Back to the edition 2011: debates, articles, interviews, studies, videos, photos

450 attendees, 40 nationalities, 4 debates around the overall theme

INVESTING IN CULTURE

17th - 19th of November 2011, Palace of the Popes, Avignon
Thank you to all of you for your support, your commitment, your proposals and your smiles during these two days of the Forum d'Avignon 2011. **450 participants including a 100 students, 40 countries, 50 different sectors:** thanks to everyone who made possible this fourth edition, to their reflection during the year in the framework of the think tank of Forum d'Avignon but also to all the good ideas that have allowed us to combine talents, artistic performances, debates, analysis and perspectives.

Many concepts have marked the discussions of this edition 2011 for "Investing in culture", marking the commitment of each to the dynamism of culture in its fecund relationship with innovation. A dynamism that influences our daily lives regardless of our goals, our habits, our values, our beliefs or affiliations.

Far from being a break in the discussion conducted the past months, these few days have only strengthened our will to continue the debates and discussions on the relationship between culture, innovation and economy. Videos, photos, articles, columns conducted by the partners and the team of the Forum feed each day the website of the Forum d'Avignon, to rediscover, to discover or simply prolong the pleasure of this shared experience.

We were deeply delighted to welcome you: **your turn to build the next episodes of the Forum d'Avignon!**

*Laure, Rebecca, Coline, Alya, Alexandre*
The first videos of the Forum d’Avignon

Click on the videos 2011
Artistic events of the Forum d’Avignon

**JUL sketches the Forum**
During the whole Forum d'Avignon, the sessions were be animated by drawings by JUL.

**Eric Serra performs live at the Opera-Theater of Avignon**
Eric Serra and RXRA GROUP gave a unique free concert at the Opera-theater of Avignon on the occasion of the Forum d'Avignon.

The Big Blue, Subway, Goldeneye, The 5th Element, ... Eric Serra wrote the music of more than twenty movies, awarded many times for Cesar, Victoire de la Musique, BMI Film Music Award.

**Hector Obalk**
Hector Obalk, art critic et archivist, (re-)introduced you to Caravaggio's complete Work, thanks to a digital database which revolutionize Art History — through the study of more than 7000 details of faces, hands, skin, fabrics and objects.

Hector Obalk is an art historian and writer. Since his first book, Les Mouvements de mode expliqués aux parents, Hector Obalk has continued to write on modern and contemporary art. He is a recognized specialist of the writings of Marcel Duchamp. He is also author of more than 250 short movies and has participated in numerous TV shows. His innovative and insightful look at past and present masterpieces has contributed to his new approach to art. He regularly publishes column for ELLE and contributes to the magazine "Metropolis" on ARTE.

**Sian Worna alias Philippe Fenwick with Cie 14:20 and Raphaël Navarro**
Created by the Forum d'Avignon and Philippe Fenwick, the character Sian Worna gave an interpretation of the notion of dematerialized language.
The Lab of the Forum d’Avignon – the meetings of culture and technology

Come to the Palace of the Popes, you will discover Versailles!
by Orange
With the support of Orange, "Versailles in live" proposes a new experience of the visit of the Château and the parks, thanks to a system of interactive remote visits coupled with a lecturer’s explanations. This technologic innovation opens perspectives for research, education and offers solutions to make the access to culture easier.
Presentation by Paul-François Fournier, Executive VP Technocentre, Orange and Laurent Gaveau, Deputy director of communication, Château de Versailles.

Auditorium of the future: come to defend your color, by 3DS
Presentation by Mehdi Tayoubi, Director of interactive strategy, Dassault Systèmes and Benoît Marini, Director Experience Lab, Dassault Systèmes.

A bookcase for the future, by Google
As digital designers, we often think about how to translate traditional media into a virtual space. Recently, we thought about the bookcase. What would it look like if it was designed to hold digital books ? A digital interface needs to be intuitive, while simultaneously taking advantage of the lack of constraints in a virtual space. In this case, we imagined something that looks like the shelves in your living room, but is also capable of showcasing the huge number of titles available online—many more than fit on a traditional shelf. With this in mind, we will demo at the Forum d'Avignon a digital bookcase built on Chrome, that holds 3D models of more than 9,000 titles, a brand new experience!
Presentation by Steve Crossan, Director of the Cultural Institute of Google.

Google Art Project by Amit Sood, founder of the Google Art Project
Amit Sood, founder of the Google Art Project, will introduce his innovative project. Prior to developing this project he has held senior roles most recently in Google's Android team in mountain view, and has spent time leading Google's Marketing efforts for its GEO products in EMEA. He continues to manage the expansion of the Art Project initiative at Google and is currently based in London. Prior to joining Google, Amit has worked at Ericson, DHL and in the non-profit sector in Europe and India. He received his MBA from INSEAD and bachelor’s in Commerce from Sydenham College in Mumbai.
The Forum d’Avignon on Twitter

@Lucacconti
Tishani Doshi: India changed so much during 15 y because of web & globalization Now eating out is pop #forumdavignon pic.twitter.com/YgLl2uFL

@Anais_Truant
@Anais_Truant

"l'art est aussi important que l'eau qu'on boit et que l'air qu'on respire. Il exprime notre condition" Hendricks #forumdavignon

@YoDigue
@YoDigue

Pour N.Kroes, le #cloud peut être une solution contre le piratage #forumdavignon

@blackjedjunior
Laurent Raphane

"Soyez le changement que vous voulez voir dans le monde" Gandy repris par Emmanuel Ethis #forumdavignon

