



Creativity Works!

Achievements so far

g+ europe



CREATIVITY
WORKS

The Creativity Works! coalition

Creativity Works!



- **Alliance of leading organisations from the European cultural and creative sectors** representing the whole creative value chain
- **Members range from** film directors, video games developers, broadcasters, writers, screenwriters and book publishers to sports organisations, picture agencies, music and TV and film producers, distributors and exhibitors

CW! membership



What brings CW! together



- **Passionate belief** in the importance of creativity, creative content, cultural diversity and freedom of expression
- **Shared vision** for the internet that protects rights and freedoms for all and everyone
- **Keeness for an open dialogue** with European decision-makers



Objective

- **Establish Creativity Works! as a creative, informative and credible voice**

in the broader debate about culture, innovation, copyright and the digital economy for the EP, European Commission and Member States

- **Use Creativity Works! materials and activities to tell the story of Europe's creative and cultural sectors**

in particular its central role and contribution to Europe's economy, cultural diversity and global soft power, and ensure that Europe remains a place where creativity can flourish!

CW! messaging



Creativity/innovation

- The EU is a global creative force and hub
- Creativity and cultural diversity make Europe innovative and dynamic
- The creative sectors drive Europe's digital economy

Economic contribution/employment

- Europe's creative sectors contribute 7 million jobs and €509 billion to the EU economy
- The creative sectors are a significant employer of the young

Youth and emerging talent

- Our creative future depends on new talents - and those who support them

g+ europe



CREATIVITY
WORKS

Creativity Works! 2014 achievements

Achievements so far...



Events

- Launch attended by approx. 150 people; high-level speaker endorsement by Culture Commissioner Androulla Vassiliou and MEP Arlene McCarthy
- CW!/MPA film screenings attended by 100+ people from Brussels political circles
- EP pop-up reception and workshop attended by 60+ people, including MEPs, EP assistants, and staff from the other institutions

Branding/messaging

- Online: www.creativityworks.eu; @CreativityW
- Frequent twitter campaigns – latest attracted over 2300 views; generated 10+ new followers
- Offline: CW! brochure, mission statement, infographic – sent to 150+ officials

Achievements so far...



Press coverage in leading French business paper Les Echos (circulation 120.444), Mlex (EU specialized wire), European Voice (print circulation 22.000), Agence Europe (EU trade press)

Political engagement and messaging

- Letter by European creators to President Barroso, response received
- CW! letter to EU-28 Ministers, response received from Lithuanian Culture Minister on behalf of the EU Presidency
- Meetings with private offices of European Commissioners for Trade, Internal Market, Foreign Affairs and Budget
- Meeting with Commissioner Barnier in charge of copyright
- Meetings with leading MEPs on key committees dealing with copyright
- Letters to new European Commission; responses received from Jean-Claude Juncker and Pierre Moscovici

CW! media presence



mlex
market intelligence

EU governments pour cold water on overhaul of copyright regime

Jurisdiction : EU / Europe
5 Mar 14 | 17:27 GMT
Author: Vesela Gladicheva

FUTURE OF COPYRIGHT
ON COPYRIGHT AND CONTENT IN THE DIGITAL DOMAIN

HOME COPYRIGT ABOUT US KNOWLEDGE DATABASE

European Copyright Consultation: a rights holders' perspective
Author: Nathalie Fabot - 19-03-2014

On March 5th 2014, the public consultation on the review of EU copyright rules closed after a period of three months...

EuropeanVoice

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IN BRIEF
European governme
the EU's copyright
isn't the time to in
at a closed-doors r
European Commissi

European governments
EU's copyright law, sa
time to introduce sig
doors meeting last we

That discussion focus
European Commission
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concerns from lobbyis

Last week's gathering
on the 80-question pa
companies, Internet s
might by adjusted to t

The availability of c
protected material, as
the paper.

Agitation à Bruxelles autour de la réforme du droit d'auteur

CULTURE

Une soixantaine d'acteurs de la culture et de la télévision mettent en garde José Manuel Barroso.

