



FINAL DOCUMENTS

EUROVISIONI 2009

EUROVISIONI 2009 – Introduction Synthesis

Subject : The research approach to the definition model and governance of creativity in Italy and Europe.

Palazzetto del Burcardo – Monday October 12th

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Original written in Italian

2009: European Year for Creativity The subject of Eurovisioni: “From Utility to Beauty”

The European Year for creativity and innovation (EYCI) has been launched to “ raise the awareness of the importance of creativity and innovation, key skills for personal, social and economic development”.

- 80 European scheduled events
- 125 national scheduled events among member countries

We don't know, actually, which is the synthesis approach adopted to create new policies in this sector, apart from promotion of “events”.

In Italy the inter-institutional cooperation for initiatives involved different domains, first of all Education (Schools, Universities and Research), Employment, Cultural Assets and Activities, Innovation. To understand the real perimeter of the governance problem in the sector, we should consider also Economic Development (where we find special departments that deal with creativity) and the competences belonging to local governances.

The commission of analysis and proposals, aimed at developing an “Italian model”, has been established at the end of 2007 at the Italian Ministry for Cultural Activities by the Minister Francesco Rutelli (President the Professor Santagata, coordinator the Professor Rolando, eleven members among them professors and experts of the Ministry, further to local experts that contributed to the drafting of the text submitted in the 2008, now published by the Bocconi University Editore, as “White Paper on Creativity”. One of the most important reasons at the base of the launch of the research project was the willingness to change the name of the Ministry “Ministero della cultura e della creatività” (Ministry for Cultural Activities and Creativity” (an ancient battle, difficult to carry on).

The synthesis of the Ministry report was : the value of “beauty and useful”. A sociological parameter (the beauty) and the economic parameter (the useful), joint to define the profile of a process, a culture and a market system. What is the creativity's value in the European area ? It impacts on innovation, economic value, local brand and social quality.

There are two main research approaches: on the territories (Santagata), on professional profiles (Florida). The Italian outlook has an industrial profile, focused on sectors (also bearing in mind the so called creative classes). The considered sectors (in three groups) are: material culture (Fashion – Design), contents industries (cinema – software – publishing – advertising and communication) cultural and artistic heritage (cultural heritage – architecture – music and show business – contemporary art).

This is a macroeconomic sector which still presents some statistical problems (hidden areas, areas amalgamate to other aspects, areas that doesn't have been culturally approved yet, areas difficult to estimate and so on).

The three categories indicate, for each sector, a series of values to indicate (this means an added value between creation, production and distribution), taking into account also the linked industrial sector.

Attention: if we talk about architecture, the perimeter is about the architects' studies, not the building industry and so on.

For the first time we reach a datum: in Italy 116 billions euros and 2 million 871 thousand workers, equal to 9,33% on GDP an to 11,87% on employment (statistical estimate 2006).

The area of material culture, i.e. fashion, design and taste (the latest one considered only by Italians) is largely prevailing (54% of the V.A. and 61% of the employees).

The 9,33% of the GDP is constituted by 4,46% of creation and production and less than 3% is constituted by related activities, 2% the distribution.

Analysis. The 4.46% on GDP (creation/production) involves creation areas in cultural industries. The creation sectors in the means of transport's fabrication is equivalent to a little more than 1%, in the energetic sector is more than 2%, in the TIC is 2,3%. On the contrary, in the financial activities is 4,7%, in the building sector is 5,8% and in the "transport and communication" sector is 7,7%.

In the latest years, different reports have been published on the evaluation of the sector in Europe and in the world. Different methods, different parameters, inhomogeneous sectors. So, they are today in incomparable conditions. The statistical reset should be accomplished by the European Year, but at the same time we have no information on this subject.

In 2004 in the UK the "creative industries" have been estimated the 7,3% of the GDP with 1 million employees and with software and publishing as main sectors.

In France, in 2003, the cultural industries have been estimated with 256.000 employees but we don't have the GDP data at our disposal. KEA estimated, in 2004, the creative area in Europe (25 countries) with 5.885.000 employees (3,1%) and an impact on the GDP from 0,6% of Malta to 3,4% of France. In the USA, a 2004 study on the copyright industries estimated the 6,48% of the GDP with 5.334.000 employees (4,07%). The Italian approach is the last, wider than the others (12 sectors) with estimating data of strong impact. We need to begin a common European methodological reflection.

Radio, TV, cinema are generally recompressed in all the approaches' analysis.

