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**Abstract of Presentation
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Creative industries are crucial economic, social and cultural actors. These industries provide jobs, create value, generate wealth as well as pay local taxes in the countries where they operate. These industries exist only because and thanks to individual creators.

The members of CISAC, the International Confederation of Societies of Authors and Composers, are at the heart of the creative and cultural industries. CISAC's membership of 239 societies in 123 countries represent close to 4 million creators in all creative sectors: music, audio-visual, visual art drama and literature.

The scope and global value of the creative industries was, until now, virtually unknown due to the lack of proper economic research on them. As we live in an era where more and more decision makers call for "evidence-based policies", CISAC felt the need to produce the evidence of what these industries were about. Since there was no data to show policy makers about the cultural sector's contributions to local and global economies, CISAC members felt that they should take the initiative and fill this gap.

The reason this work was necessary comes from the current environment in which copyright-led industries, and creators who rely on copyright for their livelihood, are under constant attack. This attack comes from powerful commercial entities who try to reduce copyright protection levels and treat creators as a hindrance to innovation and their own business strategies. The past 15 years have seen the proliferation of unlicensed creative works on different types of digital platforms. Even legal and licensed users of creative content have been using legal arguments such as "fair use" and "safe harbours" to avoid remunerating creators and producers of creative content, resulting in what is commonly referred to as the "value gap" or the "transfer of value in the digital marketplace".

In this context, CISAC – in partnership with EY, a trusted independent source – decided to undertake a massive research project in 2015: mapping the creative industries by sector and by geographical zone, highlighting the contributions of these industries to the economy and the jobs that they provide. The study covers the entire range of creative industries, spread in 11 different sectors: visual arts, audiovisual/cinema, press, media, literary, music, design, architecture, games and advertising.

This one-year project culminated with the publication in December 2015 of the 120-page document "Cultural Times – The First Global Map of Cultural and Creative Industries." The research document was presented in a press conference at UNESCO headquarters in Paris in December 2015, hosted by its Director General, Ms. Irina Bokova.

The results of the research were simply astounding. Overall, creative industries produced revenues of \$2,250 billion in 2014. They generated 3% of world GDP, which surpasses the GDP of India (\$1,900 billion). In value, CCIs represent 1.5 times the value of telecom services.

The research also showed the importance of the creative industries in terms of employment, providing jobs for almost 30 million people, or 1% of the world's active population. They tend to favour the participation of women compared to more traditional industries. For example, in the UK in 2014, 50% of people employed in the music industry were women compared to 47% in the active overall population.

Geographically, Asia was the largest region, mostly due to the strength of the economies of Japan, Australia and China, followed by Europe, North America, Latin America and Africa. In the three largest regions, CCIs account for over 3% of the regional GDP. This is smaller in Latin America (2.2%) and Africa (1.1%), which demonstrates the margin for growth in these two regions.

In terms of sectors, the television industry is the largest creative sector with a total of \$477 billion. Because of the ubiquity of museums and art schools in the world, the visual arts sector came second with a total value of \$391 billion, followed by the newspaper and magazine industry at \$325 billion.

Even more important for CISAC, this study also highlighted that these industries are key players in the digital economy with over \$200 billion in revenues generated by the digital use of creative content. This shows the trickle-down effect that creative industries can have on other economic sectors, especially that of the new digital economy. For example, cultural content has a direct impact on the sales of electronic devices on which such content is used. Creative content such as music, books and films is also a prime growth engine for digital platforms.

For CISAC, the study met our objectives: to convey to policy-makers that copyright-driven industries are not to be taken lightly. The creative sector is not only about culture. Indeed, creators and their related industries serve a high purpose in reflecting the culture, cultural heritage and cultural diversity of each country or region. However the creative industries also represent jobs, predominantly local jobs. They are also net contributors to local and global economies. Importantly, what this study shows is that there is a direct correlation between copyright protection, the creative industries and economic development.

While we have been able to show the strength of the creative industries, we also know that these industries are fragile. Strong legal frameworks protect creation and ensure proper remuneration for creators, guaranteeing that those who invest in the production of creative works get a return on their investment so that they can continue to invest. Protecting creators is not just about protecting and promoting local cultures, it is about ensuring that their creative endeavours will contribute to the local economies and be the engine of growth for the future.

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