Renaud Honoré
rhonors@lesechos.fr
— Bureau de Bruxelles

Il s'agit sans doute de l'un des derniers dossiers brûlants de l'actuelle Commission européenne. Bruxelles doit donner, en juin, les grands contours d'une vaste réforme du droit d'auteur à l'ère d'Internet. Une perspective qui effraie déjà les acteurs du monde de la culture et de l'audiovisuel. Ils le disent dans une lettre envoyée hier par une soixantaine de leurs représentants à José Manuel Barroso, le président de la Commission. L'objectif: le conjurer de renoncer à toute révolution en la matière. « Nous vous lançons un appel... pour que ce débat reste équilibré, positif et pour décourager toute initiative prématurée qui saperait les efforts en cours et les investissements », est-il écrit dans cette missive dont « Les Echos » ont obtenu une copie.

Objectif: éviter d'affaiblir le droit d'auteur

Les signataires viennent de tous les horizons: on y trouve aussi bien des producteurs de cinéma ou des labels indépendants de musique comme Beggars que les dirigeants des championnats de football anglais et allemand. Côté français, l'initiative mobilise Antoine Gallimard, Nonce Paolini (le patron de TF1) ou encore Arnaud Nourry (le PDG d'Hachette Livre). Patrick Zelnik (Naïve) et Alain Kouck (Editis) sont aussi montés au créneau. « Tout mouvement qui affaiblirait le droit d'auteur ne bénéficierait qu'à quelques acteurs numériques, mais laisserait un héritage douloureux aux futures générations d'Européens », écrivent les dirigeants.

Les signataires de la lettre veulent éviter à tout prix un grand soir législatif. « Une remise en cause des acquis de la précédente directive de 2001 ne bénéficierait qu'aux acteurs de la Silicon Valley: il faut aussi continuer à rémunérer les contenus », explique une représentante de ce groupe d'intérêt. Leur grande hantise? Que Bruxelles remette en cause le principe de territorialité, qui fait que les droits restent associés à une base nationale. Certains plaignent pour qu'on passe à une échelle européenne, ce qui permettrait à une chaîne de télévision, par exemple, d'avoir les droits pour diffuser un film partout en Europe. « C'est une question sensible, car on toucherait alors à toute la chaîne de financement de la création, reconnaît une source européenne, rappelant que, en France, ce sont les chaînes de télévision qui financent la production cinématographique. Les éditeurs comme Gallimard veulent que les grandes bibliothèques ne bénéficient pas trop d'une refonte des exemptions au droit d'auteur.

Plus de 8.000 réponses

Cette grande offensive de lobbying témoigne de l'importance du dossier. La Commission avait lancé une consultation auprès de toutes les parties intéressées par une réforme

...tant stakeholders on the subject

...pinning its legitimacy in the vide

...received 11.117 reactions, we will focus in particular

...input into the consultation with on the idea of reviewing copyrig in limitations and exceptions to aligns to the basic principles of

...copyright and how the creative sect when regarding the issue of territy and demand set the price for les to a highly fragmented Europereces, language barriers or nate, for example by obligatory pan and in such a way, that both its holders lose contractual free Works) - a coalition of organisati argues in its contribution to the

...roduced and marketed to respon tes and 24 national languages (o s, curated, mediated, adapted a ll investment and cultural adapt

...through an EU-wide approach, the se to use, for example, for prod es in which the demand is low, in ivers and rights holders dissati consumer demand. According to of for foreign language TV progr only 3.3% of the total European

Cross-border content complications

By Nicholas Hirst - Today, 04:15 CET

Copyright rules can be frustrating for consumers, but, as the Commission is discovering, bringing in reforms is a tricky business.

Why is it that someone who is resident in Spain cannot buy an e-book destined for the French market or that a German subscriber to an internet television service finds he cannot watch his programmes when holidaying in Croatia?

Such cross-border problems arise largely because of national control of copyright. How to address them is a question troubling several departments of the European Commission at present. Similar copyright issues have also been preoccupying the European Parliament and the European Court of Justice.

Digital content – such as music, films and e-books – can be sent across borders more easily than such goods as shampoo, wine or hi-tech machinery. But paradoxically, the restrictions on the sale of such content are much greater than those that apply to bottles of shampoo. Content-owners, from authors to film studios, license their content out on a country-by-country basis. Frequently, distributors in one EU country do not hold a licence to distribute that same content in another EU country.

This problem will, in theory, be reduced following the approval in the European Parliament in early February of new rules for collecting societies,

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CW! media presence



(AE) INTERNAL MARKET: Creative sector in no hurry over copyright White Paper
 384 words
 10 September 2014
 Bulletin Quotidien Europe
 AGEU
 English
 Copyright 2014. Agence Europe All Rights Reserved

Brussels, 09/09/2014 (Agence Europe) - The White Paper on the modernisation of copyright is unlikely to be adopted under the mandate of the outgoing Commission. This is not expected very much, which has expressed fears about the current legal framework.

