 2: Visual Marketing

https://rockcontent.com/blog/visual-marketing/

Visual marketing is the use of images, videos and other types of multimedia content to strengthen your brand and communicate with your target audience. As part of a broader marketing strategy, it helps you portray certain topics and concepts that would otherwise be more difficult to approach using text alone. Thanks to all the progress that digital media has made over the last few years, there are many opportunities related to multimedia content and visual marketing.

A brand can invest its resources in infographics, interactive videos, animated GIFs, data visualization and other types of content to engage successfully with its audience. However, to truly reap the benefits of visual marketing, you and your team need to know how to use it properly. Simply using images and videos when possible will not be enough, as a very important part of the process involves the planning and concept stages.

Description of the most commonly used types of visual marketing content:

Images - Web browsers have supported them for as long as most Internet users can remember, and they are crucial for web design and many other areas. Visual marketing as a strategic model takes this concept further and encourages you to find new ways to use images to captivate and engage your audience with your content.

Videos - As internet speeds become more reliable even on mobile phones, videos can now be used to properly communicate even the most complex topic with your audience. They help you showcase your product, explain your service plans, and even show customer interviews. In addition, videos are very flexible, as they can be converted to almost any type of content.

Infographics - combines text and visual elements to provide information in a unique way. Conciseness and intuitiveness through data visualization are a priority. They are often shared, which means that people are naturally attracted to them and usually feel compelled to share them on social media. There are different approaches to infographics, but you should always choose the one that is right for your brand and channel - for example, mobile data visualization helps you create the right content for smaller devices.

Quotes - People love to read inspirational and impactful quotes. This makes them a very effective piece of visual content and ideal for your strategy. Of course, the quotes themselves should be relevant your target audience and fit your brand. To increase your chances of sharing, it is important to use beautiful backgrounds.

Memes – They can easily go viral and can help your brand reach a whole new level of discoverability. Fun images with references to pop culture, everyday life and other topics with a touch of humor can help your brand, but only if you really understand the topic and add value to the conversation. It's also important to remember that memes come and go pretty quickly, so keep an eye on social media.

Lesson 3: Social marketing

Social marketing has the main goal of achieving "common good". Traditional commercial marketing goals are mostly financial, although they can also have positive social effects. In the context of public health, social marketing will promote public health, raise awareness and bring about changes in behavior. Social marketing had been a big industry for some time in 2021 and was originally done with newspapers and billboards, but like commercial marketing it is adapting to the modern world. The most common use of social marketing in today's society is through social media. However, to view social marketing only as the use of standard commercial marketing practices to achieve non-commercial goals is a very simplistic view.

Social marketing seeks to develop and integrate marketing concepts with other approaches to social change. Social marketing aims to influence behavior that benefits (or "influences") individuals and communities for greater social good. The aim is to provide competition-sensitive and segmented social change programs that are effective, efficient, equitable and sustainable.

Increasingly, social marketing is described as having "two parents". The "social parent" uses social science and social policy approaches. The "marketing parent" uses marketing approaches in the commercial and public sectors. In recent years, there has been a broader focus. Social marketing has great influence on individual behavior. It promotes socio-cultural and structural changes related to social issues. Therefore, social marketers are beginning to advocate a broader definition of social marketing: "Social marketing is the application of marketing principles to enable individual and collective ideas and actions in pursuit of effective, efficient, impartial, fair and sustainable social transformation. " The new emphasis gives equal weight to the effects (efficiency and effectiveness) and the process (impartiality, fairness and sustainability) of social marketing

programs. Along with a new definition of social marketing that focuses on social transformation, there is an argument that "a systematic approach is needed if social marketing is to address the increasingly complex and dynamic social problems facing modern societies."

Social marketing relies on the benefits of doing social good to ensure and maintain customer engagement. In social marketing, the distinguishing feature is therefore its primary focus on the social good, not as a secondary result. Not every public sector marketing and non-profit marketing is social marketing.

