ICT **+** CREATIVITY **=** CONTENT

Towards a Global Cooperation for Quality Content in the Information Society

The Vienna Conclusions

FEDERAL CHANCELLERY ■ AUSTRIA

BM WA
BUNDESMINISTERIUM für
WIRTSCHAFT und ARBEIT

DAS ZUKUNFTSMINISTERIUM bm:bwk

Federal Ministry
for Foreign Affairs

bmvit
Bundesministerium
für Verkehr,
Innovation und Technologie

The WSIS-process with its inclusion of civil society and business, with its multi stakeholder approach and its multilateral way of proceeding is unique. The countries of the developed world and the countries of the developing world are working together to bridge the divides between them and within them.

The usage of Information and Communication Technology has an enormous potential for enhancing the quality of everyday lives as well as for cross-cultural ccoperation between people who live in different parts of the world. The WSIS process aims at making this potential become reality by including everybody in the emerging Information Society and by filling the term Information Society with meaning - with a positive and comprehensible meaning for everybody. From 2-3 June 2005, international experts came together in Vienna to share visions on the topic of "ICT & Creativity" by invitation of the Austrian government. At this WSIS Contributory Conference, participants worked on a 'living document': the so-called "Vienna Conclusions", drafted by Peter A.Bruck - on the basis of a disputation with the German philosopher Peter Sloterdijk - and edited, reworked and re-written by a Drafting Committee, taking into consideration recommendations from conference participants. The "Vienna Conclusions" have one core message: Creativity and a strong focus on the quality and diversity of content are needed to make ICT become the fundament for an Information Society we all can - and want - to be part of.

I hope that the "Vienna Conclusion", which you are holding in your hands, will continue to be a 'living document' as a basis for further discussions and competitions of ideas here in Tunis and further on.

Franz Morak

State Secretary for the Arts and Media, Republic of Austria

CREATIVITY AND IT
Making New Media Work for a Better World

The United Nations World Summit on the Information Society (WSIS) aims at taking a critical look at what has been happening worldwide since the beginning of the Digital Revolution. This process of analysing is to be followed by agreeing on measures to shape the further development of the Information Society.

Austria's contribution to the WSIS is to focus on an area of the Digital Revolution that has been often overlooked. Getting access to quality e-contents and applications is an issue just as important to people all over the world as improving ICT infrastructure and network access. And these contents need better promotion.

Putting this thought into action is the World Summit Award (WSA), an Austrian initiative. In 2003, a total of 803 projects from 136 countries were handed in to compete for an award for best practice in e-content creativity. 40 of those projects, which had been evaluated and selected by an international expert jury, were honoured and celebrated in the framework of the World Summit ceremony in Geneva. In 2005, 168 countries are participating with a total of over 20.000 products having been considered in the process.

Extending this initiative, the Government of Austria called for World Summit Contributory Conference on ICT & Creativity with the aim to provide a platform to discuss the broader issues of the uses of ICT to reach social, cultural and economic goals.

ICTs in themselves are no solutions to the current problems of the world; what is needed is useful applications and quality contents. Using and working with ICTs creatively can improve the lives of many - by bridging the Digital Divide and Content Gap. Creativity is not tied to being rich in terms of material goods, of infrastructure and access to networks. Creativity is a "natural resource" of the human mind in general, everywhere in the world, in every culture, of both genders.

The outcomes of the Vienna Conference in terms of issues and objectives

• The development of I &C infrastructures and technologies alone does not fulfil the promise of a knowledge based information society. Good quality contents and innovative applications are required to build an inclusive, people-centred and development-oriented Information Society.
• The I &C technologies are supplied by global companies and offered in highly concentrated markets. Local and diverse economic development will take place mainly in the content industries and the application markets.
• The capacities of ICTs to transmit, store and reprocess outperforms human abilities to produce and use contents, creating a global content gap. Exponentially expanding technology performance confronts people with information overload and non-transparency to product quality and value add.
• The ICT poor are most likely also to be information and content poor as their capacity to produce contents is limited from the outset and their ability to pay restricts them in their choices.
• A global mechanism is needed to select and evaluate the best of contents in order to provide essential information to people and markets on what is already available in terms of diversity, on what is best practice in terms of richness of media and on what is

the value add for users in terms of creating a global knowledge society.
• The global mechanism should also demonstrate and showcase the best practice in e-content and creation in the context of the United Nations efforts of ICT4D and in cooperation with the relevant UN organizations.

The WSIS Contributory Conference in Vienna has produced a truly optimistic statement, the Vienna Conclusions, for bridging the Digital Divide and Content Gap.

The Selection and Promotion of High Quality e-Contents in an open international contest and evaluations from independent experts in the manner of the World Summit Award will ensure a lasting legacy of the conference beyond 2005 and making new media work for a better world.

Prof. Dr. Peter A Bruck
Chairman of WSA

Quotes from the UN WSIS Contributory Conference on ICT & Creativity

"This conference focuses on the development of creative and high-quality contents, quite responsible and fascinating tasks. However, creativity calls for a threshold requirement: general access to information and education."

Wolfgang Schüssel • Austrian Federal Chancellor

"The theme of the conference "ICT & Creativity" is central to the task of bridging the Digital Divide and closing the Content Gap, so that truly open and diverse Knowledge Societies may be constructed."

Koïchiro Matsuura • UNESCO Director-General

"I'm grateful that the World Summit Award has taken the initiative to raise awareness for what the process of WSIS can bring to humanity in terms of quality econtent."

Adama Samassékou • President of WSIS Preparatory Committee for the Geneva Phase

UN WSIS Contributory Conference on ICT & Creativity
June 2-3 2005, Vienna, Austria
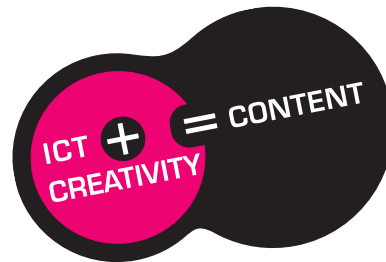
On 2 and 3 June 2005, experts from all over the world came to Vienna to share visions on and discuss about the topic of "ICT & Creativity", a burning issue not just for the Austrian government, which hosted the event.