The draft White Paper, put together by the staff of European Commission Services Michel Barnier, experienced delays at the beginning of the summit consultation that was very critical (see EUROPE 11124). This hot potato the next European Commission.

Creativity Works! - a coalition of authors and producers from across the possible beneficiaries of a reopening of the legislative framework. The importance of copyright as a driving force for creativity. One source close to certain web giants perhaps believe that the European framework should be copyright and they should be made to pay for it". The source expressed

20 November 2014

European Voice

SPECIAL REPORT COPYRIGHT

IN THE SLOW LANE Legislation fails to keep up with technology
TRAVEL TROUBLE Content gets stuck at the border
OWN GOALS The complicated case of televised football
FEELING THE PINCH How do authors get what they are owed?

Featured content Creativity Works!

Europe's digital economy and cultural prowess depend on copyright to thrive in the long-term.

Europe's cultural and creative sectors are best-in-class...
 When it comes to culture and creativity, 'Made in EU' is a mark of supreme quality. European creators and their business partners are global leaders in their fields and their creative works and services are loved the world over. More than that, their unique cultural and linguistic diversity is at the centre of our collective European identity and the EU's global competitive edge.

... and drive Europe's digital economy
 Europe's cultural and creative sectors are already digital: we are champions of emerging technologies that drive change and create flexible online solutions offering an ever-increasing variety of content and services to consumers. Technology and creativity go hand in hand: Europe must promote and protect the creative sectors to drive innovation and stimulate the digital economy.

We are innovators
 Copyright Works! Creators and their business partners are producing ever more content because they know that the time and money they invest in developing, producing and distributing creative works stand a chance of recoupment and reward: today we can enjoy over 2 million e-book titles, over 37m licensed songs, and over 3,000 Video-on-Demand (VOD) services are on offer in Europe. The video games industry alone approaches a value of €50 billion worldwide.

However, the digital economy needs more than just a strong copyright regime. A robust internet infrastructure and a secure environment for e-commerce are crucial for consumers to enjoy cutting-edge online services. EU policy makers must ensure that everyone in Europe has access to high-speed, low latency internet and reliable, secure micro-payment facilities to benefit from the many creative works and offers online.

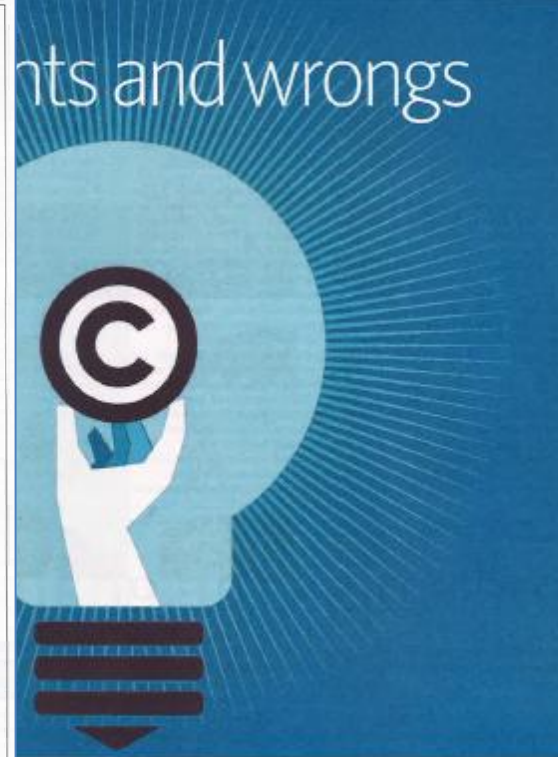
We are investors and risk-takers
 In the EU28 with 24 national languages, many creative works need to be edited, curated, adapted and promoted separately for each cultural market. This process requires substantial investment and cultural adaptation.

Investing in creative projects always involves a degree of financial risk-taking: we rely on legal certainty to incentivise and underpin our investments in emerging talent and diverse creative works, promoted and distributed through consumer-friendly platforms and services. Danish independent film producer Lise Lense-Møller told CW! that "there is a delicate balance between creativity and finance. You need the financing to make creative works".