Public sector bodies can use standard marketing approaches to improve the promotion of their respective services and organizational goals. This can be very important, but should not be confused with social marketing, where the focus is on achieving specific behavioral goals with a specific audience in relation to topics related to the public good (eg health, sustainability, recycling, etc.). Social marketing is the promotion of long-term behavior change that benefits society - for example, a campaign that encourages and reminds people to go to regular medical check-ups and get vaccinated.

Social marketing can be confused with commercial marketing. Commercial marketing only seekя to influence the buyer to buy a product. Social marketers have more difficult goals. They want to make potentially difficult and long-term changes in the behavior of target populations, which may or may not involve purchasing a product. For example, reducing smoking or encouraging the use of condoms have difficult challenges to overcome that go beyond purchasing decisions.

Social marketing is sometimes seen as limited to the customer base of non-profit organizations, health care groups and government agencies. However, the goal of bringing about social change is not limited to this narrow spectrum of organizations. Corporations, for example, can be customers. Public relations can support social causes such as arts funding, which would include social marketing.

Social marketing should not be confused with the concept of public marketing, which was a precursor to sustainable marketing in integrating social responsibility issues into commercial marketing strategies. In contrast, it uses trade theories, tools and techniques to tackle social issues by applying a customer-oriented approach and uses the concepts and tools used by traders to pursue social goals such as anti-smoking campaigns or fundraising for NGOs.

Social marketers need to create a competitive advantage by constantly adapting to and pushing for change. Adapting to market changes is likely to be more successful if action is guided by knowledge of the forces shaping market behavior and insights that allow the development of sustainable competitive advantages.

Eight main components of social marketing:

1. Consumer orientation for the realization of organizational (social) goals
2. Emphasis on the voluntary exchange of goods and services between suppliers and consumers
3. Audience analysis and segmentation strategies (separation)
4. The use of research in product and message design and pre-testing of these materials
5. Analysis of distribution channels (or communication)
6. Use of the marketing mix - use and mixing of product characteristics, price, location and presentation in planning and implementation
7. Process monitoring system with control functions
8. Management process, which includes problem analysis, planning, implementation and feedback functions

C. Copyright for online streaming and protection of the author's and performer's interests

Lesson 1: The basics

The music industry is at the forefront of the fast-growing digital market. Music and music engagement are fueling the growth of the digital economy, allowing a variety of digital online services to increase turnover, generate traffic and upscale. Music rights holders have worked hard to license their work for the hundreds of digital services that customers around the world use. Today, consumers have easy access - legally - to more music than ever before. Statistics from IFPI, the association representing the recording industry worldwide, show that in 2014, 46 percent of the world's revenue from record companies came from online digital services (accessible via the Internet or mobile networks).

The development of the online digital music market is further evidence of the pace of change in the industry. Digital music markets are diversified and evolving. The popularity of download services, although still high, is declining, while streaming services such as Spotify and Deezer are growing. Streaming services are becoming an increasingly important sales channel and source of revenue for record companies and performers.

The exclusive rights recognized in the World Intellectual Property Organization (WIPO) Internet Agreements of 1996 made it possible for the WIPO Copyright Treaty and the WIPO Performances and Sound Records Treaty to allow for these positive changes. The WIPO Copyright Treaty is a special agreement under the Berne Convention that deals with the protection of works and the rights of their authors in the digital environment. In addition to the rights recognized by the Berne Convention, they are granted certain economic rights. The Treaty also addresses two subjects that must be protected by copyright: (i) computer programs, regardless of the mode or form of their expression; and (ii) compilations of data or other material ("databases").