At this official WSIS Meeting, helping to prepare the Second Phase of the United Nations World Summit on the Information Society that will take place in Tunis 2005, key business people met ministers and state secretaries, researchers, creatives and members of the civil society, but also thinkers who are very critical of the Digital Revolution.

"ICT plus Creativity equals Content" was the 'formula' of the conference, prominent on banners behind more than 80 high-level speakers and a total of 400 participants from over 35 countries. The word 'content' sparked debates on various issues and problems the Information Society is currently facing.

At 10 workshops and three keynote sessions, plus in a 'creative amphitheatre' where outstanding multimedia projects were presented, the abstract term 'content' was filled with life and energy, as people who gave speeches and people who asked questions sometimes agreed on and sometimes argued about issues like how pluralism on the Internet can be fostered, how e-Democracy can be strengthened or how copyright laws can be enforced in a cyber world that knows no borders and checkpoints.

Should content be free of charge and accessible to everyone? Should people have to pay for it, to secure that authors and designers get something in reward for what they have created? Or do we have to think of completely new business models for the world of new media? Is hacking a crime or an act of creativity? Of course Patrick De Smedt, Chairman of Microsoft Europe and EMEA, had a different opinion on this issue than Georg C. F. Greve, President of the Free Software Foundation Europe. And what did a renowned digital artist like Mark Amerika have to say about this, or Joseph Weizenbaum, the man who has been defining the field of computers and education for the last half century? Opinions differed widely, but the necessity to build bridges became very clear, as there is an urgent need to fight the 'Digital Divide' and 'Content Gap' worldwide. And this can only be done effectively by joining forces.

'Conference' has the same origin as the word 'to confer', for which another word is 'to converse'. The aim of the Vienna event was to make people talk and think rather than to offer easy solutions. As Wolfgang Schüssel, Federal Chancellor of the Republic of Austria, pointed out: This WSIS Thematic Meeting was a "competition of ideas".

Speakers from Governments

Wolfgang Schüssel
Federal Chancellor, Republic of Austria

Miroslav Kovacic
State Secretary,
Prime Minister's Office -
eCroatia
Republic of Croatia

Dana Bérová
Minister of Informatics,
Czech Republic

Franz Morak
State Secretary for
the Arts and Media,
Republic of Austria

Christian Rupp
Executive Secretary
for eGovernment,
Republic of Austria

Perttu Puro
State Secretary,
Ministry of Transport
and Communications,
Republic of Finland

Michael Losch
Director-General for
Economic Policy,
Innovation and
Technology,
Republic of Austria

Elisabeth Gehrer
Federal Minister for
Education, Science and
Culture, Republic of
Austria

Speakers from the United Nations and WSIS Officials

Koïchiro Matsuura, Director-General of UNESCO

Abdul Waheed Khan, Assistant Director-General for Communication and Information, UNESCO

Carlos Magariños Director-General of UNIDO

Janis Karklins President of WSIS Preparatory Committee for the Tunis Phase, Republic of Latvia

Adama Samassékou, President of WSIS Preparatory Committee for the Geneva Phase, President of the African Academy of Languages and Former Minister of Education, Republic of Mali

Habib Ammar, President of the WSIS Standing Organizing Committee, Tunisian Republic

Richard Owens, Director of Copyright E-Commerce, Technology and Management Division, WIPO

Speakers from the Business Sector

Patrick De Smedt, Chairman, Microsoft Europe, EMEA, French Republic

Thomas Staneker, Vice-President Consumer Marketing, Alcatel Belgium, Kingdom of Belgium

**Franz Patay,** General Secretary, International Music Media Center, Republic of Austria

Yvon Le Roux, Vice-President, Public Sector, Cisco Systems Europe, French Republic

Karim Taga, Associate Director, Arthur D. Little, Republic of Austria

Rudolf Fischer, Chief Operating Officer (COO) Wireline Telekom Austria, Republic of Austria

Richard Straub, Chairman of the e-Learning Industry Group Learning Solutions IBM EMEA, France
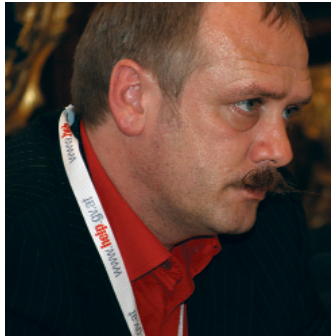
Speakers from the Creative Industries

Ricardo Mbarak
New Media Artist and University Professor,
Lebanese Academy of Fine Arts, Lebanese
Republic

Mark Amerika, Professor of Digital Art,
University of Colorado,
United States of America

Susanne Kirchmayr
aka Electric Indigo,
DJ and producer,
Republic of Austria

Pau Alsina González, Director, UOC Virtual University-
ArtNodes, Kingdom of Spain

Simone Brecht, Vice President Content & Services, AOL,
Federal Republic of Germany

Paul Hoffert, President, Bell Canada New Media Fund,
Canada

Gerfried Stocker, Director,
Ars Electronica,
Republic of Austria

Mark Federman,
The McLuhan Program in
Culture and Technology
University of Toronto,
Canada

Speakers from the Civil Society

Georg C. F. Greve, President, Free Software Foundation Europe, Federal Republic of Germany

Peter Rantasa, Managing Director, Music Information Center Austria, Republic of Austria

John Perry Barlow, Co-Founder & Co-Chair, Electronic Frontier Foundation, United States of America