@Lucacconti

To be inspired by serendipity, that’s the real value and a very good reason to be here for two days, thank You @forumdavignon #forumdavignon

@Anais_Truant
@Anais_Truant

Je voudrais quand même dire merci à #jul pour ses dessins. Moi je ris à tous les coups et là, c’est fort. #si #forumdavignon

@beatriz_garcia
Beatriz García

#forumdavignon Appadurai: Heritage without borders, achieving collective access to each other’s past to overcome the tyranny of tradition

@StephPqrJcq
@StephPqrJcq

"Investir la Culture c'est transmettre" E. Palcy #forumdavignon

@Anais_Truant
@Anais_Truant

"What is the cost of not thinking of culture?" Charles Landry #forumdavignon

@YumeGlaise
@YumeGlaise

Comme à pu le dire Tom Dey ce n'est pas la taille de l'écran qui compte, c'est le film. #forumdavignon

@forudavignon
Eric Serra #live #forumdavignon twitpic.com/7fzBw7

@Lucacconti
@Lucacconti

Captivating talk by Harvard Robert Darnton: story of publishing/copyright "the book is far from dead" #forumdavignon pic.twitter.com/KwQZmN

@StephPqrJcq
@StephPqrJcq

O. Bomsel : "un auteur est identifié comme auteur par un éditeur, qui publie son nom à coté de l'auteur" #forumdavignon

Google Art Project is amazing, streetview inside 17 museums, gigazoom into works of art, video guide and more #forumdavignon
The Forum in pictures
Contents

1. Investing in Culture

2. An investment named desire

3. Referencing cultural contents, prescribing culture?

4. Cultural contents powered by connected devices

5. Intellectual property, a universal value

6. Culture and Media 2030
“Investing in culture” underlines the relationship between culture and the economy, between the promise of cohesion and commitment, between symbolic values and struggles to preserve them. Concrete links: the media and the cultural industries represent more than 7% of global GDP and 1300 billions of dollars, almost twice the receipts of international tourism, estimated at 680 billion dollars. But most important of all are the meaningful links between individuals. Culture requires an investment: a personal commitment; an investment in education to improve access to places that open our intellectual outlooks and represent our values; economic investments to develop the cultural sector and play an active part; an uncommon conviviality composed of curiosity and openness with those who do not share the same culture.

Intervention of President Sarkozy

Columns
Paul Andreu “Investing in Culture”
Arjun Appadurai ”Electronic Conviviality”
Renaud Donnedieu de Vabres “Growth through culture and creation”

Interviews
Kjetil Tredal Thorsen : Cultural dimension of an architectural project
David Throsby : Creativity, Driving force of innovation and development
Androulla Vassiliou : Entretien avec Madame la Commissaire Androulla Vassiliou

Webography

Click on the images to discover the videos
Intervention of the President of the Republic on the theme: 
Culture in the digital era

On the occasion of the Forum d’Avignon 2011 and the cultural Summit, the President Nicolas Sarkozy, intervened for question/answer session with the attendees of the Forum d’Avignon.

Click on the image to see the intervention on the website of Elysée
Paul Andreu "The only way to protect your own culture is to accept to jeopardize it."

A graduate of Polytechnique, Paul Andreu is an architect and member of the Academy of Architecture. He is considered as one of the greatest French architect and is internationally renowned.

Investing in culture. Investing? Petit Robert, help! And if it is not enough, a more comprehensive version, the cultural one. Well, it is the same. Nothing related to culture in the Robert dictionary when looking at the definition of Investing. So, what are the meanings? Read more...

Arjun Appadurai "Electronic Conviviality"

Arjun Appadurai is an anthropologist of globalization, a professor at the University of New York and at Bombay and a "senior researcher" at the Max Planck Institute for the Study of religious and ethnic diversity of Göttingen. He has served as an adviser to many international organizations such as UNESCO, the World Bank, United Nations Programme for Development, the Ford Foundation, the Humboldt-Forum, ... He is also a Fellow of the American Academy of Arts and Sciences.

I write to combat a deep prejudice which many of us share and some of us wish to resist. This is the prejudice that something in the current world of electronic communication is the enemy of conviviality. There are several sources for this prejudice. The main one is the idea that electronic media are an extreme form of impersonal modern media and thus are inherently opposed to the intimacy and immediacy of face-to-face communications. Read more...

Renaud Donnedieu de Vabres “Growth through culture and creation!”

A Sciences-Po Paris and ENA graduate, Renaud Donnedieu de Vabres entered the prefectural administration before starting his political career. Appointed Minister in charge of European affairs in 2002, he becomes Minister of Culture and Communication in 2004. As such, he re-opened the Grand Palais to the public and developed there a deliberately eclectic programming. Promoter of the Louvre Abu Dhabi, he also decided the setting-up of a branch of the Louvre in Lens. He now is the advisor in charge of the strategy, the development and culture of the Allard Company and chairs the board of directors of Atout France.

Never have the fear of losing influence, of the recessionary period, of outsourcing, of declining, be as strong as it now is.

Never have our inability to find in ourselves the key to bounce back and the new dependency toward developing countries – who became the masters of the world - be felt with as much apprehension.

The different steps of the financial crisis, marked by the necessity of an audacious and responsible political regulation, are a call to redefine our real assets and potential strengths. Read more ...

