Public Service Media in the 21st Century:

Participation, Partnership and Media Development

October 8–11, 2008 in Mainz, Germany
Welcome to the 4th International Conference RIPE@2008 and welcome to the city of Mainz!

This time, RIPE is hosted by ZDF (Zweites Deutsches Fernsehen), Germany’s national public service television broadcasting company, and two universities: The Medienintelligenz programme together with IAK Medienwissenschaften at the Johannes Gutenberg-University of Mainz and with the Institute of Media Design at the Mainz University of Applied Sciences.

Our theme will focus on what is involved and at stake in the transition from public service broadcasting to public service media. What is required to secure relations with the public as a partner? What are the strategic implications of managing a portfolio of platforms? What are the significant long-term trends affecting media in general and public service media in particular? What is involved in the transformation from emphasizing content transmission to emphasizing human communication?

These and the discussions of many other questions on public service media in the 21st century will be the core of this years’ conference but we also want to invite you to some pleasurable events and hope you will have a great time in Germany.

Kind regards,
the RIPE@2008 Sponsors and Organisers
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October 8
Welcoming Reception & Dinner

The venue for the reception is a fifteen minute walk from the hotel. Participants should please gather in the hotel lobby at 17:00. A guide will lead the group which leaves the hotel at 17:10. For those who must check in at the hotel a late due to flight schedules, a second group will leave the hotel at 18:30.

Reception beginning at 17:30
Johannes Gutenberg Museum
Liebfrauenplatz 5
55116 Mainz

We will enjoy a personal guided tour of the most important museum in the world devoted to the history of print media. For the evening of October 8 the museum will be open only for RIPE conference participants. The tour is organised by the Director of the museum, Dr. Hanebutt-Benz. The original Gutenberg Bible is a highlight of the tour.

Guests will also enjoy sampling fine regional sparkling wine and a musical programme featuring a saxophone and cello duet by SaxoCello. „The programme will be light jazz and classical music – from Verdi to Chick Corea”.

At the conclusion of the reception participants will be escorted to a nearby restaurant for a sit-down dinner.
Dinner at 20:00
Weinhaus Wilhelmi
Rheinstraße 53
55116 Mainz

Welcome to a sit-down dinner in this traditional German Weinhaus (wine house) located in a 300-year old tavern in the Mainz city centre. Diners will choose one of several menus (at least one is a vegetarian option) featuring regional cuisine and wines.
 Schedule for October 9 at ZDF, the German PSB Company  
**Media Policy & Management Forum**  

Please meet in the hotel lobby at 08:15. A bus to ZDF leaves at 8:30 sharp. Coffee service from 08:30 – 08:55.

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
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<tbody>
<tr>
<td>09:00 – 09:15</td>
<td>Welcome to ZDF, the German Public Service Broadcasting Company</td>
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**Session 1**  
**German Public Service Media in Transition**  
**Moderator:** Dr. Simone Emmeliusm, Head of ZDF Doku-Kanal, Germany

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<thead>
<tr>
<th>Time</th>
<th>Activity</th>
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<tbody>
<tr>
<td>09:15 – 9:40</td>
<td>Public Broadcasting in Germany: Origins and Development</td>
</tr>
<tr>
<td></td>
<td>Prof. Jürgen Wilke</td>
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<td>Johannes Gutenberg University, Germany</td>
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<tr>
<td>9:40 – 10:05</td>
<td>Current Challenges of PSBs in Germany and the Digital Strategy of ZDF</td>
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<td>Dr. Lutz Köhler</td>
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<td>Head of Media Politics, ZDF, Germany</td>
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<tr>
<td>10:05 – 10:30</td>
<td>Discussion</td>
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<td>10:30 – 10:50</td>
<td>Coffee Break</td>
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**Session 2**  
**Current Challenges in PSB Regulation**  
**Moderator:** Prof. Jo Bardoel, University of Amsterdam/Radboud University Nijmegen, the Netherlands

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<tr>
<th>Time</th>
<th>Activity</th>
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<tr>
<td>10:55 – 11:20</td>
<td>Designing the Digital Future: Ofcom’s Second Public Service Broadcasting Review</td>
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<td></td>
<td>Mr. James Thickett</td>
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<td></td>
<td>UK Office of Communications (Ofcom), United Kingdom</td>
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</tbody>
</table>
11:20 – 11:45  The Inner-German Debate on Online-Actions of Public Service Broadcasting and the Realization of the „Public-Value-Test“ in Germany  
Prof. Dieter Dörr  
Johannes Gutenberg University of Mainz, Germany  

11:45 – 12:15  Discussion  

12:15 – 13:30  Lunch at ZDF  

Session 3  The Public in PSB: Partnership and Representation  
Moderator: Prof. Lizzie Jackson, University of Westminster, United Kingdom  

13:35 – 14:00  Public Broadcasting in Germany: Origins and Development  
Prof. Hans Mathias Kepplinger  
Johannes Gutenberg University, Germany  

14:00 – 14:25  Participation and Partnership: A Copernican Revolution to Re-engineer Public Service Media for the 21st Century  
Dr. Karol Jakubowicz  
Information for All Programme UNESCO, Poland  

14:25 – 14:55  Discussion  

14:55 – 15:15  Coffee Break
Session 4  Public Service Media Beyond Broadcasting

Moderator: Philip Savage, McMaster University, Canada

15:20 – 15:45  Non-Linear Media and ZDF Today
Mr. Jürgen Kleinknecht, ZDF Mediathek, Germany

15:45 – 16:05  Web 2.0 and Beyond: What Can PSB Learn from Wikipedia?
Ms. Sue Gardner, Executive Director of Wikimedia, USA

16:05 – 16:35  Discussion

16:35 – 16:45  Closing Remarks
Markus Karalus, ZDF Mediathek, Germany

A bus leaves ZDF at 17:15 to return participants to the hotel.
Evening programme

There is no programme planned for the evening of October 9th. This is a free evening for participants to do as they like.

Please check the entertainment and shopping tips in your folder to help planning your evening in Mainz.
Please meet in the hotel lobby at 08:00. A bus to the university leaves at 8:15 sharp.

### In the Hörsaal

**Moderator:** PD Dr. Susanne Marschall, Johannes Gutenberg University of Mainz, with Prof. Harald Pulch, University of Applied Sciences of Mainz, Germany

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
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<tbody>
<tr>
<td>09:00 – 9:15</td>
<td>Welcoming remarks and opening the Forum</td>
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<tr>
<td>9:15 – 10:00</td>
<td>„The Audacity of Hope”: What can Public Service Media Learn from the Political Economy of Communications? Prof. Janet Wasko, University of Oregon</td>
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<tr>
<td>10:00 – 10:30</td>
<td>Discussion</td>
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<td>10:30 – 10:50</td>
<td>Coffee Break</td>
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### Work Groups

For details please take a look at the detailed work group information.

<table>
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<tr>
<th>Time</th>
<th>Session</th>
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| 10:50 – 12:20 | Session 1 in Work Groups  
Paper presentations and Discussion |
| 12:20 – 13:30 | Lunch at university                                |
| 13:30 – 15:00 | Session 2 in Work Groups  
Paper presentations and Discussion |
| 15:00 – 15:20 | Coffee Break                                        |
15:20 – 16:50  
**Session 3 in Work Groups**  
Paper presentations and Discussion

A bus will leave at 17:00 to return participants to the hotel.

### Evening programme

**18:00 – 19:30**  
**Walking Tour of the Mainz City Centre**  
The sightseeing tour provided by *Geographie für alle* leaves from the hotel and takes about one and a half hour.

This is a leisurely walk through the lovely old town and ends near the restaurant selected for the RIPE@2008 Conference Dinner.

**at 19:30**  
**RIPE Conference Dinner**  
**hosted by ZDF**  
**Heiliggeist, Mailandsgasse 11, 55116 Mainz**

The ZDF invites you to a splendid dinner in the beautiful *Heiliggeist* restaurant that was originally build as a hospital church in 1236. Being designed to give healthcare to the poor and the sick, it still features the particular medieval atmosphere.

Those not participating in the walking tour will leave the hotel at 19:00, also walking to the restaurant.
Schedule for October 11 at Johannes Gutenberg University

Conclusion & Plenary Discussion

Please meet in the hotel lobby at 08:00. A bus to the university leaves at 8:15 sharp. Coffee service from 08:30 – 08:55.

Work Groups

Groups will convene in the same rooms as yesterday.

09:00 – 10:15  **Concluding Work Group Session**

10:15 – 10:45  **Coffee Break**
During this break the Chairs and Rapporteur will meet in a room set aside for their use to prepare their five-minute presentations.

In the Hörsaal

Moderator: Gregory Ferrell Lowe, University of Tampere, Finland

10:45 – 12:30  **Moderated Plenary Discussion**

12:30 – 13:15  **Lunch at the university**
Take away if preferred
Ground Floor: Work Groups 1–3

Upper Floor: Work Groups 4–6
Group 1 (Seminarraum)
The Participating Audience
Chair: Per Jauert, University of Aarhus, Denmark

Group 2 (Hörsaal)
Evolving Patterns of Media Use
Chair: Philip Savage, McMaster University, Canada

Group 3 (EMZ)
Drivers and Meta-Trends
Chair: Heikki Hellman, University of Tampere, Finland

Group 4 (Institutsbesprechungsraum)
Changing Aesthetics & Expectations
Chair: Eeva Mäntymäki, University of Tampere, Finland

Group 5 (Bibliothek)
The Public Service Brand
Chair: Jeanette Steemers, University of Westminster, UK

Group 6 (3D-Studio)
Refining the PSM Ethos
Chair: John Jackson, Concordia University, Canada
Work Group Structure

**Group 1  The Participating Audience**

Seminarraum, Ground Floor

**Brown, Charles & Peter Goodwin:** Citizens or users? - Public service broadcasters engage with on-demand

**Collins, Richard:** Web 2.0 and Public Service Broadcasting: New Practices, New Norms?

**Jackob, Nikolaus:** Why Do Recipients Trust in the Media? Results of a Nationwide Telephone Survey

**Jackson, Lizzie:** Facilitating Participatory Media at the BBC

**Jauert, Per:** From Broadcasting to Podcasting – the Digitalization and Differentiation of Radio

**Kleinsteuber, Hans J.:** Participation in the Management of Public Service Media Broadcasting Councils in Germany: Making Them Fit for the Future

**Lowe, Gregory Ferrell:** Public Service Broadcasting in ‘Partnership’ with the Public: Meanings and Implications

**Nehls, Sabine:** Co-Determined Media Policy – How Trade Unions participate in German Media Policy

**Petzold, Thomas:** A key resource for a key player? The use of interlingualism in public service media

**Christian Steininger:** Public Service Media and the Economic Theory of Collective Action

**Group 2  Evolving Patterns of Media Use**

Hörsaal, Ground Floor

**Aslama, Minna:** ‘Public Media’, Audiences and Cultures of Collaboration. Lesson Learned from the Necessary Knowledge Program of the Social Science Research Council

**Friedrichsen, Mike:** IPTV - The New Dimension of Television Consumption and Business Models

**Hadzi, Adnan:** Why Openness Matters: the Deptford.TV Project

**Hasebrink, Uwe:** Changing Patterns of Media Use: Public Broadcasting within the Media Repertoires of Different Social Milieus
Kangaspunta, Seppo: The Digital Divide is Everyday Realism: DTVs Transitional Research on Elderly Persons and Late Adopters Homes

Reinemann, Carsten & Marcus Maurer: The Show Must Go On: How Public Television’s Instant Analysis of Televised Debates Covers Debate Results and Shapes Voters’ Opinions

Savage, Philip: Rethinking the Canadian Youth Audience for News

Sørensen, Jannick K.: PSM and Media Personalisation – a Conflict?

Verdegem, Pieter & Lieven de Marez & Laurence Hauttekeete & Steve Paulussen: From analogue to digital terrestrial television: how to ensure universal access after the analogue switch-off?

