



CREATIVITY
WORKS



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CONTENTS

Creative content, culture and innovation in the digital age

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Creativity
Works!

–

a voice
for creative
content
in Europe

Europe is more than just a union of countries, peoples and economies. It is a union of values. Nowhere is this embodied more clearly than in the cultural and creative sectors. We believe passionately in imagination, freedom of expression, cultural diversity and innovation – all core underpinnings of the EU and its citizens.

That is why we have built Creativity Works!, an alliance bringing together directors, book publishers, producers, designers and broadcasters, as well as creative companies and sporting event organisers.

We are united in the conviction that these values and the people who shape them are the foundation for promoting a greater understanding of the role of creativity among European decision-makers, especially in the digital age.

Many of the 14 million people the creative sectors represent in Europe are creators; many are producers and other investors. Together they make

up Europe's cultural and creative industries.

The contribution of our sectors to the European economy is significant: 3.3% to 4.5% of the EU's GDP, plus substantial knock-on gains in other sectors. We play an indispensable role in delivering growth.

Digital technology is developing fast and we are ahead of the game, driving change by creating content that people want, however and in whatever formats they choose. The internet is a huge

opportunity that the creative sectors have embraced since day one. We are developing and delivering new business models that provide films, books, music, TV programmes, games and other creative content to consumers.

Freedom of expression is central to our vision for the digital age. It is also a cornerstone of the European Union. Without fear of censorship and prosecution, professional content challenges,

95% MICRO FIRMS

The creative industries in the EU are dominated by micro firms, with 95% having fewer than 10 employees.¹

informs and entertains citizens. It thus performs a valuable social function in the public domain. Creators must in turn be rewarded for their artistic, intellectual and financial investments. Creative ideas are unique. They need encouragement, dedication and protection.

Quality and professionalism are central to our work. Promoting the creation of diverse and professional content off and online is especially important for younger generations whose tastes and values are increasingly shaped in the digital space. Without professional and high-quality content, the internet would be much poorer. What goes into the pipeline is as important as the pipeline itself, if not more so.

53% PRIVATE CONSUMPTION IN ONLINE ECONOMY

More than half (53%) of the EU's digital GDP-contribution is private consumption, most of which involves media, entertainment and travel services.²

Creative quality is not only about devising special effects, smart apps and sophisticated hardware; it is also about nurturing Europe's talent for telling stories and generating ideas.

We want an open dialogue with European decision-makers and citizens about the challenges we all face: how to build an online world where artists flourish; where the brightest ideas become winners; where content and the platforms that deliver it are equally important; and above all, where consumers have a stake in the process. This is the best contribution the creative sectors can make to cultural diversity, growth, jobs and ultimately the strength of the European Union itself.

A CHANGING LANDSCAPE: INSIDER STORIES FROM THE CREATIVE SECTORS

A look behind the scenes clearly shows that professional content creation depends on millions of cultural and creative professionals, storytellers and collaborators. Creativity may be an intangible concept, but it drives some of Europe's most progressive sectors.

Florian Wieder
Independent Production Designer, Germany

When I was sixteen or seventeen, I went to a Prince concert. I was impressed by the show and the design. It had a huge New York street environment. It stuck in my mind. And so I moved into design, started looking into theatre, to learn how you can turn a story into a visual image.

Working on the side, I ended up doing ten commercials for Porsche. That's how I got into the industry. A lot of private networks were launched in Germany around this time and wanted to make something different and I

got involved. I have to say I really, really had a lot of luck.

Ten years later Simon Cowell called me when he launched X Factor. He had seen German Idol and he liked my work on it and thought it was different from what designers did in the UK. This led to MTV and more and bigger international productions like the Video Music Awards.

WHAT IS THE BEST PART OF YOUR JOB?

Easy – I really like working with a small creative team. When you start on a project, it's like a game of ping-pong. It doesn't matter who has the best idea, you try to find it as a group. It's a very exciting process.

The other most exciting moment is when the live show starts. Everything comes together and it's not about planning anymore, but it's live. And it gets filled with life. This is when I really get a sense of whether what I made is good or doesn't work. To see it live is an amazing moment.

HOW DO YOU SEE YOUR PROFESSIONAL FUTURE?

I believe in television; there will always be more shows, no matter if they're broadcast or on the internet. People want to be entertained.

Many people are concerned about the development of the industry, that it's a shrinking market, and money has to be shared with the internet. But I do a lot of different stuff. I take different directions and I can bring new perspectives. It's a new set of tools that can be used in new ways.





Creative
content
is at the heart
of European
cultural
diversity

Creative goods are an important aspect of our daily lives. Most people spend time every day reading, going to the cinema, listening to music, watching TV shows or sport, or playing video games. Yet creative content is more than everyday entertainment. It communicates cultural and social values and creates shared experiences.

Culture is at Europe's heart. It is intertwined with and reflects our linguistic and social diversity, a true source of strength. The creative and cultural sectors mirror Europe's pluralism, making them incredibly open and dynamic. Their influence is growing at this time of radical technological, social, cultural and economic change. They unite high and popular culture, technology and economics. As post-industrial economies and societies evolve, images, words, sounds and ideas have increasingly become the drivers of

innovation, jobs and prosperity. New cultures are created, new stories told and movements born. Creators are an integral part of Europe's cultural and economic fabric, and are central to its development.