Titi Akinsanmi, SchoolNet Africa, South Africa, Federal Republic of Nigeria

Hans Falk Hoffmann, Director for Technology Transfer and for Scientific Computing, CERN, Switzerland

Christine Maxwell, Senior Partner, Institute of Scientific Simulation, California, Trustee Emeritus, Internet Society, French Republic

Joseph Weizenbaum, Professor Emeritus, Laboratory for Computer Science, MIT, United States of America

Georg Pleger, Coordinator, Creative Commons Austria, Republic of Austria

Speakers and Presenters

Titi Akinsanmi SchoolNet Africa, South Africa, Nigeria **Waheed Al Balushi** President, Bahrain Internet Society, Kingdom Bahrain **Pau Alsina González** Director, UOC Virtual University-ArtNodes Kingdom of Spain **Mark Amerika** Professor of Digital Art, University of Colorado, USA **Habib Ammar President** of the WSIS Standing Organizing Committee Tunisian Republic **Thomas Baubin** Managing Partner Media Consulting Group, Federal Republic of Germany **Ralf Bendrath** Collaborative Research Center "Transformations of the State" University Bremen, Federal Republic of Germany **Dana Bérová** Minister of Informatics, Czech Republic **Andreas Biebl** Head of Online Marketing eBay Austria GmbH, Republic of Austria **Roberto Blois Montes de Souza** Deputy Secretary-General ITU **Jak Boumans** Electronic Media Reporting, Kingdom of the Netherlands **Simone Brecht** Vice President Content & Services, AOL, Federal Republic of Germany **Peter A.Bruck** Chairman World Summit Award **Carlos Cabral Nunes** Artist/Director, Colectivo Multimédia Perve, Portuguese Republic **Martin Casey** Managing Director, Arekibo Communications, Ireland **Massimo Catalfo** Multimedia Designer, Italian Republic **Patrick De Smedt** Chairman, Microsoft Europe, EMEA, French Republic **Hans Falk Hoffmann** Team Leader, resp. for participation to WSIS, CERN, Switzerland **Mark Federman** The McLuhan Program in Culture and Technology University of Toronto, Canada **Alexander Felsenberg** Founder, German Association for the Digital Economy, Federal Republic of Germany **Carina Felzmann** Member of Austrian Parliament, General Manager of Cox Orange, Spokesman, Austrian Platform of Creative Industries, Republic of Austria **Andreas Leo Findeisen** Research Assistant, Chair for

Media Theory & Philosophy of Culture Academy of Fine Arts Vienna Republic of Austria **Rudolf Fischer** Chief Operating Officer (COO) Wireline Telekom Austria **Shauneen Furlong** Executive Director, Canada Government Online, Canada **Elisabeth Gehrer** Federal Minister for Education, Science and Culture, Republic of Austria **Khedija Ghariani** State Secretary, Ministry of Communications Technology, Tunisian Republic **Georg C. F. Greve** President, Free Software Foundation Europe, Federal Republic of Germany **Paul Hoffert** President Bell Canada New Media Fund, Canada **Oliver Holle** Director Finance and Content Partnerships, 3united mobile solutions ag, Republic of Austria **Theo Hug** Associate Professor of Educational Sciences & Head of ARC Research Studio eLearning Environments, Republic of Austria **Oliver Irschitz** Founder & CEO, Peyote Design Company, Republic of Austria **Paul Kafno** Managing Director, HD Thames, United Kingdom **Sergei Kambalov** Deputy Executive Coordinator, UN ICT Task Force **Janis Karklins** President of WSIS Preparatory Committee for the Tunis Phase **Andrea Khol** Marketing, music information center austria (mica), Republic of Austria **Klaus Kindl** Director Mobile Music Divison, Ericsson Worldwide **Susanne Kirchmayr** Electric Indigo, DJ and producer, Republic of Austria **Danny Kodicek** Director, Wellspring Ltd, Czech Republic **Miroslav Kovacic** State Secretary, Prime Minister's Office - eCroatia Government of the Republic of Croatia **Kálmán Kovács** Minister of Informatics and Communications Republic of Hungary **Charles Kriel** Senior Lecturer - Film & Media Arts Institute at Bournemouth, United Kingdom **Robert Kristöfl** Head of IT Department Federal Ministry for Education, Science and Culture, Republic of Austria

Yvon Le Roux Vice-President, Public Sector, Cisco Systems Europe Michael Losch Director General for Economic Policy, Innovation and Technology, Republic of Austria Carlos Magariños Director-General of UNIDO Koïchiro Matsuura Director-General of UNESCO Christine Maxwell Senior Partner, Institute of Scientific Simulation, California, Trustee Emeritus, Internet Society (ISOC) Ricardo Mbarak New Media Artist and University Professor, Lebanese Academy of Fine Arts, Lebanon Franz Medwenitsch Managing Director of IFPI Austria, Republic of Austria Nick Moraitis Consultant and Author on Youth and Technology, Commonwealth of Australia Franz Morak State Secretary for the Arts and Media, Republic of Austria Ilyas Naibov-Aylisli Project Director, National E-Governance Network Initiative, Republic of Azerbaijan Sally Jane Norman Director, Culture Lab, University of Newcastle upon Tyne, United Kingdom Richard Owens Director of Copyright E-Commerce, Technology and Management Division, WIPO Franz Patay General Secretary, International Music Media Center, Republic of Austria John Perry Barlow Co-Founder & Co-Chair Electronic Frontier Foundation, United States of America Didier Philippe Director, Strategy and Corporate Development, Hewlett-Packard EMEA Georg Pleger Coordinator, Creative Commons Austria, Republic of Austria Perttu Puro State Secretary Ministry of Transport and Communications, Finland Nii Narku Quaynor Chairman and CEO, Network Computer Systems Limited, Republic of Ghana Peter Rantasa Managing Director, Music Information Center Austria, Republic of Austria Sheila Robinson Managing Director, Solvebrand Ltd & Consultant to Sir Bob Geldof, United Kingdom Christian Rupp Executive Secretary for eGovernment, Austria