Summary of the WIPO Copyright Treaty (WCT) (1996)

The WIPO Copyright Treaty (WCT) is a special agreement under the Berne Convention that deals with the protection of works and the rights of their authors in the digital environment. Any Contracting Party (even if it is not bound by the Berne Convention) must comply with the substantive provisions of the 1971 (Paris) Act of the Berne Convention for the Protection of Literary and Artistic Works (1886). Furthermore, the WCT mentions two ***subject matters*** *to be protected by copyright:* ***(i)*** *computer programs, whatever the mode or form of their expression; and* ***(ii)*** *compilations of data or other material ("databases"), in any form, which, by reason of the selection or arrangement of their contents, constitute intellectual creations. (Where a database does not constitute such a creation, it is outside the scope of this Treaty.)*

As to the rights granted to authors, apart from the rights recognized by the Berne Convention, the Treaty also grants: ***(i)*** *the right of distribution;* ***(ii)*** *the right of rental; and* ***(iii)*** *a broader right of communication to the public.*

The right of distribution is the right to authorize the making available to the public of the original and copies of a work through sale or other transfer of ownership.

The right of rental is the right to authorize commercial rental to the public of the original and copies of three kinds of works: ***(i)*** *computer programs (except where the computer program itself is not the essential object of the rental);* ***(ii)*** *cinematographic works (but only in cases where commercial rental has led to widespread copying of*

*such works, materially impairing the exclusive right of reproduction); and **(iii)** works embodied in phonograms as determined in the national law of Contracting Parties (except for countries which, since April 15, 1994, have had a system in force for equitable remuneration of such rental).*

The right of communication to the public is the right to authorize any communication to the public, by wire or wireless means, including "the making available to the public of works in a way that the members of the public may access the work from a place and at a time individually chosen by them". The quoted expression covers, in particular, on-demand, interactive communication through the Internet.

As to limitations and exceptions, Article 10 of the WCT incorporates the so-called "threestep" test to determine limitations and exceptions, as provided for in Article 9(2) of the Berne Convention, extending its application to all rights. The Agreed Statement accompanying the WCT provides that such limitations and exceptions, as established in national law in compliance with the Berne Convention, may be extended to the digital environment. Contracting States may devise new exceptions and limitations appropriate to the digital environment. The extension of existing or the creation of new limitations and exceptions is allowed if the conditions of the "three-step" test are met.

As to duration, the term of protection must be at least 50 years for any kind of work.

The enjoyment and exercise of the rights provided for in the Treaty cannot be subject to any formality.

The Treaty obliges Contracting Parties to provide legal remedies against the circumvention of technological measures (e.g., encryption) used by authors in connection with the exercise of their rights, and against the removal or altering of information, such as certain data that identify works or their authors, necessary for the management (e.g., licensing, collecting and distribution of royalties) of their rights ("rights management information").

The Treaty obliges each Contracting Party to adopt, in accordance with its legal system, the measures necessary to ensure the application of the Treaty. In particular, each Contracting Party must ensure that enforcement procedures are available under its law so as to permit effective action against any act of infringement of rights covered by the Treaty. Such action must include expeditious remedies to prevent infringement as well as remedies that constitute a deterrent to further infringement.

The Treaty establishes an Assembly of the Contracting Parties whose main task is to address matters concerning the maintenance and development of the Treaty. It entrusts to the Secretariat of WIPO the administrative tasks concerning the Treaty.

The Treaty was concluded in 1996 and entered into force in 2002.

The Treaty is open to States members of WIPO and to the European Community. The Assembly constituted by the Treaty may decide to admit other intergovernmental organizations to become party to the Treaty. Instruments of ratification or accession must be deposited with the Director General of WIPO.

Summary of the WIPO Performances and Phonograms Treaty (WPPT) (1996)

*The WIPO Performances and Phonograms Treaty (WPPT) deals with the rights of two kinds of beneficiaries, particularly in the digital environment: **(i)** performers (actors, singers, musicians, etc.); and **(ii)** producers of phonograms (persons or legal entities that take the initiative and have the responsibility for the fixation of sounds). These rights are addressed in the same instrument, because most of the rights granted by the Treaty to*

performers are rights connected to their fixed, purely **aural performances** (which are the subject matter of phonograms).