In the Italian report for Italy :

the creative informatics area is estimated to 14.641 million euro, with 282 thousand employees (1,17% of the GDP and the employment);

publishing, 10.782 million € with 225 thousand employees (0,86% of the GDP and 09,9% of the employment)

TV and radio, 4.071 million € with 89,4 thousand employees (0,33% of the GDP and 0,37% of the employment)

cinema, 1930 million € with 37,6 thousand employees (0,15% of the GDP and 0,16% of the employment)

advertising (that is statistically visible only with adverts and not with communication), 2.406 million of € with 65 thousand employees (0,19% of the GDP and 0,27% of the employment)

the music and show sector (on the other sector-based block, that is to say « heritage ») is estimated to 5.186 million € and 120 thousand employees (0,42% of the GDP and 0,50% of the employment).

Conclusions. Same problems for Italy and Europe.

We are living the first phase of serious attempts to identify the economical dimension of creativity and to detect strength and weakness points.

This approach could be ameliorated if we urge institutions and associations to take into consideration the importance of understanding and acting in the field.

It's important to reorganise the educational system, on the base of the creative approach of the employment market that express the twelve sectors

The coordination and direction problem in the skills' panel is very important (taking strongly into account also the territorial profile).

It is important to step up the project for the competitive strategy in this sector, facing the USA competitiveness and the increasingly one of the East.

The Italian report is completed by a proposal based on 54 governance measures focused on institutions, companies, professional associations and protagonists of formation (it would be fantastic to heard that, at October 2009, these proposals have been dug up from the drawer in which they have been closed into for a year and a half).

EUROVISIONI 2009 – ATELIER 1 A

Atelier 1 : Creativity and contents

First part : The broadcasting creativity at the service of arts
Palazzetto del Burcardo – Monday October 12th

Chairman : **Xavier Gouyou Beauchamps**

Author of the report : **Martin Even**

Original written in French

Interventions

Andrea Andermann, Alberto Moravia's ex traveller companion, is a designer of events like the « Napoleon » screening of Abel Gance into the Roman Colosseum ; he is the organizer of big live TV events as “Tosca in the settings and at the times of Tosca” or “Traviata in Paris”. These two productions that associate in particular Rai and France Télévision gathered together million of viewers on exceptional productions, broadcasted by satellite in more of a hundred countries.
Andermann is currently getting the “Rigoletto a Mantoue” ready for 2010.

Pippo Delbono, the great Italian theatre director, directed his first feature films, the documentaries named “Guerra” and “Grido” (The shout) with his fetish actor Bobo, a deaf-and-dumb man he met in an psychiatric hospital where he has lived since forty-five years.
In « Paura » (Fear), shot in June 2009 with a mobile phone, Delbono shows homeless and illegal immigrants' condition. “Paura” was presented out of competition in the 62nd Locarno Festival.

Hervé Nisic directed recently « Crude Beauty », a documentary that is very closed to this discussion theme. Author, film director, video artist, founder member of the cooperative for the work of video art's diffusion “Grand Canal”, co-founder of “Ex Nihilo”, Hervé Nisic is since 1995 an independent director of documentary films as « la Hauteur du silence » (1995), « Dee Dee Bridgewater la volonté de faire », « le Film 100 têtes » (1999), « Personne » (2000), « Revoir Nijinsky danser » (2001), « Femmes de tête » (2004), « la Beauté crue » (2008).
He is currently the master builder of “Our lives”, a participative film available at any time on herve.nisic.org, to which internet users can contribute sending their pictures, the films they shot with their mobile phone, etc...

Jean-Marie Drot, ex Villa Medici Director and founder of the Eurovisioni Festival, is a TV director that distinguish himself in the art documentary genre. He begins to shot « Les Heures chaudes de Montparnasse » in 1960 (14 films of 52 minutes for any of them) that will be at the root of his reputation, before the “Journaux de voyage avec André Malraux”.

Xavier Gouyou Beauchamps, who presides over the discussion cites Jean-Marie Drot and Giuliano Berretta reminding their day before speeches, Can we conciliate beauty and efficiency? Is the broadcasting able to expand the access to arts with an own aesthetic ?

For the director of the « Heures Chaudes de Montparnasse » film, the programmes number's increase is resulting in a decline of the quality due to the audience concern.

On the contrary, the Eutelsat President, in his speech, will take great care to demonstrate that the increase of the channels number raises the television offer's quality.