<table>
<thead>
<tr>
<th>Group 3</th>
<th>Drivers and Meta-Trend</th>
</tr>
</thead>
<tbody>
<tr>
<td>EMZ, Ground Floor</td>
<td></td>
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</table>

Beveridge, Robert: Negotiating Legitimacy: Public Service Structures and Representation in the Nations of the United Kingdom

Gambaro, Marco: The Evolution of Public Service Television: Methods of Financing and Implications for the Consumer

Hartmann, Benjamin Julien: Opportunities of Societal Dynamics: On Tribal Marketing and PSM

Heinrich, Ansgard: Network Journalism: Moving towards a Global Journalism Culture

Hellman, Heikki: More Choice to All Viewers All Over Finland”: Marketization Meets Digitalization

Norbäck, Maria: The Making of Public Service in Collaborative Content Production

Tjernström, Sune & Angelica Håkansson: Stakeholder Claims or Programming Targets? The Balanced Scorecard (BSC) in a Public Service Media Firm

Trappel, Josef: Dividend of Change: Can deregulation, commercialisation and media concentration strengthen public service media?
### Work Group Structure

#### Group 4  Changing Aesthetics & Expectation

<table>
<thead>
<tr>
<th>Speaker/Speaker</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Costera-Meijer, Irene</td>
<td>Crisis in Quality Television or the Changing Taste and Media Use of the Quality Audience?</td>
</tr>
<tr>
<td>Kuhn, Raymond</td>
<td>Public service broadcasting in Sarkozy’s France</td>
</tr>
<tr>
<td>Leurdijk, Andra &amp; Jop Esmeijer &amp; Gabriela Bodea</td>
<td>Following the Audience: A Comparative Analysis Between PSM’s Cross Platform Strategies in Four European Countries</td>
</tr>
<tr>
<td>Mäntymäki, Eeva</td>
<td>Back to Editorial Control and Enlightened Citizens? Turning Phone-in Shows into Internet Discussions at Regional Public Service Radio</td>
</tr>
<tr>
<td>Nicholls, Thomas</td>
<td>Prairie Talk on the Web – A case study of Prairie Public’s Hear It Now Online Presence</td>
</tr>
<tr>
<td>O’Neill, Brian</td>
<td>Developing Digital Radio for Ireland: Emerging Approaches and Strategies</td>
</tr>
</tbody>
</table>

#### Group 5  The Public Service Brand

<table>
<thead>
<tr>
<th>Speaker/Speaker</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bardoel, Johannes &amp; Marit Vochteloo</td>
<td>Squeezing Public Service Broadcasting from the Mainstream to the Margin? EU State Aid Policy vis-à-vis Public Service Broadcasting</td>
</tr>
<tr>
<td>Bakker, Piet &amp; Marcel Barendse</td>
<td>Longer and Different but Less Lively: Public and Commercial Radio News in the Netherlands</td>
</tr>
<tr>
<td>Bechmann Petersen, Anja</td>
<td>Cross Media as Innovation Strategy: Digital Media Challenges in the Danish Broadcasting Corporation</td>
</tr>
<tr>
<td>Dunn, Anne</td>
<td>The Adaptability of Public Service Broadcasting: The Case of ABC Australia</td>
</tr>
<tr>
<td>Enli, Gunn Sara</td>
<td>Serving the Children in Public Service Broadcasting: Exploring the TV-channel NRK SUPER</td>
</tr>
<tr>
<td>Humphreys, Edward and Maria Norbäck</td>
<td>Brand ownership of ‘public service’- A story of noble ideals, legal tensions, and the 140,300 SEK question of what public service really is and who has the right to use it as a brand</td>
</tr>
</tbody>
</table>
Huntsberger, Michael W.: Create Once, Play Everywhere: Convergence strategies for public radio in the U.S.

Steemers, Jeanette & Alessandro D’Arma: Children’s Television– the Soft Underbelly of Public Service Broadcasting

Van den Bulck, Hilde: Off Public Service Brands and Enhanced Content: The VRT’s Cultural Delta Project and the move to Public Service Media

Amoedo, Avelino: Redefining Regional Public Radio in Spain: Challenges of the Public Radio of the Autonomous Regions

Bergès Saura, Laura: Economics and Politics in Refining Public Service Communication

Brevini, Benedetta: Towards PSB 2.0? How PSM ethos is applied to online media in Europe: a comparative study of Spain, Italy and Britain

Humphreys, Peter: Redefining Public Service Media: A Comparative Study of France, Germany and the UK

Jackson, John D.: Broadcasting and Public Spaces: A Normative Essay

McNair, Brian: Redefining Public Service in the UK Broadcast Media

Moe, Hallvard: Defining Public Service beyond Broadcasting: The Legitimacy of Different Approaches

Pujadas, Eva & Mercè Oliva & Roberto Suárez: Increasing Competition in the Spanish Broadcasting Context: The Impact on Diversity and PSB Policies

Stavitsky, Alan G.: Redefining Journalism: A Conceptual History of Objectivity and Balance in American Journalism
Citizens or users? - Public service broadcasters engage with on-demand

Public service broadcasting 1.0 was built upon a one-to-many, mass media model providing television and radio to a citizen audience and was shaped by the economics of scarcity. PBS 2.0 is being defined in a media environment characterised by one-to-one and many-to-many communication and the economics of near-infinite choice. Public broadcasters aspire to playing a strategic role in the on-demand environment. Embracing on-demand is the entry point to a world in which traditional programme flow models no longer apply, where the relationship between content providers and audience member is redefined and where changing consumption patterns and production economics require new approaches to content development and exploitation.

This paper looks at the strategies pursued by three of the world’s leading public broadcast organizations to examine the challenges each faces in the development and implementation of on-demand services and applications. It will also address the thinking that informs these initiatives and obstacles each organisation has encountered in developing its on-demand offerings. The paper will examine the different approaches and partnership structures adopted for the various initiatives.

Drawing upon these different examples the paper will seek to identify common success factors, explore the lessons for forthcoming initiatives and outline what they can tell us about the nature of a reconstructed public broadcast sector and its changing relationship with viewers, listeners and media industry partners. The paper will also examine the revenue models adopted for PSB on-demand services. Finally, it will ask whether on-demand service provision deepens and extends the public service mission or rather highlights its vulnerability to the forces of competition and marketisation.
Web 2.0 and Public Service Broadcasting: New Practices, New Norms?

Technological and regulatory change have effectively removed the entry barriers to provision of broadcasting, and broadcasting like, services which formerly were posed by scarcity in the radio frequency spectrum. Moreover, a complex and dynamic interaction between technological change, evolution of common standards and public policy in most developed countries (including the EU) has made quasi-universal online connectivity, and the human competencies required to use it, foreseeable in the next decade.

Already, in the UK, more than 50% of homes have broadband and more than 90% have broadband accessible. The potential offered by online connectivity and interactive web based content services (eg Web 2.0) mean that there are striking opportunities to diversify and pluralise provision of, and access to, high quality content with positive externalities which hitherto was the prerogative of public service broadcasters (psb). The move online of established media (newspapers etc), the proliferation of new entrants and the widening of access to non-domestic „broadcast” signals put in question the role and status of European psb incumbents. These changes to the empirical situation have given rise to growing discussion as to whether a change to policy norms, and thus to the status of incumbent institutions, is mandated.

Many psbs have themselves moved online but few have embraced full Web 2.0 capability. The interactive nature of Web 2.0 services, with novel forms of authentication and quality control, is not readily compatible with psb’s traditional role as zealous content gatekeepers whose imprimatur has been seen (not least by the psbs themselves) as a necessary guarantor of authenticity and quality. Wikipedia, OpenDemocracy etc testify to the potential, and partial realisation, of a new paradigm. In consequence novel policy initiatives, such as the Public Service
Publisher, envisaged by the UK regulator Ofcom, have been proposed with a consequential questioning of the role, status and funding of incumbent psps.

The challenge is to assess how far such novel initiatives demand formulation and implementation of new policy norms and, if so, how policy makers should build on the potential of new entrants: on what terms should public support be offered? And what (self-regulatory, co-regulatory or statutory) codes should be adhered to as a price for public subsidy?

### Group 1  The Participating Audience

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**Why Do Recipients Trust in the Media? Results of a Nationwide Telephone Survey**

The largest part of the recipients’ knowledge about reality is a product of mass communication. Their information about events in the world is mostly second hand – with the exception of events in their own environment. If people want to get a picture of the world, they have to rely on media reports. And cases in which media recipients can check the adequateness of these reports are extremely rare. For many activities in modern life it is necessary to consider media information in order to make a decision.

Surveys frequently report skepticism towards the media’s portrayal of reality as well as the journalists’ reliability (e.g. Tsfati & Cappella 2003). Nevertheless, recipients are caught in a dilemma: Facing the manifold errors and mistakes in the media’s portrayal of reality they should not trust – but they have to trust if they want to participate in society. Consequently, there are two crucial questions: Do recipients trust in the media? And why do they trust? Both questions are not new – they are central for media and communication research (see e.g. Kohring 2004). However, many studies – mostly experiments – focus only on single aspects and discuss limited questions such as: Which qualities of the media are likely to produce credibil-
ity and trustworthiness? (see e.g. Gaziano & McGrath 1986; Meyer 1988) Or: Which traits of recipients have an influence on credibility perceptions and attributions? (see e.g. Hovland, Lumsdaine & Sheffield 1949; Sherif & Sherif 1967) Another category of studies – mostly surveys – investigates in which media recipients usually trust (see e.g. Ridder & Engel 2005). However, the statements and motives of the recipients are usually not questioned: What are the true reasons for the recipients’ trust in the media?

For investigating the psychological motives of trust in the media, the author first developed a set of hypotheses based on several assumptions (e.g. dependence-thesis, forgetfulness-thesis, image-thesis, victim-thesis, institution-thesis, cost-benefit-thesis, nescience-thesis). Based on this theoretical framework, a nationwide representative telephone survey of German households (n=900) was developed, which was conducted in May 2008. The proposed paper presents the major results of this survey and points out some of the possible reasons for the recipients’ trust in the media (…as far as data analysis has been accomplished…).

Group 1  The Participating Audience

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Facilitating Participatory Media at the BBC

In 2003-2004 five ‘Interactive Presenters’ were recruited by BBC New Media to be ‘the face of BBCi’ the BBC’s brand for interactive content. The researcher took part in production workshops with the presenters and new media producers, undertaking participant observation, as the group explored a range of different mediation techniques. Over six months the group worked on most of the BBC’s participatory media content forms; presenting live chats, hosting online communities, working across ‘pan-platform’ brands, and finally creating a multimedia console for the BBC’s pan-platform brand, Celebdaq. In addition, the researcher was granted access to observe BBC New Media for over a year, during a time of great change,
as the Corporation moved from being a ‘pure-broadcaster’ to offering mixed-media, interactive, content.

The findings show the range of mediation which should be provided for active audiences and the changes the BBC may have to make to facilitate a new kind of relationship with the audience. The researcher believes the BBC should develop new governance systems for participatory media, in which the audience assist the Corporation with the management of the shared spaces; there are new rights and responsibilities for producers and audiences. The BBC must also foreground a more egalitarian partnership with the licence fee payers to encourage high quality interactions and user-generated content. It will be necessary to foreground BBC staff who are skilled at relationship management and develop more sophisticated facilitation methods ranging from automated responses, through audience-participation, to mediation by dedicated BBC hosts.

The study brings up to date previous work on the para-social relationship between broadcasters and audiences (Horton and Wohl, 1956), sociable broadcasting (Scannell, Cardiff, 1991) and the attraction of personable user-interfaces (Reeves and Nass, 1996). The research also draws from studies on the hosting and moderation of online communities (Jo Kim, 2000, Rheingold, 1994, Salmon, 2003).

Group 1  The Participating Audience

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From Broadcasting to Podcasting – the Digitalization and Differentiation of Radio

The introduction of digital radio on different platforms has taken place in a tension field between technology driven and technology appraising positions, where the social shaping of technology and its cultural implications seem to have played a decisive role. The development of the ‘new’ radio based on the „old“ analogue platform, and the transformation to digital platforms
(DAB and other digital formats), and to the Internet, has differentiated radio as a medium, maybe most radically from a ‘here and now’ medium, also to a source for ‘audio on demand’.

The project will address how the radio has opened for an interaction with the audience on the different platforms and through their cooperation and interconnections – between audio, print and visual elements. DR – The Danish Broadcasting Company – is the center of the case study, and based on previous research of the format development in DR from 1990-2003, this project will focus on the specific areas where DR has intensified the audience interaction through combination of platforms. Three perspectives for the empirical part of the study will be included. Firstly a media system approach, based on desk studies and interviews with key persons in DR behind the strategy of convergence; secondly an analytical approach – quantitative and qualitative content analyses of programs/products and thirdly an audience/user study approach.