As far as performers are concerned, the Treaty grants performers economic rights in their performances fixed in phonograms (not in audiovisual fixations, such as motion pictures): (i) the right of reproduction; (ii) the right of distribution; (iii) the right of rental; and (iv) the right of making available.

The right of reproduction is the right to authorize direct or indirect reproduction of the phonogram in any manner or form.

The right of distribution is the right to authorize the making available to the public of the original and copies of the phonogram through sale or other transfer of ownership.

The right of rental is the right to authorize the commercial rental to the public of the original and copies of the phonogram, as determined in the national law of the Contracting Parties (except for countries that, since April 15, 1994, have had a system in force for equitable remuneration of such rental).

The right of making available is the right to authorize the making available to the public, by wire or wireless means, of any performance fixed in a phonogram, in such a way that members of the public may access the fixed performance from a place and at a time individually chosen by them. This right covers, in particular, on-demand, interactive making available through the Internet.

As to unfixed (live) performances, the Treaty grants performers: (i) the right of broadcasting (except in the case of rebroadcasting); (ii) the right of communication to the public (except where the performance is a broadcast performance); and (iii) the right of fixation.

The Treaty also grants performers moral rights, that is, the right to claim to be identified as the performer and the right to object to any distortion, mutilation or other modification that would be prejudicial to the performer's reputation.

As far as producers of phonograms are concerned, the Treaty grants them economic rights in their phonograms: (i) the right of reproduction; (ii) the right of distribution; (iii) the right of rental; and (iv) the right of making available.

The right of reproduction is the right to authorize direct or indirect reproduction of the phonogram in any manner or form.

The right of distribution is the right to authorize the making available to the public of the original and copies of the phonogram through sale or other transfer of ownership.

The right of rental is the right to authorize the commercial rental to the public of the original and copies of the phonogram, as determined in the national law of the Contracting Parties (except for countries that, since April 15, 1994, have a system in force for equitable remuneration of such rental).

The right of making available is the right to authorize making available to the public, by wire or wireless means, a phonogram in such a way that members of the public may access the phonogram from a place and at a time individually chosen by them. This right covers, in particular, on-demand, interactive making available through the Internet.

The Treaty provides that performers and producers of phonograms have the right to a single equitable remuneration for the direct or indirect use of phonograms, published for commercial purposes, broadcasting or communication to the public.

However, any Contracting Party may restrict or – provided that it makes a reservation to the Treaty – deny this right. In the case and to the extent of a reservation by a Contracting Party, the other Contracting Parties are permitted to deny, vis-à-vis the reserving Contracting Party, national treatment ("reciprocity").

As to limitations and exceptions, Article 16 of the WPPT incorporates the so-called "threestep" test to determine limitations and exceptions, as provided for in Article 9(2) of the Berne Convention, extending its application to all rights. The accompanying Agreed Statement provides that such limitations and exceptions, as established in national law in compliance with the Berne Convention, may be extended to the digital environment. Contracting States may devise new exceptions and limitations appropriate to the digital environment. The extension of existing or the creation of new limitations and exceptions is allowed if the conditions of the "three-step" test are met.

The period of protection must be at least 50 years.

The enjoyment and exercise of the rights provided for in the Treaty cannot be subject to any formality.

The Treaty obliges Contracting Parties to provide for legal remedies against the circumvention of technological measures (e.g., encryption) used by performers or phonogram producers in connection with the exercise of their rights, and against the removal or altering of information – such as the indication of certain data that identify the performer, performance, producer of the phonogram and the phonogram itself – necessary for the management (e.g., licensing, collecting and distribution of royalties) of the said rights ("rights management information").

The Treaty obliges each Contracting Party to adopt, in accordance with its legal system, the measures necessary to ensure the application of the Treaty. In particular, each Contracting Party must ensure that enforcement procedures are available under its law so as to permit effective action against any act of infringement of rights covered by the Treaty. Such action must include expeditious remedies to prevent infringement as well as remedies that constitute a deterrent to further infringement.