Interview with Syhem Belkhodja
Kjetil Tredal Thorsen, architecte Snøhetta

**Cultural dimension of an architectural project**

For cultural projects as well of the other architectural projects, the notion of investment can vary depending on the different cycles of the project where, what matters at a moment will be able to change later. Every project fits in a planning triangle: the time factor, quality and money. Depending of the state of progress of a project, these three variables will occupy the first place and overcome with importance on the others. At the beginning of the project, quality leads the way, and then the time factor becomes decisive, before money which has priority in fine, when the budget is being consumed for the realization itself of the building. The time factor appears again at the end, at the finalization of the construction. Hence, there is a sequence in every project which explains investment. The operational management of this succession conditioned the project’s success. Depending on this ambition and the goals of each project, several elements can overcome: the financial aspect in commercial projects; the time factor in several public buildings, for instance for the construction of a hospital where there are statutory deadlines; quality, which characterizes cultural projects.

David Throsby, economist and professor, Maquarie University

**Creativity, driving force of innovation and development**

It is becoming increasingly clear that creativity is a key resource in promoting innovation in the economy. Creative ideas are an essential ingredient in both product and process innovation, and these sorts of innovation are the drivers of technological change which in turn fuels economic growth. Thus a link between creativity and the economic performance of businesses and of whole economies is established. The cultural industries have an important role to play in generating creative ideas. If we imagine the cultural industries as a system with the creative arts at the centre, we can begin to understand how artists and arts organisations generate ideas that diffuse outwards through creative industries such as film, media, publishing, fashion and design, and contribute to innovation both in those creative industries and also in the wider economy. Moreover creative workers who are trained in the core arts also move from there to apply their talents and skills in other industries that may be far removed from the cultural sector, such as manufacturing or financial services. Any economy wishing to maximise its innovation potential should nurture its cultural sector, and in particular should ensure the health and sustainability of the core creative arts where new ideas originate and where creative people gain their skills and experience.

Androulla Vassiliou, European Commissioner

**Entretien avec Madame la Commissaire Androulla Vassiliou**

Pour nous, les "activités culturelles" s’entendent comme des activités qui reposent sur des valeurs culturelles et/ou des expressions artistiques et créatives, que ces activités soient de nature marchande ou non marchande et quel que soit le type de structure qui en est à l’origine.

Ces activités incluent la création, la production, la dissémination et la préservation de biens et de services incorporant des expressions culturelles, artistiques ou créatives, ainsi que les fonctions qui leur sont liées telles que l’éducation, la gestion ou la réglementation. Sont inclus des secteurs comme l’architecture, l’artisanat d’art et le design, les arts visuels, les arts vivants, l’audiovisuel et le multimédia (y compris les jeux vidéos), l’édition et la presse, la musique ainsi que le patrimoine culturel, les archives et les bibliothèques.
Click on the headlines to read the articles

Art can change the city within 72 hours

Belgrade 2020, culture to transform the society

Charles Landry, the art of city making

Maastricht, city of culture

San Sebastian, European Capital of Culture 2016: culture for peace

Diversum, a label for cultural footprint

After the revolution, the relieving of the Tunisian culture

Culture, an essential pillar of sustainable development

Architecture: Plan B: Designing In A Complex World by John Thackara elected the most influent architecture book of the year
An investment named desire

Investing in culture is a decision resulting from an insight, a conviction that go past the only rational calculation. Measuring makes sense only if it accompanies a decision, making the creative wishes concrete and possible. How is it possible to combine the economic and qualitative criteria that chair a cultural investment? How is it possible to reinforce social cohesion and mobilize the civil society thanks to a cultural project? Is there a positive leverage effect of public cultural spending on wealth of a territory?

Investing in culture is not only about economic criteria: the imagination, attractiveness of a territory recovery, better social cohesion, and investor’s passion must be, above all, convened.

Column
Marc Guillaume “Culture and health, same combat!”

Interviews
Daniel and Florence Guerlain: “Have some pleasure, open your eyes”
Stéphane Mathelin-Moreaux “Investing in Culture”
Barthélémy Toguo: “Culture for touristic and economic development”

Studies by Kurt Salmon, Charles Landry and Tera Consultants for the Forum d’Avignon 2011

Webography

Click on the image to discover the video
Why did you decide to start a project or to invest in a cultural project? How did you take the decision to invest? What guides you? What is your motivation?

Marc Guillaume Culture and health, same combat!

Marc Guillaume is a French economist and Member of the Cercles des Economistes. He is professor at Dauphine University, and director of Descartes et Cie, publishing company. Marc Guillaume is also president of the scientific committee of the French organization for developing the applied research by enterprises.

Spending on health and culture share the same paradox. Anyone can say that health is priceless, it is beyond any measure of value as it is for culture. But the economist intervenes immediately to remind us that both of them have a cost. They are part of the economy while exceeding. These sectors, in addition to education and research, therefore are made out two components: they are economic sectors that do not entirely escape from market mechanism and contribute to growth, but also remain part of the collective public functions Read more...

Interviews

Daniel et Florence Guerlain, collectors of contemporary art, Fondation Daniel et Florence Guerlain “Have some pleasure, open your eyes”

« Self-taught », we have never studied art. Our passion was born from a mix of familial cultural attraction to art works and discovery of artists. David Webster was our “initiator” to contemporary art in New York. What drive us is above all the meetings, relationships, links we are building with artists (purchasing of their works, support ...).