Andrea Andermann considers himself as « a digital illiterate ». He uses the technologies without knowing them. But since the 80's he has put music on satellite with a Vladimir Horowitz concert, live broadcasted on the silver screen in the Scala of Milan (1981) : “It is a success but I wanted to go from a 1500 seats audience to the whole wide world”. Andermann pursued with music multiplex around the world, before beginning the operas in live adventure : “Tosca” (1992) and “Traviata” (2000). “Traviata in Paris” was broadcasted in 125 countries thanks to technical performances in all the domains : video, audio, broadcasting...

Beyond the broadcasting's artistic quality, Andrea Andermann boasts about the popular success of theses lives in which, he said, “the opera is not too far from the soap opera”.

Pippo Delbono is keen on claiming his artist status : « I cannot think that cinema is a business » he says celebrating the independence his theatre company allows to him. Delbono considers that the “television matter is a dudgeon to the artists”. According to him, in the television matter, the television overcomes the project. “I try, he says, to give value to the product, against the country’s mediocrity.” With “La Paura”, he says “I tried to do in movies what I’m trying to do in theatre : art without business.” The mobile phone allows to show another thing : it doesn’t work as a movie camera but as a look : “I use it because it’s small. Trough it, I watch the world as my mother”. The film, presented to Locarno, won’t maybe ever be on the air on Rai. However, the approach is not political, assures the director, it is poetic.

Hervé Nisic shows his admiration for Delbono’s work. It illustrates how the artists can appropriate themselves a media to make it progressing. The mobile phone is like the video a few years ago. The pixel can make sense : we need to fight to be allowed to go ahead from nothing next to big broadcasting systems. We have to know how to fear nothing.

Hervé Nisic denounces another risk related to the technologies : the “neurocinema” that allows the marketing managers to use the MRI to measure the images’ impact. The aim is to make very popular movies without knowing why.

Jean-Marie Drot considers that this discussion opens new thoughts. “I forget that I made movies, he says. I speak in the name of the SCAM, the multimedia authors society”. In the SCAM, there is two grants systems : the Rough draft of a dream (amounting to 6000 €) intended to develop projects and the Stars one which distinguish accomplished works. The most part of the submitted projects concerns society topic, and the films are made with the only grant mean... Films on painting, on music : disappeared; “it is a sort of Atlantide” regrets the author of “Carnets de voyage” for which technology is substituting creation...

Mentioning the Lussas Festival, he testifies that a lot of young authors are ready to give up their rights for being broadcasted. Internet offers an alternative, it is a happy anarchy; but we will have to legislate, better than with Hadopi... We have to invent a new copyright for a new society. Drot doesn’t despair : “The authors societies are one of the resistance places”, he says.

EUROVISIONI 2009 – ATELIER 1 B

Atelier 1 : Creativity and contents

Second part : Writing at image disposal
Palazzetto del Burcardo – Monday October 12th

Chairman : **Xavier Gouyou Beauchamps**

Author of the report : **Martin Even**

Original written in French

Interventions

Gérard Jourd'hui came to Eurovision to present « Pour une nuit d'amour », a short story adapted from Emile Zola, for the « Au siècle de Maupassant » serial that includes 16 titles. This serial, produced with the support of France 2 is a great success of the public television in France. It follows upon a Maupassant serial of which Gérard Jourd'hui was already the co-author. Producer, film director, French scriptwriter, specialist of rock culture, he made many documentaries' serials for France 5 about the Graffiti Years. Gérard Jourd'hui also produced during almost fifteen years "La dernière séance" for France 3 presented by the singer Eddy Mitchell, a programme devoted to the post-war years Hollywood films' presentation.

Bobette Buster is an international production consultant. Her favourite themes are "What is the Big Idea ?" ; "The Art and the Film Feature Development Profession" and "The International Principles of crossed Success".

Bobette Buster collaborated during three years with the Pixar Studios ; she was creative director for Tony Scott, Larry Gelbart and Ray Stark. Lecturer of international reputation, she also teaches in the South California University and in the Femis.

Francesca Solinas is President of the Solinas Award. The Solinas Award Jury pay a particular attention to the young scriptwriters' works; an award recently created also honours short films scripts. The award bears the name of the great scriptwriter Franco Solinas.

Gérard Jourd'hui says that his job is the writing through the image, the script.

"Some people prospect the technique and others make entertainment for the greater number", he says. Gérard Jourd'hui lastly produced about forty films adapted from the 19th century. Adaptations : "it is not about making modern at all costs, but about restoring the qualities of a work". Huge responsibility : "one of the production's main roles in this collection, is to look after the artistic duty book's respect." Faithfulness to the times. Transcribe it in the decor and the costumes. Not necessarily in the language. Otherwise, when the Cauchois farmers of the Maupassant's short stories speak, we would have to subtitle.