The creative and cultural sectors represent an economic investment in Europe's future, contributing to our global competitiveness. They account for 3% of total employment, and are

a source of jobs for young people at a time when other industries lack this potential. And just as diversity is a source of strength for Europe, our internal diversity reinforces our creativity. This is reflected in the way

that our sectors have weathered the current economic crisis, emerging mostly unscathed with above average growth rates. Our resilience is largely based on the EU's current intellectual property framework, and we should

25% GAMERS

25% of Europe's online population plays video games at least once per week, according to the 2012 European Consumer Study by the Interactive Software Federation of Europe.

not underestimate the current threats to that framework.

Our competitive advantage **depends on an innovative cycle of creative talent, artistic expression, entrepreneurship and reward.**

Thousands of artists, inventors, storytellers, innovators, technicians, designers and entrepreneurs stand behind the films, music, books, television programmes, sports matches and video games we all enjoy. They also make up the 1.4 million small and medium-sized businesses generating and distributing creative content all over Europe.¹ SMEs make up

an above average share of creative content companies, with around 50% of overall employment being attributed to micro-enterprises of 1-3 employees. Often, these smaller companies cooperate with larger players across organisational and sectoral lines and provide the creative impulses on which our sectors together thrive. The ability

to co-create and collaborate in flexible professional networks – two essential capabilities needed in modern knowledge economies – lies at the heart of our industries.

Our sectors also inspire new generations by giving them professional role models and goals to aspire to. Creative people's popularity online speaks for itself: 9 out of 10 of the most

'liked' people on Facebook today are artists, and 7 of the top 10 most followed people on Twitter are artists too.²

The majority of content is created, produced and marketed for specific cultural and linguistic

markets. Europe's great diversity inspires its creators, artists and thinkers to create new stories, or reinterpret old ones. It fuels books, films, music and other creations in all genres. **The creative sectors help keep culture alive, ensuring it will evolve for generations to come by nurturing new talents and**

3 HOURS AND 55 MINUTES OF TV PER DAY

European viewers watched linear television for 235 minutes per day on average in 2012, up 7 minutes from 2011.³

A CHANGING LANDSCAPE: INSIDER STORIES FROM THE CREATIVE SECTORS

Samir Singh

Community Development Officer,
Arsenal in the Community, UK

I was born around Highbury (the old Arsenal Football Club Stadium). I am also the curator of the Arsenal Museum. I want to improve the area. A lot of us [working at Arsenal] are from here too. Two-thirds of us have come through the Community Program. We want to help the same children that we used to be ourselves. And I have been an Arsenal season ticket holder for 18 years!

WHAT IS THE BEST PART OF YOUR JOB?

I don't feel like I've done a day's work in nine years, although I do work very hard! I am very lucky. I am helping to improve my own community.

WHAT IS THE WORST PART OF YOUR JOB?

When we visit a school after Arsenal loses a game, everybody wants to know why we lost. I am not the Manager, don't ask me! (laughs)

HOW DO YOU SEE THE INDUSTRY SURROUNDING FOOTBALL EVOLVING?

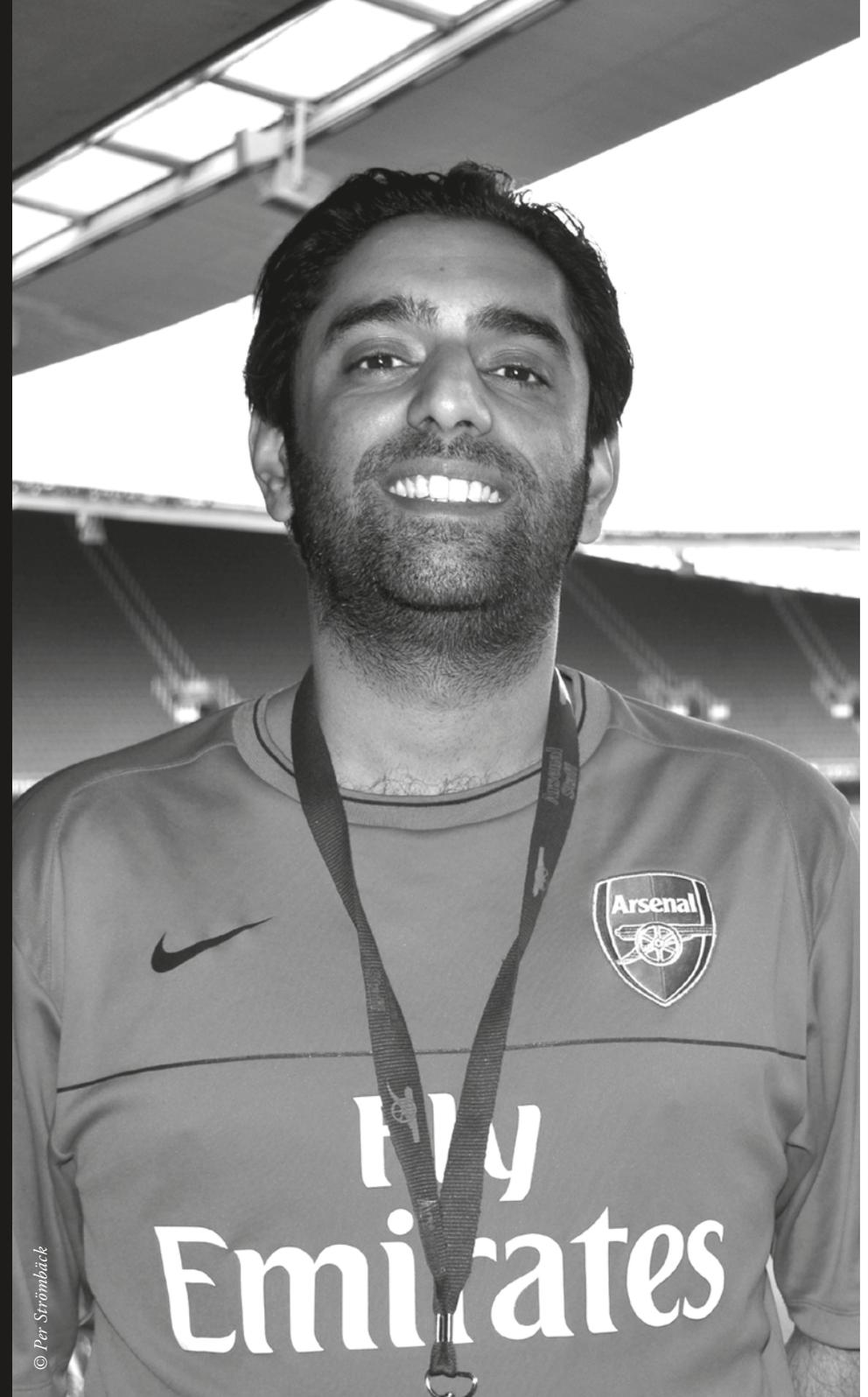
Football clubs as brands are becoming more attractive to investors, fans, sponsors and local residents. It's becoming more and more a globalised business. At the same time, we want to be seen as good neighbours. We try to be local as football becomes global.