Abel Rwendeire Managing Director, Programme Development and Technical Cooperation Division, UNIDO **Adama Samassekou** President of WSIS Preparatory Committee for the Geneva Phase, President of the African Academy of Languages and Former Minister of Education, Republic of Mali **Barbara Schumy** IT Journalist, Republic of Austria **Wolfgang Schüssel** Federal Chancellor, Republic of Austria **Ronald Schwärzler** Executive Vice-President Online Services & New Media, Austrian Broadcasting Corporation (ORF), Republic of Austria **Uwe Semtner** Director Marcom & PR EMEA, ATI Technologies Europe GmbH, Federal Republic of Germany **Ana Serrano** Director, Habitat Canadian Film Centre, Canada **Alfred Smudits** Secretary General MEDIACULT, Republic of Austria **Thomas Staneker** Vice-President Consumer Marketing, Fixed Solutions Division Alcatel Belgium, Kingdom of Belgium **Gerfried Stocker** Director Ars Electronica, Austria **Richard Straub** Chairman of the e-Learning Industry Group Learning Solutions IBM EMEA, France **Alexander Szadecky** Managing Director, Nofrontiere Design GmbH, Republic of Austria **Karim Taga** Associate Director, Arthur D. Little, Republic of Austria **Wal Taylor** Professor Community Informatics Cape Peninsula University of Technology Founding co-chair CIRN Republic of South Africa **Rudi Vansnick** Chairman ISOC Belgium, Kingdom of Belgium **Tereza Wagner** Deputy responsable officer, Division of Arts and Cultural Enterprise, UNESCO **Abdul Waheed Khan** Assistant Director-General for Communication and Information, UNESCO **Andreas Weinek** Executive Director, WeinekMedia GmbH, Federal Republic of Germany **Joseph Weizenbaum** Professor Emeritus, Laboratory for Computer Science, MIT, United States of America

ICT + Creativity

ICT + Creativity = Content

ICT - Creativity = Stagnation

ICT x Creativity = Quality Content

ICT X Innovation = New Economy and Old Business

ICT X Monopolies = Digital Divide

The Vienna Conclusions

This document is a statement that focuses on the future. It aims at stressing the importance of creativity for bridging the Digital Divide, for creating digital opportunities and for closing the Content Gap.

Creativity is one of the highest forms of human energy. It is a defining human trait that enables us to design and to use tools, and it gives us the ability to solve problems. In the modern world, creativity and its outcome - innovation - are credited as the most important predictors for economic advancement, equal to or surpassing investment. Creativity can be a vehicle for empowerment and fulfilment.

The role of creativity has been magnified by the explosive developments in Information and Communication Technologies - ICTs. ICTs are the most powerful means to produce, preserve, and communicate the fruits of human creativity, including information, know-how, knowledge, and works of art.

ICT + Creativity

ICTs are permeating all aspects of social, economic, and cultural life in modern societies. They are the scientifically developed technological means for the generation, rapid processing, global transmission and nearly unlimited storage of information. Their power lies in their continuously increasing speed and decreasing costs for manufacturing and access.

ICTs are powerful tools. They enable us to build better communities and shape our cultures, producing and sharing work, education, and leisure activities.

ICTs more and more help us to be liberated from menial labour. In the emerging knowledge-based economy and global society, what counts is not so much physical strength but mental powers - the intellect, the product of human creativity. ICTs enable us as humans to be more creative by setting us free from many constraints of older technologies. They allow the creation of augmented and even virtual spaces, in which we can dream of and shape a better world. Nature can be simulated and ideas visualised - without the effort and expense of building something in real space.

Tools have elevated mankind above all animals, and they have enabled us to create civilizations since thousands of years. The remains of 30,000-year-old cave societies, like the one found in Lascaux, France, clearly show that technologies have always been part of human life (paint, knives) - and so has been artistic creativity. And the past 25 hundred years of scientific discipline have made possible new levels of productivity and wealth, which people would not even have dreamed of in earlier times.

In the present, ICTs are the tools that determine whether societies can move to the next level of human civilization. ICTs enable us to participate in entirely new types of activities and to achieve previously unthinkable results. Access to Information Technology (IT) and to content networks is essential for reaping the benefits from today's technologies. That is why it should be universal, ubiquitous, equitable and affordable. The human mind can be set free from menial labour to reach its maximum potential only if it has access to IT and content networks.

ICTs triggered the Information Revolution, dissolving the boundaries of material media and setting free human inspiration from most restrictions in form and content. And the ability to record information and to share it through space and time has revolutionised its reproduction and distribution.

ICT + Creativity = Content

Through ICTs, creativity has become our central resource for personal, economic, cultural and social development. Creativity - when channelled through ICTs - provides new forms of media and new works of human imagination that were not available before.

Content is the final result of human creativity as applied to a medium. Content that is distributed and stored on ICT media is usually known as e-Content (e for electronic). Whereas ICT is most effective when it is standardised and uniform, content is most valuable when it is varied and unique. Whereas ICT infrastructure strives to be culture-neutral, content is most powerful when it intermingles with local cultures. Content communicates best when users recognise their own faces and their own stories - their culture - in it.

The right to live and work in a local culture has been recognised in many United Nations documents as having prime importance. The UNESCO Human Rights Report in 2004 urged the promotion of cultural freedom and diversity as well as respect for ethnicity and language. In fact, local culture rights trump economic rights in most trade agreements. The Uruguay Round of the GATT in 1993 recognised the exemption of cultural goods and services from most favoured nations and national treatment treaties.

The creation of quality content that speaks to the many cultures around the world is of prime importance to the success of the Information Revolution of the Twenty-First Century. It is just as important as the deployment of ICT infrastructure. Either one is of no use without the other.