"When you are in the same time scriptwriter and director, adds Gérard Jourd'hui, you necessarily betray yourselves a little."

According to Gérard Jourd'hui, the scriptwriters' work in team allows to enrich the script because it opens the debate in the writing time.

Francesca Solinas considers that the digital technology is launching a real challenge about the way to *narrate*. The writing has to be modernized. The Solinas Awards honour creative works and opens up to film language's experimentations. The UGC (user generated contents) on Internet speak about the society, the world in which we live, she says. Some people want to keep alive a polemic between the author and the machine. But there is a necessity, emphasizes Francesca Solinas : « You have to get a real story to tell ».

Bobette Buster teaches in Hollywood as well as in the Femis (Paris). According to her, the important thing when you want to tell a story is to first understand to who you are speaking. The Hollywood studios dedicate one billion dollar each year in scripts' development. The studios are looking for a global plan : characters, marketing, "franchises"... Their aim is to find products' synergies. Nothing to do with John Ford or even Coppola's times. There is a big gap between the classical Hollywood films and the production marketing. The same that exists between old American cars and Japanese automobile industry... The digital technology's development can create new opportunities for narration, bringing it new creative contents. We don't know yet which ones. But in 1915, when DW Griffith saw the interest in cutting, editing, close-ups, he was already inventing another way – to tell – that the studios don't understand immediately. He used the emotion to put in touch apparently scattered elements.

Audience's questions

> To Pippo Delbono :

What was the length of the « Paura »'s shot? What were the post-production means used ?

The film director underlines that, as soon as the shooting period, his film has followed an "underlying" script. The editing was not an association of scattered elements.

≥ Michel Boyon, President of the Conseil Supérieur de l'Audiovisuel (France) asks the three guests the main difference that exists between United States, Italy and France, about the script's work.

According to Bobette Buster, the main difference is the "storytelling" discipline in the United States.

For Francesca Solinas, in Italy, the film director exerts a prevailing influence on the film.

For Gérard Jourd'hui, it is a question of language, of image culture. Spielberg watched American serials when he was a child; in France, we had the ORTF feuilletons.

Xavier Gouyou Beauchamps asks Gérard Jourd'hui if he wants to conclude this discussion. The film director remembers a Fellini expression : "I stopped to make films when the Italian western died". For Jourd'hui, there is no real opposition between the genres. The market is the common law, he says; that is to say, the maximum audience in every country, and, on the television, we have to make the most popular show possible.

Luciana Castellina speaks to remind that the dividing between Hollywood and Europe is roughly the same than between the copyright and the author's right.

Gérard Jourd'hui concludes though that there are authors in every country, whatever the legal system.

EUROVISIONI 2009 – ATELIER 2

Atelier 2 : Creativity and new ways of access to the contents

Palazzetto del Burcardo – Monday October 12th

Chairman : **Bernard Miyet**

Author of the report : **Gaetano Stucchi**

Original written in French

As reminded Mr Calabrò, Head of the Italian Authority of Communication, « the quality of the creation's contents cannot be established ex ante: it is function of the users' personal preferences». All the more so as Stefano Rolando, Coordinator of Italian Government's White Book on creativity, show us how the sector of the creation industries is complex, decentralized and hard to measure. The only unification's factor of the system is precisely the market, that is to say the whole consuming acts that are referring to it, that send us back to the different communities of beneficiaries (often and largely formed by the same people).

From this facts the importance of the citizen "consumer" access to the creative process results, as well as the influence of its modalities and its interference with this same process, are automatically confirmed. As the rich mechanism of contaminations, synergies and exchanges that fuelled the whole sector, and especially, the "artistic part", that concerns us more particularly.

Nowadays, indeed, the new technological and social framework, established by the digital technology and the Internet, has launched, among other things, a deep evolution of two structural and exemplary sides of the broadcasting communication :

- the behaviour of the spectator / user (and his expectations, his demands and his skills) ;
- the modalities of access and the size of the broadcasting contents.

The mixed effect of supports' dematerialization (digital technology) and the universal and permanent connection (World Wide Web) granted the communication's users an unknown before freedom, pushing them to a much more proactive and crucial decision-making attitude towards broadcasting contents and their production and circulation modalities.