Initially, we were just buyers, art lovers, but not necessarily collectors. The others called us “collectors”. Being collectors implies curiosity but also a sensitivity. This is a physical emotion, a kind of greed. The work serves as mediation between humans.

Stéphane Mathelin-Moreaux, director, Neuflize OBC) Investing in culture – Interview

The bank has also created a foundation of photography 18-19 years ago. It is an element of social cohesion for the 1000 employees of the bank who award an annual prize for the best artist. The aim is to promote little-known contemporary artists.

Barthélémy Toguo, artist Culture for touristic and economic development

BANDJOUN STATION is located in western Cameroon, near the town of Bafoussam. In this region, colonization had less negative effects on cultural practices than in Yaoundé and Douala where economic activity is concentrated due to the near coastal and port. In this hinterland, the cultural traditions of Bamiléké are still present, in the dances, the rituals, the carving masks. Many chiefdoms (BAFOUSSAM, BAFANG, BANDJA, BANDJOUN, BAHAM, BANGWA, FOTO...) have kept their power.
Cultural undertaking & investment: from intuition to decision making
by Kurt Salmon

How is the decision to invest in cultural projects and equipments made? What are the criteria and triggering factors behind? What are the justifications offered to favor and promote cultural projects? How do the different key players position themselves: artists, institutions, firms,...? What are the underlying “strategies” at the origin of a project?

These are the questions answered by the study realized by Kurt Salmon for the Forum d’Avignon 2011. “Committing and investing in culture: from intuition to decision”: the title of the study summarizes well the stakes. The decision chain has been highlighted thanks to hundreds of interviews, realized for the study during 2011, all around the world: the origins, the idea, the concept. Then intuition gives way to the classical rules of management and finance: how to implement it, to concretize it, follow up in the long range or, in other words, ROI! The main economies and their decision makers have understood it: beyond the cultural sector itself creation spreads innovation by waves to all other economic fields and society.

How can the non-economic consequences of culture be measured? 8 main types of stakes are highlighted by the study: 4 economic ones, related to influence and notoriety, economic development, knowledge economy and the promotion of the heritage. 4 other ones refer to a more societal dimension: social cohesion and enterprise culture are reinforced and so are the societal responsibility of investors, the offer and usages develop in the cultural field; at last creation and artistic expression are renewed.

Creativity, Culture and the City by Charles Landry

This analysis is completed by a cases study by Charles Landry. How do creativity and culture structure the ecosystem of a territory? The famous theorists of creative cities, delivers a first study on his research conducted on 6 European cities, within the frame of the partnership between the Forum d’Avignon and the Forum d’Avignon RUHR / ECCE.

The impact of cultural spending, by Tera Consultants

Finally, a econometric analysis by Tera Consultants studies links between public cultural expenditures and the GPD of a territory (sample of 47 cities and territories of 21 countries). The lever effect of public cultural expenditure on GDP: a reality! The statistic study highlights the interrelations between cultural investment and non economic criteria: the cultural investment directly impacts the attractiveness and the social cohesion of territories; its size is related to the city’s wealth and constitutes an indicator of its level of development. Indeed, neglecting culture means: declining...

Click on the image to download the studies

Kurt Salmon

Charles Landry

Tera Consultants
Click on the headlines to read the articles

**Culture, a passion and an investment**

**Dar Al-Ma’ Mûm, a promise to Moroccan art**

**Ullens Center for Contemporary Art**

**Who is Barthelemy Toguo ?**

**A symbol of pride, a spark of innovation: the King Abdulaziz Center for Knowledge and Culture**

**The new library of Alexandria**

**Ouarzazate**

**The Elektra festival of Montreal, an innovative platform for digital Art**
Referencing cultural contents, prescribing culture?

How has Internet changed the role of prescribers of the traditional media and of journalists? How is it possible to exist on the Internet when you create, produce or publish cultural contents? Do books, movies, or music have to be adapted to the technical rules of research engines and social networks? How do we make evolve the distribution and broadcasting means? What are the technical and prescription choices done by Internet providers which are now the new intermediaries between the cultural work and its public?

Column
Thomas Paris : « Prescription, by Zeus! »

Study by Atelier BNP PARIBAS for the Forum d’Avignon 2011
Referencing cultural contents on the Internet, prescribing culture?

Interviews
- Mats Carduner, New mechanisms of referencing and prescription
- Andrew Cecil, Amazon actor of referencing and prescription of cultural contents on the Internet
- Marc Tessier, Editor of VoD and prescription
- Thomas Guignard, Advertisement on Google’s search engine
- David Lacombled, Orange, aggregator of cultural contents on the Internet
- Bruno Racine, Let’s be voluntary: let’s not make mistakes risking to lose everything
- Annina Svensson, Spotify and prescription of cultural services
- Mathieu Gallet, Referencing and prescription of INA’s works on the Internet
- Patrick Zelnik, Diversity and richness of culture on the Internet

Webography

Click on the image to discover the video
Referencing cultural contents on the Internet, prescribing culture?

Who references and who prescribes – concretely – culture on the Internet? To answer this question, the Atelier BNP Paribas for the Forum d’Avignon referred to many documents and ... on interviews of prescribers, kings of the Web or physical markets.

A first acknowledgement appears, without surprises: for now, referencing on the Internet goes through search engines, predominantly Google. The situation is changing and a new balance appears, taking into account Facebook and Twitter.