ICTs collapse the production and distribution chains that were the hallmark of the Industrial Age. In the Information Age, a producer need not be a scientist, technologist, artisan or craftsman, but only a creative individual who has learned to use the powerful software that is increasingly available at low cost. A relatively small effort on behalf of a motivated individual can now transform the understanding of millions of others, enabling a much more democratic expression of human interests and ideas on all aspects of human life.

Along with the new ease of expression came the ease of duplication. This is a two-edged sword. On the one hand, it makes e-Content much more accessible. On the other, it raises difficulties with the control of protected intellectual property. Digitisation enables limitless copying of the original and e-Contents offer no natural trace back to someone who is an author or originator.

ICT - Creativity = Stagnation

The powers of ICTs have set new horizons for ways of human expression and communication; but as they have created wealth, they have also opened a cornucopia of new distractions, diversions and waste.

In many contexts, ICTs have increased social noise and opened the floodgates of redundant messaging. Formulaic contents may sedate anxious citizens in a world of stress and crises; they offer diversion from obligations and imperatives to act, and they lead to escapism and consumerism in addictive proportions.

ICTs create a powerful continuum of passive consumerism, bringing cheap gadgets and quick fashions to the cultural worlds. Quality contents do not fit into the comfort zones of easy listening, simple entertainment and 24/7 TV and broadband pictures. They do not create sameness, but differentiation; they require attention and sometimes sound warnings.

Creativity is the opposite of human entropy. To create is the antithesis to numbness.

ICT x Creativity = Quality Content

Quality contents enrich and sometimes even empower their users. They reward attention with experience; they convert time spent into inspiration and excitement.
Quality contents have more than a use value; they transport cultural signifiers and enrich personal meaning. Quality contents are always connected to improvement, on an individual scale and on a social or global level.

The challenge for creative people is to match the powers of ICT tools with their imagination and minds. Generally, technologies can do more than most creators and users require, know about, or even might want to have available to them. This capability surplus constitutes a key challenge to creators; it can dwarf them or open new horizons for expression.

In quality contents and innovative applications, creativity matches Information and Communication Technology. Creativity produces quality contents.

ICT x Innovation =
New Economy and Old Business

The industrial sameness of commodities makes them cheap to be produced in high quantities, but with a loss of differentiation that is unsuitable for the Information Age's demand for personalised products and services. Marketing departments are frequently effective at countering this deficiency by clever advertising that caters to basic human instincts such as sex, violence, and the desire for peer acceptance. Even so, the early Twenty-First Century has witnessed a steady erosion of popular taste for cookie-cutter mass communications content and a steady growth of internet content that is much more diverse and more narrowly-targeted. This evidence is very encouraging for the production of quality contents, because it justifies an economic argument to create quality in addition to the usual ethical arguments.

ICTs allow the mass circulation of messages and global transactions, but they do not merely add to industrial growth and consumptive abundance. Due to human innovation in research and development, they lead to exponential increases in performance and productivity with exponential decreases in unit costs and product prices.

ICTs liberate us from the rules of industrial markets. This is their promise in the global Information Society; leapfrog development becomes possible because new technology is not just more powerful than old technology, but also cheaper, cleaner, safer, more energy efficient, and more sustainable. The promise of the new digital economy lies in capacity building in all sectors of society - in all societies in all regions of our one world.

However, living in a world of new digital economy does not mean that one can break all business rules. The promise of the new digital economy lies in capacity building in all sectors of society - in all societies in all regions of our one world. The rights of creators and the protection of their intellectual property require permission and compensations. These shall not be played off against the rights of citizens and society to have access to a common heritage of knowledge and a vast sea of new information.

Quality contents should pay back their creators; and not just the intermediaries. They ought not to be nor should they be seen as being available for free. Such appearances are demeaning to creators and producers, authors and developers, and they deny them the fruits of their efforts and work.

Anyone who wishes so should be free to share the outcomes of his or her creative efforts for no pay, but no one should be forced to do so or accept this as the dominant model. At the same time, success and market power should not be used to dominate and restrict the free exchange of ideas.

The information space of the Internet appears to some to be free, but it is not. The costs are hidden, and most payments do not go to the creative content producers. Revenues flow easily to those who sell technology. Device makers, network operators and access providers have concrete billing points and efficient mechanisms to collect sales revenues. But once one has entered the Net, most contents can be accessed free of charge. The illusion of a free information and communication space is built on the two pillars of public investments into research organisations and educational institutions and the private investments in marketing and public relations. A new economic realm is needed for quality contents. The Content Gap needs to be closed.

ICT x Monopolies = Digital Divide

The development of ICTs is not even, and not all parts of the world participate in the benefits they can bring. There are past and present monopolies. In many countries, an understanding of the importance and value of openness in information exchange and communication is only starting, and the liberalisation of telecom and media markets is still a task to be achieved.

Monopolies undercut creativity. State monopolies and censorship strangle creativity in expression and in the production and exchange of ideas and opinions. Market monopolies and domination stifle creativity in innovation and in the production and exchange of goods and services. Securing the opening up of societies and markets means also to prevent the growth of new monopolies.

Monopolies perpetuate Digital Divides. They restrict the dynamic diffusion of new devices and new contents, and they maintain divisions and inequities. ICTs tend to spread quickly due to the exponential growth in their performance and the exponential decrease in their costs.

E-Contents tend to spread quickly due to their personalisation and time and space independence, their media richness and global hypermedia linkage, and their active user involvement and interactive potential.

In developed countries, Digital Divides affect marginalised minorities - in developing countries, they affect excluded majorities. While Access Divides still exclude more than 60% of the world's population from basic ICT services, the Digital Divide in e-Content is significantly greater than the Access Divide in basic telephone services. The Content Gap is a persistent phenomenon. Unless we act, the technology poor will remain the content poor for a long time to come.