We rely on strong and flexible copyright
 Copyright is constantly evolving thanks to its inherent flexibility; legislative measures such as the 2012 Orphan Works and the 2014 Collective Rights Management Directives and market innovations attest to that. A solid copyright framework allows creators and businesses to thrive in the digital marketplace, develop new works and services, and invest in future generations of inspirational, challenging and entertaining talent.

We are Europe's economic and creative future
 Copyright supports not only well-known and established creators and businesses but also emerging and lesser known authors, creators, entrepreneurs and culture enthusiasts working as part of Europe's cultural and creative sectors. "Scouting for the best authors and launching them has become our main pride," Italian publisher Mauri Spagnol's Stefano Mauri told CW!, adding that "Success produces a virtuous cycle enabling us to invest in new talents and marketing them". Millions of creative workers across the EU - screenwriters, directors, technicians, writers, publishers, exhibitors, entrepreneurs or producers, to name just a few - are behind the films, music, photographs, video games, TV programmes and books we all enjoy. Strong copyright ensures that they can keep doing what they do best.

Creativity Works!
A message from Creativity Works! - an alliance of leading organisations from the European cultural and creative sectors



16 European Voice

SPECIAL REPORT COPYRIGHT

A cross-border conundrum

Being able to gain access to content in one country but not another is frustrating for consumers and legislators alike, writes **Nicholas Hirst**

The vast majority of consumers who responded to a 2013 European Commission consultation on the European Union's copyright rules complained that the existing rules prevent them from gaining access to content that is available online in another member state.

Chief among the complaints was that internet streaming services such as Netflix, for movies, and Spotify, for music, were not available or coverage was patchy. But the rules also affect consumers' ability to view content on YouTube, purchase music from iTunes or buy eBooks.

Neelke Kroes, the then European commissioner for the digital agenda, was in no doubt about the reason for these problems. Copyright licenses, which are overwhelmingly delivered on a country-by-country basis, are "a barrier to our single market [that] make it harder for new ideas like Spotify to spread across the EU", she said.

Objections to Europe's copyright rules are common. Launching a review of British copyright law in 2010, David Cameron, the UK's prime minister, cited comments from the founders of Google that they could not have started the company in the UK because of its strict copyright rules. Pandora, a music-streaming service with 250 million users that is quoted on the New York Stock Exchange with a market capitalisation of €3.9 billion, withdrew from the European market citing problems with obtaining licenses.



Spotify, a Swedish rival, built up its base in the US before attempting to develop its operations in Europe.

But many groups of rights-holders say that they provide plenty of pan-European licenses. If streaming services are not prepared to pay the asking price, they argue, it is because there is not enough demand for their services. The music industry, in particular, argues that online content markets are vibrant. In its submission to the Commission's consultation, the International Federation of the Phonographic Industry (IFPI) provided a list of music services that

are still as iTunes, MySpace, Play at IMP, more in even UKI, compe consid

"flexible" The Swedish music supporters Association agreed, saying that 20% of its sales were for worldwide rights, while the remaining 80% of applicants requested only territorial rights. Its membership worked "flexibly and internationally across borders".

The debate about territorial licensing is the one that is most easily understood by the general public - and is one of the most

Reform of the EU's copyright rules has been a hot topic for years, but with no effect. That may be about to change, writes **Nicholas Hirst**

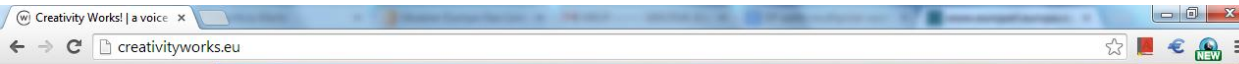
Copyright-intensive industries

Total employment in the EU

Other information services

Featured content
Creativity Works! We are investors and risk-takers

CW! branding and messaging



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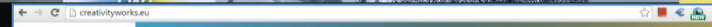


Creativity Works!

Creativity Works stands for imagination, innovation, freedom of expression and cultural diversity. Europe thrives on these values. Creativity is a vital component of future recovery and growth across the European Union. Artists, their business partners and the creative process itself are at the centre of everything we do.

[More about us](#)

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ographic/

The CW! Infographic



The Vital Contributions of Europe's Creative Industries to Growth and Jobs

The Copyright-Intensive Industries Generate:

€509 Billion
of Europe's GDP

7 Million Jobs
The creative sectors are also a significant employer of young people.

Social Contribution and Cultural Diversity

Creative works often have a public service function to educate, inform, cultivate and entertain!