In any case, the new prescribers of the Internet are not the traditional media, which are at the end of the value chain. These later have not always engaged for the Web, or have declined opportunities offered by the digital universe without setting up any particular system of prescription. By relying upon existing technical referencing tools, some media on the Internet have neglected the concrete relationship to customers. This disintermediation has been reflected by a re-intermediation in favor of technical key players.

Google, Amazon, Facebook: those are not cultural services. Their prescription system has been invented to support the development of electronic trade in the widest sense and then applies to the media. This raises the question of the economic independence of prescription: sponsored links or majors’ blockbusters are the artworks that are broadcasted in the best way as they generate the more remunerative. But if these tools theoretically offer a wide exposure to the diversity of artistic creation on the Internet, does it break down the myth of the direct access to artworks, of the value per se of the artwork without any marketing machine around it?

The rules of the game have changed and will keep changing. Tomorrow, referencing will deal with places, objects, going beyond digital artworks: who will be the next cybertrader of our daily lives, referencing our physical world? At last, it can be that the cultural heritage to be referenced will be different: catalogues already are universal for what regards books and music; video and cinema should follow. The alliance of publishers could rebalance the relationship with the new go-betweens of the Web.
Thomas Paris « Prescription, by Zeus !»

Thomas Paris is a researcher at the CNRS, HEC and Ecole Polytechnique, specialized in management and lecturer at the Ecole Polytechnique. Former student of the Ecole Polytechnique, he graduated with a Ph. D. in Human and social Sciences, option management. He has been working for 15 years in the field of creative industries (cinema and media, fashion, music, publishing, advertising, design, haute cuisine...), their economy and organizational models.
The Greeks said that thunder resulted from the Zeus’s anger... If meteorology is probably less poetic nowadays, it offers a more detailed understanding of heavens’ whims. Read more...

How have referencing and prescription of cultural works changed? Do market structures play a determining role in the prescription? Is the Internet going to reverse this equation and generate new forms of prescription? What are the stakes related to the enhancer of heritage on the Internet? What are the main mechanisms used for referencing works and cultural services? To what extent the cultural offer should be structured according to new mechanism of referencing and prescription?

Mats Carduner, Fifty Five
New mechanisms of referencing and prescription
55% of the individuals who go to a store, complete a purchase. On the Internet, this rate of “conversion” represents less than 2%. The goal is to improve this figure, that is to say to increase the number of users who become “involved” on the website: consultation of the content, engagement with the brand, act of purchase or development of the relationship with the client.

Andrew Cecil, Director Public Policy Amazon UE) :
Amazon, actor of referencing and prescription of cultural contents on the Internet
Regarding referencing, Amazon wants to have to most exhaustive offer as possible. Hence, the company also works with other actors to enlarge the choice of available productions on its website. Booksellers have the possibility to use Amazon as a distribution platform.

Marc Tessier, Video Futur
Editor of VoD and prescription
The VoD sector is not an example in the sector of referencing and recommendation engine. There is a little number of determining innovations, in a transactional mode (fee for service) or by subscription (Svod).
**Interviews**

**Thomas Guignard**, Media and local market Manager of Google France

***Advertisement on Google’s search engine***

At the roots of the research engine, Sergei Brin and Larry Page had chosen for their thesis’ subject the referencing of web pages. At the time, research engines do exist. The innovation brought by Google is the “Page Rank”, meaning the links between the web pages as measuring criteria of interest for the Internet user. It is in a second time that the research project gives birth to a business model.

**David Lacombled**, Director of content strategy, Orange

**Orange, aggregator of cultural contents on the Internet**

We are also in an open approach where different media in a world of services coexist; the idea is to encourage the widest gathering of actors. For example, we develop agreements with RTL, Europe 1 and France Inter.

**Bruno Racine**, President of the French National Library (BnF)

« LET’S BE VOLUNTARY: LET’S NOT MAKE MISTAKES RISKING TO LOSE EVERYTHING »

Digitization is not a risk, we should see it as a chance. For the democratization of Culture, the dissemination of Culture...

**Aninia Svensson**, Spotify France

**Spotify and prescription of cultural services**

Today, Spotify is a music platform which allows listening to music in streaming and downloading music one at the time or in number, with a quite impressive catalogue. Indeed, Spotify has the catalogues of the four majors and more than 30 000 independent labels.

**Mathieu Gallet**, CEO, INA

**Referencing and prescription of INA’s works on the Internet**

Although the situation is gradually changing, Internet video is still largely dominated by the practice of the user generated content. This system causes tremendous diversity, but has also given rise to a more or less anarchic, non-transparent and difficult to read offer, not to mention violations of the intellectual property rights.

**Patrick Zelnik**, CEO, Naïve

**Diversity and richness of culture on the Internet**

During the « victoire de la musique », Benjamin Biolay was competing. He was at the 60th position on iTunes. At the end of the ceremony, when Benjamin Biolay won, he was at the top position on iTunes.
Click on the titles to read the articles

"My culture" in real time, a new step of prescription?

Agreement between Baidu and Majors

The social Netbook

Grandcrew, concerts and online experience, low price and quality: a new business model?

Always Further - Social Networks
Cultural contents powered by connected device

How is it possible for books, broadcast shows, audiovisual creations, artists’ exhibitions or video games to fully benefit from the interconnection of screens (“smart” TVs, computers, tablets, phones) which fill our lives? What kind of new cultural usages can the connected screens initiate?