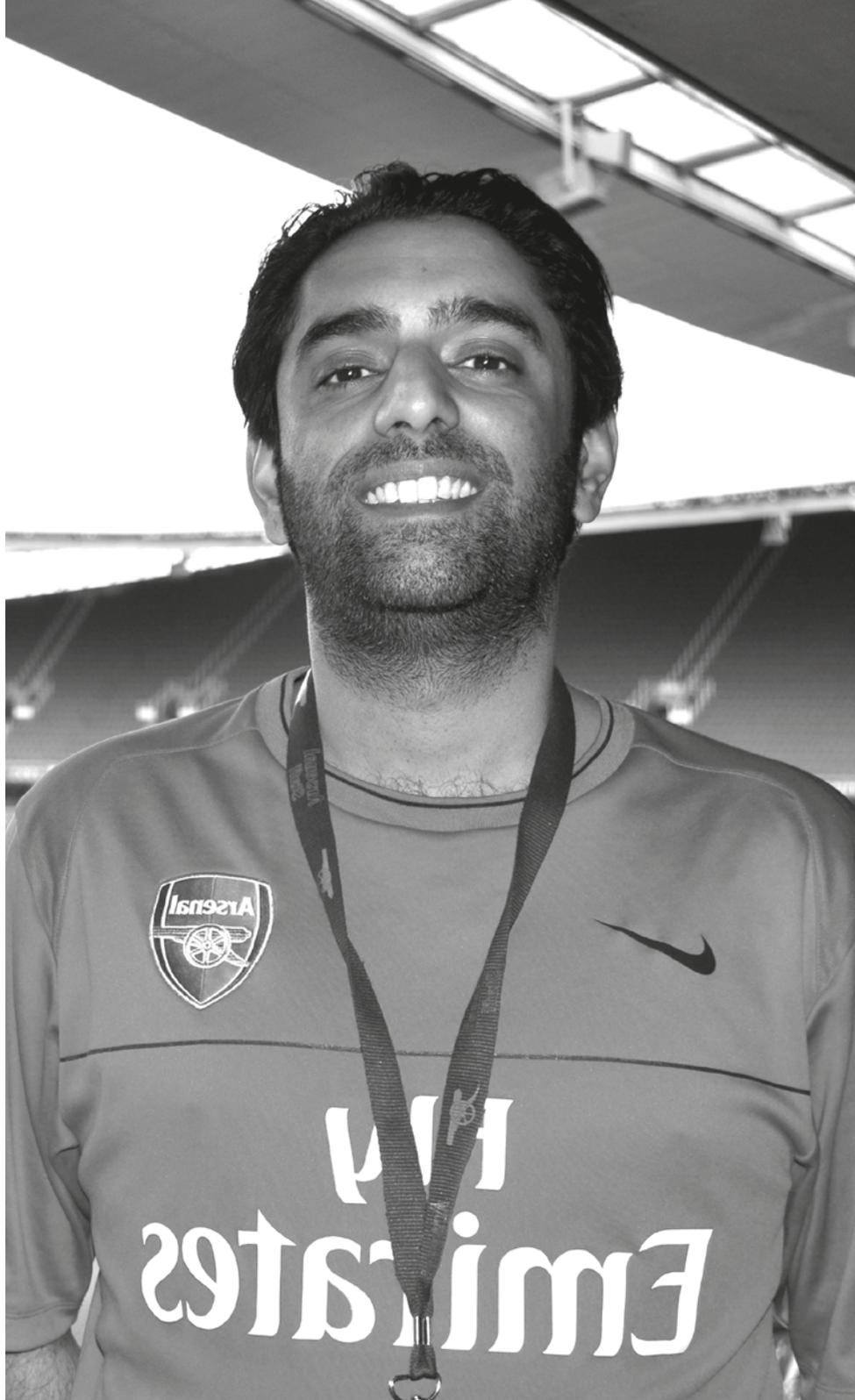
WOULD YOU WORK IN A DIFFERENT FIELD IF IT PAID BETTER?