56%
of Europeans use the internet for cultural purposes, of which 53% to read newspaper articles and 42% to listen to the radio or music

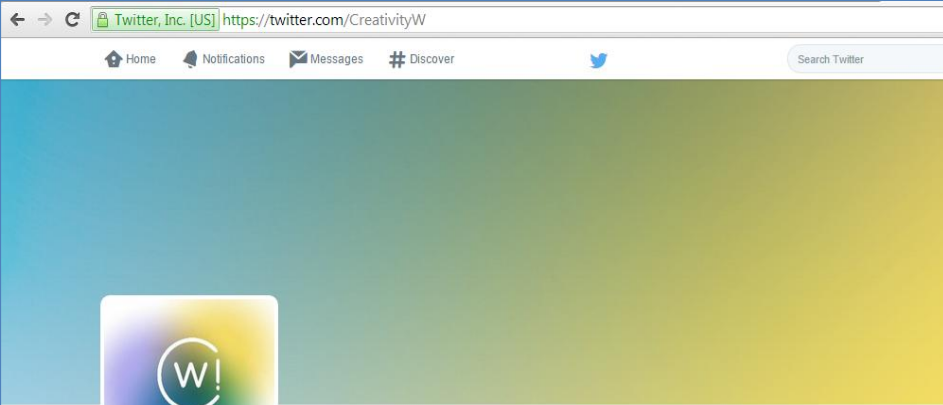
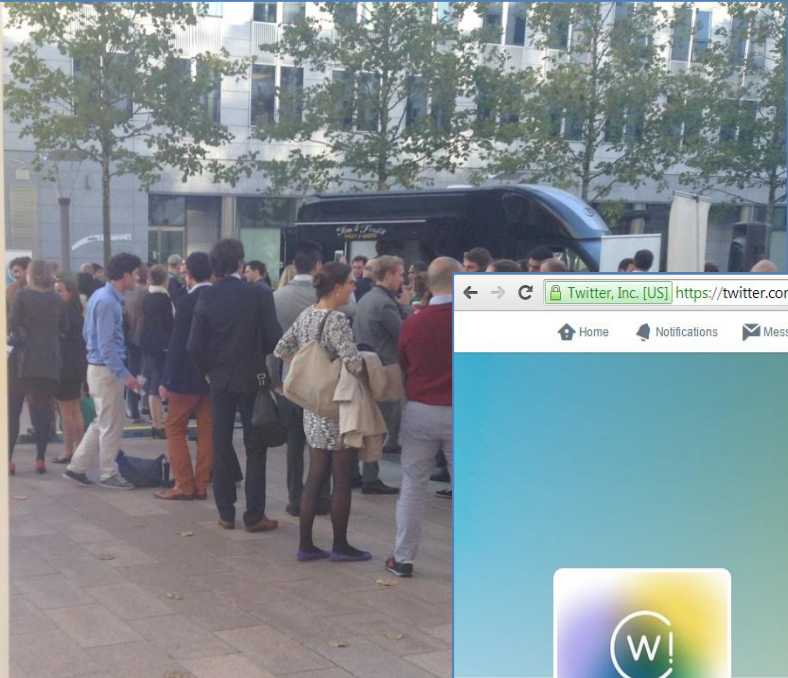
1 546
feature films were produced in the EU in 2013. Local films led the 2013 box office in the Czech Republic, Denmark, Finland, Italy and Lithuania (and also in Norway, Turkey and Russia).

37 Million
Europe generates over half the world's music publishing revenues. Over 230 licensed digital music services and over 37 million licensed songs are available

11 428
TV channels are available in Europe, including 300 News Channels and 320 Kids Channels

553 000
new book titles in 2012, with 9 million book titles in stock - and books are still considered the most reliable source of information

17:45
8/07/2014



TWEETS 75 FOLLOWING 799 FOLLOWERS 147 FAVORITES 5 LISTS 2

Creativity Works!

@CreativityW

a voice for creative content in Europe

Brussels

creativityworks.eu

6 Photos and videos



Tweets Tweets & replies Photos & videos

Creativity Works! retweeted **Jean-Marie CAVADA** @JeanMarieCAVADA · Nov 18
Salle comble pour l'atelier @CreativityW



10 4 View more photos and videos

Creativity Works! @CreativityW · Nov 18
JM Cavada - the creative industries employ as many people as the motor industry.



