

The EU media policy and the EU2020 Strategy:

New roles and actions for players of the Creative Europe

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**European Union at the crossroads:
The European perspectives after the global crisis**

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Introduction: Building a model of coresponsibility in the globalisation

The Old Europe is used to promoting the notion of cultural diversity which represents the spirit of its singularity. Indeed, this orientation means the opportunity to realize the potential of Medias as a key driver for EU integration, values and prosperity – both material and spiritual. As a consequence the EU – entity with strong shared cultural values and traditions –, is still struggling to implement a worthwhile cultural agenda across its policy fields. Also promoting a competitive and diverse single market for audiovisual works is a top EU policy priority. In this respect, branding Europe as the place to create entails political economy reform. The newly proposed ‘*Creative Europe*’ programme will therefore help preserve cultural heritage while increasing the circulation of creative works inside and outside the EU. The programme presented in July 2011 will play a consequential role in stimulating cross border co-operation, promoting peer learning and making these sectors more professional. The Commission will then propose a financial instrument run by the European Investment Bank to provide debt and equity finance for cultural and creative industries. It supposes to tailor the regulatory and institutional frameworks in supporting private-public collaboration as a model of coresponsibility. This entails a new paradigm closed to the one of the ‘experience economy’.¹ The role of the non-state actors within the governance regarding Medias will not be neglected anymore. Indeed, a greater sense of attention on their role seems to appear by policy makers. Considering the influence of EU Treaty rules on creative industries, through copyright or state aid regulation for instance, the EU’s competence in the field of culture and knowledge is no longer sustainable. The European Commission wishes to assist European creators and audiovisual enterprises to develop new markets through the use of digital technology. It became sensitive to the ways policy-making can best help achieve this. Indeed moving toward a post-industrial economy justifies a growing investment in culture and education. Therefore building a new approach to a European level playing field industry will foster the adoption of policies aimed at developing a conducive environment, enabling European companies as well as citizens to use their imagination and creativity – both sources of innovation –, and therefore of competitiveness and sustainability.

Although, ten years ago, the Lisbon Agenda already asserted that Europe’s future prosperity and competitiveness would undoubtedly depend on its capacity to foster innovation and creativity.² However the focus has been firmly concentrated on technological innovation and support to research and development initiatives. The non-technological aspects of innovation and more particularly the role of the cultural, creative, educative and business sectors have been largely ignored. Innovation policy has rather been developed as an amalgam of science and technology as well as industrial regulation. Nowadays the cross-sectoral and multi-disciplinary aspect of creativity mixing elements of culture-based creativity and economic as well as technological innovation is foregrounded. Against this backdrop, and given the fact that the “*Europe 2020 Strategy*”³ will determine the EU’s policies and investment priorities for the next decade, this paper aims at stressing the importance of the different players of the Medias sectors in the implementation of the visions spelt out by the EC in its foundation and extolled in the context of the globalisation.

Indeed in the vortex of industrial development, the Medias not only satisfy internal political interests by strengthening social ties and identities, but are also linked to external political interests as a surety for visibility. Overcoming cultural barriers is an effective way to address market fragmentation which hinders the establishment of an internal market for numerous goods, services and brands. Globalisation also stimulates the affirmation of local identities with power

strategies, such like the wide release tactics helped with mega communication budgets led by Majors promoting universal values and dominating the imaginary planet. Only India seems to resist in such a hurricane thanks to discreet protectionism. Globalisation definitely brings its share of complexity, because a film certainly reflects both an aesthetic that bears the imprint of a socio-geographical context, but maybe also contains multicultural essence since films practice cultural hybridization. In such a warlike international competition, regional patterns have to alter conservative economic models. The European model must compete with emerging countries- 'digital native' which means starting from scratch and then more flexible. For instance, since its accession to the WTO, Beijing pledged to increase the quota of imported films - despite its long tradition of exclusion of foreign cultural and artistic products giving preferential treatment to local cultural expression. The Chinese authorities integrate know-how as well as foreign funding through co-productions, with for instance an agreement signed on April 29, 2010 with France. By the way, another contract signed in November 10, 2010 should also encourage production of Indian films in the U.S. Moreover, the economic model of Hollywood is restructuring, and it reinvents itself continuously. Dashing Majors - formerly devoted to Mainstream Entertainment - are nowadays used to financing internal services loaded to focus on creativity so as to offer similar so-called European cons culture film, for instance with *Little Miss Sunshine* or *Harvey Milk*. Also the Israeli industry benefits from low subsidies but nowadays is able to propose some kind of co-called independent film. For instance, movies criticize the army (*Waltz with Basher, Beaufort*). The issue of a Jewish and democratic state and clashing values (extremism and homosexuality) can also come up in films (*The Bubble, Walk on Water, Kaddosh*). Moreover, far from the U.S. or Japan political image war, the EU is used to focusing on an inside ethnographic focus and its audience are not glued to his home theatre. Still facing the inside audience, the EU is keen on glamorizing its cultural influence, rather than fostering commercial conquest with market shares. The EU audiovisual sector – valued at €96 billion and producing more than 1100 films per year –, possibly best embodies the Old Europe. Actually only a fraction of Europe's audiovisual works are enjoyed outside the countries where they are produced. Its industry is not designed enough to penetrate the world market. It is confined to a cultural readiness supposed to proclaim nationalism, and possibly the European identity and thereafter citizenship! Then one may bemoan the far too long expected *MEDIA International, MEDIA Mundus and Euromed Audiovisual II* programmes promoting international focus in strengthening cooperation with audiovisual industries of third countries.