The paper for the RIPE@2008 conference will address the theoretical and methodological aspects of this project, which is part of a newly launched joint project: „The New Borderlines of the Public Sphere: Mediatization and Citizenship“, consisting of six research areas to be carried out from 2008-2010. Main elements of the theoretical foundations are the changes in the shaping of the public sphere, and the notions of citizenship in both a local (national) and a global context, related to the role of public service media as a vehicle for the development of ‘cultural citizenship’.
They see themselves as a kind of “users parliament” and are made up of representatives of the “socially relevant groups” (as the Federal Constitutional Court put it). Their responsibility is to elect the Director General, to decide on the budget and to develop guidelines for programming. BC exist with all ps-organizations (ARD, ZDF, Deutsche Welle), sometimes they are accompanied by a separate Administrative Council for daily functions.

The BCs have not changed much since their establishment during the years after WWII – which is 60 years ago. The little research that has been done, shows that they represent the idea of “layperson’s supervision”: most BC-members are no experts, often identify with the organization and enjoy the „club“ character of the meetings. Intensive and competent control is the exception. This has also been commented critically in recent procedures of the European Union.

The author is of the opinion that BCs are an invention that has great potential in ps-media, but they have to adapt to challenges of the future. Based on participatory observation, the author developed a set of actions that will improve the supervisory work of German BCs. This paper discusses in a rather pragmatic way proposals for improvements for the functioning of BCs.

They include:

- select less representatives of politics and more of the civil society (e.g. women, migrants, citizen action groups);
- select representatives for BCs that are competent in media management and other media functions;
- establish coaching and training of BC representatives;
- BCs have to meet in public, documents of the proceedings have to be public;
- work has to be transparent, Freedom of Information has to apply to ps-media;
- establish independent secretariat for BC;
- strengthen the complaints structure of BC;
- use full potential of Internet (separate website of BC, streaming of meetings, interactive complaint functions etc.).

These are just a few examples for possible improvements. Part of the study is a comparison with the recently established BBC
Trust that already incorporates many of the proposals that are made here. The author has served seven years on the BC of Deutsche Welle (DW) and here some results of his reflections are presented.

Group 1 The Participating Audience

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Public Service Broadcasting in ‘Partnership’ with the Public: Meanings and Implications

Public service broadcasting has long been criticised for an institutionalised arrogance, generally traced to the monopoly heritage of monopoly in European radio and television and associated with the enlightenment mission that largely legitimated the social enterprise. With the increase of media and channel choice as a result of growing competition since the mid-1980s when deregulation took hold, PSB has been hard pressed to develop operational efficiency and effectiveness, to legitimate the draw on public revenues, to defend its role and position in European media markets, and especially to continually secure the support of the public for its lease on life.

In the last several years many experts suggest the later element is the key to everything and a growing register of voices recommend that PSB focus on building a ‘partnership’ with the public. This paper investigates the meaning of ‘partner’ and ‘partnership’ in two of its four common applications: 1) partnership as a business entity and 2) partnership in domestic relations. The second half of the paper is a critical examination of the implications for a serious effort on the part of PSB to establish genuine partnership relations with the public.
Co-Determined Media Policy – How Trade Unions participate in German Media Policy

Civil society participation in advisory boards of public broadcasting services (PBS) and also in regulatory institutions for private broadcasting is common practise in Germany. Therefore trade unions are represented in these institutions. This paper is based on a study which started in 2005 and was finished in June 2008. It explores the role of German trade unions in media policy. The study has three aims:

• To describe the status and the general conditions of the media policy in German trade unions
• To develop perspectives for a sound and committed employer-orientated media policy
• To link research and practice in order to identify demands on unionised members of the advisory boards and their information requirements.

The study describes the general conditions for trade union media policy like legal regulations and the organisational background of trade unions and of broadcasting corporations. It focuses on the activities of board members, on the linkages between the different trade unions and on the networking of actors and organisational units within the specific unions.

Therefore, actors in the trade unions were asked about their work and the organisational structure of media policy was analysed. Also union members of advisory boards were interviewed via standardised questionnaires about their work in these boards. These interviews focused on their expert knowledge, their contacts and the information they use, on how much time they need to prepare for meetings and on the issues they have to deal with.

Policy documents and activities dealing with the trade union media policy have been analysed, like policy statements and decisions on general meetings, press releases, websites and
magazines. The analysis also considered aspects like cooperation or networks with other groups within the civil society, like NGOs, church and welfare organisations, which are also playing a role in the advisory boards. The research reports three case studies about Deutschlandradio (nation wide radio broadcaster), Zweites Deutsches Fernsehen („second German television“) and in the rheinland-pfälzische Landeszentrale für Kommunikation (LMK, one of the controlling agencies for private broadcasting settled in one of the federal German states). The case studies are useful for analysing the institutional framework and other aspects, like e.g. whether the work and the decisions of the boards are public or if they were made and discussed only in closed sessions.

This paper presents some aspects concerning the question how public broadcasting companies handle their relations to the boards and the public. It will also give some detailed aspects especially concerning the question how the trade unions media policy is organised and which resources it has. The paper will also give some information about unionised members in the advisory boards and their requirements on information and networking.

**Group 1 The Participating Audience**

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**A key resource for a key player? The use of interlingualism in public service media**

„It is an interesting paradox," said Alastair Campbell in a speech at London College of Communication, „that though we have more media space than ever, complaint about the lack of healthy debate has never been louder, with fewer stories and issues being addressed in real depth in a way that engages large audiences." Although Campbell’s statement must be understood from his background as former Press Secretary to the British Prime Minister and may in itself be contradictory, he
certainly makes an important point, not at least in the context of public service media. However, the complex consequences of our novel kinds of interconnectedness are, in fact, more difficult to grasp than is commonly appreciated. This is why we need to understand whom public service media is speaking to.

In a German study, Mau et al. (2008: 3) found ‘transboundary interaction a mass phenomenon’ with almost half of all German citizens regularly communicating with a foreign country. Moreover, they corroborate the assertion that ‘there exists a strong causal path from transnational experience to cosmopolitan attitudes” (ibid. 17). However, transnational experience must not generally lead, as the authors suggest, to a cosmopolitan attitude as boundary crossings can also encourage disorienting experiences in a variety of ways. Thus, whether we are now indeed faced with a real massification of transnational/translingual citizens remains yet to be seen. What can be concluded nevertheless is that a lived experience of transboundary interaction is becoming more ordinary for an increasing amount of people. This, in turn, places emphasis on the significance of interlingualism as a key resource.

This is important to public service media because a „continued emphasis on the national mission prevents it from adjusting more fully to the more pluralistic, globalizing environment in which it now operates” (Curran 2002: 211). These ambivalences do not only become more blatant in times where audiences no longer mainly rely on singular sources for the translation and formulation of different perspectives and events. Moreover, diversity-complex societies and regions put public service media seriously to the test. It becomes clear thus that contemporary PSM, for all its sophistication, needs an answer to this highly complex issue.

To intervene in this vital public issue, this paper will attempt to alleviate the problem, if ever so slightly, by discussing the potential for innovative and readable (i.e. engaging larger audiences) ways of interlingualism. In doing so it draws from a comparative study on Australian and European public service media and will look on practical consequences as well as strategies.
Public Service Media and the Economic Theory of Collective Action

The relationship between the market and public sphere, as addressed by early Zeitungswissenschaft (‘Newspaper Studies’) and also implicitly taken up by Jochen Röpke, highlights the need for a thorough examination of the theory of public goods in order to heterodoxically arrive at a theoretical concept of the public sphere. Elaborating the work of Mancur Olson in particular, on whose edifice of thought Röpke’s observations are largely founded, shows that neither the concepts of media or public sphere have, to date, been attributed to precise commodity segments. Yet it is precisely such a classification and assignment of marketability which allows a debate to be conducted on the paradoxy of a private (commercial), institutional and organizational form of public media.

It was Röpke (1970a, b) who, without explicitly referring to any of the classic works of economic theory, made a noteworthy — and still unjustly neglected — attempt to link elements of economics and communication theory, and to apply them to the question as to how far the workings of the market can create or sustain an open system of communication serving the democratic ideal. In addressing this question, Röpke deals with the public sphere, public opinion, democracy, competition, the market, media innovation strategies and the special nature of media products as economic goods. By öffentliche Meinung (public opinion) Röpke means media content that contributes to the formation of public opinion, as opposed to the content that offers selective incentives. In discussing the special nature of media products Röpke distinguishes between collective goods (opinion forming content) and private goods (selective incentives). Röpke was thus quick to apply Olson’s theory of public goods (1968) to the media. With the aid of these analytical tools he succeeded in arriving at a fully fledged theory of the various forms of media embodying the public sphere. Classifying media products according to their character as economic
goods, and hence their marketability allows conclusions to be drawn about media content and its consequences for the creation of public spheres.

For markets to function, property rights must be defined and enforced. They will only work properly if the exclusion principle is feasible, i.e. economic actors can be excluded from using a good. Yet exclusion is scarcely central to the definitions of the public sphere offered by communication theory, and payment of the price demanded by the owner is not a necessary condition of access. From this it follows that marketization and competition legitimize PSM.

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**Group 2 Evolving Patterns of Media Use**

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'Public Media', Audiences and Cultures of Collaboration. Lesson Learned from the Necessary Knowledge Program of the Social Science Research Council

Recent years have witnessed a notable increase in public interest-oriented civil society activism and advocacy around media-related change. However, it has been argued that while social movement theorists, media researchers, and activists often share a broad set of questions – those that deal with democracy, participation and ‘public media’, for instance – the work of scholars and activists remains largely in separate domains. My presentation depicts an attempt to bridge that gap in efforts that seek to provide alternatives to commercial media and to bring public and participation into the agenda of media research. The case in point is the Necessary Knowledge for a Democratic Public Sphere program of the Social Science Research Council (http://mediaresearchhub.ssrc.org). The program focuses on building a stronger culture of collaboration between scholars, advocates, practitioners, and policymakers.

Focusing initially on US-based projects, the program has funded efforts that vary in scope, size, topic, approach and nature of collaboration; ranging from a research project on community
communication infrastructure to a critical evaluation of an FCC-commissioned study to mapping of wireless community projects around the world. However, almost each project deals with issues crucial to the survival of ‘public media’ (however broadly defined), in that they bring up both thematic issues (alternative contents, underserved communities, policy practices fostering diversity) as well as collaborative research and strategic communications practices that engage citizens to create and appreciate ‘public media’.

Group 2  Evolving Patterns of Media Use

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IPTV - The New Dimension of Television Consumption and Business Models

For over half a century, the television (TV) has been influencing our society and social live with growing importance. Upon closer analysis of the opportunities and changes associated with this bland abbreviation, it will turn out that IPTV will have a much greater impact than the introduction of coloured motion pictures has ever generated.

New and manifold fields of activity are developing for established as well as new market participants, which will dramatically change our way of TV consumption. Because the Internet protocol (IP) and the Internet has an open and commonly used network, it will be difficult to maintain artificial barriers to the merit good called television in the long-term. However, innovative models by content providers and producers are promising approaches. The existing back-channel capability of the Internet and related interactivity is the crucial advantage of IPTV. A lot of findings show that the establishment of IPTV will dramatically change TV consuming habits and therefore have an immense impact on daily lives. In order to adequately prepare for this future, this presentation will elaborate recommendations and potential activities to be pursued by market participants. Due to the vertical integration of content producers, the market will
remain highly competitive in the future. The telecommunication industry is therefore suggested to focus on their core competencies and provide a powerful communications medium. A lasting gatekeeper function within IPTV is not likely to last.

For the television stations, a bright future can be forecasted in the drawn scenario. They have new opportunities to offer their customers an attractive programme. This statement is applicable both for the advertising as well as the recipient market. Their advertising customers will deal with lower divergence losses, a more accurate coverage measurement and new advertising space as well as new ways of advertising with interaction made possible for the recipient. In addition to interacting with advertisers, the recipient has the possibility of creating his own programme or influencing the existing one. It can be assumed that due to the increasing diversity of TV viewers the large and established television stations will lose market shares to the new entrants, while the market shares however will settle down within a few years at a new level. A similar trend was seen in the 1980s, when the private broadcasters entered the market. Within nine years, the four major television stations levelled off in a range of 10-15% market share, and ever since this redistribution no significant changes have occurred. Now the market is apparently back in such a phase of redeployment. Therefore it is now of crucial importance to set the right accents.