Column
Amit Khanna “Culture & Innovation in Digital Age”

Interviews
Eric Scherer: The information age
Patrick Béhar: The cultural experience reinvented

Study by Bain & Cie for the Forum d’Avignon 2011
Connected devices and services: cultural experience reinvented?

Webography

Click on the image to discover the video
Amit Khanna, President, Reliance Entertainment, Culture & Innovation in Digital Age

Amit Khanna is the Chairman of Reliance Entertainment, a part of Reliance Anil Dhirubhai Ambani Group. He started his film career as an Executive Producer with Actor – Producer, Dev Anand’s “Nav Ketan” in 1971. He has written lyrics for 400 film & non-film songs including many all-time hits as well as a dozen feature film scripts which include award winning films like Saaransh.

Culture: a gestalt of beliefs, knowledge, stories, myths, traditions, art
Society: a progeny of culture; transient
Media: Means of communication

Communication has since the dawn of civilization been a catalyst of human development. The media for communicating has changed. From simple conversation to folk arts thousands of years ago to anytime anywhere voice, video and data today billions of us are constantly trying to reach out to one another.

Interviews

Patrick Béhar, Partner Bain & Cie, The cultural experience reinvented
First conclusion: penetration of connected devices could reach 60% of households across western markets by 2014, and up to 30% in urban India and China. Consumers show strong interest in connected entertainment and cultural experiences, with interest levels above 60%.

Eric Scherer, Director of Future Media, digital strategy and Connected TV, France Televisions
The information age

Screens and connected services are collectively known as "smart" smart phones, smart TV, tablets, and they have three common features:
- screens are connected to the internet
- devices connected to each other which can communicate with each other
- devices which accumulate increasing volumes of information about us.
Connected devices and services: cultural experience reinvented?

This exclusive study on connected services and devices aims at estimating the consequences of the announced revolution: will those be at the origin of a new reinvented cultural experience?
To answer this question, Bain & Cie launched an international survey on 3 continents and 5 countries: Europe (France, UK), America (USA) and Asia (urban India and urban China). By 2015, as connected TV is foreseen as a true revolution, the survey concludes on the increased competitiveness between the various types of screens, which will all be connected to each other in the future. But the trends are already visible, well ahead of the development of connected TV screens, notably in countries such as France where internet providers already offer, thanks to theirs “boxes” a full range of services and on-demand video.
From these trends, the study draws a certain number of lessons. In a connected universe in which demand will influence consumption, the role of search engines and prescription via social networks will be critical. Besides, if blockbusters, which will keep fueling tomorrow’s main TV channels and networks prime times, are not threatened by on-demand video, the situation is rather different for specialized channels: on average audiences, demand could beat traditional linear consumption. At last, some programs, some cultural experiences, still limited to the long tail and not reaching the main channels’ program schedules, should, on the other hand, benefit from a better exposure and reach a larger public, without questioning the current economic situation. From this perspective, connected devices and services constitute a real opportunity for more confidential programs, being more demanding, or for the sharing of the catalogue constituting our audiovisual and cinematographic heritage!
At last, the study explores the different opportunities offered by the connected universe in terms of cultural heritage and beaux arts: these latter should benefit from the advantages of digital technologies, such a real time 3D or the kinesic recognition, allowing the development of new ways of visiting museums or the digital access to places, such as operas or castles.

Click on the image to download the study
Click on the headlines to read the articles

**Connected devices in a few figures, explosion of the traffic**

**Always further – Apps**

**Did you know? Number of users of mobile payment system will raise of 54,5%**

**Always Further - Museums**

**Museum & the Web**

**Antic culture and 3D: the Kheops pyramid construction theory**
Intellectual property, a universal value

Intellectual property, defined around an international common basis, since the Internet treaties of the WIPO, became a universal value. The demands of intellectual property protection in the digital era are applied in all the WTO countries and the ones which want to integrate it. Nevertheless, more that fifteen years after the adoption of the Internet treaties, the respect of intellectual property seems all relative on the Internet, being eroded by the reflex of sharing and piracy. On which points can the actors agree on?

Artists’ voice

Study by Ernst & Young for the Forum d’Avignon 2011
Intellectual property in a digital world

Study by Ernst & Young for the Forum d’Avignon 2011
La diversité des politiques fiscales dans le secteur culturel

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Bernard Myet: How is it possible to enforce copyright in the digital environment?
Pascal Rogard: Intellectual property
Thaima Samman: Copyright 2.0

Webography

Click on the image to discover the video
The Forum d’Avignon interviewed 25 international artists to prepare the debate on intellectual property. **EXTRACTS.** Find all the answers on [www.forum-avignon.org](http://www.forum-avignon.org)

**To which extent have technology change the way you create?**

I have recently developed an electronic tuning fork, to supplant the old tuning fork with two branches. This new tuning fork can give any pitch, in any mode, tempered or not, you can also use it blindly. The technical possibilities of the singers are considerably expanded; access to micro-intervals is possible, while it was once reserved to electronic. I ordered and created works that use the potential of this machine. As for me, it’s a real revolution.  

*Laurence Equilbey, conductor*

I do notice that it is the technicians and industrialists that invent the artists and not the opposite. In 1962, when Mr Nikon brought out the reflex camera, he invented thousands of artists thanks to his machine. As for Steve Jobs, I do not even talk about it...  