Consequently, efforts will have to be steered in the right direction, not only to foster entrepreneurship and create more jobs, but also to enable European citizens to acquire new skills, as well as to guarantee social inclusion and cohesion. A more entrepreneurial culture will have to take hold with a more positive attitude towards risk-taking, and a capacity to innovate anticipating future trends. Then creativity plays an important role in human resource management as artists and creative professionals can think laterally. Moreover new jobs requiring new skills created in the post-crisis economy should be supported by labour mobility to ensure that people are employed wherever their skills are needed. At the same time, a way of empowering EU citizens with new skills - through training, guidance and lifelong learning experiences - is to promote inter-disciplinary initiatives between the technological, scientific and creative sectors, such like creative clusters or exchange of good practices, in order to promote and benefit from media literacy, essential to ensure an inclusive European society. Ultimately, this paper aims at stressing the importance of the different actors active in Medias sector regarding the implementation of the visions spelt out by the

EC in its foundation in a globalised context. Indeed Europe need to assume a transition from its strategy based on the notion of cultural diversity toward the promotion of a more creative Europe. Building such a European industrial level playing field for the Medias services, particularly regarding education - and therefore Media literacy, entails a new type of multilevel governance based on cooperation amongst the cultural, creative, educative and business sectors.

I. Promoting a Creative Europe

Europe need to assume a transition from its strategy based on the notion of cultural diversity toward the promotion of a more creative Europe. Institutions in the Global Economy can genuinely respect values which are of three kinds based on a “*triangle of coherence*”⁴. On one side, it lies today within the World Trade Organization (WTO), as well as in the second side within the United Nations – particularly the Educational, Scientific and Cultural Organization (UNESCO) – providing a framework for global legitimacy through accountability. On the third side, the expertise of member-driven international organizations and civil society depends on the incorporation of flexibilities in the rules, so as to preserve the expression of identity in a globalized world.

1 The myth of the cultural diversity facing the experience economy

The discussion of values is now central to the ongoing WTO negotiations of specific global agreements that allow for the expression of identities. Among members, differing visions contradicts on culture. Hence a movie is an artistic creation in Europe, and then benefits from special treatment, while it is only a mere entertainment in the U.S. whatever his own artistic performance. Even within the fragmented Europe, interventionist policies based on the notion of “*cultural exception*” get opposed to the policy of the “*cultural specificity*” on the liberal Anglo-Saxon side. Indeed, in international law, films are traditionally seen as property, and the content of television programs is defined as a service. Consequently cultural interventionist policies get opposed to Anglo-Saxon liberal position, causing failures in international negotiations.⁵ actually the underlying purpose of these challenged policies has not been above all to promote the expression of local cultures and identities, but rather more substantially regulatory development subsidies propitious for powerful impact on media services. The EU fears of abandoning the advances receipt system supposed to guarantee cultural diversity - seen in Hollywood as a subsidy mechanism. Then a number of WTO Members actively support their cultural industry in the interests of preserving their identity, through minimum national content quotas for Medias, and exemptions or subsidies. The Southern European countries pledge allegiance to subsidies or quotas considering the culture as a key economic resource due to its potential beyond fundamental education, spiritual and integration values. In contrast, the very active in cultural affairs at domestic level EU Nordic countries opposed the introduction of quotas in the European audiovisual industry. Along with the UK, they have endorsed the version of a cultural policy by supporting the development of the “*experience economy*”.