I don't do this for money. I love waking up for work, a lot of my friends don't.

WHAT IF YOU COULD PLAY FOR ARSENAL?

That's my dream! That's the only job I'd rather do.





promoting established ones.

As Swiss writer and intellectual Denis de Rougemont once said: *“Culture demands a paradoxical pact: diversity must be the principle of unity, differences must be highlighted, not in order to divide but in order to enrich culture*

*even further.”*³ To ensure that Europe’s cultural richness can continue to develop, the right conditions must be in place so that everyone in the creative value chain can thrive.

GAMES INDUSTRY €14.5 BILLION MARKET

Hundreds of European game publishers contribute to many jobs in software, web design and scriptwriting. The European market is valued at €14.5bn.⁴

A CHANGING LANDSCAPE: INSIDER STORIES FROM THE CREATIVE SECTORS

Åsa Roos

Senior UX User Interface Designer,
Avalanche Studios, Sweden

WHAT IS YOUR BACKGROUND?

I started out as an industrial designer. I did my master thesis at a small mobile games company called Picofun. They liked me so much, they kept me after the thesis was finished. This was back in 2001 when mobile games were SMS text message, WAP and GPRS, so there were lots of limitations from a technology perspective. That made creative work more interesting. Such limitations mean you have to be creative in different areas and not only technology.

WHAT IS THE BEST PART OF YOUR JOB?

It's being able to tell stories. Being able to make other people have fun. That's the most

rewarding part. When you do a focus test and see someone play your game, see their face shine with enthusiasm because they're having fun and being engaged. That's the best part.

HOW DO YOU SEE THE INDUSTRY EVOLVING?

We have like a million different technologies pulling in a million different directions. Some say consoles like the Xbox and Playstation are dying, some say it's just the beginning of the console era. I believe mobile will grow, the games we play on mobiles and touchpads will be more complicated and harness the power of the touch screen. But games will still be games, we will still play them and enjoy them. The gaming business will continue to thrive.

HOW IMPORTANT IS PASSION IN YOUR WORK?

I think it's very important. My colleague travelled the world for the right sound for the right engine for a car game. I have other colleagues who are obsessed with finding the absolute right game mechanic for a specific part of the game. We share a passion for doing a good job and achieving a good end result. That's what really matters: a good game.





Our role
in the
digital age

A CHANGING LANDSCAPE: INSIDER STORIES FROM THE CREATIVE SECTORS

Stefano Mauri

Publisher, CEO Gruppo editoriale,
Mauri Spagnol, Italy

I graduated in Italian literature in 1983. In my final thesis I argued that “it is difficult to imagine how the mass diffusion of PCs and ICT will change the way we read and write, but it will surely have a great impact...” Today, I am the chairman of Gruppo Editoriale Mauri Spagnol, one of the most important Italian publishing groups. Scouting for the best authors and launching them has become our main pride and area of excellence.

WHAT IS THE BEST PART OF YOUR JOB?

When a new talent we have scouted for, an original and strong voice, exceeds our expectations. We change the life of a person, the author. He is encouraged to continue writing

for the joy of his readers. Revenues coming from advances and royalties help him or her to dedicate more time to writing. Success produces a virtuous cycle, enabling us to invest in scouting for new talents and marketing them. We 'earn' time in this way as well, for better long-term planning; to experiment with more new authors; and gain more credibility among booksellers and readers.

HOW DO YOU SEE YOUR PROFESSIONAL FUTURE?

It is quite clear that digital may potentially improve publishers' offer: it could enable them to offer consumers better books at a cheaper price. Trade book publishing is still a world where ideas count more than money. It has always had low margins. It does not take much to push even the best publishers below the profit line. In the past three years Italian trade book publishing has gone down by 16%. Enough to make 10% of bookstores close or become unable to pay on time for the books they bought. In the digital market, piracy and monopolies are a real risk for readers and creativity if rules are not clear and observed. This is a threat to the independence of creators and hence to the freedom to read.

HOW DO YOU SEE THE INDUSTRY EVOLVING?

Much of how the industry will evolve depends on the legal and enforcement framework for the new digital cultural market. It can either be business and short-term oriented, or respond to the basic needs for this industry and freedom of expression to flourish in the long term: the right of creators to earn from what they do and hence be independent from others; and the need for a pluralist environment for publishers and professional writers so that consumers can have a varied choice.

The e-book is a great cultural opportunity for all: authors, publishers, booksellers and readers. The development of digital technology is expanding possibilities for readers, but it is also partly narrowing their perspective.



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INNOVATION IS CENTRAL TO OUR WORK

The internet is a fundamental part of our lives. People everywhere, particularly the young, care passionately about it. So do we. All creative sectors are committed to the production of innovative, professional and top-quality creative content for audiences across Europe, and to developing convenient and appealing ways for Europeans to enjoy it on- and offline. We share a vision of the internet that protects everyone's rights and freedoms.