Besides, Giuliano Berretta, CEO of EUTELSAT, in his maiden speech has correctly underlined the fundamental role played by the television public in the choices and in the chronology of the transition to the HDTV, on the basis of a combination of technological factors (diffusion of the DVD quality, the videogames, the flat screens...) but interpreted and balanced by his strategies of expenses and by his need/demand of quality and innovation.

The transition from the multi-channel offer to the multi-platform environment already increased the quantity (and for once also the diversity) of the accessible contents, often for free. Consequently it develops into the final user (principally the one that belongs to the new generations) a desire and an ability to personalize his choices and to sidestep the traditional and structured forms of the broadcasting offer (from the programme schedule to the media chronology), navigating between more sources depending on his preferences and his needs.

On the other hand, the widespread use of the digital technologies make available for any user (or the most dynamic of them) to reproduce, to conserve, to manipulate the chosen contents, or to generate new ones, and in the same time to redistribute them instantly and globally (and also immaterially, and at a free cost), thanks to the Internet network.

All of the trends enlarged widely the basis of contents production (not only the broadcasting ones), intensifying the voices of cultural diversity as the new creative talents' research and emergence. And, as for the *scouting*, in the broadcasting sector (as anywhere else) the *marketing* suffered a radical transformation, dictated by a new combination of the deep modification of the consumers' profile, and the birth of their claim for a free, and eventually no cost, access (*any content, any time, any place, at no cost*). The more and more qualified border between broadcasting authors and spectators opens up increasingly to the active role of the last ones (included the innovative forms of intelligence and collective creation), now able to influence directly, as a "speech society", the products, the aims and the strategies of the cultural industry.

The value and the modalities of the public access (if we still want to call it in this way !) to the contents are becoming a decisive productive factor, substituting the less and less justified influence of some broadcasting market middlemen, whose space and legitimacy are today concretely reassessed from the economic, the functional and the artistic point of view.

Besides, every evolution (worse if it's a revolution !) involves the necessity of sacrificing a part of the existing particular interests to make way for the elements of innovation imposed by the society general interest : rather than oppose ourselves in vain to this natural logic, the different actors of the changing system are called to reconsider their vocation, their *savoir faire* and their mission in the new sector's functioning framework.

Even the author, main character of the broadcasting creation system is reassessed by this deep evolution, as attest Pippo Del Bono and Roberto Perpignani, in two different ways (as well as Hervé Nisic and, especially Jean Marie Drot in other moments of the debate) : as in his social and legal status, on which is becoming stronger the pressure and the influence of the "new consumers" community which he necessarily speaks to; as in his place and his personal approach, as in his (economic and psychological) relation with the works he "makes". More and more torn between the romantic paradigm of lonely individualism and the telematic utopia of the common and shared creation, the broadcasting author, "classical" or "digital" (is it about an alternative rather than a necessary split ?!), has increasing difficulties, as the authors of any kind and discipline, to see and clearly identify his new role in the social speech and in the specific practices of the cultural industries, aspects that have been largely shattered by "the Internet" effect.

Consequently, everybody is concerned by this process in the broadcasting sector : televisions (public or commercial, generalist or pay, terrestrial or satellite, etc...), film distributors, independent producers as the DVD or videogames editors, movie theatres, as well as the authors... But on the basis of a new methodological assumption : that the system *governance* is not anymore the matter of only a few ones, debated behind closed doors as in the old perspective of the *one to many*... but a large and participative debate, open to the citizens-consumers : that is to say the composition of the interests and rights of a plurality of subjects that have globally in their hands the global fate of the audiovisual communication.

The final user new profile has consequences – we already said it – on the access interface and on the nature of the digital broadcasting content. The emergent trend is to make an attractive content available on the most part of platforms, to optimize and diversify its chances to be "consumed". The specific quality of any platform, its technical, commercial or cultural characteristics still require specific declensions of this content, that can also allow to target for the best the most probable potential user for any of them.

As the *case studies* brought by Alexandre Brachet (UPIAN) and Nicoletta Iacobacci (UER) showed us, it is here that the product itself accepts and includes his beneficiary's influence (far beyond the automatic registration of the reader in every text, as the semiologists describe it) from its cross-medial conception to the construction of interaction spaces (in the text's body and structure or in its functioning context) literally destined to the consumer/user's active contribution.