The intangible value of goods is then deemed as important as manufacturing – through aesthetic, design, branding. The primacy of the interests of consumers is foregrounded, adding that competition in the Medias sector would rather have beneficial effects. The influence of creative industries on other sectors of the economy, notably ICT, is recognized. Moreover anxious of having to take into account their privileged relationship between their industries and Hollywood

studios, the United Kingdom did not support the European interventionism. Additionally, the conservative-liberal democrat government recently decided to abolish the UK Film Council (UKFC) in 2012. This main distribution organization for government grants to the Seventh Art (with an annual operating budget of 18 million Euros) certainly helped achieve blockbuster trade export abroad and film entertainment (more than 900 feature films, including *Bright Star*, *Slumdog Millionaire*, or *Fish Tank*, *The King's Speech*). The UKFC has been promoting such risky, innovative, artistic and aesthetic projects, inventing a new cinematic language. It also reproduced by rote successful unoriginal recipes copying the model of *Four Weddings and a Funeral* and *The Full Monty*. The bureaucratic decisionmaking of this institution that was entitled to inspect the final assembly of the films it financed is deeply criticized. It was neither a guarantee for bond quality, nor cultural diversity. Since April 2011, the British government therefore promotes the establishment of a direct link with the British Film Institute founded in 1993, as well as public-private partnerships with Warner Bros, Pinewood Studios Group, the production Guild, and the UK Screen Association. The UK ranks second behind the United States in international sales of audiovisual products finished. This is due to the funding system combining public and private support, which keeps the players at a high level of demand, pushing them to innovate and to be more creative. In addition, television production has as a social and cultural impact. According to a study of the polling institute BARB, which measures the British audience every week, 83% of the public said they gained valuable knowledge while watching TV and 66% of respondents said they use television as a source of key information. The UK audiovisual market is the leading market in Europe and leads the European industry in terms of size and exports. The UK film industry is the best exporter within the European Union market but is also the most dependants on this European non-national market. Nonetheless the UK Film and Television Industry are not self-sustaining. It is more and more integrated in the European and international system and needs the European market to grow. In such a conflicted context, the notion of “*cultural diversity*” has been echoed by more neutral organizations, particularly within the UNESCO - second side of the “*triangle of coherence*”. Beyond the Declaration of Principles adopted in 2003 at the Geneva Phase of the World Summit on the information Society (WSIS), the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions was adopted in 20 October 2005⁶, but neither ratified neither by the US, Australia nor by Israel. It is instead a clear recognition of the specificity of cultural goods and services, as well as state sovereignty and public services in this area. Thought for world trade, this soft law instrument (strength in not binding) clearly became a crucial reference to the definition of the European policy choice. In 2009, the European Court of Justice favoured a broad view of culture – beyond cultural values – through the protection of film or the objective of promoting linguistic diversity yet previously recognized⁷. On top of it, under this Convention, the EU and China have committed to fostering more balanced cultural exchanges, strengthening international cooperation and solidarity with business and trade opportunities in cultural and creative industries. The most motivating factor behind Beijing’s willingness to work in partnership at business level might certainly be the access to creative talents and skills from foreign markets. On the European side, technology is not considered as an amusing quirk: the annual income of the new-wave web portals targeting young people now exceeds €96 million. Digital networks are becoming cultural and creative spaces yet to explore!

2 Branding the creative Europe amongst stakeholders

On the third side of the “triangle of coherence” lie member-driven international and civil society organizations promoting values in a new globalized industrial and services world, which means dealing with new logics of identity, land and technology that have altered the traditional public space. The Medias sector is currently living a compelling revolution. The EU records the second highest TV viewing figures globally, producing more films than any other region in the world. In addition, the sector plays a crucial role in fostering innovation, in particular for devices and networks. Nonetheless, emerging countries are increasingly turning to Europe’s experience in nurturing diversity a corollary of creativity in preserving its cultural heritage. To a large extent Europe’s future is also dependent on its capacity to transcend local identities, whether national or regional, to harness creativity and also to ensure the presence of multiple local identities in a global context. Thus national cultural activities still lack a European dimension, which is out of kilter with globalisation trends and the digital revolution.⁸ Likewise supporting creativity and individual talents is a powerful means to promote freedom of expression and the intercultural dialogue at international level as a soft power.⁹ In that respect, the new ‘*Creative Europe*’ programme of July 2011, encompassing the current Culture, MEDIA and MEDIA Mundus schemes, will support the cultural and creative sectors with a budget of €1.6 billion (+37%). The European Commission’s MEDIA programme is investing €755 million in the European film industry in the period 2007–2013 (more than €1.5 billion has been granted since its launch in 1991). Therefore Europe also has to find a way to move from cultural competition to cultural collaboration both at institutional and industrial level.

This process is twofold.