For the public broadcasters, it is time for a new programme which is more appealing to young people. Following the successful establishment and experience of some youthful radio stations, similar actions should be taken for the TV channels. The quality level of our television programme must be raised, and therefore also keep the potential to influence the orientation of our society in a positive way. In addition, an attractive programme for the young people could significantly improve youngsters’ attitude towards the public TV stations and consequently GEZ (German Television Licence Collection Agency). The establishment of an attractive educational television is likewise necessary. The educational mandate is an essential part of public broadcasting and deeply-seated in the legal framework of the public broadcasting. This must be of higher priority again in today’s entertainment-dominated television domain.

Thus the mass medium television has a great influence on the
direction of our society and therefore on the country’s future. Whether that influence is positive or negative is within the hands of the active market participants. It is important in an ever faster rotating world to keep and not neglect the long-term and substantial perception. The danger is present that because of the rising amount of content providers, the quality of the broadcasted material is reduced even further. The desired target group is young, dynamic and successful. The future non-linearity of the media has potentially a positive influence, but only if the possibilities of the medium are exploited by a critically acting human. Therefore, the advertising industry and broadcasters should be keen on taking an active role in the areas of education and culture, influencing society in a positive direction.

Group 2  Evolving Patterns of Media Use

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Why Openness Matters: the Deptford.TV Project

Deptford.TV is an online media database documenting the urban change of Deptford, in South-East London. It operates through the use of free and open source software, which ensures the users continued control over the production and distribution infrastructure. Deptford.TV (http://www.deptford.tv) was initiated by Adnan Hadzi in collaboration with the Deckspace media lab, Bitnik media collective, Boundless project, Liquid Culture initiative, and Goldsmiths College. This paper argues for the importance of:

a) The use of open source software, which ensures the users continued control over the infrastructure for distribution;

b) The capacity building of participants in the technical aspects of developing an on-line distribution infrastructure that they themselves can operate and control, empowering them to share and distribute production work both locally and internationally.
This paper continues the debate raised in the Next 5 Minutes media conference (Amsterdam, 2003) regarding ‘tactical media in crisis’; a conference which in many ways marked the „crash” of an online activism based on a merely tactical approach. As McKenzie Wark and others stated during the conference: ‘can tactical media anticipate, rather than be merely reactive?’

The aim of a strategy is to generate a form of social contract; not only by enunciation or discursive agreements, but by actual practice. Existing networks, applications, artefacts and organisations like The Pirate Bay, Steal This Film, Deptford.TV, the Transmission.cc network etc. in effect constitute strategic entities that re-write the rules of engagement with digital media on an everyday basis. The problem being, that many of these entities become deemed illegal, quasi-legal or illegitimate by the current copyright legislation, something which can only really be addressed through finding new ethical frameworks which can appropriate what is already happening but in terms which do not frame it in the old dichotomy of ‘legal’ versus ‘illegal’.

As Michel de Certeau makes us aware of, strategies differ from tactics in that they are not reactive to an oppressor or enemy. Rather, strategies are self-maintained, autonomous, and – more specifically – spatially situated. If the ‘temporary autonomous zone’ (Bey 1991) of pirates, nomads and vagabonds is characterised not by permanence but by transience, still it might be seen as a means to generate short intermissions of stability; the establishment of momentary connectors, stable points, islands in the stream. The establishment of such islands is dependent on location and manual effort: different types of strategies that will become apparent throughout this reader.

An overarching issue for this paper has been the concept of ‘data spheres’ and of strategies aiming to build, uphold and defend these generative spheres. Adnan Hadzi presents a case for the strategic use of copyleft licenses within the dataascapes of peer-to-peer networks by establishing data spheres: basically, acknowledging the need for a social contract which can uphold an ethical viability for those data spheres that have already emerged, but are currently branded illegitimate or at least non-sanctioned.
Changing Patterns of Media Use: Public Broadcasting within the Media Repertoires of Different Social Milieus

The proposed paper sets out to deal with the question, how people from different social milieus integrate public broadcasting programmes into their media repertoires and how this has changed over the last 25 years. The concept of media repertoires refers to how users combine different media and thus create comprehensive patterns of media use (see Hasebrink & Popp 2006). The relevance of this approach is due to the fact that audience research has been predominantly focused on single media. Thus there is a lack of research on the question how media users integrate different media. This perspective is particularly relevant with regard to public service media (PSM), since the main point of reference for them is not to maximise their respective market share but to contribute to an overall system of public communication, which serves the needs and interests of the public and the democratic system. Against this background it is important to know how public service media are combined with other media.

This question shall be analysed from two perspectives:

1. How does the position of PSM within the media repertoires change over time? In referring to the period from 1980 until 2005, the paper refers to two relevant structural changes: the start of commercial broadcasters in Germany in the mid eighties, and the development of online media since the mid nineties.

2. How does the position of PSM differ between different social milieus? While it is well known that some social groups are particularly interested in PSM (e.g. „the well educated“) or just the opposite (e.g. „the young“), there is almost no evidence of the media repertoires of the respective milieus and thus the specific role which PSM play for them.
Empirical evidence is based on secondary analyses of six waves (1980 until 2005) of the German long term study „Mass Communication“. Based on representative samples, these surveys provide information on how often and for how long people use different media (TV, radio, newspapers, magazines, books, video, audio CD, and the Internet). In order to understand how public broadcasting media have entered the media repertoires of different social milieus, we analyse the correlations between the media for each group. Then, by means of cluster analyses, we describe the resulting media repertoires.

Group 2  Evolving Patterns of Media Use

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The Digital Divide is Everyday Realism: DTVs Transitional Research on Elderly Persons and Late Adopters Homes

Television digitalization began in Finland in 1996 and digital broadcasting began in 2001. The transition was to be completed by September 2007, and the change of households with cable television on 1 March 2008. Thus almost the whole of Finland has now been digitised. This paper is concerned with the process of the changeover to digital television in Finland and offers three perspectives for closer examination. First, we examine how policymakers and television actors perceived the receivers. Second, we look at how old people and late adopters reacted to the innovation. Third we consider the information society skills that users in general possess.
The Show Must Go On: How Public Television’s Instant Analysis of Televised Debates Covers Debate Results and Shapes Voters’ Opinions

Public service TV stations are usually considered to carry more, more balanced and more accurate political information than their commercial counterparts. However, some studies show that the gap between German public and private stations has narrowed in the past 20 years as far as, for example, the amount of political coverage during prime time is concerned. In addition, some studies suggest that some public service TV news-programs have become more and more emotionalized, personalized and show a trend towards scandalization.

Following that trend, public and private stations established televised debates between the leaders of the two major parties in German national elections in 2002. Since then, the national debates are followed by TV specials containing instant analysis of the debate. Here, results of representative opinion polls are presented and political experts (journalists, politicians) and laymen are asked for their opinions. From the television broadcasters’ point of view, these programmes are especially successful: In 2002, both of the two debates were watched by about 15 million viewers. In 2005, more than 20 million viewers watched the single debate broadcasted by two public and two private channels. The TV specials immediately following the debates on all of the four programmes were followed by the overwhelming majority of debate viewers.

The fact that prior studies have shown these instant analyses to be especially influential regarding viewers post-debate verdicts of who won the debate as well as subsequent voting decisions leads to the question of how public service and private stations come to terms with their responsibility to provide their post-debate audience with an unbiased and high-quality reporting. Against that backdrop, this paper investigates how public and
private TV stations covered the televised debates in their instant analysis before the 2002 and 2005 German national elections. We compared (1) the topics of public and private stations’ post-debate TV specials, (2) how they used experts and opinion polls as sources, (3) how the performance of the candidates was evaluated by journalists, experts and in the results of opinion polls and whether these evaluations were balanced, biased, or misleading. In addition we use data from an accompanying survey to show that differences in the tone of the TV specials did in fact influence viewers’ opinion formation.

Group 2  Evolving Patterns of Media Use

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Rethinking the Canadian Youth Audience for News

This paper draws attention to a range of recent data on broadcasting and internet media use by young Canadians from a range of quantitative and qualitative studies, which try to determine if youth new media use provides a model for how broadcasters – especially the CBC – may meet changing audience expectations.

The new „mediascape“ notion of youth interaction with a range of digital and other media is place within the current policy debates enunciated in the latest Canadian Parliamentary study in CBC and new media, released in early 2008. Politicians suggest that youth models of new media use should shape the direction of public broadcasting, but an examination of the range of news media usage shows that while youth in Canada differ to some degree from the older cohort, their mix and approach to on-line media have some similarity with older groups.
PSM and Media Personalisation – a Conflict?

PSBs experience currently the challenge from personalised social web services which let their users customise web pages. BBC’s re-launched front page is one response to this, this paper examines another widget-based project, namely the Danish PSB ‘DR’s ‘MitDR’ [MyDR]. Through in-depth research interviews during the design process of ‘MitDR’, tensions between the concept of PSM and the concept of personalisation are identified. The findings from the ‘MitDR’ project are analysed as a balance between getting attention and insisting on intention with Herbert Simon’s concept of attention economy, and with a proposed concept of ‘narrative economy’. Furthermore it is discussed whether PSMs have customers and whether the management method of Customer Relation Management is relevant in relation to PSM.

From analogue to digital terrestrial television: how to ensure universal access after the analogue switch-off?

When talking about the digital age, the digitisation process of the television landscape catches the eye. Dependent on the specific characteristics (geography, existing infrastructure) of each Member State, the transformation from analogue to digi-
Digital television in Europe has been initiated from one of the traditional transmission channels (terrestrial, satellite or cable). Digitisation has now reached a crucial phase, i.e. the replacement of the analogue terrestrial system by its digital equivalent. The European Commission has urged all Member States to switch-over from analogue to digital terrestrial television by 2012.

This analogue switch-off has consequences for both users and providers of television services, particularly for public service broadcasters (PSB).

This paper focuses on the switch-off plans and strategies in Europe and assesses the implications of the digital switch-off, especially with regards to the role of public service media. After a brief literature review on public service broadcasting in the digital era, we focus on one principle that might be at stake when analogue terrestrial television is to be switched-off: the principle of universality. A substantial part of the citizens who watch television by means of an analogue antenna signal, risk to be excluded or neglected after the analogue switch-off. In the light of democratic and social ideals, European governments must be aware of this and must develop suitable alternatives and communication campaigns.

Policy makers are confronted with a duality in the highly competitive digital environment: they must join the digital era by offering additional services via the new digital platforms while on the other hand they are supposed to keep television available for all citizens, including those who watch (analogue) terrestrial television. In this context, the Flemish Government – who scheduled the switchover to digital terrestrial television in 2008 – ordered a study on the profile and needs of analogue television viewers in Flanders. The study, of which the findings are presented in this paper, used a multi-methodological design (a survey supplemented by focus group interviews) to identify the characteristics, media behaviour and needs and expectations of Flemish analogue antenna viewers.

On the basis of our research, we can conclude firstly that there are three types of analogue antenna viewers: the primary antenna viewer, the secondary antenna viewer at home, and the secondary antenna viewer in a holiday home/second residence. Making a distinction between these three segments clearly has
its implications when it comes to communication. Especially the primary antenna viewer has a distinct opinion. Secondly, the results demonstrate that the antenna viewers are badly informed about the upcoming analogue switch-off, which may lead to a negative attitude and may impede a smooth transition. Lastly, antenna viewers are rather conservative viewers: they wish to keep on watching television on the same place, with the same program offer. Moreover, digital terrestrial television is their most preferred alternative.

### Group 3 Drivers and Meta-Trends

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**Negotiating Legitimacy: Public Service Structures and Representation in the Nations of the United Kingdom**

The establishment of the British Broadcasting Corporation was at a time when unionism was largely unchallenged in England, Scotland and Wales. The public service broadcasting settlement was later amended in successive decades by, for example, the creation of ITV in a federal licence structure, the inclusion of Governors/regulators designated as being on behalf of the constituent nations/regions of the UK. The arrival of the Welsh channel S4C in the early 1980s together with the September 2008 launch of the Gaelic digital channel also demonstrate the need to reflect and represent some forms of cultural and linguistic diversity. However, the nature and character of representation of national identities in both media content and in governance/regulatory structures remains problematic. Moreover, the market based deregulatory ethos of the early 21st century can be said to have signalled a retreat from public service ideals and an increasing emphasis on commercialisation, centralisation and production.

Given that the BBC is, by definition, British and that the nature of Britishness is being revisited and reviewed, how and how far does the content produced articulate and reflect the identities of the nations and regions of the United Kingdom? Three
recent reports by Professor King; by the Scottish Broadcasting Commission and phase two of Ofcom’s review of public service broadcasting address, inter alia, the problems involved in enabling and ensuring higher levels of cultural representation and content production in and for a small nation such as Scotland. In the democratic, cultural and economic spheres, there are issues in the extent to which public service broadcasting is in tune with and meeting the needs of the diverse nations of the UK.