The Treaty establishes an Assembly of the Contracting Parties whose main task is to address matters concerning the maintenance and development of the Treaty. It entrusts to the Secretariat of WIPO the administrative tasks concerning the Treaty.

The Treaty was concluded in 1996 and entered into force in 2002.

The Treaty is open to States members of WIPO and to the European Community. The Assembly constituted by the Treaty may decide to admit other intergovernmental organizations to become party to the Treaty. Instruments of ratification or accession must be deposited with the Director General of WIPO.

Lesson 2: Practical implications

What does copyright and related rights mean and cover, and is it the same all over the world?
Copyright is more or less the same all over the world now, due to a significant number of international agreements that have provided a certain degree of harmonisation in almost all countries around the world. Copyright is certainly a territorial right and may still differ from country to country, as each state is free to

determine the actual extent of protection it will apply on its territory, unless it is bound by an international instrument. Nowadays, however, the trend for uniformity, especially in the EU, is stronger than ever. That said, the essence of copyright and related rights is the same everywhere. Copyright protects literary, artistic and scientific works by granting a range of economic and moral rights to the authors. Related rights (also referred to as neighbouring rights), however, are the rights that grant protection to performers, producers of sound and audiovisual recordings and broadcasting organisations with regard to the use of their works, such as their reproduction and dissemination. Protection under copyright and under related rights is similar but often differs in scope and duration.

Who owns copyright and how does copyright benefit creators, 'rights holder(s), consumers, society, economy and culture as a whole?

In principle, copyright is owned by the physical person who created the work, usually called the 'author'; however, there are exceptions (statutory or contractual) where copyright may arise for another physical or legal entity called the 'copyright owner', for example, when computer programs or databases are created under an employment contract or when a work is commissioned by contract and it is agreed that the copyright or related rights will arise directly for the assignor. Copyright in a work created by two or more persons belongs to them jointly and in equal parts unless stipulated otherwise. In the case of a collective work, the copyright belongs to the physical person or legal entity that collected or arranged the collective work, whereas the copyright in the individual parts included in it belongs to their individual authors. Copyright in works created in the framework of an employment contract (except for computer programs and databases) or a commissioning contract belongs to the author (unless otherwise agreed in the contract). The employer or the commissioner has the exclusive right to use such work for his or her normal activities or for the purposes for which the work was commissioned. In this case, therefore, the creator will not be entitled to specific remuneration, apart from his or her salary or commission. However, when the works are created under an employment or civil servant contract and the salary received or commission proves to be inadequate compared with the revenues collected as a result of the work's use, the author may demand additional compensation. If no agreement is reached between the author and the employer/commissioner, the issue is resolved by the court ex aequo et bono.

When computer software or databases are created, the copyright usually arises for the employer but the employment contract may stipulate that the copyright arises for the author.

Authors and rights holders benefit from their copyright when they commercially exploit their protected works. Anyone who wants to reproduce or publicly communicate a protected work has to enter into a contractual relation with the author or the rights holder. As a result of this contract, called a licence agreement, the author or the rights holder receives remuneration for their copyright. Creative industries are industries that, in the broad sense of the word, invest in the creation and dissemination of new works, and they not only facilitate the relationship between authors, their work and audiences, but also supply society with the much-needed ingredients for cultural development and intellectual prosperity. They play a key role in encouraging future creativity by investing in new talent, technology and innovations that benefit individuals and societies alike.

Do I automatically get copyright protection, for example, if I take a photograph with my phone, or do I have to register my work to get protection?