Firstly, the industry has to develop new kinds of demand, not based merely on the functionality of a product, but instead rooted in individual and collective aspiration. Best practices in cultural management at local level need to circulate more. Culture-based creativity is a powerful means of overturning norms and conventions with a view to standing out amid intense economic competition. Medias represent an essential feature of a post-industrial economy. The nontechnological aspects of innovation – and more particularly the role of the cultural, creative, educative and business sectors –, have been largely ignored. Innovation policy has rather been developed as an amalgam of science and technology as well as industrial regulation. Even so the EU made innovation as a priority policy, developing science and technology policies closer to industrial regulation, analysts bemoaned the former too procedural vision. Additionally innovation is a moving-target so that you cannot ping point bureaucratically good incentives. It not only requires personal abilities (thinking in a non-linear way), or artistic or technical skills. It also supposes a social environment appreciating creativity, as well as a political economy stating that productivity gains at manufacturing level are no longer sufficient to establish a competitive advantage. In this new paradigm, marketing and services are as important as production. A firm needs more than any efficient manufacturing process, cost-control or a good technological base to remain competitive. It also requires a strong brand, motivated staff and a management able to understand the process of creativity. The major challenge for the EU is thereby to incorporate multidisciplinary disciplines, combining elements based on culture, creativity, economic, scientific and technological innovation. It would additionally boost artistic creation, since art does not necessarily depend on financial or structural assistance! Consequently the multidisciplinary aspect of creativity mixing elements of culture-based creativity and economic as well as technological innovation is nowadays foregrounded. Last but not least, policy makers acknowledge that our future not only depends on Europe’s creative capacity to innovate, but also

that a competitive audiovisual sector has important economic spill-over effects on other industries.¹⁰ The technological changes we are facing need such policy to be applied on a European level in order not only to accelerate the media convergence process but also to help in the defragmentation of the national and global markets. The establishment of a single market for digitised European audiovisual works would benefit from a decrease of transaction costs, further legal harmonisation, and coordination with Member States. In particular, the Video On Demand (VOD) – close to 700 in Europe – as well as on-demand and catch-up services particularly on the rise –, are expected to grow to approximately €2.2 billion in 2013. Such an emergence and the continued severe impact of online copyright infringements put pressure on more established version markets, such as pay-TV and DVD. Digital distribution definitely lies at the top of the strategic agenda. As a

core element of Europe's creative industries, the sector will be shaped by several important recent policy strategies – notably EU 2020 and the Digital Agenda for Europe and the Cultural Agenda. The aim is to improve the distribution and promotion of European films and to strengthen the competitiveness of the sector. Its objectives include providing support for online distribution of audiovisual works through, for example, video on demand platforms. Parallel with this, a recent Commission's Green Paper stems in consulting on how best to seize the opportunities for TV and film in the online age. It is published in the context of the *Europe 2020 Strategy*, which aims to boost smart, sustainable and inclusive growth in Europe, the Single Market Act and concomitant Commission Strategy for Intellectual Property and the Digital Agenda for Europe. Additionally, a focus will arise from helping organisations and enterprises that operate across borders and have a strong link to the promotion of cultural and linguistic diversity. Moreover the European Institute of Innovation and Technology and the Marie Curie Actions, – which support skills, training and career development of researchers –, will be part of the EU's new 'Horizon 2020' strategy for research and innovation, which would receive €80 billion (+46%) under the budget proposal. The aim is to boost Europe's global competitiveness and help create jobs and ideas of tomorrow. Actually, the EU support in the creative sector should have a significant leverage effect in attracting further public and private investment. This might improve competitiveness, especially among small businesses, and help create job opportunities as well as contribute to innovation and to local and regional development.

Secondly, public cultural institutions need to become as cosmopolite and openminded as the artists and entrepreneurs they are supporting. In the end, the European project would gain from a more public-private collaborative approach on cultural activities. The reality of an architecture strongly focused on delivering aid to governments may militate against delivery matching this focus. This may potentially encourage in practice Medias to be viewed as separate from rather than integral to the overall governance agenda. Tension may continue between embracing media as central to governance and the tendency to deliver aid to specialist organisations whom on their own may be limited about how they can impact on the soft governance. Instead the policy does not necessarily imply rigid and centralized planning. It might rather simply constitute a favourable framework for the coordination of activities, allowing flexibility as well as huge possibilities for communication strategies. Such a formulation should serve to strengthen the coordination of existing or planned infrastructure. It would facilitate national choices with regard to means, marshal national resources, help satisfy the needs of the most disadvantaged while eliminating the most flagrant imbalances, or emphasize universal and continuing education while helping in strengthening cultural identity and national independence. Therefore it would enable both all countries and cultures to play a more prominent role on the international scene, and such a new paradigm would let developing to the Europe 2020 Strategy.