*Jean-Marie Perier, photographer*

**How do you perceive the subsequent use of your works?**

I understand that the freedom to loot stores of shoes or flat screens is a part of the claims, such as consuming free works that require the collaboration of a large number of employees in order to exist. The film industry requires material resources that need to be funded, in one way or another. Or disappear. *Jean-Jacques Annaud, director*

A work is a beautifully volatile material. It appears thanks to one individual, but only exists in the eyes of others. So we should not be surprised at its dissemination.  

*Philippe Claudel, director*

I find interesting the reuse of my work by others if they are honest and let know that they use them to create their own works and not just for convenience - I have myself often quoted my own work in the new ones, pointing out the intrinsic relationship of a work with another. *ORLAN, artiste plasticienne*

**In 10 years who would you entrust the management of your rights?**

The respect of moral rights is essential but does not (only) impact the manager of the rights of my works. It's a question coming within the competence of public authorities and the perception that the future "consumers" of my movies will have of copyright in twenty years.  

*Nabil Ayouch, director*

We will entrust the management of rights of our works to the one that will ensure the widest distribution while respecting moral rights.  

*Jean Pierre et Luc Dardenne, directors*

Moral rights and the widest dissemination are not at all paradoxical with the dissemination of my work; I even think that the publisher we entrust with a work has a duty of distribution that does not affect the moral rights of an author.  

*Christine Orban, writer*
Intellectual property in a digital world

From Napster to Deezer: more than 10 years separate those two music platforms, with on the one hand a symbol for piracy, since then transformed into a legal platform, and on the other hand a streaming service allowing the listening of music without buying it, based on a funding through advertisement or subscription. The world has changed as the web grew taking on a new dimension. Halfway through the path, intellectual property has been confronted with new challenges: adapting itself to the technical context, taking into account the emergence of disrupting uses, promoting innovation and the apparition of new offers – and above all allowing the artists to finance their projects and creation to keep developing. These stakes are, among others, the ones described in the international study carried out by Ernst & Young for the 2011 edition of the Forum d’Avignon.

Focusing on 16 countries, this study on intellectual property in the digital age reminds us that intellectual property is a universal value. If intellectual property is recognized by everyone, the legal frameworks differ from a country to another. All have in place ways of fighting piracy out. Yet, innovations, fines, flexible responses, limitation or even disconnection of broadband accesses, closing down of websites, do not have the same effects everywhere.

Without any surprise, it is possible to see that the set of laws cannot solve all issues. This is the superimposition of measures that guarantees efficiency. Technology has its assets thanks to digital imprint or to the control of flow related to artworks accessible in the “cloud”. Similarly, partnerships between distributors and aggregators are at the heart of the innovating systems: frameworks and content go together. These alliances can preserve reputations. The method used can also avoid legal risks and make possible the optimization of the management of license fees and a better distribution of artworks. Orange cooperates with DailyMotion and Deezer, Google works with Hachette, Facebook and Apple with the American studios; new alliances are an early sign of the emergence of a new ecosystem in which copyright could be respected and artworks exhibited in a better way? Everyone has its responsibility, designed as “accountability” by Americans and that the French language cannot translate without being ambiguous: the best distribution system to finance the best of creation, hand in hand.

In conclusion of the study: it is time to step in! Beyond common principles, all should now engage and stick to their engagements, so that the Internet remains attractive, because of the multiplicity of choices and cultural diversity granted to consumers.

Click on the image to download the study
Tax systems in favor of culture analyzed in 18 countries!

For the 2009 edition of the Forum d’Avignon, Ernst & Young realized a first comparative study on tax policies in favor of culture, in 14 countries. In 2010, a first update has been completed with analysis of the Greek and South African examples. In 2011, Australia and Turkey have been added to this international benchmark, now covering almost all of the G20 countries.

In the 18 countries studied (South Africa, Germany, Australia, Brazil, Canada, China, South Korea, Spain, the USA, France, Greece, India, Italy, Japan, Mexico, the UK, Russia and Turkey), tax systems are used within the cultural sector to support creation. Cultural taxes are far from being an exception: they are the rule!

The study acknowledges the systematic resort to incentives (reduced rates, tax credit, exemptions etc.) On the other hand, a major difference appears when talking about specific measures, that is to say the implementation or not of cultural taxes aiming at directly financing the sector. Despite the diversity and inventiveness of tax measures, the study acknowledged that all countries give priority to cinema, to facilitate investments and locate shootings, as well as to the cultural heritage. Finally, Internet and the digital economy are still put aside, except in Canada. They actually remain taxed more to finance other cultural activities. The trend acknowledged in 2009 is confirmed: the new media are the poor sources of financing and the strong room to reallocate a part of their cash flows to media and culture.

Click on the image to download the study
Elie Cohen: Intellectual property: efficiency and equity

Elie Cohen is a research director at France’s national scientific research center and since 2007 a member of the council of economic analysis. He is also a professor of economics at SciencesPo Paris. Pr. Elie Cohen’s specialist expertise spans industrial economics, public economics and international economics. His analyses are also focusing on issues such as financial regulation in a European and international context.

Protecting intellectual property seems logical: how could it be possible to encourage research, remunerate intellectual creativity and launch the new international division of labor as a win/win game if intellectual property is not strictly protected? In a globalized knowledge economy that is confronted, in its developed part, with an accelerated deindustrialization and in its emerging part, a forced industrialization, the intangible economy of creation and innovation represent a driving force of growth for the more advanced countries. Read more...