Who to follow

- Eric
- L'HURFF POSTS
- Brus

Popular accounts

Trends - Ch

- #iWantCandy
- Promoted b
- #MTVStars
- #MNM1000
- #poverty2020
- #dsmtw
- #belwal
- Belgium
- Justin Bieber
- Werchter



CW! twitter strategy

- Twitter is used as a **channel to share CW! messaging** and achievements, not interactive tool at this stage
- **Any twitter engagement is aimed at directing traffic to the CW! website** and increasing followers and the reach of CW!'s activities
- **CW! has been successful** in this regard since starting its twitter handle in March 2014

CW! twitter achievements



- **160 followers and growing:** mix of EU policy makers, journalists & industry
- **88 tweets** (since March 2014)
- **Over 2000 views** for latest twitter campaigns



CW! twitter campaigns



Campaign	Date	Total Views
MEDIA: CW! in Les Echos	14th March	150
POLICY: World IP Day	26th April	441
EVENT: Pop-up! reception	3rd September	305
POLICY: EP Hearings	29th September - 6th October	2237
POLICY: Vice-President Ansip live chat #AskAnsip	14th - 15th October	1350
EVENT: Creativity Workshops POLICY: Commissioner Oettinger live chat	18th - 20th November	2264

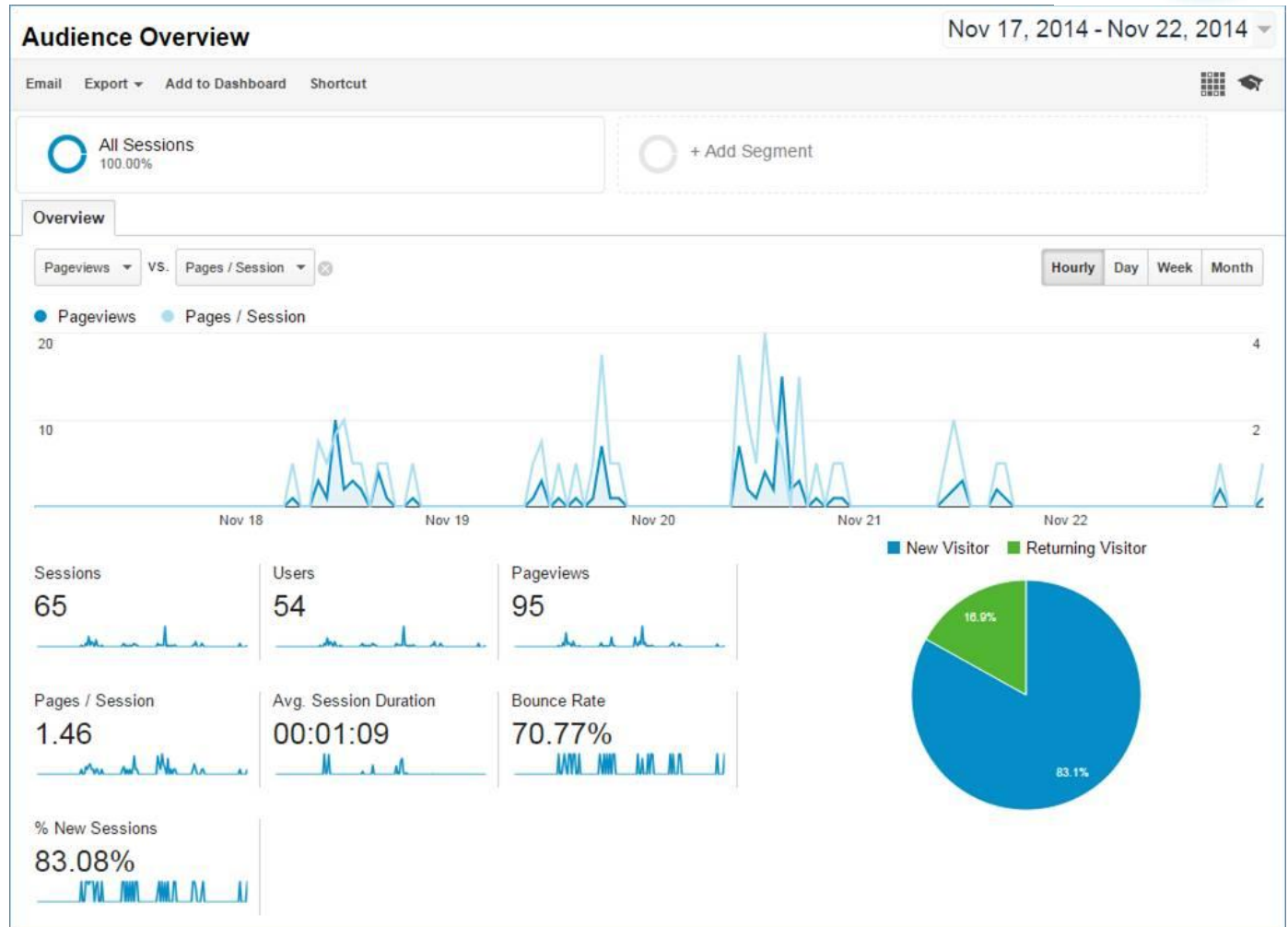


CW! website

- The CW! website and Twitter handle together make up CW!'s digital presence

- After every Twitter campaign, visits to CW!'s website spike, leading to more views in other sections

- The CW! website is updated regularly to share news about CW! events, CW! member events and activities promoting CW!'s messages, as well as CW! media successes and communications material



CW! political engagement



President Jean-Claude Juncker
European Commission
Rue de la Loi 200
1049 Brussels

3 November 2014

Congratulations from Creativity Works!

Dear President Juncker,

As your Commission begins its work here in Brussels, Creativity Works! would like to take the opportunity to congratulate you and your team. We were heartened by your Commission's commitments during the confirmation hearings to protect the interests of Europe's creators, and



**LIETUVOS RESPUBLIKOS KULTŪROS MINISTERIJA
MINISTRY OF CULTURE OF THE REPUBLIC OF LITHUANIA**

Budgetary agency, J. Basanavičiaus str. 5, LT-01118 Vilnius, tel. +370 5 219 34 00, fax +370 262 3120, e-mail dmm@lirkm.lt.
Data have been accumulated and stored in the Register of Legal Entities, the code 188663671

To: Creativity Works!
(e-mail: info@creativityworks.eu)

2014-07-01 Nr. SL-224

Dear Sirs,

Thank you for your letter dated the 9th of January 2014 regarding the European Commission's public consultation on the review of the EU copyright rules. I appreciate your concern and I support the idea that a thorough consideration is required before any policy recommendation is presented.