Although the BBC has already indicated that it will increase production spend in Scotland such that it is more in line with the 9% of the licence fee raised north of the border, rather than the 3% currently spent, this is but one step in a complex game of policy debates, strategies and negotiations. For example, the BBC Royal Charter now sets out new public purposes - which themselves represent a paradigm shift in terms of reference under and through which the BBC and its performance are measured and evaluated. The paper provides a critical analysis of these developments and the extent to which public service broadcasting as a whole can articulate and negotiate multiple pressures and identities.

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**Group 3  Drivers and Meta-Trends**

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**The Evolution of Public Service Television: Methods of Financing and Implications for the Consumer**

In the last ten years the growth of television markets and the increase of supply have reduced the role of the public broadcasters and sometimes contributed to the crises of the old monopolists. The development of the market has put in the limelight the licence fee which, in most countries, is paid as a tax on the TV set and is used to finance public broadcaster. In a more open market where competition is great and companies operate both in regulated and competitive markets at the same time, there is the traditional problem of a possible utilization of this income (amount) by the public broadcasters as a kind of cross subsidisation to finance their entry and to maintain a competitive posi-
tion in markets. In a developed market the problem arises of defining a new role for the public broadcaster (for the public service). That is to say what kind of programmes, what services, what types of programme selection we want to offer people, over and above, what the market itself offers? Moreover it is necessary to ask ourselves which is the best institutional and industrial structure to provide this public service? In fact several solutions are possible, from a single television company to specific obligations for all market participants.

Group 3 Drivers and Meta-Trends

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Opportunities of Societal Dynamics: On Tribal Marketing and PSM

This paper is about postmodern societal dynamics as a meta-trend for understanding changes in society that may require a re-thinking of the value delivery of public service media. The paper represents a research in progress and is based on literature analysis. It proposes that the time is ripe to address the opportunities a tribal marketing approach offers for PSM.

In an age of fragmentation media audience can no any longer be perceived as a unified group. Media executives therefore increasingly focus on the media consumer. Many argue that we are witnessing a postmodern societal dynamic in which the consumer is embedded. Because managers of PSM enterprises need to develop an understanding of their audiences in terms of needs and wants to find ways to remain relevant in increasingly fragmented media markets, and in order to deliver meaningful value, we need to understand what people value. Tribal marketing provides an interesting perspective here.

The analysed literature suggests that postmodernity can be understood as a condition in which de-differentiation more than
differentiation guides individual action. Further, the literature proposes that consumers now demand a sense of community. We are witnessing the emergence of a new social condition with its own organization principles, the ‘tribes’ to which individuals gravitate and seek belonging. Metaphorically, tribes can be described as postmodern social dynamics.

Tribal marketing builds on the idea that products and services hold, in addition to their use value, linking value. The philosophy of tribal marketing promotes the linking value of a product or service and encourages those which are capable of bonding people together rather than merely supporting products and services for an average consumer. Building on this foundation, the paper suggests the tribal marketing spirit encourages PSM to engage in meaningful interactive relations with tribes of people, which requires PSM to (re-) formulate value delivery with a stronger emphasis on linking value. This is particularly important in casting issues of relating to audiences in new ways and helping such firms deal with audience fragmentation. This paper aims to encourage the alternative perspective of tribal marketing for PSM to inspire practitioners and researchers alike.

Group 3 Drivers and Meta-Trends

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Network Journalism: Moving towards a Global Journalism Culture

Today’s globalized network communication shapes new interactive formats, relevant not only for the dissemination, but – increasingly – for the production of news. The ‘one-way’ flow of news from a news outlet to the audience has been replaced by a network structure. Following Manuel Castells’ concept of the ‘Network’ (1996; 2001) as the central model of information structures in our 21st century Information Age, I argue in this paper that networks transform the professional journalism
sphere in many world regions in quite similar ways and create new forms of journalistic practice. A globalized journalistic network sphere is taking shape which involves mainstream journalistic outlets and bloggers, independently operating journalists in various corners of the world and so-called „user-generated content”-providers alike.

Within this sphere, an increasingly global flow of news is evolving which can be characterized by a new form of connectivity which establishes new (and continuous!) links between journalists, their sources as well as their audiences. I discuss the strategic and organizational implications of these transformation processes for the management of broadcast news outlets and analyze how Public Service Broadcasters are being challenged through these new journalistic ‘network’ practices, as the roles of journalists in this revised news sphere change. Based on key results of a comparative study of news organizations such as the world’s leading Public Service Broadcaster BBC in the UK and the peer-to-peer news and information network Current in the United States, this paper addresses parameters of new network models in news organizations and proposes ideas for a repositioning of Public Service Media platforms in this new journalistic sphere. I argue that PSB outlets can be repositioned as ‘supernodes’ within an evolving globalized network journalism culture that is characterized by ‘interactive’ practices of newsgathering, production and dissemination.

**Group 3  Drivers and Meta-Trends**

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**More Choice to All Viewers All Over Finland”: Marketization Meets Digitalization**

It has been claimed that „technocratic rhetoric” with visions of the Information Society dominated the digitalization of television broadcasting in Finland. However, from the very first sketches in the mid1990s it is evident that providing „more choice to all viewers all over Finland” was considered the main rationale. This paper analyses how this goal was taken into con-
sideration during the licensing process for the new digital TV channels and whether the greatly increased channel offerings indicate more diversity in programming.

Using original media policy documents and recent research on programme structures, analysis reveals that in Finland increasing „consumer choice” became an end in itself as this is associated with an ever growing amount of commercially tested and formatted channels competing for popularity among mainstream market segments. Employing the Relative Entropy Index, the paper shows that, when compared to the pre-digitalization era, the horizontal diversity of Finnish television offerings actually shows a downward trend. The paper claims that instead of providing alternatives in terms of content, digitalization in Finland only gave viewers more quantity and, in effect, accelerated a dramatic marketization of broadcasting.

Group 3 Drivers and Meta-Trends

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The Making of Public Service in Collaborative Content Production

The days are long gone when public service broadcasters were the sole players on a monopoly market and the only producers of broadcasting content. In today’s media landscape (in Sweden and elsewhere) there is a growing market for commercial producers of radio and TV. This paper addresses how people who are working in television production projects where commercial producers are collaborating with the Swedish public service TV broadcaster, SVT, relate to and make sense of what public service means in this context. The empirical material is taken from two Swedish collaborative programme projects and show how programme makers retrospectively make sense of what a good public service programme is, and how the social identities of the various actors are played out during the making of such a programme.
In order to understand the programme makers’ sense making processes it is vital to take into account the institutional context in which this takes place. In collaborative production projects there is a duality embedded in the organizing form: collaborators are supposed to act both according to a competitive logic (they are negotiating contracts in which scarce resources are to be divided amongst them) as well as a collaborative logic (they are in this together and making a good programme is in everybody’s interest.) These „contract relationship“ differentiates in-house productions from external productions. Here two institutions are present at the same time: on the one hand a „public“ institution that evokes such values as openness, collegiality, enlightenment of the public and on the other hand a „market“ institution that evokes values such as competitiveness, secrecy, audience orientation. The programme makers (to a large extent the SVT employees but also the commercial producers) involved in collaborative projects thus live their working lives at a crossroads where these institutions meet and have to be dealt with.

**Group 3 Drivers and Meta-Trends**

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**Stakeholder Claims or Programming Targets? The Balanced Scorecard (BSC) in a Public Service Media Firm**

This study concerned the design and implementation of a Balanced Scorecard management system (BSC) in a public service media firm, Swedish Television (SVT). Starting out with the original structure suggested by Kaplan and Norton, adaptations and simplifications were made to fit the actual operations of a not-for-profit public service media firm. Above all, the simple form of communication around performance measurements – traffic light metaphors – all seemed well designed to suit a creative environment where there is traditionally a certain resistance to administrative procedures that smell of MBA and Business School origins.

The formulation of concrete, almost always measurable, programming goals also seemed commendable and may have cre-
ated a basis for development of a performance-oriented organizational culture, one of the ultimate purposes of introducing the goal-based control system.

The BSC system in SVT seemed to place a heavy emphasis on corporate strategies; at the same time, the scorecards mirrored the tradition of measuring performance in very concrete terms. In combining the two alternative approaches to the design of a BSC system, a very Swedish solution was chosen: a bit of both, a ‘lagom’ approach.

The study, however, resulted in advice to SVT to link the BSC system more directly to Parliament decisions and Government instructions – a more complex goal structure - to establish a clear link to stakeholder claims. The researchers concluded that the simplified goal structure was too much of an adaptation to the commercial environment instead of defending the ‘vulnerable values’ of public service broadcasting. This also seemed to be the general reaction in the company to the introduction of this management tool.

Group 3 Drivers and Meta-Trends

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Dividend of Change: Can deregulation, commercialisation and media concentration strengthen public service media?

The concept of public service broadcasting has lately been framed in the public and scientific debate as eroding, vanishing and almost collapsing. Despite the fact that public service media are still performing quite strongly in audience markets, public support for this well established institution has indeed weakened. License fee payments require permanent legitimacy and the massive influx of so called „free media“ (private commercial television, corporate online media, free sheets) in many European countries is questioning the license fees anew. Despite these challenges to defend the legitimacy of public service media, the international meta trends in public communication development might result in a growing need to maintain
the concept of public service media. The paper argues that the most important mass media trends might eventually strengthen the position of public service media. Commercialisation, deregulation, internationalisation, media concentration, convergence and other meta trends are likely to widen the gap between what can be called the political logic and the media logic. All these trends contribute to the strengthening of the power of big corporate media and enable them to distance themselves from democratic power structures.

It is most likely that those trend-setting mass media become less interested in comprehensive information on policy processes and democracy. By this development private commercial and internationalised mass media erode their relevance to national and transnational policy institutions and policy processes. Thereby, a window of opportunity opens for public service media that are less exposed to these trends than private commercial mass media. Consequently, the relevance of public service media for the democratic process and the policy discourse increases.

There seems to be a trade off between the on-going and irreversible trends towards larger and more commercial media conglomerates with increasing economic power and the need for distinct and profound public discourse on policy issues. Contemporary democracies require information, interest mediation and control. Mass media are requested to contribute to these fundamental principles of democracy.

However, the larger and more commercial corporate media become, the less they are interested to enable and fulfil these essential democratic requirements. Public service media with their remit gain strength and relevance in return. Democratic policy making requires specific forms of media coverage that is not offered by commercial transnational corporate media. Public service media are well placed to fill this important vacancy.
Crisis in Quality Television or the Changing Taste and Media Use of the Quality Audience?

The nation goes to the dogs is a popular lament under well-established media professionals. BBC star reporter Jeremy Paxman observes: ‘There is a fight going on for the survival of quality television right across this industry.’ Likewise Michael Kustow, the first arts commissioning editor of Channel 4, has claimed that the increasing pressure to reach large audiences is a major threat to quality television (Independent, September 5, 2007). He denounces the pernicious influence of ‘Multi-channelising, Murdochising and Marketising’. After all, ‘A television channel, and its arts and cultural programmes, exist to lead tastes and elevate appetites, not simply to reflect the reduced ones of a society of shoppers.’ They are not the only TV professionals whose quality programs receive less and less attention from the public. Even the so-called elites seem to be watching them less and less. The attraction of commercial programming offers insufficient explanation.

The occasion for this audience study is the Dutch quality broadcaster’s (VPRO) observation that its high standard programming, like Paxman’s and Kustow’s, was attracting increasingly less viewers. Other quality broadcasters in the UK, Japan and Germany have made similar complaints (Tracey, 1998). The public gives the impression to prefer trash and sensation over quality drama and profound information. And to make things worse, ratings and shares are becoming more important every week even for public broadcasters and even for quality programmes’. This means that journalists and TV-makers feel pressured to take into account the taste and preferences of the public, which in their view can only lead to one thing, a lowering of quality.

Is quality television no longer relevant for today’s TV audiences? Is the declining attention tied to a degeneration of public taste, as several program makers have suggested? Does quality no
longer appeal to what could be termed the ‘quality audience’, as the ratings specialists suggest? Or is it, as various broadcasting managers have argued, related to the increased number of TV programs and stations, which has made it harder for viewers to identify the gems, the bits and pieces of quality amidst the many forms of trash TV?