The Old European democracy has to face international contradiction, as well as the polytheism of values in the heart of the fragmented Europe itself. Eventually the whole point is to determine how an industrial level playing field can be built in the globalisation promoting EU's political choice, its values and ethics. By doing this, it would prevent Europe from evolving towards a more inclusive, sustainable and competitive society, dealing at the same time with important economic and societal challenges. In that capacity, even so education and culture remains national competences, the challenge stems from opening a debate branding the Creative Europe above the so-called *Old Europe* used to promoting – with a defensiveness of a quixotic soft power – the cultural diversity within international institutions. This notion – widely promoted by the European Union as a common good – has been useful to formulate public policies relevant to developing creative industry as well as promoting EU people values. Nonetheless, in a global context, public-private cooperation should adhere to both the economic vision of global public goods and the ethical vision of the common good. By doing this, it would prevent Europe from evolving towards a more inclusive, sustainable and competitive society, dealing at the same time with important economic and societal challenges. The viability of the EU does not depend so much on its political structure as on its being anchored in a culture-based sphere through public-private cooperation, as well as on the establishment of a cultural European citizenship and creative entrepreneurship. Media industry - as way to acquire knowledge – can work to explore the limits of citizenship. Indeed, the wizard institutional machinery willing to foster a “*knowledge economy*” in the future globalized information society may stand only wishful-thinking, if “*media literacy*” is not utilized as a boon for citizens and the business sector in a modern public sphere.¹¹

II. Education of citizens and Media services: toward a model of co-responsibility

The Media literacy supposes a transition toward multilevel governance based on a model of co-responsibility for policy actions in the future.

1 Education for sustainable development and Media literacy

Activities developed by government and institutional authorities aim at promoting media literacy with investment, subsidies, support, rulings, control, or vigilance¹². In a global skills race dominated by increasing soft powers, nobody can speak of pluralism within the public spheres, under the reserve of respecting a fair procedure which allows the expression of axiological judgments.¹³ Therefore European and international institutions as well as a number of regulatory authorities depending on the countries have proposed institutional definition of media literacy. The involvement of the civil society lies in with the movement to extend education with the focus on “*learning for the length and breath of life*” acclaimed by both the UNESCO and the EU. The recent concept of media literacy is defined attached to the idea of “*Education for Sustainable Development*” included in the United Nations’ Principles, of which UNESCO is the lead agency. It was contextualized within the advocacies on the human rights-based approach to programming, and the creation of knowledge societies, both carried out with the support of the Council of Europe.¹⁴

The Fez Declaration (17 June 2011) calls on all stakeholders to reaffirm their commitment to initiatives relating to media and information literacy (MIL) as a combined set of competencies (knowledge, skills and attitudes).¹⁵ The first International University Network on MIL and Intercultural Dialogue was launched through a partnership with the United Nations Alliance of Civilization. An International Clearinghouse on MIL will be created in cooperation with the United Nations Alliance of Civilizations. Those institutions are supposed to facilitate follow-up on the recommendations of the Forum. The Organization's strategy includes the integration of MIL into all levels of education systems, particularly through the adaptation the MIL Curriculum for Teachers. Also it will set up of the MIL University Network as well as facilitation of international cooperation. Preparation of a Global Framework on MIL Indicators and development of Guidelines for Preparing National MIL Policies and Strategies are envisaged.

The EU regulatory framework for media literacy has accelerated in recent years, with numerous policies falling within the scope of a wide spectrum of activity.¹⁶ The Lisbon Agenda in 2000 – then further developed with the Europe 2020 Strategy – asserted that, for Europe to remain competitive economically on a global level, its citizens had to embrace the competencies required to be able to participate both in the knowledge economy and in the increasingly globalised information society. Further to which, the Audiovisual Media Services Directive¹⁷ gave a reporting obligation for the Commission to measure levels of media literacy in all Member States. It established new rules corresponding to media development in Europe. It also anticipated a full assessment of media literacy levels by 2011, since the civil society will get more and more engaged in the process.

In a nutshell, the EU needs a *progressive citizenship*, from civil citizenship to cultural citizenship, depending on the acquired skills, behaviour and virtues related to the European heritage. Lacking the soul of those values, the EU would disintegrate as many other creations of social engineering only described in a constant (liberal) social contract. So, however media literacy is defined, the regulation should be dynamic, multidimensional, adaptive, fluid and ever-expanding to account for future technological advances, and new purposes for and ways of interacting. Indeed, the way audiences view television is changing very fast. For instance, Microsoft is set to bring live television to millions of Xbox 360 owners. The landscape is transforming, and Internet television availability will be as widely available around the world as it currently is in the UK. Over the next few years, digital services will be free to use on your console to which you will be able to 'speak' to order video, mobile phone services, less controlled web and social networks. Against this backdrop, and given the fact that the "*Europe 2020 Strategy*" will determine the EU's policies and investment priorities for the next decade, education will have to adapt.

