

GREEN PAPER - Unlocking the potential of cultural and creative industries

Your profile	
surname	
Michal;lek	
first name	
Jakub	
email	
jakub.michalek@ceskapiratskastrana.cz	
Are you participating in this consultation as:	An organisation
Name of organisation	
;esk; pir;tsk; strana	
Area of activity	Cultural heritage New media
Other area of activity	
Country of origin	European Union
Please specify	Czech Republic
Putting in place the right enablers	
New spaces for experimentation, innovation and entrepreneurship in the cultural and creative sector	
<p>- How to create more spaces and better support for experimentation, innovation and entrepreneurship in the Cultural and Creative Industries (CCIs)? More particularly, how to increase access to ICT services in/for cultural and creative activities and improve the use of their cultural content? How could ICTs become a driver of new business models for some Cultural and Creative Industries?</p>	
<p>The experimentation is limited by the sources from which one starts; if majority of the sources remain protected, the new cultural works' production will remain limited. We propose that the duration of the term be limited, as the current model provides an unneeded protection, which causes problems for orphan works.</p>	
Better matching the skills needs of Cultural and Creative Industries	
<p>- How to foster art and design schools/business partnerships as a way to promote incubation, start-ups and entrepreneurship, as well as e-skills development?</p>	
Better matching the skills needs of Cultural and Creative Industries	
Access to funding	
<p>- How could peer-coaching in the Cultural and Creative Industries be encouraged at the level of the European Union?</p> <p>- How to stimulate private investment and improve Cultural and Creative Industries access to finance? Is</p>	

there added value for financial instruments at the EU level to support and complement efforts made at national and regional levels? If yes, how?

If the finances are given to one group only, this puts the other group into disadvantageous position. For instance, the remuneration given to the collecting societies based on the radio production puts the alternative music, including the classical music and alternative culture into disadvantages, as they cannot spend as much money on promotion.

Access to funding

- How to improve the investment readiness of CCI companies? Which specific measures could be taken and at which level (regional, national, European)?

We think that the green paper of the commission is too much based on the dominant position of the companies and gives all the attention to them, though the individuals are more important outside of the popular culture.

Local and regional development as a launchpad for global success

Local and regional dimension

- How to strengthen the integration of Cultural and Creative Industries into strategic regional/local development? Which tools and which partnerships are needed for an integrated approach?

Mobility and the circulation of cultural and creative works

- What new instruments should be mobilised to promote cultural diversity through the mobility of cultural and creative works, artists and cultural practitioners within the European Union and beyond?

To which extent could virtual mobility and online access contribute to these objectives?

The Internet should be free and should not be controlled in respect to the circulation of the protected works of art. The system works in numerous other areas, such as the fashion industry, the gastronomy, the newspaper and other means of communication, the furniture, and in science. The mobility is severely restricted and works against the European union as far as the Audiovision Directive is concerned. The producers will move out the European union.

Cultural exchanges and international trade

- Which tools should be foreseen or reinforced at EU level to promote cooperation, exchanges and trade between the EU Cultural and Creative Industries and third countries?

The European union should resign on its own projects as Europeana and try to adapt to the projects, that have been realized on a much greater scope, such as Google, with the sole investment of Google and the participating universities.

Towards a creative economy: the spillovers of Cultural and Creative Industries

- How to accelerate the spill-over effects of Cultural and Creative Industries on other industries and society at large? How can effective mechanisms for such knowledge diffusion be developed and implemented?

The effect of trends is specific to the free areas, where the intellectual property protection has not penetrated, such as fashion. With the protection, the trends are highly unlikely to develop. The example of fashion shows that the protection of brands suffices.

- How can "creative partnerships" be promoted between Cultural and Creative Industries and education institutions / businesses / administrations?

- How to support the better use of existing intermediaries and the development of a variety of intermediaries acting as an interface between artistic and creative communities and Cultural and Creative Industries on the one hand, and education institutions / businesses and administrations, on the other hand?
The intermediaries such as the distributors are unnecessary in the age of the Internet and should be avoided not to create an unfair competition and disadvantage for the consumer.

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