The Digital Divides in e-Content and the Content Gap are challenges to the creativity of politicians and policy makers, and to the corporate social responsibility of the ICT industry.

Issues of Quality Content

1. Creative Contents & Community Building

2. Digital Rights / Creative Commons

3. eLearning and eScience: Workshop on Best Practices

4. eGovernment and eDemocracy

5. eBroadcasting and eMonopolisation:
   Creative Diversity in Mainstream Cultural Industries

6. eCulture, Creative Content and DigiArts

7. Youth for Youth: Creative Web Contents from Young People

8. Creative Business Ideas / Incubator for Content Entrepreneurship

9. Economic Framework for IT Development

10. Disruptive Technologies, Broken Business:
    Winning with Creativity in the New e-Music Business

1. Creative Contents & Community Building

The creative act made possible through ICTs and digital distribution builds communities. And communities are relevant for content development. Communities and content are interdependent; they are both the cause and the effect of each other.

ICT development increasingly allows local culture, creativity and community cohesion to be made available (locally, nationally, and internationally). Creative content is only as good as its accessibility: accessibility to skills, knowledge, platforms, culture and context. To build a stronger bond between these two assets, WSIS needs to address to the following issues:

• Context is the priority
• People only start participating if value is experienced
• Relevant user experiences are key to community building

Local communities need to define the content they want to consume and in which they want to participate. A major question relates to how to establish a dynamic development in the field of local creativity.

Creative acts strengthen communities, and these include the following actions: collect, evaluate, share, design, build, play and effect change.Inappropriate funding and project evaluation diminishes the establishment of a dynamic local creative community. All evaluation needs to take into account civil society community of practice needs and virtual community perspectives.

2. Digital Rights / Creative Commons

Human creativity in its expression, results and distribution currently undergoes a massive transformation. This fundamentally affects the rights of all humankind. The rights of artists, musicians, scientists, writers, designers, programmers and other creative people must be preserved and strengthened in order to enable them to express themselves freely in their work, to develop and communicate through all media, and to determine how their works are used, including whether they are used for commercial or non-commercial purposes. As we can all be producers and distributors of content now, everybody should also have access to education that builds capacity and enables these forms of cultural expression.

The general public - as users, consumers, and citizens - has the right to have access to and to use information and knowledge. This includes fair access to culture but also protection of fundamental human rights and civil liberties such as privacy, freedom of expression, freedom of information, and the enforcement of laws.

New possibilities of content production and distribution have an impact on incentive structures and underlying economic models. The worldwide copyright system currently undergoes a transformation, giving more choices to creators and users. Increasingly, revenue is generated by offering services on top of contents.

Licences such as "Creative Commons" reserve some rights and permit widespread use and distribution. Distributed collaborative production models like "Wikipedia" show that there are other incentives than money to create quality content.

To ensure ongoing innovation, Digital Rights Management (DRM) development and deployment must remain voluntary and market-driven.

In the Digital Age, the business models of copyright intermediaries will only be viable if they offer quality services on top of the content. The challenge is to create an economy of sharing, collaboration, and service that will - at least in the near term - coexist with the traditional economy of scarcity, control and technological restrictions. Commercial products bring innovation to the mass of consumers all over the world. Our knowledge and culture is the reservoir from which new content is created and in which creativity finds its fertile ground. It must therefore remain accessible to the general public under reasonable and fair conditions. Copyrights and patents were developed in part to create incentives for production of quality content, and their role should be re-examined in order to meet this goal in the future - while safeguarding the public interest in open access to information and culture.

Practice and easy making use of software must be understood as the 4th cultural technique of a Digital Society, besides reading, writing and calculating With ICTs permeating all aspects of everyday life, software acts as a social regulator. Similar to law, it controls essential parts of human interaction and creativity. But unlike law, it knows no exceptions and is ultimately binding. It is therefore seminal for society to shape, make transparent and control the codified rules that in turn shape society.

This is where freedom as a fundamental human right and prerequisite of democracy meets collaborative creative approaches. Political freedom in the Digital Age depends on technological freedom in order to ensure access to the cultural heritage of mankind for present and future generations.

3. eLearning and eScience: Workshop on Best Practices

Compared to the turn of the century five years ago, the present attitude towards communication sciences and technologies is characterised by a different outlook on its potentials. This more mature and practical attitude may have positive effects on the e-Learning solutions to come, since their focus is not so much put on technology itself as on supporting and assisting real people in pursuing their own immediate purposes. Taking this into account, local communities that serve and educate themselves with mostly self-produced contents are expected to play an increasingly important role. E-Learning also has the potential to manifest and enhance collective creative energy in a cross-border and cross-cultural dimension by creating technologies for joint content creation.

To allow for these developments to take place, the UN needs to ensure that the technical standards for the Internet as such, as well as technical standards for e-Learning solutions, are developed in an open and public process together with the respective industries. This level of future interoperability must not be controlled by single players, as it directly affects communication and access to information, which are basic human needs. Only the further elaboration of funding mechanisms will allow for sustainable e-Learning projects in the future.

The last decades have shown huge private and public investments in the development of e-Learning structures that have not yet taken off and that are thus not available yet for a local or worldwide public. Thus, not so much the building of new e-Learning structures but the process of making existing contents available and interoperable should be on the agenda of the years to come.

Communication technologies should be adapted to make the general public under-
stand (and then critically interact with) the scientific community.

E-Science has already realised successful joint ventures across borders with distributed
resources for the achievement of common purposes like the open source project or grid
computing. These projects have been initiated bottom-up by individual scientists that
could convince others of a possible common goal. The achievement of the Millennium
Goals could be feasible in many aspects, if these approaches are now translated to
fields like medicine or agricultural research.

4. eGovernment and eDemocracy

E-Government + Creativity = E-Democracy

The emergence of the Internet and other modern technologies has fundamentally alte-
red the environment in which governments deliver services to citizens, businesses, and
other government entities. The Internet sets free the imagination of public servants
around the world and can cross cultural, health, social status, organisational, and geo-
graphic boundaries in an unprecedented manner.