From November 2005 to March 2007 we embarked on a quest for the audience of ‘quality programming’. The objective was to find out more about the ‘quality audience’, its dreams, wishes and preferences as well as its criticism and experience of current quality programming. Is there still an audience for quality television? And if so, what do supporters of quality expect from quality media in general and a quality broadcaster in particular?

Group 4 Changing Aesthetics & Expectations

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Public service broadcasting in Sarkozy’s France

This paper is a national case study that critically examines the condition of public service broadcasting in France since the election to the presidency of Nicolas Sarkozy in May 2007. Like its counterparts in other major western European states, French public service broadcasting has in recent years been affected by a combination of external ‘macro’ variables such as the globalization of media ownership, production, programming and distribution; the shift from analogue to digital transmission; and the general ‘marketization’ of many aspects of media output. Yet the impact of these ‘macro’ variables has been filtered through prisms – regulatory frameworks and policy processes – which have to a significant extent been dominated by national actors and shaped by national priorities, both economic and cultural. This has to a certain extent protected public service providers from some of the worst excesses of unfettered competition.

However, many commentators in France are now talking about a crisis of public service broadcasting. First, audience share continues to decline in competition from other content providers against a background of anticipated falling income – made
particularly acute by the out-of-the-blue announcement of President Sarkozy in January 2008 that public service television will lose its funding from commercial advertising (approximately 30% of total revenue) and have to rely largely on licence-fee income. This will have a huge impact (still to be calculated) on the capacity of France Télévisions to fulfil its public service mission. An ad hoc commission set up by Sarkozy is now looking into the consequences of this presidential decision and its report is due out in early summer. Second, unlike the BBC, French public service providers have not yet made the transition from public broadcasting to public communication and their online provision of news and services is underdeveloped compared to that of the BBC. Finally, French public service providers enjoy significantly less legitimacy with elites and the public than does the BBC, in part because of the long tradition of politicization and in part because of the dominant role since 1987 of the commercial provider, TF1.

Somewhat belatedly French policy stakeholders are now addressing the question of the relevance of public service providers in the digital communications age. One of the main strengths of public service broadcasting in the past has been as a showcase for domestic product in a society where political elites across the spectrum have traditionally valued the importance of national cultural dissemination. Conversely, a weakness has been the slowness of public service providers to adapt to the reality of a multi-cultural Republic. Three challenges for the public service in Sarkozy’s France are, therefore: first, the distinctiveness of services in the digital era of market competition, audience fragmentation and declining revenues; second, the capacity of public service broadcasting to act as a showcase for French cultural product; and, third, the ability of public service providers to reflect the multi-ethnic diversity of contemporary French society.
Over the last decades Public Service Broadcasters (PSBs) in Europe have gradually expanded the scope of their activities to new channels and new digital platforms. PSBs started this process with the launch of thematic channels to (re)capture parts of the fragmenting audiences in multi channel homes. A more recent way in which PSBs re-exploit programmes and increase audience reach is by offering on-demand TV services, such as the BBCs media player (iPlayer) or the Dutch PSB’s ‘Uitzending Gemist’ that enable viewers to watch programmes for a certain period of time after their first airing. A step further are the more fundamental changes that some PSBs have initiated to turn from public service broadcasters to public service multimedia organizations (PSM). In this type of organization TV, radio and internet are no longer separate businesses, but content is produced, formatted and reformatted for distribution and consumption across different media and platforms. This requires different ways of organizing the creative and production processes, but also of distributing and promoting content to its target audiences.

These different strategies of producing, (re)formatting and (re)distributing content are based on different perceptions of people’s future media consumption. Focusing on expanding one’s thematic channel offer presupposes audiences that still predominantly watch TV in a linear mode. On-demand services presuppose audiences that actively determine their own media schedules. Cross media strategies are based on the idea that people are loyal to certain brands, and that simultaneous content offers on different platforms can reinforce reach and impact. These strategies are not mutually exclusive, but they do imply different visions on ‘what audiences want’ and different ways of funding, organizing, distributing and promoting content. In order to determine their strategies PSM must
balance assessments concerning audiences’ viewing behaviour with technological possibilities, market trends, regulatory frameworks and the funding needed to build and sustain these services.

This article compares four different European PSM’s strategies (in the UK, Germany, Belgium/Flanders and the Netherlands). It analyses their formal strategies and their actual offers in terms of the amount and kind of thematic TV channels, on-demand services and cross-media formats, their funding, promotional strategies and regulatory constraints. The paper is based on desk research and interviews with people responsible for the PSM’s thematic channels and on demand services, both on a strategic and operational level.

Group 4 Changing Aesthetics & Expectations

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Back to Editorial Control and Enlightened Citizens? Turning Phone-in Shows into Internet Discussions at Regional Public Service Radio

The story how public service broadcasting is turning into public service media seems to imply a turn towards less editorial control and more free interaction with media users. In practice, the case is much more complicated. In this paper I’m suggesting that behind the tendency to give up traditional call-in shows and turn them into net discussions lurks a triple goal of attaining more editorial control, training more enlightened citizens and lifting the face of the traditional radio.

However, the integration of Internet into traditional radio production has really created new possibilities to strengthen imagined communities at the regional level. For example, in the regional radio of Lapland, the result of intensive developmental work has been a spirited online discussion forum which feeds also programme production. The people of Lapland do have better access to their regional public service radio now than before, but the new possibilities of interactivity haven’t reshaped
the relationships between journalists and media users so much as might have been expected. The agenda-setting function is kept tightly in the editor’s hands even though the news criteria as such have been changing according to the strategic reformulation of public service values of YLE.

The paper is a part of an ongoing research focusing on the transformation of YLE’s regional radios into public service media. The project is a sub-study of the Academy of Finland project titled ‘Convergence to intermediality — continuity and change in the development of Finnish media’. The research method combines qualitative interviews with 25 journalists of five regional stations operating in Northern Finland with my own participatory observation as a broadcast journalist in one of the stations (YLE Kainuun Radio).

Group 4  Changing Aesthetics & Expectations

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Prairie Talk on the Web – A case study of Prairie Public’s Hear It Now Online Presence

Now that streaming and podcasting are well established for Public Radio programmes what use do audiences and producers make of their possibilities? Are developments technologically driven or is there in Brian Winston’s words, a ‘supervening social necessity’, for their use? Utilising audience research and a small-scale institutional study of Prairie Public, an NPR affiliate station based in North Dakota, to consider these questions, this paper explores some of the problems of such research.

The paper focuses on Hear It Now, a weekday, interview based programme which is the only output from the station which is archived and made available online regularly. The audience’s and producer’s views on the web presence of the show are reported. A brief comparison with other NPR station’s output in the Mid- West region, with very differing operating contexts, is made. Finally, issues of access and finance are discussed. Are
extensions into net-based services exacerbating the skewed demographics of the NPR audience and is the financial investment justified in terms of a public service remit?

**Group 4 Changing Aesthetics & Expectations**

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**Developing Digital Radio for Ireland: Emerging Approaches and Strategies**

Ireland’s experience of the transition from public service broadcasting to public service media has gathered pace within the last year with new legislative arrangements for media regulation, the awarding of digital terrestrial television licences and renewed attempts to introduce digital radio broadcasting on the DAB platform. The national public broadcaster, RTE, has played a central role in these developments as it attempts to manage a range of technology platforms and to provide media services for an increasingly diverse and complex market.

This paper addresses the case of digital radio in Ireland and the prospects for a successful launch of DAB in 2008. Following previously stalled efforts, digital radio in Ireland is clearly entering a new phase of development: a trial digital service has been established as of 2007, a new licensing policy is in development, and a partnership of public and private broadcasters, Digital Radio Ireland, has brought together RTE and a range of leading commercial, independent radio stations, to raise the public profile of digital radio as a new service. Public awareness campaigns, buoyant sales in the consumer electronics retail sector for digital receivers, and the shutdown of the national Medium Wave broadcasting service have all served to call attention to the fact that radio is changing.

But is Ireland’s digital radio initiative a case of ‘too little, too late’? The paper argues that the context for launching digital radio is very different to that of earlier attempted deployments. A diversity of digital services is now well established and is likely to have a strong bearing on adoption of DAB technolo-
gies. Unlike the early 1990s when DAB as a platform was first developed, public expectations for new digital audio services have already been extensively formed through the use of interactive websites, online radio and personalised audio services, podcasting, file sharing and portable mp3 player use. Consequently, the paper will ask if public service media provision for digital radio broadcasting can meet audience expectations and if strategies can be evolved to avoid some of the pitfalls of previous failed implementations.

Group 5  The Public Service Brand

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Squeezing Public Service Broadcasting from the Mainstream to the Margin? EU State Aid Policy vis-à-vis Public Service Broadcasting

This paper examines the struggle to balance cultural and economic interests in European policy for public service broadcasting (PSB). We argue that complaints about state aid and the subsequent handling of these complaints by the European Commission tend to favour economic interests. Instead of social, cultural and democratic values, market failure and market distortion become leading criteria for defining the PSB remit.

Since the 1980’s the European Union has been trying to achieve a market-oriented approach in broadcasting, a process initiated by the ‘Television Without Frontiers’ Greenbook and Directive (1984, 1989). The tension between culture and commerce is obvious in the cornerstone of PSB policy in the EU, the Protocol on Public Service Broadcasting attached to the Treaty of Amsterdam (1997). The Amsterdam Protocol asserts that PSB is a necessity for maintaining media pluralism and secures the competence of member states to provide appropriate funding, but also stipulates that such funding cannot distort trading conditions and competition rules in the Community.

Since then, several member states were faced with complaints
about state aid for PSB’s. In the handling of these complaints, the European Commission has gradually introduced more detailed rules for member states to meet. These rules do not only address the financial overcompensation of PSB’s, but also the definition of its remit and the approval of its new media activities. In 2008, the European Commission wants to lay down the so formed practice into a revised Communication on the Application of State Aid rules (2001). Two proposals in particular may have far reaching consequences for public service broadcasting. Firstly, the European Commission proposes to introduce a ‘market test’ according to which the approval of new media activities by PSB’s should take account of existing supply on the media market and interests of commercial media companies. The idea is inspired by market impact assessments the Ofcom does for new media activities of the BBC, and informed measures the European Commission recently asked for in individual state aid cases (Germany, Belgium, Ireland). Secondly, the Commission proposes restrictions on offering pay-services as part of the public service remit. Whereas some member states feel direct payment by end users is a legitimate source of mixed funding for digital activities of PSB’s, the Commission tends to see mixed funding as a source of market distortion.

In this paper, we look into the individual state aid cases, the proposed measures of the European Commission, and the way member states have or have not already incorporated these measures in their national broadcasting regulation. Also, future effects of a revised Broadcasting Communication are assessed based on the first market tests for new media activities of the BBC and the potential growth of end-user payments. All in all, member states will have less autonomy in shaping their own public broadcasting policies. Moreover, as an economic approach is gaining ground, the broad and comprehensive mission of European PSB’s might be at risk, squeezing their activities from the mainstream to the margin.
Longer and Different but Less Lively: Public and Commercial Radio News in the Netherlands

One of the ‘raisons d’être’ for public service broadcasting is that it not only does different things but also that it does things differently. Providing news is done by public and most commercial broadcasters; it is therefore an area were differences between the two models – if there are any - will be visible. In this study the differences between news bulletins of public and commercial broadcasters in the Netherlands are researched. The study draws from a similar study done in the UK on differences between commercial and public broadcast television news – a comparable method for content analysis is used. In 2007 more than 270 items from 50 bulletins were analyzed. Main results indicate that there are indeed differences between the two models.

News bulletins from the public broadcaster contain more items than bulletins from the commercial broadcaster while these items are also longer. In terms of overlap between the two programs, public radio does contain more items that are exclusive on public radio. Subjects covered by commercial radio news tend to be more of a ‘tabloid’ character with emphasis on show business, human interest, disasters and sports. Public broadcasters devote more attention to foreign news than the commercial broadcasting news. When the format of both bulletins is compared, public radio is less lively than commercial radio that uses background music and jingles to make the program more attractive to younger listeners.
Cross Media as Innovation Strategy: Digital Media Challenges in the Danish Broadcasting Corporation

The history of public service is closely connected to broadcasting but recommendations on public service address innovation in more areas in the definition of public service (Committee of Ministers 2007). As the paper will show the public service managers see these recommendations as a welcome contribution to the survival of public service but the encounter between new economy and old economy adapting to new economy (with an obligation to innovate) is interesting. How will the public service media cope with these remits?