A new communication strategy, new instructions for use of the broadcasting object, that is going today until exploring the possibility of an integrally different and non-linear approach of the broadcasting experiment, inspired by the connection between television, games console and mobile phone. The more and more frequent and interesting trials of *interactive storytelling*, the docuWeb developments, the evolution of the entertainment programmes and even the *reality shows* towards the gaming model ("Entertainment is interaction!" said Chris Crawford, creator and prophet of the videogames) : they are important symptoms of a new paradigm of the broadcasting's use, based on the direct "dialog" of the technological systems to each other ("*the Internet of Things*" ?!) and with the new freed and creative "spectator".

For his part, Michel Fansten (Head of MEDIA DESK France) mentioned the worryingly example of "Plus belle la vie!", and the tags' system that allows, while watching the serial, to buy *on line* the objects and clothes that appear in any episode : far beyond the *Product Placement* !

It will take time for all these elements of the new system balance to be put in function and stabilized. But some points of no return are already behind us : the most concrete, maybe also the most important, is the advent of the HBB model (Hybrid Broadband Broadcasting) and the new televisions with high-speed Internet connection.

In the meanwhile, a lot of questions are asked to the sector's industrial actors – the movies Majors, the broadcasters, the *factories* that are independent in programmes and sizes, the videogames editors, etc. – especially concerning their strategic choices for a short-term and mid-term future, but also the fastness and efficiency of their reactions to the every day innovation's challenges, that characterize now the broadcasting communication sector :

- until what point pushing the digital choice in their organization, structure, production routines and product typology ?
- what is the approach to adopt towards their records' content and towards the use of their standard offer on the new platforms (webTV, IPTV , catch-upTV, etc.) ?
- how to position ourselves in relation with the videogames' exponential increase ?
- what are the place and resources to reserve for the concrete exploration of the interactive modalities and cross-media in their broadcasting creation activities ?
- how to facilitate the « dialog » between more and more convergent or integrated platforms and systems of broadcasting communication?
- how to take into account (and make profit of it) the new behaviour, role and ability of the audience (or of its younger part) in the conception of new broadcasting programmes ?
- which are the space, function and importance to recognize to the authors, that are apparently not the only « raw material » (even if they remain protagonists) of the creation industry ?

EUROVISIONI 2009 – ATELIER 3

Atelier 3 : Creativity and new economic models

Palazzetto del Burcardo – Monday October 12th

Chairman : Jacques Delmoly

Author of the report : Jean-Noël Dibie

Original written in French

The atelier presided over by Jacques Delmoly, looked into the economic model of the broadcasting industry, and reminded that :

- this industry integrates two complementary activities related to the furniture of contents to containing operators, which vocation is to transport towards some publics the contents that make the value added,
- the economic model of the analogical broadcasting offer's scarcity, based on indirect financing by citizens (licence fee) / consumers (advertising) and direct financing (subscription and PPV) seems to be inappropriate to the new environment of the digital offer's abundance,
- it cannot exist production of contents without creation's payment and return on investment

It emerges from the interventions :

1 / The obsolescence of the creation financing in the analogical television 's economic model

The essential contribution of the creation and production's financing by the public channels is seriously threatened, as demonstrates it Anna **Balletbo Puig** in her speech about the tragic situation of the Spanish public television.

The Spanish public televisions are confronted to an increase of their expenses going faster than their falling receipts. This situation got worse for RTVE, which won't have no more access to the advertising from January 1st 2010. The loss of these receipts should be compensated by a 3% tax on the commercial channels' advertising receipts and by a 1% tax on the turnover of telecommunication operators.

The atelier is concerned about this situation : the increasing financial difficulties of the public channels have for first effect to reassess creative works' financing.

2 / The reconsideration of the radio-diffuser financing's principle by the market of contents' complexity in the digital universe

In their speeches, Flavia **Barca** (read by **Savini**) of the *Rosselli Fondation* and Erick **Lambert** of *The Silver Lining Project*, who underlines the « air pocket » that are crossing over the protagonists of broadcasting creation and production, highlighted :

- the offer and demand's fragmentation in the new digital media universe, declined on three platforms, digital television, satellite and web, to which it is to add the mobile telephony,
- the increasing inability of the radio-diffusers, whom incomes are falling, to continue to assume the principal part of creation and production financing,
- The utopia, more than the threat, of universal contents, the media offer's fragmentation that have for corollary ideas and cultural expectations' fragmentation

3 / The emergency, to save creation, to innovate, by conceiving new economic model suited to different markets and users, as shows us Paolo **Lutteri** in his speech.

In this dynamics, the beauty has to be a constant, as underlined it Jean Stock « the beauty makes the success of an offer », thus confirming the President Gouyou Beauchamps point of view, that « the beauty facilitates the access to arts ».