Copyright protection arises automatically from the act of creation of a work and its fixation in any manner in a tangible form, and does not require any subsequent formalities with regard to its registration. This

principle is nowadays almost universally accepted and stems from a number of international conventions. That said, a person becomes the author of a photograph as soon as he or she takes the photograph, provided that it is the result of his or her creative activity. In contrast to some national laws, which require some sort of registration to actually protect copyright against infringers, Bulgarian Copyright law is far too democratic and does not impose any such formalities on authors. Moreover, the Bulgarian Copyright and Related Rights Act provides for presumption of authorship, according to which as long as a person is identified as the author in the commonly accepted manner, the burden of proof to overturn the presumption in authorship disputes is on the party that challenges the authorship. In that context, any voluntary deposition of the work with a notary public, for example, can serve as important evidence in the course of legal disputes with regard to the date of creation and authorship, without registration being a prerequisite for invoking the rights.

What is copyright infringement? Can I get in trouble for copyright infringement? What if I wasn't aware that I infringed something protected by copyright? ?

Copyright infringement occurs, for example, when someone uses, copies or modifies a copyrighted work without the consent of the copyright owner. In Bulgaria, copyright infringement may lead to civil, criminal or administrative (for minor offences) liability. In cases of civil liability, the court may order the infringer to pay compensation to the rights holder, order that the illegal use be stopped, or prohibit the activity that constitutes illegal use, order the seizure and destruction of unlawfully produced copies of the protected works, including negatives, master copies, printing forms and others used for copying purposes, etc. Fault is presumed in civil litigation but this presumption can be refuted. If a copyright infringement constitutes a criminal offence under Article 172a of the Bulgarian Criminal Code, the court will examine the criminal intent of the offender. The sanctions are imprisonment and fines. In cases of misdemeanour, intent is also presumed. The sanctions are fines and pecuniary sanctions. Upon completion of criminal and administrative proceedings, the infringing items are forfeited and destroyed.

Under which conditions can I use a work protected by copyright created by another? I was told that using works created by others is simply a quote and thus is always allowed.

In general, a person who wants to use a work protected by copyright first has to obtain the consent of the author or the copyright owner. Authors and copyright owners can authorise other persons to use their works lawfully by means of a licence agreement, which has to be in writing to grant exclusive rights. In general, these agreements contain the actual terms under which the protected work can be used, such as term, territory, etc. Bulgarian Copyright law also provides for a closed list of exceptions under which persons can use others' copyrighted works freely with or without payment of compensation. In these instances, explicitly listed under the law, one can use works created by others freely for a certain type of purpose and to a certain extent, provided that the name of the author and the source are indicated. It is important to point out that these exceptions do not apply to computer software.

Am I allowed to use music protected by copyright as a soundtrack for a home video that I made and want to upload on a video platform?

End-users are allowed to use music protected by copyright as a soundtrack for a home video, provided that the alteration, synchronisation and reproduction take place under the free use doctrine, that is, for personal use and not for commercial purposes, or for science or educational purposes. However, If the end-user wants to upload the home video to a video platform, he or she should obtain the consent of the authors and/or the copyright owners of the music because the upload requires making a copy of the work and making this copy available to an unlimited number of users, and these actions are excluded from the list of free use actions.

Am I allowed to give a copy of a work protected by copyright to a family member or a friend?

If a consumer would like to give his or her own copy of a protected work to a family member or friend, the consumer may do so, as the copyright over that particular copy was exhausted with the first sale. Consumers, however, are not allowed to make reproductions of their own copy for the purpose of giving them out to family or friends.

Am I allowed to download a work protected by copyright from the internet and does it matter which technology is used and whether I download only parts of the work?

You are allowed to download a work protected by copyright from the internet provided that you are authorised to do so by the author or copyright owner, or it is downloaded for personal use from a legal source. Any other unauthorised internet downloads of a copyright-protected work are prohibited by law, no matter which technology is used.

What are Technical Protection Measure and do I have the right to circumvent them in order to make copies for personal use?