One of the ways is to use the strength of old media to create a bridge to new media in shared content universes, also known as cross media. Cross media becomes an innovation strategy in itself because it bridges the gap between the old broadcast institution and the new digital market, media, organisation and communication forms. The aim of this paper is to examine cross media to understand the digital and innovative challenges to public service remit and work.

The paper discusses the definition of innovation and the new economy, second analyses the development of cross media as innovation strategy through a case study of Danish Broadcasting Corporation, and third discusses the challenges to public service remits and work in the light of cross media, new economy and innovation. The paper raises the question of the ability of cross media not just to innovate the old economy (such as broadcasting) but also to innovate the new. To operationalise this question the paper distinguish between two different kinds of innovation and five different kinds of cross media strategies. Four fundamental challenges to the public service remits and work are identified as obstacles for cross media as innovation strategy: The myth of cost reduction synergy, broadcast self interpretation, links instead of (content) units, and public service placement.
The Adaptability of Public Service Broadcasting: The Case of ABC Australia

This paper examines two moments in the history of the Australian Broadcasting Corporation (ABC), to illustrate the willingness and ability of the national public service broadcasting (PSB) organization to accommodate techno-cultural change. The paper concludes that the ABC’s adaptability has both positioned it strongly to survive in a competitive media environment and illustrated the importance of PSB to the present and future of media.

The first moment is the introduction into the national newsroom of a digital audio recording, networking and editing system, called DCart, developed by the ABC in the early 1990s. The author was a participant-observer of this revolutionary change, not only from analogue to digital technology but also in the model of the workforce and consequently to workplace culture. This first wave of change was the beginning of a transformation, from a workforce that was hierarchical, specialised and demarcated by function, role and status, eventually to one that is flatter, less differentiated, and multi-function. In part this change was inevitable in the Australian media context, which is one characterised by strong competition to PSB from commercial service. As in other organisations, ‘multi-skilling’ was a stated goal of the changes to work practices but there were those who considered the result to be ‘de-skilling’. This example of tension between continuity and change is a focus of the paper.

The second moment is the 2005 introduction of podcasts by the national specialist talk-based ABC Radio network, Radio National. This was initially introduced principally because it became technically possible, in other words, in response to an assumption essentially technologically determinist in nature. Much more quickly than anticipated, the audience embraced the opportunity to time-shift and personalise their listening. According to the conventional industry means of measuring audi-
ences, the ratings, ABC Radio National has tiny audiences. Yet the number of podcasts downloaded from this network rapidly emerged as the highest of all ABC Radio networks. This generated a kind of fascinated pride in the broadcasters who produce the programs, and a realisation that this audience could be offered content that would not necessarily suit the broadcast ‘clock’. The result is programs made only for podcast; still in its early stages, this service is proving highly successful. It also suggests the podcast has moved beyond a service offered first by radio and then by television, via the Internet and RSS, to become a medium in its own right.

Each of these historical ‘moments’ thus demonstrates a combination of the planned and the unexpected. Each demonstrates the way public service broadcasting adapts even while anxious to retain core ingredients of the public service heritage, particularly universal appeal with high standards of responsible, accurate and impartial journalism. Both are useful in considering the challenges of the present moment, and how participatory, interactive media might affect a range of concerns in relation to public service broadcasting: its audience dynamics, its branding, and its ethos.

Group 5 The Public Service Brand
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Serving the Children in Public Service Broadcasting: Exploring the TV-channel NRK SUPER

The Norwegian Public Service Broadcaster launched a new channel, NRK Super, December 1st 2007. This was the third television channel within the NRK brand. The launching of the children’s channel within the public service broadcasting institution have been controversial, and has been debated in relation to the general PSB remit. In this paper, I analyze the institutional strategies for launching NRK Super, the main arguments in legitimating the channel as PSB, and the channel’s program policy. The key research question is how the public service institution legitimates more hours with television programming in
an age when children spend too much time in front of screens.

First, the paper explores the channel’s function as an answer to the market competition from international children’s channels such as the Disney Channel and the Cartoon Network. In line with the trans-national trend, the NRK have had difficulties appealing to young viewers in competition with the commercial channels.

Second, I examine the seeming paradox between the idea of active children and the extended supply of children’s programming from about 40 minutes per day of children’s programming before December 2007, to about 8 hours after the new channel was launched.

Third, the paper analyzes how various forms of feedback opportunities invite the children to respond, and thereby be active and creative while watching television. This new form media activity stands in sharp contrast to the ideals of the traditional ideals of serving the public as citizens, through enabling them to engage in debates and activities in society outside the media (Syvertsen 2005). In relation to children’s programming, the ideal of an active citizen would be to inspire children to take part in out-door activities, express themselves creatively, and to play and socialize.

On the basis of the findings in the empirical study, I discuss in what degree the channel NRK Super serves their audience according to these ideals, and to what degree the channel represents an alternative to the commercial children’s channels. Methodologically, the paper draws on document analysis (institutional policy documents and strategy documents), qualitative interviews (with executives in NRK Super), and textual analysis of activities offered to the children through multi-platform production (Internet, telephone and television).
Brand ownership of ‘public service’ - A story of noble ideals, legal tensions, and the 140,300 SEK question of what public service really is and who has the right to use it as a brand

This paper takes as its starting point a recent dispute that attracted the attention of the Swedish media. A group of freelance journalists launched a magazine by the name of Public Service, devoted to journalism and society reportage. However, after publication of the first issue, they discovered that not everybody found the name as fitting as they did. The Swedish publicly-funded radio broadcaster, SR, argued that only the public service broadcasters had the right to call themselves ‘public service’ and threatened to take legal action against the magazine. Although the magazine journalists strongly believed that what they were doing was exactly what public service should be about – journalism in the service of the public – they felt that they lacked the financial resources needed to defend their position in a court case. Instead, they changed the magazine’s name to Re:public Service, and auctioned off the Public Service publishing licence. SR won the bidding, acquiring the licence for a reported 140 300 SEK (approx €15 000).

This chain of events raises some interesting questions for analysis and research in the context of the management and protection of brands by publicly-funded broadcasters, and is of particular importance in a Nordic context where ‘public service’ has been used as something of a brand name for the public service broadcasters’ specific services. The feud described above firstly provides a colourful case-study within which to examine the debate about the whole concept of ‘public service’: what is it, what should it be, and who has the right to define it?

Secondly, it could be seen as a symptom of an increased process of ‘commoditisation’ in the media industries, where the identification, valuation and legal protection of brands is
spreading into previously uncharted (and ‘un-owned’) territory. In this paper we aim to examine what is encompassed by ‘public service’, both from a conceptual point of view as well as the legal issues surrounding claims of ownership, supported with interview data from the protagonists in the above case. In doing so we will seek answers to the question of whether or how ‘public service’ should form part of publicly-funded broadcasters’ branding strategies?

**Group 5 The Public Service Brand**

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**Create Once, Play Everywhere: Convergence strategies for public radio in the U.S.**

Commercial broadcasters in the U.S. are struggling to bring digital HD Radio to a fragmented and disinterested public.

At the same time, American public broadcasters are exploring the capabilities of broadband wireless, podcasting, social networking and other technologies to enhance their capacity to deliver programming to audiences on a variety of platforms. These initiatives provide opportunities for public broadcasters to serve current and new audiences with diversified, mobile, and interactive content.

At the same time, these enterprises demand new approaches to engineering, production, distribution, management, and outreach, and challenge the historic public service mission of public broadcasting agencies.

Through case studies and reviews of Federal Communications Commission policy, this paper examines some of the issues that are shaping the future of public service broadcasting in the United States, including:

- How are U.S. broadcasters engaging audiences through new platforms?
- How does multi-platform delivery influence the nature and scope of content production?
- What are the consequences of new delivery systems?
• How do audiences respond to the interactive capacities of new media?
• What role do U.S. public broadcasters play in a multi-platform environment that is dominated by commercial interests?

To gain insight into these issues, the paper offers case studies of several U.S. public broadcasting agencies, and may include:

• WWOZ 90.7 FM, “New Orleans Jazz and Heritage Station.” One of the first U.S. broadcasters to establish a presence on the World Wide Web, WWOZ has developed a global audience for the unique music and culture of the historic birthplace of jazz.
• Oregon Public Broadcasting, licensee of more than 50 full power and low power noncommercial radio and television facilities. OPB is working to enhance its existing transmission networks with broadband capabilities;
• WFMU 91.1 FM, New York. An early adopter of web-based distribution, WFMU serves as the centre of a worldwide social network of listeners to the station’s offbeat, freeform programming.

These case studies demonstrate the capacity of legacy broadcasters to adapt to new technologies, and describe how public policies governing U.S. broadcasting have enhanced and/or constrained the ability of commercial and public broadcasters to function in the environment of digital communication.
in spite of a range of dedicated public service children’s channels in Europe (CBeebies, Kika, Zappelin), domestically produced children’s television in Europe is notoriously under-resourced if not marginalised. There is a pronounced reliance on imports (particularly on commercial television) notwithstanding the launch by US-owned multinationals (Disney, Nickelodeon, Cartoon Network) of localised versions of their children’s television channels in many European countries.

Within the broader context of global developments in children’s media, this paper starts by outlining the recent and rapid crisis in British children’s television and the factors that caused it. This was a crisis, which caught broadcasters and producers by surprise in the middle of 2006, but reflects many of the challenges faced by the children’s television sector in other countries. It clearly demonstrated how a combination of the lack of regulatory protection, a change in commercial priorities among broadcasters, advertising restrictions, budgetary pressures and the competitive environment at home and abroad all combined to reinforce the trend towards a contraction of domestic production. The crisis also served to underline the dominance of the BBC – both as a representative of public service principles, and as the dominant producer and commissioner in the market.

With the reasons underpinning the crisis explained, the paper will then analyse how the children’s television community responded to the crisis and with what effect. Based on interviews, contemporary accounts and documentary evidence the paper will chart the converging and diverging views of broadcasters, producers, regulatory authority Ofcom, and a range of advocacy groups which represent children’s interests and the industry. What arguments were elaborated in favour of protecting children’s television as an integral part of the public service media brand? Can lessons be learned about how best to ensure the origination of children’s media within a public service environment? Can developments in the UK be used to provide insight into how children’s media might develop further?
Off Public Service Brands and Enhanced Content: The VRT’s Cultural Delta Project and the move to Public Service Media

Taking the ‘Cultural Delta Project’ of Flemish/Belgian PSB VRT as a case in point, this contribution analyses the move of VRT towards Public Service Media in the context of key questions regarding the aim and objectives of public service institutions today.

With a mandate to create one digital channel with cultural content, VRT’s plans for a new linear channel were quickly abandoned for financial reasons and a perceived lack of added value to the public, the cultural sector and the media institution. Instead, a system combining multimedia participatory web platforms with digital, enriched radio and television services is being developed throughout 2008. Building on the strength and loyalty of VRT brands, it seeks to create cultural breadth and depth through extra (archival and new) information, and by engaging the cultural sector (information provision) and the audience to participate (UGC options similar to YouTube/MySpace) through an open structure combining internet and other digital applications.

Analysing the introduction and branding of the Cultural Delta Project, the paper touches on key issues including: the role and potential of strong brands and branding in developing new media applications within PSM, the position and role of culture in contemporary public service institutions run by an competitive business logic, the legitimate role of PSB in new media ventures, the question of universality in a multi-platform world, in short the reality and future of core PSB characteristics in an era of convergence, UGC, competition and brand-oriented media marketing (cf. among others, Meier & Trappel, 2007; Lowe & Bardoel, 2008, d’Heaenens, & Saeys, 2007).

Methodologically, desk research is combined with in-depth in-
Interviews with executives, producers and others involved in the project, as well as with actors from the field of culture. Eventually the Flemish case will be interpreted in an international context.

Group 6  Refining the PSM Ethos

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Redefining Regional Public Radio in Spain: Challenges of the Public Radio of the Autonomous Regions

In November 2007, the public regional radio of the Basque Country celebrated twenty five years of transmissions. Its name is Euskadi Irratia (Radio Euskadi). Since 1982, thirteen of the seventeen Autonomous Regions of Spain have developed their own public radio and television channels, and today there are twenty five different on-air radio channels of the Autonomous Regions of Spain. The autonomous public radios were justified with criteria and arguments of proximity, because of their encouragement of the feeling of being part of a community and for their defence of a social and cultural identity. But today the current social and media environments are quite different from 1982.

In the context of a reconsideration of the public service concept all over Europe, each government has applied its own public service concept. In Spain’s particular case, the governments of the Autonomous Communities are still interested in maintaining their broadcasting entities, created during the last 25 years.

