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# Speech Jean-Michel Jarre, President of CISAC

## Presentation of the EY study "Cultural Times – the First Global Map of Cultural and Creative Industries"

3 December 2015 - UNESCO

Madame la directrice générale, chère Irina,

Excellences, Mesdames, Messieurs, chers amis

Je suis ravi d'être de nouveau dans ces lieux que je connais bien. Permettez-moi, au nom de la diversité culturelle, de m'exprimer en anglais.

We are all gathered here to celebrate creativity and creators, and their contribution to the global economy.

CISAC, the International Confederation of Societies of Authors and Composers, which I have the privilege of presiding, has 230 members in 120 countries, representing some four millions creators in all repertoires.

Creative and cultural industries exist because in the first place, a writer penned a novel, a play or a poem; a composer wrote a score; a songwriter put words and music together to give birth to a song; a painter brushed various colours on a canvas creating something unique; a filmmaker took a screenplay from an author and turned it into a piece of visual narrative; a sculptor carved shapes into marble or wood and gave them a life; and on and on...

I wanted to make this point as a preamble so that we do not lose focus of what is at stake here. It is about people behind films, TV programmes, books, magazines, newspapers, plays, visual art, architecture, games, etc.

So for the first time, thanks to this EY study, we have a clear picture of what creators' and their related industries bring to the global economy, in terms of revenues and jobs.

And the picture is impressive.

In a few minutes, Marc Lhermitte from EY will give you some details about the study, but I would like to highlight a few figures: Creative industries are a 2,250 billion dollars business, employing directly close to 30 million people around the world.

Our industry – the creative industry - is bigger than the car industry.

The jobs in our industry are spread all around the world: north and south.

Our industries contribute significantly to the economies of all the regions in the world.

Most of the jobs in the creative sector are local, and these industries generate revenues, pay salaries and local taxes. They create value added in each country. And in addition, they help define each country culturally, a point that is certainly not lost in this room.

Another aspect that I would like to highlight is the contribution to the digital economy by the cultural and creative industries: In 2013, creative content contributed 200 billion dollars to global digital sales. In a nutshell, creative content is a major force behind the new digital economy.

For me, this is a landmark study.

Why?

Because we can now meet with policy makers in each country and region and explain to them what is our real contribution to the economy.

We can also go to policy makers in developing countries in Africa, South America and Asia, and provide them with the evidence that they should support their creative community, because they are a factor of economic growth.

Our industries depend on strong copyright laws that protect the works of creators and allow industries to get financial returns on the projects that they invest in.

If you touch to these foundations, the whole system will be in danger.

If we weaken copyright protection, the incentive to invest in creation will disappear, and the world will be poorer, not just in economic terms, but also in cultural terms.

From a policy standpoint, and I am sure that you will more about that from Gadi Oron, I would like to express the concern of the creative community about the transfer of value that is currently taking place in the market.

This transfer of value that I am talking about, is what happens when internet intermediaries capture value, to build multi-billion businesses on the back on creative content, but do not remunerate properly and fairly creators.

Our industries, which are transitioning to digital, need to be backed by a system that ensures fair remuneration for rights holders.

Fair remuneration is crucial to the future of the community of creators.

Fair remuneration is particularly crucial to the renewal of creation through young creators.

If the system no longer provides an incentive for young creators to make a living in the creative field, why would they chose to go there if they know from the outset that they will not be able to support the livelihood?

I am, like probably many of you in this room, worried about the future world that these young creators will live in if, by accident or design, the rights of creators are not no longer respected.

I'd like to finish on a high note.

The release of this report is also a milestone for us at CISAC.

It kicks off what will be a very busy year for us and one to remember. This is because in 2016, we will be celebrating the 90th anniversary of the organisation.

CISAC was created in Paris in 1926 to regroup like-minded authors' societies.

It was quite fitting that it took place in Paris, which was the birth place of the world's first authors' society founded in 1777 by Pierre-Augustin Caron de Beaumarchais. It was the Bureau de législation dramatique which would become later the Société des auteurs et compositeurs dramatiques (SACD).

This anniversary year will be for us the occasion to remind the world that the grand and beautiful idea of authors' rights initiated by Beaumarchais. These rights have become the foundation to modern creative industries. They have provided creators with the possibilities to have their rights respected and their royalties collected and distributed. They have given us all the great music, films, artworks and literary works that we enjoy.

Beaumarchais had a witty and sharp spirit, but was also interested in all things materialistic.

He did say:

"Pour pouvoir créer, encore faut-il au préalable pouvoir dîner" which I would translate as – "In order to create, it is important to be able to put food on the table."

I don't think there's any creator in this room or elsewhere who would not agree with him.

Before I finish, I would like to take this opportunity to salute and warmly thank my friends here at UNESCO, for hosting this event.

You know that, as an ambassador of goodwill for UNESCO, I have some very close connections to this organisation.

The mission of UNESCO is of paramount importance: to protect our global cultural heritage and ensure that future generations can continue to enrich this heritage.

UNESCO also promotes and protects cultural diversity, which is key issue for creators around the world.

What the EY study is showing is that we have an already amazing global market for culture and creativity.

What we should never forget is that, at the end of the day, it all comes down to individual creators, who are the foundations of this hugely important market.

It is our duty and our responsibility, for the future of our culture and also for the future of our economy, to protect these creators.

Thank you very much.