Seen from this perspective, the new communication technologies have a high democra-
tic potential. They offer powerful tools for exchanging information, engaging in discus-
sion, campaigning and creating awareness about political issues.

With regard to new Information and Communication Technologies, there is a need to develop minimum standards in areas that are of concern to all nations, from cyber crime to data protection.

	E-Government	E-Democracy
Information	Download of forms, guides and " who-is-who", law information system	Download of political program-mes or facts relevant to a political discussion, pages run by representatives.
Communication	Electronic Web forms to start an administrative process	E-mail communication with representatives, moderated discussion forums on specific political topics
Transaction	Tax declarations, registration of abode, e-Procurement, public library system	Voting, initiatives, petitions

Examples for levels of citizen involvement - categorised by both types of services according to the usual stages of information, communication and transaction.

The Vienna Conference on "ICT + Creativity" highlights the importance of the human and democratic dimension of communication and promotes e-Inclusion and the empowerment of citizens in a democratic Information Society. It asks people to take advantage of opportunities and to prevent risks, which may result from the new Information and Communication Technologies. And it wants all individuals, citizens and workers alike to contribute to the shaping of their future.

Only quality applications will serve properly the "ordinary man". People need to understand technology to deploy it and to make use of it.

5. eBroadcasting and eMonopolisation: Creative Diversity in Mainstream Cultural Industries

• New technologies (e.g. Digital TV, IPTV, UMTS) make it easier to access audiences due to relatively cheap distribution channels.
• New technology also allows cheap production of new content and to start new niche channels.
• It needs start-up support (probably by governments) for new technologies.
• All new technologies will not be successful without creative people all over the world.
• Even small - no matter if economically developed or not - countries can benefit from

all these new technologies with the help of creative people.

• The creation of quality programmes for niche distribution will only be possible, if public broadcasters or other public bodies are willing to pay for quality content.

6. eCulture, Creative Content and DigiArts

Rich and free artistic practice is the foundation of a creative Information Society and the prerequisite for any cultural industry. In the same way as any other industry needs a continuous flow of new ideas stimulated by "basic research" which is not directly valuated by direct return of investment, the cultural industry, too, depends on a prosperous artistic production that can be considered as the "basic research" for the development of e-Culture and e-Content.

Art prepares the ground for new ideas. But artists 'don't just fall from the sky'. Therefore we have to ensure a supportive environment for artistic production, which accepts and respects art in its experimental nature.

Cultural richness is an effect of contact, understanding and respect between various cultures. In order to overcome scepticism or mere curiosity and to respond to the collaborative nature of digital art, we have to stimulate the mobility and exchange of people and not just the mobility of information. And we have to promote consciousness for a mutual respect for art in political and social environments.

In order to strengthen cultural diversity and pluralism (which are key to the successful development of an Information Society), we have to provide non-discriminatory access to media and information infrastructure to allow and to support the self-representation of individuals as well as communities, cultures and religions.

Most important for artistic production and research is a strong interdisciplinary and intercultural approach. It should not only link art and science but also promote educational efforts and relevant economic strategies.

The unique quality of digital artistic work does not lie in the production of content and artefacts alone but even more in the ability to create new forms of expression that are adequate to local cultural and socio-political needs as well as to new technologies. Thus, DigiArt should be considered as "applied research" in the culture of our Information Society. With its unique aesthetic characteristics, DigiArt helps to design a human-centred culture of new technology that also gives room to the spiritual dimension of our life.

The ability of artists to create links to the tangible and transcendental aspects of human life to connect the physical with the virtual realities of our Information Age should be considered as another reason to put artists on centre stage of e-Culture. This is why: ICT + Creativity + Collaboration x Interdisciplinary Intercultural Education = Potential Artists Networks Increasing their Political Capital by Positioning Themselves as Cultural Value Generators.

6. eCulture, Creative Content and DigiArts

Rich and free artistic practice is the foundation of a creative Information Society and the prerequisite for any cultural industry. In the same way as any other industry needs a continuous flow of new ideas stimulated by "basic research" which is not directly valuated by direct return of investment, the cultural industry, too, depends on a prosperous artistic production that can be considered as the "basic research" for the development of e-Culture and e-Content.

Art prepares the ground for new ideas. But artists 'don't just fall from the sky'. Therefore we have to ensure a supportive environment for artistic production, which accepts and respects art in its experimental nature.

Cultural richness is an effect of contact, understanding and respect between various cultures. In order to overcome scepticism or mere curiosity and to respond to the collaborative nature of digital art, we have to stimulate the mobility and exchange of people and not just the mobility of information. And we have to promote consciousness for a mutual respect for art in political and social environments.

In order to strengthen cultural diversity and pluralism (which are key to the successful development of an Information Society), we have to provide non-discriminatory access to media and information infrastructure to allow and to support the self-representation of individuals as well as communities, cultures and religions.

Most important for artistic production and research is a strong interdisciplinary and

intercultural approach. It should not only link art and science but also promote educational efforts and relevant economic strategies.

The unique quality of digital artistic work does not lie in the production of content and artefacts alone but even more in the ability to create new forms of expression that are adequate to local cultural and socio-political needs as well as to new technologies. Thus, DigiArt should be considered as "applied research" in the culture of our Information Society. With its unique aesthetic characteristics, DigiArt helps to design a human-centred culture of new technology that also gives room to the spiritual dimension of life.

The ability of artists to create links to the tangible and transcendental aspects of human life to connect the physical with the virtual realities of our Information Age should be considered as another reason to put artists on centre stage of e-Culture.