In the public sphere characterized by consensus and cooperation, only public goods can be sought and acquired. It may also be seen as a unique world characterized by rivalry and competition in which everyone could pursue their private interests, but only if there is a consensus regarding an objective procedure. Then pluralism supposes the reserve of respecting a fair procedure, which allows the expression of axiological judgments. The development of critical thinking and citizen participation from private to public sphere through the media literacy is an essential contribution to the cultural development and progress of a democratic society. Attention must be paid on the fact that restricting the public sphere to the playground of collective rights may direct to very rigid normative perspective.

The central feature of the media globalization is larger cross border flows of media outputs, growth of media trans-national conglomerates, centralization of media control, spread and intensification of commercialization. Citizens experience the explosive growth and diffusion of media technologies and their increasingly central location in our public and private lives. The fall

of autocratic regimes in Tunisia and Egypt showed the world how activist can harness Medias. Various forms of political information, symbols, and narratives are astounding. These engagements with politics are not segregated as separate activities for the duty bound so-called 'good citizen'. Instead they are interspersed and concomitant with the flow and rhythms of routine activities in daily life. Ordinary people even in the remotest village in the world seem increasingly to be shaped by the roles of local-global power dynamics. The global development agenda on the notion of empowering the local people incorporates this coordination of dynamics, which indicates the notion of changing the traditional forms of everyday life. For instance, Europeans are becoming more skilful internet and computers users, with 60% "digitally literate" in Europe, an essential aspect of media literacy. 56% of all Europeans go online at least once a week (compared to 43% in 2005) and more people in disadvantaged groups are using the net. More people with lower educational levels go online (from 53.5% in 2005 to 62.5% in 2008, where 100% is the overall population's internet use). More unemployed people use the web (up from 74.4% in 2005 to 80.3 % in 2008), and women's internet use is now almost the same as the EU's overall population (growing from 88.4% in 2005 to 94.6% in 2008). The computer and internet skills of women, the unemployed and over-55s have grown by at least 3% compared to the overall population since 2006. However, even though internet connections (especially broadband) are becoming more affordable, 24% of Europeans without internet at home said this is because they lack the necessary skills to use it. People more media literate will also be more curious about and explore their cultural heritage and recent European cultural works.

2. A new model of co-responsibility

The active participation of the industry and the civil society in media literacy initiatives could help promote the co-responsibility. For instance, some private-public activities developing ties between film and education are becoming common with festivals and fairs, workshops, seminars or activities in education centres.

The public television in particular also tends to launch initiatives related to television programmes, analysing advertising or discussing the content of television programmes. To a lesser extent, the same is occurring among companies involved with digital media. Furthermore, agreements have been made between educational authorities and press editors.

Firstly, activities developed by governments and institutional authorities aim at promoting media literacy with investment, subsidies, support, rulings, control, or vigilance¹⁸. Governments can decide on policy activities regarding family, civil participation, educational or training. Many countries - such like Finland or Slovenia – have included the acquisition of media and digital skills as among the final objectives of their curriculum – sometimes linked to civic education and active citizenship, for instance in France or Spain. Nowadays almost every European country has some form of body or authority in charge of supervising the implementation of broadcasting or telecommunication legislation. Slovenia has an authority in the field of telecommunications and electronic communications. In Spain, Austria, Finland and Ireland, some regulatory authorities exist. In Spain, there is no single independent regulatory authority in the field of media communication, but they do exist in the autonomous regions (Consell de l'Audiovisual de Catalunya, Consejo Audiovisual Andaluz and Consejo audiovisual de Navarra). The French government promotes entertainment on the Internet called "*French that we love*" and "*The week of the press at school*" to deal with the jargon and titles of press.¹⁹ The CLEMI is in charge of media literacy throughout the French education system since 1983 in order to build strong partnerships between teachers and information professionals.²⁰

Surprisingly, this has been developing in the UK since at least the 1930s. In the 1960s, a paradigm shift in the field of media literacy was supposed to emphasize working within popular culture rather than trying to convince people that popular culture was primarily destructive. Then, the focus of media literacy shifted to the consumption of images and representations, known as the representational paradigm, and key agencies have been involved in this development. Media education was introduced into the Finnish elementary curriculum in 1970 and into high schools in 1977. In the Irish curriculum, media literacy is included in Social, Personal and Health Education (SPHE). In Austria, a department specialising in media education, educational media and media services within the Ministry of Education, Science and Art provides advice, material, support and information on media literacy. Nowadays almost every European country has some form of body or authority in charge of supervising the implementation of broadcasting or telecommunication legislation. Now a Europe-wide scale inclusion of media literacy in the official education curriculum would promote programmes developing media skills and knowledge as part of the promotion of civil and knowledge society, as well as the promotion of diversity and activities of local communities.