Interviews

Is there a parallel between the development of internet services in a country and the regulation on IP protection? What is - really – new about copyright? Copyright and trade mark? What are the major issues related to intellectual property?

Françoise Benhamou, economist and professor at University Paris 13

Copyright from an economic point of view.

Economists see copyright as the introduction of a monopoly in the marketing of a work, in favor of the author or the financier. It restricts the circulation of the work but also encourages creation thanks to the possibility of paying the author and his financier.

Lorena Boix Alonso, Deputy Head of Cabinet of Neelie Kroes

Tendencies and stakes of copyright

Real-time entertainment traffic continues to grow steadily and today is, both in North America and Europe, the largest percentage of internet traffic in fixed networks. Immediately after comes P2P. In we talk about trends, studies say that by 2012 Internet video will account for over 50 percent of consumer Internet traffic In 2015, 1 million minutes of video content will cross the network every second.

Olivier Bomsel, economist, professor of industrial economics at MINES ParisTech and director of the ParisTech chair of Media and Brand economics

Intellectual property, a recent concept

It should be noted first that the economy often comes after law. Lawanswers in a concrete and pragmatic way to temporal and political imperatives. Economy observes the functioning of institutions, so it starts from positive law and tries to interpret it and analyze what it allows in terms of organization of the society. (Reading of legal and economic institutions of property.)
Nicolas Dussart, Deputy Director General, Théâtre Marigny:  
**The Marigny Theater**  
With the emergence of new practices and cultural expectations linked to the development of technologies, the challenges of intellectual property have become crucial. At first glance, one might believe that the constraints imposed by a performance, with its “fleeting” temporality and the necessarily “living” presence of actors, could preserve the theatrical space of the contemporary debate on copyright. But the opposite is true. More than ever, the theatre must adapt itself to new modes of consumption. What is a theatre in the age of the net?

Laurence Franceschini, General Manager of the media and cultural industries  
**Intellectual property on the international agenda**  
Intellectual property is one of the main themes of the cultural Summit that Frédéric Mitterrand will chair the 17th and 18th of November in Avignon. The summit was wanted by the French President of the Republic alongside of the G8 summit, after which the Heads of State and Government of the countries have unanimously stressed the importance and topicality of the fundamental principles of author right in the digital era.

Pierre-Yves Gautier, law professor  
**Law enforcement stakes**  
Pierre-Yves Gautier explains that the main problem for IP protection is not the evolution of law. The copyright, which describes what an immaterial property in the creative field is, exists since a long time. The existing law has to be enforced, which is not well done in all the countries.

Bernard Miyet, Chairman of the Board of the SACEM  
**How is it possible to enforce copyright in the digital environment?**  
In Mr. Miyet’s opinion, it has been and remains very difficult to find a satisfactory solution to the issue of the enforcement of copyrights in the digital environment. To explain this point, Mr. Miyet pointed out that, for the first time in history, users such as telcos and internet services providers (ISP) benefit from intellectual property creations because of the indirect economic effects deriving from the exploitation of the creations without being compelled to remunerate their rightholders in return.

Thaima Samman, lawyer  
**Copyright 2.0**  
Challenged by the Internet, copyright is at a crossroads, and the slow progress and wavering by lawmakers is encouraging initiatives by private players. True adaption of copyright to the digital era will only be possible by agreement between all of the players concerned on the appropriate rules of flexibility, striking the right balance between protection and freedom.
Click on the headlines to read the articles

Artists take over their rights

Who is the society of audiovisual authors?

Graduated response in Great Britain, the USA and New Zealand

Intellectual property: PIPA law

Intellectual property and growth: new approach of the copyright in UK

Germany and copyright, a new law?

Agreement between Baidu and Majors

Apple, a patent to prevent from filming concerts

Adopt an e-book, save a manuscript!

A new chapter for Google and the French publishers

Did you know? Ebook piracy costs $3 billions to the American editors

Did you know? 65% of the US Internet users have paid to download or access to online cultural contents

Did you know? Streaming vs. download, figures of the online consumption in France and in Scandinavia
Culture and Medias 2030

Globalization, the rise of a multipolar world, the demographic imbalance between ageing industrialized societies and emerging great powers with an overwhelmingly young population the growing international tourism, the development of cultural and information society industries at regional or national levels, the predominating web and omnipresent screens as means to reach cultural goods and information, the increasing weakness of the printed matter, etc... these are a few examples of the manifold and drastic change, which has entailed deep transformations of what we call “Culture”.

What is culture going to look like in two decades? What cultures? What is the future realm of culture? For what kind of generations? What diversity, artistic ambition, economic aim? It is around this type of questions and on the grounds of an attempt at cultural prospective - Culture and Media – carried out in France, a number of important personalities in the field of culture – actors or observers – will exchange their views and analyses of an expected deep cultural shift the means to achieve it, to accompany it and to assess its effects.
Organization of the Forum and coordination of the studies

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The Acts of the Forum d’Avignon 2009 and 2010 are available at the Editions Gallimard
The studies realized for the Forum d’Avignon, in collaboration with international consulting firms
Culture is Future: international webography of the Forum d’Avignon, the stakes of culture through the web.
Exclusives interviews and newsletters of the Forum d’Avignon.

Find all the studies, videos and analysis on www.forum-avignon.org