Technical protection measures are technologies or devices that restrict actions that are not authorised by authors or copyright owners of protected works, and enable control by authors or copyright owners of works by means of access codes, blurring or other similar control mechanisms. End-users are not allowed to "get around" technical protection measures, including for the purpose of making a private copy and if they do so without the consent of the copyright owner, they may face certain liability issues. In a number of explicitly listed cases of free use of copyright-protected works, the end-user may request the copyright owner to provide access to the work in question to the extent necessary for that type of free use.

What are copyright compensation fees?

The system of copyright levies was introduced in the 1980s as the answer to the increased reproduction of printed works on paper by means of reprography and the development of technologies that allowed for extended use of appliances and devices for recording music and films at home. These extended possibilities for personal use of copyrighted works led to a decrease in the number of sales of media containing the copyrighted works themselves. Copyright levies were meant to restore the balance and provide authors and copyright and related rights holders with fair compensation for that type of use.

Based on the current Bulgarian legislation, copyright levies are due from manufacturers and importers of blank data media and are payable to collecting societies, which in turn distribute them among creators. In general, the manufacturers and importers of recording devices, such as libraries, schools and photocopying shops must pay levies, thus providing fair compensation for the work of authors, but to do this, amendments to the Copyright and Related Rights Act are necessary.

Am I infringing copyright if I watch a movie by streaming it instead of downloading it from the internet?

Under current Bulgarian legislation, an end-user that watches movies by streaming from an unauthorised source formally breaches copyright by making a temporary copy of part of the work that is being streamed. Due to the incidental nature and insignificance of the breach of copyright, these acts should not lead to the liability of the end-user. The actual infringement is committed by the unauthorised platform that reproduces permanent copies of the protected works and provides online access to an unlimited number of end-users, an act that significantly harms the legitimate interests of the copyright owners.

If copyright-protected works are included into my posts automatically by social media platforms, am I responsible for this and is this a copyright infringement? What if I link to them or embed them in my own website or blog?

If a copyrighted work is included automatically on a social media platform in the post of a user, based on the default social media settings, the user may not be held liable for a copyright infringement. However, if this happens as a result of manual settings that depend on the will of the end-user, he or she may be held liable. If the end-user links or embeds works that have been made available by the copyright owner on another website in his or her own website or blog, the end-user may not be held liable.

When I create a work and upload it online, terms and conditions of many sites ask for me to transfer my copyright to the site. Does that mean I lose all those rights in them for the future?

Granting a website your consent to use an uploaded work protected by copyright does not generally result in losing your copyright in the work. It depends on the particular terms and conditions, however, in most cases websites require a non-exclusive licence in order to exploit the work for the purpose of the website. In this case, the author keeps his or her copyright and may further authorise other sites to use the work in return for compensation. Only when the author grants his or her rights on an exclusive basis, is he or she no longer able to exploit the work himself or herself, or authorise others to use it for the term of the licence.

My avatar is based on my favourite movie star, cartoon character or sports club. Can I get in trouble for infringement of copyright or any other legislation because of this?

End-users who have based their avatars on images of film stars, cartoon characters or sports clubs can be held liable for copyright infringement or infringement of publicity rights.

How do I know whether a work is offered legally or illegally online?

Consumers should be proactive when trying to understand whether a work is offered legally or illegally online .The lack of clear information about the authors of the works and the terms of use of the works is a clear indication that the works are not offered legally online.

https://naum.slav.uni-sofia.bg/node/1672

D. How to use the most popular platforms – YouTube Live, Spotify, Apple Music, Deezer, Amazon Music

Lesson 1: YouTube Live

YouTube is a video social network and as such, it is used purposefully by users. A YouTube Live post can be created at any time and can be embedded on other web pages. As a specialized video platform, YouTube offers extremely high quality video playback (up to 4K). YouTube Live has no limit on the duration of the broadcast. Unlike Facebook, the social network offers deactivation of the ability to chat, as well as pre-filtering of comments from users. Unlike other types of video content, Live Streaming cannot be promoted. The start-up reminder functionality does not work. YouTube offers email restriction functionality, but to grant access to someone they must have a YouTube account. With both Facebook and YouTube, streaming runs the risk of being stopped if music is played.