Secondly, the civil society plays a pivotal role. Professional educators' associations, and associations of parents, professionals, political and religious movements, and young people that protest media related risk situations, encourage the raising of awareness. For instance, *Pettatori Onlus* is a cultural and volunteer association specialising in the field of social communication, accredited for training in critique of the media. It supports vigilance for the respect of dignity, and the rights of people, the family and youth. On top of it, despite the existing network of cooperation, financial support for meetings, research projects organized by existing networks and new services would help adapt to change. These suppose a Common Framework with an overall strategic goal, possibly defined during dialogue and cooperation between the different actors regarding media regulation, self-regulation and co-regulation as a means of promoting media literacy. Institutional inertia and routine often slow down the development of innovation that media literacy policies bring with them.

Thirdly, the co-participation of industry, the education system and other actors in the development of lifelong learning activities could be encouraged through European support mechanisms for production. The media industry has most to gain from an effective policy on this issue, because it can increase in the demand of ICT or electronic commerce and communication. It would boost demand of quality in communications resulting in the improvement of competition as well as commercial communication. Actually the current level of audience saturation towards commercial and advertising communications causes a loss of attention and confidence which is detrimental to the effectiveness of advertising messages. Moreover, it is expected that the promotion of media literacy would improve the implementation and extension cycles of the innovations in society and the market. It represents a possibility to take better advantage of the opportunities with in the end improvement and acceleration in the cycle of investment-research-development and amortization. The MEDIA Programme should continue to encourage subtitling and dubbing to enable cross border access to foreign language content. Furthermore public funds might be available to adapt digital applications with understanding of consumer behaviour, facilitating closer engagement with target audiences through social media, and test new business models. Media literacy continues to evolve at the same time of new technology leads to emerging insight. For instance, in Hong Kong and China, the rapid diffusion of ICTs in education and the massive injection of funding have offered huge potential for developing creative work, with an eye on internet safety for youth in Singapore or Japan. In the USA, various stakeholders struggle over nuances of meaning associated with the conceptualization of the practice on media literacy

education. Eventually, Australia, New Zealand and Canada remain the most advanced countries, notably because well established partnerships with the media industry and regulators are accepted. Where there are fewer resources, or where there is little interest from policy makers, the development of Media Literacy initiatives relies almost exclusively on partnerships, for example with production based projects in China and Hong Kong. In many African countries, these partnerships are necessary just to ensure the provision of basic resources. In many developing countries, educators are still largely preoccupied with developing basic print literacy, so that media literacy is only just beginning to register as a concern! Nonetheless the possibility that the development of active citizenship could affect the economy remains taboo. The way the promotion of active citizenship could affect the economy and vice-versa is not yet understood properly. There remain differences between what we could call a technical focus to digital literacy and a humanist and cultural focus to media literacy. This is mainly due to a lack of bridges between educational systems and the working system, as well as the lack of consideration given to the value of education in relation to employability and the ability to affect production. Ideological protectionism stemming from a political commitment criticises and condemns messages so that Medias get opposed to this commitment. Consequently, the current emerging model of co-responsibility is still lacking translation into effective actions. The dispersion and bad coordination among stakeholders leads to failure in co-operation and interchange of information among different actors. Then national, regional and local initiatives do not achieve any European visibility of proper media. Nowadays, broadcasters and digital operators should be encouraged to return digital distribution rights to independent producers after a certain period of time, in case of these rights remained unexploited. Better co-operation efforts within the sector could be reflected by the public sector.²¹

3 Future Policy Actions in spite of the fragmented Europe

The new programme ‘Creative Europe’ of July 2011 will give the EU the means to better support co-operation between education institutions and the world of work. It would allow the EU to help Member States design and apply effective education policies or reforms, and transfer innovative approaches to others. However various factors make it difficult to achieve a wider and deeper development in media literacy, in particular the lack of a shared common framework to work with, such like objectives, concepts, methods, resources, research, results evaluation.

This makes it more difficult for exchanges, comparisons and joint strategies. The dispersion and lack of coordination among stakeholders leads to failure in co-operation and interchange of information among different actors. Then national, regional and local initiatives do not achieve a European visibility of proper media. Besides, beyond the difficulties of material and technological nature, institutional inertia and routine slow down the development of innovation that media literacy policies could bring with them.