The development of the **digital economy depends on the production of content**, which in turn depends on the creative and innovative power of the mind, on imagination, experience and vision. The ability to envision a story is key to turning images, sounds or words into a creative good. But crafting stories means giving ideas the time and space to mature. As Scottish author Irvine Welsh remarked in 2013, younger generations in the digital age have fewer opportunities to develop their

envisioning capacity. We believe that Europe must continue to nurture the craft of professional story-telling, otherwise a generation of digital natives risks inheriting a hollow cultural landscape. This was underlined by Welsh when he said that **“without content you have nothing”**⁴.

The **internet has become a revolutionary communications vehicle, enabling new voices to be heard for the first time**. It has provided a sophisticated technological architecture for creative works to reach ever greater numbers of people. It is an **unparalleled revolution in creative expression**. The results are jaw-dropping: one hour of video is uploaded onto YouTube every second, with nine of the top ten most viewed clips being music videos, clocking a staggering 6.1 billion views between them. The photo-sharing service Flickr counts uploads in billions. The pattern is similar for all modes of creative expression. Against this background,

professional – be it music, books, video games, and other creative content – is essential for the internet to thrive and creativity to flourish.

Online content offers are blossoming, reaching more Europeans every day and providing access to a wide range of local, national and international creative goods. Whatever your tastes and interests, a growing range of purchasing options have allowed more content to reach more people faster than ever before. There are now 550 licensed digital music services in the EU27. Total spending on online video transactions soared to €673.7 million in 2012, 97.1% up from 2011⁵. Today, Europeans have access to over 30 million licensed songs⁶; over 3000 Video-on-Demand (VOD) services⁷; and over 2 million e-book titles⁸. Revenues from digital music alone now account for over 30% of overall music sales, and

there are 656 branded open TV-like channels on video-sharing platforms like YouTube or Daily Motion. With new offers going online every day, we are actively working towards an internet that makes prime time anytime.

Innovation is the lifeblood of the creative economy. New technologies enable creators to develop new ideas and ways to reach a wider audience.

The games industry is a prime example of how creativity and technology can interact and bring enjoyment to consumers: the app explosion is largely games-based, with 72% of all App Store revenue now coming from that sector.⁹

However, new technologies must nurture creativity, quality content and rightful access, not hinder them. This is key to ensuring that investors continue to invest in the production and delivery of creative content. As new business models and forms of

€91.7 BILLION TV MARKET

The TV market in 2010 was worth €91.7 billion (up 5.6% from the previous year).⁵

A CHANGING LANDSCAPE: INSIDER STORIES FROM THE CREATIVE SECTORS

Stephen Flint

Director of Operations

World Wide Entertainment, Fremantle Media, UK

I have worked in entertainment for twenty-five years. In music, in broadcasting, and now in production and distribution. I always planned to work on the business side of entertainment. When I was young I read books about record companies and producers, not pop stars.

WHAT IS THE BEST PART OF YOUR JOB?

To see a new series launch successfully and make a huge impact with the audience. Being successful in key territories is essential. Also helping to produce better quality TV shows in emerging nations is very pleasing. After our guidance, producers often tell us they didn't know they could make TV this well.

WHAT IS THE WORST PART OF YOUR JOB?

Working hard on a new production and then seeing it achieve disappointing ratings. Often you can put your heart and soul into a new launch but a tough competitive slot can kill it straight away.

HOW DO YOU SEE YOUR PROFESSIONAL FUTURE?

Our company is strong in the industry but, as with many of our industry peers, we are suffering from reduced margins from the TV networks. My professional future is linked to the future of big network TV shows. If the TV audience becomes increasingly fragmented and fewer big hits are created, my future may take a different path.

But this fragmentation can bring new opportunities. At the end of the day, in this business it will always be crucial to spot a winning idea.

HOW DO YOU SEE THE INDUSTRY EVOLVING?

I anticipate the industry becoming populated

by either big or small players. The middle ground will disappear. Producers, distributors and broadcasters are consolidating. It will be hard to be successful without scale. Big networks will need big hits. And those hits will be controlled by the biggest producers and distributors.

There will be room for small, lower budget entrants supplying to a dedicated, smaller fan base.

The big players in television will have to work out how to co-exist alongside digital rivals and regulators will have to work out appropriate regulation in a world where you can watch TV and YouTube with the main family TV set.

The business is hit-driven and my position is dependent upon our company having hits. My passion for the industry must be balanced with some financial security. But it's hard to plan a long term career when, in this rapidly evolving TV market, success with TV shows is ever-changing.

Working in TV is always challenging but it's what makes it so interesting to be part of!



© Freemanite Media



delivery continue to be invented, the ability for content creators to license their work, and so be confident in advance of

a return which will support new creative projects, will be vital to the stability of the market.

INTELLECTUAL PROPERTY AND FREEDOM OF EXPRESSION NURTURE CREATIVITY

Intellectual property connects creators to their work, giving them the rights to their own creations. It goes hand in hand with freedom of speech, since without copyright, a work can be changed or distorted. This is not a new idea. In around 400 BC, Greek authors had already begun to sign their works. Archives existed where originals were kept, providing a reference and a check against misuse. Copyright has withstood the test of time, proving its agelessness as a fundamental cornerstone of professional content.