Lesson 2: Spotify

Spotify is a music service that offers legal streaming of music from many labels, including Sony, EMI, Warner and Universal. The Spotify service was launched in October 2008, and by September 2010 it had about 15 million regular users, of which 2.5 million had a paid subscription. To use the service, each subscriber needs to create an account. Users can subscribe and track artists, labels, and other users. The application searches by song title, artist, album name, genre or playlist. Each new user receives a trial subscription for 1 month, which allows you to listen to music without restrictions. After the trial period, the user must periodically listen to advertising messages. The paid subscription for Spotify (Premium) removes advertising, allows tracks to be listened to at a higher bitrate, and to download music and listen to it without connecting to the Internet (offline).

Lesson 3: Apple Music
https://en.wikipedia.org/wiki/Apple_Music#Other_developments

Apple Music is a music, audio, and video streaming service developed by Apple Inc. Users stream music to their device on demand or can listen to existing playlists. The service also includes the Internet radio stations Apple Music 1, Apple Music Hits and Apple Music Country, which broadcast live in over 200 countries 24 hours a day. New subscribers receive a one-month free or six-month free trial with the purchase of selected products before the service requires a monthly subscription. Apple Music allows users to stream over 90 million songs to their device on demand. The service offers selected playlists by music experts and recommendations tailored to users' musical preferences. The service provides three 24-hour live radio stations, which are broadcast in over 100 countries. The Apple Music Radio service is free for all users, even without an Apple Music subscription. Apple Music subscribers can create an account to share their music with friends and follow other users. Apple Music's use of iCloud, which compares users' songs to those on the service, allows users to combine their iTunes music library with the Apple Music library and listen to their music in one place. In addition, the service is highly integrated into Apple's own in-house services, such as their personal voice assistant Siri and the AirPlay audio and video streaming protocol.

Lesson 4: Deezer
https://en.wikipedia.org/wiki/Deezer

Deezer is a French online music streaming service. It allows users to listen to music content from record companies, including Universal Music Group, Sony Music and Warner Music Group (owned by the parent company of Deezer Access Industries), as well as podcasts on various devices online or offline. As of March 2019, there are 6 types of Deezer accounts. All subscriptions include unlimited song playback and mobile support. The Discovery level only has access to the Playlist/Artist Mix and Flow features on mobile devices.

Lesson 5: Amazon Music
https://en.wikipedia.org/wiki/Amazon_Music

Amazon Music (formerly Amazon MP3) is a music streaming platform and online music store operated by Amazon. The public beta was launched on September 25, 2007. In January 2008, it became the first music store to sell music with no content management by four major music labels (EMI, Universal, Warner and Sony BMG), as well as many independents. Initially, all songs were sold in MP3 format with a variable bit rate of 256 kilobits per second without a watermark for each client or digital rights management; however, some songs now have a

watermark. Licensing agreements with record companies restrict the countries in which music can be sold. As of January 2020, Amazon Music has 55 million subscribers.

At launch, Amazon offered over 2 million songs from over 180,000 artists and over 20,000 labels, including EMI Music and Universal Music Group. In December 2007, Warner Music announced that it would offer its Amazon MP3 catalog, and in January 2008, Sony BMG followed suit. The current catalog is 29.1 million songs. In addition to digital purchases, Amazon Music also provides streaming music.

Music Prime, a service that offers unlimited streaming of a limited music catalog, has been available to Amazon Prime subscribers at no extra cost in several countries since mid-2014.

Music Unlimited, a streaming service with a full catalog, is available as an upgrade or as a standalone subscription from the end of 2016.

Annexes:
1. User Guide for the Training Platform – https://liveartisttraining.eu/
2. Library with existing Open Educational Resources – in Bulgarian, English, Lithuanian, French and Spannish