There is an existing network of cooperation. For instance, the European Children Network is active in children’s rights within the EU. Nonetheless it needs financial support for meetings, research projects organized by existing networks. The creation of new specific networks and services would assist in the formation of networks. This supposes communication campaigns and debate, as well as research and education. A Common Framework with an overall strategic goal would contribute to create a European work consensus. Indeed European quality standards – involving media industries, professionals, citizens, and authorities for communication services – could then be developed. Dialogue and cooperation between the different actors should be boosted regarding media regulation, self regulation and co-regulation as a means of promoting

media literacy. For instance, Italy has a self-regulation code on TV and Minors: “TV e minori: Nuovo codice di autoregolamentazione, Ministero delle Comunicazioni”. The German Association of State Media Authorities in the Federal Republic of Germany has the duty to coordinate stakeholders and local authorities’ interaction. Ultimately Media literacy must be associated with the acquisition of creative production skills for citizens and teachers. A Europe-wide scale inclusion of media literacy in the official education curriculum would promote programme for developing media skills and knowledge as part of the promotion of civil and knowledge society. Education and training in media literacy is as an important part of basic citizenship skills, basic education and lifelong learning, as much in the formal as in the informal sector. In the future, it needs to identify, and increase the visibility of existing work in the sector in Europe, to provide financial and social support for activities in the sector. The coordination and cooperation networks of existing initiatives will enable the debate and research of the results coming from the different possible models of inclusion in the educational field.

The creation of educational media on a Europe-wide scale should be fostered to reinforce the diversity and activities of local communities. For instance, “Cyberfax!” create a worldwide publication written by young people. Besides, the coparticipation of industry, the education system and other actors in the development of lifelong learning activities could be encouraged with European support mechanisms for production, award and promotion of productions. Media literacy initiatives with the distribution and development of Europe’s audiovisual and media heritage should be coordinated, with programmes and materials for teaching audiovisual literacy which use European contents, and training and learning on audiovisual literacy to the appreciation and evaluation of European audiovisual production for its contribution to cultural diversity and the defence of identity. Media literacy has to seek equity in relation to technological and cultural innovations in order to guarantee and increase a better use of them and make a contribution to economic growth. For instance, *Free WiFi* is a pan-European project which promotes the expansion of free Wi-Fi areas.²² By the way, ties should be promoted between industry and research into media education. For instance, the BBC offers the general public many different online resources for getting involved with Media Literacy and media production skills.²³ In Italy, the *Movimento Italiano Genitori* is a parental association active in the protection of minors in the media. Encouraging new uses and helping to create a complementary market accessible to teachers and students could be operated in cooperation with viewer associations.

Conclusion: Creating Together to Create New Growth

Chancellor Angela Merkel proposed the creation of the *Charter for Sustainable Economic Activity*, adopted in 2009 by the G20 in Pittsburgh, as an effort to provide a “*new global economic contract*”. This is supposed to anchor economic globalisation on bedrock of ethical principles in order to renew the trust needed by citizens to feel that globalisation can indeed work for them. It sets out a number of values common to the G20 providing economic globalisation with a solid foundation for the humanity, thereby helping to reassure citizens that it can promote progress. It is a win-win situation both for decision-makers and citizens, since the adjunct concept of “*global civic education*” tends to prove that in a multipolar and interconnected civilization, every one has a responsibility on the well-being of any other people. In that respect, the Commission is striving to ensure that the objectives outlined in its *EU 2020 Strategy* result in concrete action. Indeed the “*Single Market Act*” communication identifying twelve levers for growth: “*Working Together to Create New Growth*”²⁴ proposes an objective in twofold: to make the Internal Market a springboard for new growth and to strengthen confidence in the internal market, both among citizens (thereby ensuring that they make the most of the opportunities it provides) and businesses (so that they can develop their projects in total confidence). Indeed, over the past five years, the EU decided to take into account the European interest in the globalisation.²⁵ Last but not least, Europe had an external vision of the internal market. It then decided for itself what had constituted failure, but the world is eager to see Europe as a set of criteria if you let it. Actually the US and emerging countries are increasingly turning to the EU’s experience in nurturing diversity a corollary of creativity, in preserving the cultural heritage. Public policies contribute to brand Europe as an attractive place because rich in creative excellence. The conclusion of this paper is that everything will hinge on effective governance and action.

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19 See <http://www.culture.gouv.fr/culture/dglf/presse/presse.htm>.

20 See <http://www.cleml.org/>.

21 For instance, EU programmes and projects could be to the benefit of VOD (MEDIA, CIP ICT PSP (Digital Libraries), Europeana, FP7/8, Lifelong Learning, Culture.

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**European Union at the crossroads:
The European perspectives after the global crisis**

Attila Ágh (ed.)

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