As consumers, we have grown used to the idea

of paying for the delivery format rather than the content. Digital technology means that many distribution formats – whether they are CDs, books or DVDs – are transforming into digital services. With physical delivery formats declining, intellectual property is becoming ever more important for protecting the rights to distribute and monetise content. This ensures that our sectors can continue to reinvest in quality creative output. For example, major commercial broadcasters in Europe spend over EUR 15 billion annually on content - a mind-boggling EUR 41 million every day.¹⁰

We believe that the creativity and originality of all creators, be they authors, composers, directors or others, should be respected and rewarded.

The question of value – economic and socio-cultural – is a central issue in the debate about creative content in the digital age. Popular catchphrases dominating public discourse on intellectual property may suggest that “information wants to be free” at all times,

implying that anyone attaching a price tag to creative works is placing a constraint on the free flow of information. Yet this well-known quotation by American writer

Stewart Brand does not end there. While Brand did assert that “information wants to be free, because the cost of getting it out is getting lower and lower all the time,” he also maintained that “information wants to be expensive because it’s so valuable”.¹¹

Professional content is the sum of countless hours of creative process and labour.

Digital distribution is making it possible to reach more people faster and in some cases at a lower cost. But this does not mean that the inherent value of content is dropping to zero.

Each creative work is a prototype that is created in a specific way and for a specific market. Often, its economic value cannot be determined until it has been released in a given market.

Due to this uncertainty and high upfront investment in creativity, development and marketing, creative content involves significant artistic and commercial risks. Companies tend to work on multiple projects at the same time

in order to minimise the risks of an undertaking that might result in losses. Similarly, a successful project can usually offset the losses of several other projects. In the European film industry, experience shows that several successful films are needed in order to make up for other projects which either had to be abandoned at project development stage or which simply did not

56% GROWTH RATE 2000-2010

The audiovisual media services industry grew 56% in the EU between 2000 and 2010.⁶

A CHANGING LANDSCAPE: INSIDER STORIES FROM THE CREATIVE SECTORS

Lise Lense-Møller

Independent film producer
specialising in feature documentaries, Denmark

Because I do documentaries, I keep on learning. It’s like I’m in a constant dialogue with the world. I have done this for 35 years and still learn something new every week. We work like hell, so that keeps me going and motivated.

CAN DOCUMENTARIES CHANGE THE WORLD?

I do think they can help. Think of Burma VJ. We were able to attract the world’s attention to Burma and the government’s brutal repression of its people. The film was seen by 30 million people. We know Hillary Clinton watched it; there was a screening in 10 Downing Street and also in the United Nations. It had traditional distribution but also grassroots

distribution through Burmese groups all over the world. All these different levels played into the film's impact supporting those people that worked for change.

So, yes, you can impact the world. While films cannot change the world, people can. And films can inspire people to do something.

Film-making is like running a marathon where the finishing line keeps moving. In my experience there is a delicate balance between creativity and finance. You need the financing to make creative work. The fight to protect creativity has become more difficult. Time is one of the basic tenets of creativity. You have to spend your time wisely to make creativity flow.

HOW DO YOU SEE THE INDUSTRY EVOLVING?

I think it will be broader in scope. Of course, there are many more opportunities out there. But from a film perspective the market is polarising. More low or no-budget films find an audience online these days. At the same time there are fewer and bigger flagship movies. Some traditional sources of financing are drying up. New business models are slowly emerging. Some films you can do cheaper than

you could before. Semi-professional films are growing – people just do it. The complete digitalisation of equipment means everybody can now edit a film on their computer, except they do not necessarily have the skills.

At some point, all these online aggregators will need to start financing films. Now it's all one big melting pot, no separate revenues from TV, DVD and so on. The new platforms must take some financial responsibility, otherwise there will be too few films for them – if they want national films, that is.



© Lise Lense-Moeller (private)



recover production, marketing and distribution costs. The highly collaborative nature of creative content markets across Europe often results in a commercial model where several stakeholders commit to pre-financing a project before it is realised.

Therefore, copyright exclusivity and contractual freedom are absolutely fundamental to this delicate ecosystem of creation and financing. Both help to spread risks and enable different players to work together. Moreover, the model

530,000 NEW BOOK TITLES IN 2011

A total of about 530,000 new titles were issued by publishers in 2011.⁷

ensures continued investment in new talent, from script writers, novelists and game designers to musicians and other creators. In the digital age, intellectual

property is more important than ever. We need balanced rules and fair competition to enable the internet to grow in a way that protects consumers, ensures that creators are properly compensated, fosters investment in the development of new cultural works, rewards financial entrepreneurship and supports businesses.

AN INTERNET FOR ALL

The transition to a digital society is influencing social and cultural norms and involves everyone as consumers, users or producers of professional content.

We believe this has upset the balance between technology and creativity, and that the relationship between creators, investors, their rights and the means of distribution needs to be restored.

The great technological advances that we have made should not lead to our fundamental values falling by the wayside.

We want an internet with rights for everyone. The right to privacy, the right to free speech, and the right of artists and creators to protect their works. We want an internet where the privacy and security of all users is guaranteed. And to protect our rights online, we need to apply solutions that have long worked offline: democracy, transparency and the rule of law. **Protecting the rule of law online is not censorship, but a guarantee that individual rights are observed.** Without it, online society could become an environment where a few powerful companies or individuals make all the rules. We believe that **the internet must work for everyone. It must be a place**

for investment, innovation and creativity.