7. Youth for Youth: Creative Web Contents from Young People

ICT is more than a technology - it is a window and a forum to communicate, to work and to live with and to express new forms of culture. Having said this, we have to keep in mind that the possibilities which ICTs offer are not distributed in a fair manner. While many young people regard ICTs as an integral part of their lives, others have no access to any forms of them at all. What we therefore need is capacity building for developing countries.

Politicians and members of organisations like to talk at length about how to teach ICT to the youth and how to get young people involved in society. But youths are already there!

Gaps have become obvious between those who rule and shape and those who create: The cultural and maybe "generational" divide is more difficult to overcome than the technological divide. The latter can be bridged with money, the first one only through educating the hearts and minds.

To overcome the Social Divide is even more difficult. A policy of gatekeeping cannot be maintained in networked societies, or you risk alienation. So what we need is involvement and appreciation of the creative outcome of young people and, most important, new ways of communication between those who rule and shape the present and those who invent and innovate the future.

Some companies have already discovered the commercial potential of the visions, ideas and creativity of the youth and integrate these into their innovation strategies.

8. Creative Business Ideas / Incubator for Content Entrepreneurship

Millennium Development Goal Number 8, Specific Target Number 18, envisages that the international community should strive to "build global alliances for development" in cooperation with the private sector, ensuring that the benefits of new technologies,

especially of Information and Communication Technologies, are made available to all businesses - all over the world, in developing countries just as in developed countries. Creative business ideas go hand in hand with and are very much supported by the increased use of ICTs. ICTs provide a solid basis for business information networking and can thus support SMEs, which is the main driving force for sustainable development. Businesses - especially in developing countries - must have access to relevant and reliable business information in order to enhance creativity, productivity, and to facilitate market access.

As SMEs represent more that 90% of all enterprises worldwide with 60-80% of total employment, they are often incubators for new business ideas, while their young professional workforce is often the driving engine for creativity and innovations. In addition to this, business and technology incubators are relevant tools to make further effective use of the available intellectual capital through entrepreneurial activities.

Thus, it is highly recommended that authorities in all countries should support entrepreneurs by showcasing their works, recognising their achievements, financing their projects and incubating new projects especially in the field of ICT.

9. Economic Framework for IT Development

Computer software and manufacturing is an important source of revenue. The importance of putting into place an economic framework of technology for social inclusion should be a priority for all communities worldwide. The role of governments is impor-

tant for defining strategies for this economic framework, not only IT corporations have the word. Providing access to new technologies for every citizen by bridging the Digital Divide is also a key role for governments everywhere.

As regards to intellectual property rights, a new balanced approach has to be found studying and analysing the incentive effect of new media for creation and taking into account the role of developing countries.

The close collaboration of the private and public sector, businesses as well as universities, governments and the civil society is needed to come to a definition of the upcoming economic framework of the next 10 years for IT corporations. A new economic framework always has to keep in mind the benefits for all citizens all over the world.

10. Disruptive Technologies, Broken Business: Winning with Creativity in the New e-Music Business

Music is one of the main driving forces behind ICT development; music meets an increasing consumer demand, and the digital distribution of music on the Internet and via mobile phones opens revenue resources for providers, content aggregators, and creators and producers of music.

Over 200 million tracks have been downloaded in 2004, and the number of online sites where consumers can buy music legally has now hit more than 230.

Two business models have emerged in digital music: pay-per-download and subscription services. Music availability via mobile phones has quickly evolved from simple ringtone offers to full audio recordings, ring back tunes, full track downloads, and other multimedia applications.

Digital technologies have already changed and will continue to change business models of the music industry. While there is still a market for offline carriers like audio CDs or DVDs, consumer demands are rapidly moving towards online and mobile availability of music. Digital sales could rise to as much of 25% of total sales within five years from now, today accounting for approximately 1-2% of the total turnover of record companies.

However, where changes happen there are risks. Digital technologies have made it possible to get access to unlicensed music, to download music from illegal peer-to-peer platforms and to duplicate and distribute music without rewarding the creators and producers of the recording.

The biggest challenge for the digital music business is to make music easier to buy than to steal and to speed up the licensing process both for online and mobile distribution - with new partners and new business models other than in the current distribution channels. There should be no excuse for copyright theft in the Digital Age, and the rights of the creators, performers and producers of music have to be protected.

One important problem which hinders growth of the digital music business is the lack of interoperability between services and devices. The danger is wide-scale consumer confusion and wasted opportunities in a market that has an extraordinary growth

potential. There is no easy solution, but all players in the online and mobile market need to work harder to solve this problem as soon as possible.

It is in every society's best interest everywhere on earth to encourage creativity in any form; therefore the music industry and policy makers must re-think their approach to licensing, taking into account the needs and demands of artists and audiences. ICT significantly changes the way artists create content and the ways the general public engages with that work. ICT businesses and policy makers must work harder to ensure that artists across the globe have access to the tools of creativity they need, to necessary means of distribution, and to a significant reward for their creative output.

UN WSIS Contributory Conference on ICT & Creativity

Hosts

FEDERAL CHANCELLERY ■ AUSTRIA

BM:WA BUNDESMINISTERIUM für WIRTSCHAFT und ARBEIT

DAS ZUKUNFTSMINISTERIUM bm:bwk

Federal Ministry for Foreign Affairs

bmvit Bundesministerium für Verkehr, Innovation und Technologie

Sponsors

TELE KOM AUS TRIA

IBM

Microsoft

CISCO SYSTEMS

Arthur D Little

hp invent

ALCATEL

Partners

ITU International Telecommunication Union

UNESCO

UNIDO

United Nations Information and Communication Technologies Task Force

Internet Society

mica music information center austria

creativ wirtschaft austria

Mediapartners

ORF 1 RADIO ÖSTERREICH 1

DIE FURCHE

DER STANDARD

ecaustria.at

ICT **+** **=** CONTENT
CREATIVITY

An initiative of the Austrian Government for the second phase
of the UN World Summit on the Information Society 2003/2005