To achieve the Commission's objectives to create a well-balanced legal framework for the use of creative activities, it is essential to harmonize the interests of different players. In the digital environment, protection of the rights of authors, performers, producers of phonograms or audiovisual works becomes a real challenge. On the other hand, new business models based on the on-line distribution of content create new opportunities to generate incomes. In Lithuania, we saw a significant increase in these services over the last few years. Accordingly, the copyright modernization process should ensure the right balance between new online businesses and effective copyright protection regime. We are inclined to believe, that this could encourage the growth of cultural and creative industries in particular and contribute to the development of the European economy in general.

I believe that the European Commission's public consultation and the Licences for Europe stakeholder dialogue are excellent starting points for further discussions on the review of copyright rules. It is expected that the debate between EU member states and at national levels will provide all parties concerned with a sufficient period of time to comprehend the issue and to participate actively in the process.

Once again, I thank you for your concern on this important matter and I hope that a clear and balanced point of view will be achieved in due time.



XX July 2014

Congratulations on your election to the European Parliament from Creativity Works!

Dear [Name],



The Honourable Mr. Stefano Sannino
Italian Permanent Representative to the European Union in Brussels
Permanent Representation of Italy to the European Union
Rue du Maréchal, 7-15
1000 Brussels

1st July, 2014

Dear Ambassador,

On the occasion of the start of the Italian Presidency of the Council of the European Union, we as *Creativity Works!* would like to express our warmest support and best wishes for the coming six months.

Creativity Works! is an alliance of organisations from the European cultural and creative sectors. We represent a wide range of stakeholders, from film directors, video games developers, broadcasters, writers, screenwriters and book publishers to sports organisations, picture agencies, music and film/TV producers, publishers and distributors. We look forward to helping the Council work towards ensuring Europe remains a place where creativity continues to flourish, helping to shore up the Union's economic recovery.

The creative sectors make a vital contribution to European growth and jobs – particularly for young people – in these difficult times. They have been more economically resilient than other sectors



**Creativity Works! looks ahead
to an eventful and exciting 2015**