People's love for our goods is indisputable – the fact that many go out of their way to experience our creative works is a clear sign of their enduring popularity. Yet while we are actively working

on offering consumers more and more new services and ways to enjoy our content, we do face challenges. Providing such legitimate services means meeting obligations such as

remunerating all rights holders and everyone involved in a final piece of work for their efforts, paying taxes in Europe, and following property rules. Pirate services do not do this. In February 2013, the servers for the game Battle Dungeon crashed after more than 99% of login attempts involved false user accounts, according to industry press reports. The developer cancelled the game service and refunded all paying players.

8.5 MILLION BOOK TITLES

European publishers held a total of close to 8.5 million different book titles in stock in 2011.⁸

A CHANGING LANDSCAPE: INSIDER STORIES FROM THE CREATIVE SECTORS

Elke Pattyn

Television reporter, VTM, Television News, Belgium

My job as a reporter is to generate ideas for stories in Belgium and abroad, mostly North America. I covered the 2012 US elections and Obama's inauguration, the tsunami in Japan and earthquakes in Europe.

WHAT IS THE BEST PART OF YOUR JOB?

Travelling! I love working in the field. I love to be there when something major happens. I enjoy packing my suitcase and being in the airport in an hour, as I did with the Boston bombings. I like to show what's going on, for people to see. CNN's Richard Quest said that all journalists are in reality gossipers; they like people to hear it from them first!

HOW DO YOU SEE YOUR PROFESSIONAL FUTURE?

I'd love to combine fieldwork and being an anchor - I never want to leave fieldwork. Anchoring is a new thing [for me], I like to tell people what happens in the world, make sure they understand. I want to take charge of the newsroom and ask the right questions. I want to tell people stories in a way they want to see them.

HOW DO YOU SEE THE INDUSTRY EVOLVING?

There is a lot of news. There will always be news, and there will be more news in the future. More people tweet, post photos online, write and edit blogs. People rely on the networks for filtering, and this will be more important going forward, as the amount of content increases.





Existing legal services are reliable and secure, offering smooth delivery and a customised experience, while pirate sites are often fertile ground for identity theft, viruses, malware or spyware. These services often specialise in the type of creative content they deliver, and can more directly cater to the needs and interests of consumers. Music services such as iTunes, Spotify and Deezer, and more than 250 others across Europe, are offering consumers legal access to the widest possible choice of works. Video games are now available for online play or download through many

outlets and on a wide range of screens. Each of today's main game consoles works in tandem with an integrated, console-specific online marketplace that enables consumers to purchase various forms of digital content for download. Films can now be enjoyed in more ways and on more devices at better quality than ever before. In book publishing, the number of e-book titles is expanding as publishers digitise their back-catalogues, while enhanced interactive content is being developed, and the e-pub standard is enabling visually impaired people to buy and read new titles in an accessible format as soon as they come out.

**SPORT-RELATED
JOBS 2.12%
OF TOTAL EU
EMPLOYMENT**

For the EU as a whole, 2.12% of jobs are in sport-related activities.⁹

The questions that are raised when assessing the role of the cultural and creative industries in the digital age are complex and multi-faceted. They are at once legal, political and economic, social, cultural and philosophical. They touch on more than who gets remunerated for what, and whose content is protected for how long. They involve a debate about our fundamental rights and how we value professional content online. Moreover, it is about what constitutes a responsible internet and the roles that all major stakeholders have in contributing to maximising the opportunities provided in the digital age.

The role of the artist in the digital age

by Helienne Lindvall

*Helienne Lindvall is a London-based songwriter
and freelance columnist for The Guardian and other publications.*



Helienne Lindvall

THERE IS NO FREEDOM OF SPEECH IF ARTISTS ARE FORCED TO SPEAK FOR FREE

The advent of the internet has been invaluable for creators. It has allowed them to communicate directly, long-distance, with fans and each other (I can now, for example, write a song with someone sitting on the other side of the Atlantic, simply by using Skype).

But it has also brought new challenges that threaten artists' freedom of expression by taking away their freedom of choice. It's taken away their choice of how their work is used, disseminated and monetised – even of who benefits from that monetisation (clue: often not the creators themselves).

Back in the 19th century Victor Hugo wrote that authors' rights were the engines of free speech, and this is as true today as it has ever been. Hundreds of years ago, before authors'

rights and copyright were established, creators were reliant on the support of rich patrons, who in return could dictate what type of work would be produced. Understandably, it was highly unlikely an artist would create a piece of work that was critical of his or her master, as the result would be the termination of their livelihood.

Back then, as today, those in power understood the importance artists held in swaying public opinion and spreading information, and being able to use artists as mouthpieces for propaganda and self-aggrandisement or, conversely, silence them, was no doubt more than tempting.

It is no coincidence that democracy and freedom of expression have flourished since the advent of copyright protection, as it enables creators to retain their independence and to speak freely.

PIRACY IS NOT PROGRESS

That's why there's a certain irony to anti-copyright campaigners' use of freedom of expression as a reason for its abolition, and claiming that piracy is progress. **More and more artists are losing their ability to make a living due to copyright infringement and the devaluation that piracy, in turn, inflicts upon their work** when it's used by legal outlets (having a shop giving away the product for free next door sure drives down the overall price point). When they voice their concerns they're told they need to invent new business models. Yet the only "new" business models proposed are to rely on voluntary donations, private benefactors, brand partnerships or, in some cases, government hand-outs. This is anything but progress – it's a return to begging, corporate feudalism or communism.

In 2013 a senior executive leader from a major search company went on a lobbying tour of India in an attempt to convince its citizens not to regulate the internet.

"Now is the moment for India to decide what kind of internet it wants for them [sic]: an open internet that benefits all or a highly regulated one that inhibits innovation," he wrote in an op-ed for the Times of India, as if those were the only two choices on offer.

"As the internet has emerged in many of these different countries,

there's quite a few countries that have no laws that pertain to the internet at all and those internets tend to be free and open with almost anything goes," he said at the Big Tent Activate Summit in New Delhi.

Despite what one may conclude by reading tech blogs, the executive is in a

99% OF MUSIC BUSINESSES SMES

99% of music businesses are SMEs, while 80% of music released today is produced by SME independent labels.¹⁰

minority. **In a recent UK survey 64% of the population said they wanted a regulated internet.** Even countries that fiercely protect freedom of speech, enshrining

the right in their constitutions, have **laws that ensure that this freedom doesn't violate and infringe on other people's rights.**

FREEDOM OF SPEECH BUT ONLY IF YOU AGREE WITH US

Being an online columnist for the Guardian, I became used to a certain amount of nasty comments on the threads of my articles quite early on. But a few years ago I became the subject of a huge amount of vicious, vitriolic, systematic online abuse – often by anonymous writers. It started when I wrote an article where I revealed how much "media gurus", who claim the new business model for music creators is to give their work away for free, are charging for going around

talking about it – ranging from £3,000 for The Pirate Bay's Peter Sunde to £150,000 for author Seth Godin.

Some tech sites dedicated numerous blogs to calling me stupid and ignorant, and saying that I should just shut up. Some-

times comments on the blogs were deleted for voicing support for me. One memorably abusive tweet read: "I wish someone would come up with a way of killing people like Helienne Lindvall online." Lovely.

16% INVESTMENT IN NEW ARTISTS

Music companies invest more than 16% of their total revenues in discovering and nurturing new artists, a higher rate of investment than any other sector.¹¹

I couldn't help but see the irony and hypocrisy in their concerted attempts to silence me in the name of "free speech". Yet, at times, it upset me so immensely – even made me fear for my safety – that it seriously made me consider

26,000 DIGITAL CINEMA SCREENS

More than € 1 billion has been invested in European cinema theatres, revolutionising the big-screen experience of seeing films or even live sports, opera or comedy.¹²

if speaking out was worth it. I noticed that a small label's website was hacked and became the target of distributed denial-of-service (DDoS) attacks after its owner had defended me in one of his blogs. It felt like I was battling a monster

out until the abuse had somewhat subsided and the bullies had turned their attention elsewhere, I decided that I would not let myself be silenced by the anonymous mob. Still I wonder how many others deem the price too high.

too big for a sole individual like me to withstand.

But I also started getting more and more artists come up to me in person and messaging me directly, thanking me for speaking up for them. So, after taking time

WHY COPYRIGHT IS THE BEST SYSTEM FOR RETAINING FREEDOM OF EXPRESSION

It's no coincidence that cable channels that are financed through subscriptions have produced some of the most

ground-breaking and thought-provoking television programmes of the past couple of decades. **Being able to**

charge for content is the best way to retain independence – and this is true online, as well.

has given artists the possibility of more opportunities than ever to retain their independence

Copyright may not be perfect, but it's by far the best and fairest system for protecting democracy and freedom of expression. It's fair

because creators only get monetarily rewarded if the work they produce is deemed by the public to be of a good enough quality to be read, listened to, played with and/or watched. The **digital revolution**

327.7% GROWTH FOR DIGITAL VIDEO SUBSCRIPTIONS

Spending by European consumers on digital video subscriptions increased by 327.7% in 2012 alone.¹³

through this transaction.

Wouldn't it be a tragedy if they were forced to give this up for a return to the ancient system where artists were forced to beg and to be beholden?

There is no freedom of speech in a society that forces people to speak for free.

Conclusion

CREATIVITY WORKS! A VOICE FOR CREATIVE CONTENT IN EUROPE

We hope this publication goes some way to conveying the passion that lies at the heart of what we do, and its importance to the society we live in. We also hope that it illustrates the vast array of people doing jobs and activities in the creative and cultural sectors largely away from the gaze of most citizens. The majority of people working in these areas do so because they love what they do, as the testimonies here show. Their work is more vocational than in many walks of life.

The livelihoods of those surviving on their artistic and cultural creations can be a precarious one. Work is often short-term, project-based and unstable. The digital revolution has increased the opportunities for creative expression, a prospect we relish. All the signs show we are driving the internet, not being dragged along by it. But it has also increased the risks to those in the creation business. New business models, while ushering in exciting

new ways of creating and consuming content, can also have a harsh impact on smaller players. And disregard for creators' rights, especially online, can destroy their livelihoods altogether.

Our objective is a well-regulated internet where the rights of creators, consumers and everyone in between are respected equally. Where creation, innovation, technology and true freedom of expression sit comfortably alongside one another. An internet where possibility wins out over ideology.

This is why we have joined together under the single banner of Creativity Works!: to promote an open-minded and inclusive debate among politicians, regulators, artists, businesses, NGOs and other stakeholders, without which a responsible internet will never come about.

Yours,
Creativity Works!

NOTES

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