At the beginning, the first autonomous radio entities tried to follow the inspiring principles of public service of the only existing public entity, Radio Televisión Española, but adapted to the cultural, social and political circumstances of their own regions. Nevertheless, today, in 2008, the autonomous radios face different social, political and economic challenges from those of the eighties in Spain: this paper will analyze the current conditions of regional public radio in Spain, where public radio sector
holds more than the forty per cent of the total number of radio stations: more than 3,000 in a total amount of 6,000.

The paper shows that, first and foremost, public service radio faces the permanent challenge to serve better to the audience and, therefore, in view of the technological abundance, today is time to think about the role of public service broadcasting.

The conclusions reflect the ways in which Spanish regional radios have improved their objectives as public service, thus increasing the range of contents and services of traditional programming. The analysis also identifies the challenges of regional public radios for the future. In fact, they are not very far from those basic principles that inspired public service media: to serve the audience, to serve the people better. To inform, to educate and to entertain should be permanent objectives of the mission of public service media, and consequently, in regional public radio. To preserve cultural heritage and History, and to promote cultural identity, are still permanent values. In short, regional public radio in Spain might be an alternative to commercial radio and to national public radio, with capacity to undertake new projects in contact with Society, its demands and projects. Such strategies have become the hallmark of regional public service in the radio scene.

**Group 6 Refining the PSM Ethos**

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**Economics and Politics in Refining Public Service Communication**

There are many things between public service media broadcasters and public service media. Is Google search service a public service? Is it Wikipedia or the sites for content sharing? Are they contributing to some of the public service purposes? Can, and should, public media compete with them? To what extend can we count on the State, the private companies or the civil society to provide us with public service media? Who and how is it decided what’s of public interest and what can
be subordinated to particular profit interests? Up to where can public media go? Is there enough money to pay an expansion of public broadcasters to new media? Is it compatible the expansion of public service communication with the expansion of private media and IT industries and markets, both in the political agenda? What happens with community media? Are they also serving public interest? Those are some of the question behind the research presented in the paper.

Searching for an answer, more than the technological possibilities, we have wanted to look into which is the starting point for the transition from PSB to PSM, in the Spanish case; and which are the political and economic elements that are guiding this process. We look first into the political and economical framework where collective decisions about public service are made —each day more and more an international framework where private companies have an increasing political power. Then we look into the structure and dynamics in the audiovisual industry, where public, private and non-profit media are competing for contents, for audiences and for financial resources. And finally we try to identify some of the productive and financial requirements of broadcast and other media activities, and the particularities of public service media production and financing.

With this route we try to offer a map of political and economic factors into which we can situate the demands that can be made to public service media —beyond the technological possibilities—, but also to situate the limits that the public service must face. The study is based on the Spanish case, which presents many common characteristics with other European countries but also shows us the importance of national and regional particularities in the evolution of public service media.
Towards PSB 2.0? How PSM ethos is applied to online media in Europe: a comparative study of Spain, Italy and Britain

PSM in Western Europe is a creation of a social-democratic set of beliefs that acknowledges the crucial function of the State in providing the conditions for an effective social, cultural and political participation in a democratic society. In several occasions European Institutions such as the European Parliament and the Council have reaffirmed the relevance of PSM in the new era and the importance for PSM to develop online media services. Although vocationally more concerned with establishing a functional media market in Europe than with protecting PSM, the European Commission has reaffirmed the importance of allowing PSB to expand online in the 2001 Communication on the application of state aids to public service broadcasters. However, the place and the weight of each European Public Service broadcasters in the online context is different from country to country since the determination of PSB’s remit is still a prerogative of the Member States.

This paper investigates how Public Service Ethos has been applied to online media in three different European countries: Spain, Italy, and Britain. Not only it brings out the main policies adopted by the governments of the three nations to regulate the evolution of PSBs in the Internet sphere, but also the policies and practices adopted by their PSBs: namely TVE (Spain), RAI (Italy) and BBC (UK). Furthermore, the essay uncovers how domestic-cultural factors, European influences and commercial pressures mould these policies and practices. Finally, the present study advances some general hypotheses on the “state of the art” of PSM ethos online in Europe in the early stage of its development.
Redefining Public Service Media: A Comparative Study of France, Germany and the UK

The paper draws on a three year comparative research project (described in the paper) which examined trends in audiovisual regulatory policies under the impact of globalization, marketization and competition, and technological change (digital convergence, the online environment). The project focused on those policies that are central to the protection and promotion of pluralism and cultural diversity in the audiovisual sector, namely: 1) public service broadcasting; and 2) the wider ‘cultural policy toolkit’ (Grant and Wood 2004) such as subsidies, quotas, media ownership rules, etc. This paper concentrates on the public service broadcasting dimension. It explores the strategic and policy responses to these challenges of media policy makers, regulators and the public service broadcasters in three large West European countries – France, Germany and the UK.

It discusses their past approaches to public service broadcasting and examines the policies in each of these countries regarding the public service remit, universal service and access issues such as must carry rules, the new media engagement of public service broadcasters (including new online services), and the funding of public service in the age of digital convergence. The paper points to the arguments coming from private communications lobbies, and some political quarters, to restrict the scope of public service broadcasting, with regard to their programme remits and particularly with regard to their new media operations, and looks at how the related competition issues have been handled by the EU. The paper suggests that digital convergence requires ‘technology neutral’ support to ensure the continued fulfilment of certain important ‘public service’ journalistic functions across a range of electronic delivery systems.

It argues that digital convergence and the proliferation of broadcasting and broadcasting-like services do not undermine
the justification for continuing generously to fund large public service media - no longer to be conceived as simply broadcasting - institutions.

The paper also considers new ways of conceiving and developing public service journalism, both through but also beyond the provision of the traditional public service institutions: ideas such as the Public Service Publisher mooted by UK reformers and the regulator Ofcom; and, developing the model of existing press and film subsidies. It argues for public subsidies for public service and investigative journalism regardless of the delivery medium, non-profit public media, and community access networks. Finally, the paper briefly considers how media policy makers and public service broadcasters are drawing on practices from other countries, and points to where there might be scope for future useful cross-national policy transfer, with regard to legitimising new media services by the established public service broadcasters and also the funding of future public service communication.

Group 6  Refining the PSM Ethos

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Broadcasting and Public Spaces: A Normative Essay

The media appears, at times, to generate its own social imagination insofar as it builds and organizes the terrain of social practices and processes through which negotiations between agency (the power of self-determination) and structure (relations that regulate social actors) take place. Following sea, rail, and air transport, the press, telegraph and telephone, radio and television, and now the internet and the iPhone, have we arrived at the zenith of human communication? Have we arrived at the summit where we can now construct the ultimate public sphere? Caution is required.

The agency/structure distinction, to some extent similar to Habermas’s lifeworld/system division, draws attention to discourse
and the public sphere as dialogical and active — as signing and symbolizing that which has been, that which is, and that which is becoming in contrast to interests as organized status and power. However, the new media, specifically the internet, are inclined to invite open discourse (agency, lifeworld) but within the confines of the market-place (structure, power relations). Trapped in business models, is PSM capable of constructing public spaces?

Considering this question, the objective is twofold. I will explore, on the one hand, the tension between the promise of dialogue and the commercial forces of privatization, deregulation and control and, on the other, the tension between the process of individualization and the compelling drive toward community inherent in the means of communication. In the course of pursuing this line of inquiry I will examine the barriers to and opportunities for creating public spaces open to PSM. The essay begins with an examination of the concepts of the public sphere and public space, followed by a look at the way in which radio in the past has made use of its potential in this regard, a consideration of television as public space, and finally the internet and related technologies.

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Redefining Public Service in the UK Broadcast Media

This paper reflects briefly on the progress of the British debate about public service broadcasting since the first RIPE event in Tampere in 2002, summarizing the key stepping stones to understanding the state of the debate in 2008. Public service media in the United Kingdom are on the verge of major restructuring and transformation (as they are in most other countries). 2008 has seen the publication of a series of studies, reports and discussion papers on the future of British public service media (and within that, the Scottish system – in September the Scottish Broadcasting Commission published its long-awaited report on the future of broadcasting within a devolved Scotland),
culminating in the regulator Ofcom’s report on its current statutory review of the system, due for publication on September 25th 2008.

This paper analyses the main arguments set out in these documents, and the responses to them which have emerged from the broadcasters, media commentators, regulators, policy-makers and others. It then assesses the likely outcomes of the Ofcom review of public service broadcasting as it nears its conclusion, and the implications for the future of British public service media in general.

### Group 6  Refining the PSM Ethos

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### Defining Public Service beyond Broadcasting: The Legitimacy of Different Approaches

Over the last decade, European public service broadcasters have drastically expanded their scope of activities beyond traditional radio and television. Most pertinently, their internet activities have grown – in an unclear regulatory context – from next to nothing into sprawling sites encompassing a multitude of services. The development has compelled practitioners and researchers alike to ponder public service beyond broadcasting. Yet, for public service as a media policy tool, rethinking is also needed on the level of regulatory definitions.

On the one hand, as different digital media mature, it gets problematic to legitimize public service arrangements with reference to a form – broadcasting – which constitutes just one part of the actual service. On the other hand, if regulations are detached from broadcasting, they simultaneously let go of the rationale grounding public service privileges. Consequently, „broadcasting” appears as necessary, but inadequate. This is the dilemma media policy makers face when trying to carve out a principled concept for public service.

Are we witnessing a policy transformation into a media-neutral
public service concept? If so, what are the implications for the legitimacy of public service beyond broadcasting?

The paper scrutinizes different regulatory approaches, tentatively characterized by (1) extending broadcasting, (2) adding to broadcasting, and (3) demoting broadcasting. I illustrate these with three cases: Norway, Germany and the UK. Assessing the different approaches, I discuss advantages and pitfalls, and the consequences for the legitimacy of public service freed from broadcasting rationales. Evaluating possible new conceptualizations, I argue that the dilemma for media policy is not easily solved – broadcasting is not replaced without difficulty as the principal definitory term. As media policy actors strive to create stable conditions in an unstable situation, I conclude, they need to keep in mind both the risks of succumbing to details or pursuing exhaustive lists in basic definitions, and the linguistic and cultural characteristics of each polity.

Group 6  Refining the PSM Ethos

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Increasing Competition in the Spanish Broadcasting Context: The Impact on Diversity and PSB Policies

This paper aims at presenting the main features of a research carried out in 2006 to evaluate broadcasting diversity in Spain. The project, financed by the CAC (Catalan Audiovisual Council), intended to measure both the whole degree of diversity – during the day time, the prime-time, the week-ends, etc.–, as well as the contribution of every TV channel to the diversity offered to the audience – what channels had a bigger contribution to the whole diversity and what was the role played by public broadcasters compared to private channels in terms of diversity–. The whole research was entitled „Design of a methodology to evaluate TV broadcasting diversity“ and can be consulted at the CAC webpage.
The development of this research coincided with the launch of two private channels, Cuatro and La Sexta, so we tested the questionnaire to evaluate whether the amount of diversity had increased or decreased with the entry of these new channels, as more competition was introduced to the broadcasting market and the existing channels had to react and adapt their broadcasting policies, specially public broadcasters. The underlying liberal assumption was clear: the more channels a TV system has, the more diversity is offered to the audience. The research was going to introduce several shades to such a simple statement.

Due to the pioneering character of this research in the Spanish context, much of our work consisted on bringing together the major trends in international research around diversity, to identify the most interesting dimensions and to adapt units and indexes of measure to the Spanish context. In spite of this, the research created two new indexes to measure broadcasting diversity: the Choosing Option index and the relative entropy index applied to the genres.

In this paper, we briefly present the structure of our report; we summarize the wide theoretical framework supporting the research around broadcasting diversity and extend further on the results of the application, specially focusing in those related to PSB policies regarding diversity. Finally, we shed some ideas to consider when extending on further research around diversity.

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**Group 6 Refining the PSM Ethos**

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**Redefining Journalism: A Conceptual History of Objectivity and Balance in American Journalism**

How do journalists sift and winnow the limitless number of possible items that could conceivably be reported as “news” to determine which stories will be read, seen or heard across the range of communication channels? Though journalists may resist the notion, media sociologists argue that news is a social
construction. „To say that a news report is a story, no more, but no less is not to demean news, nor to accuse it of being fictitious,” wrote sociologist Gaye Tuchman. „Rather, it alerts us that news, like all public documents, is a constructed reality possessing its own internal validity.” To understand objectivity and balance – as both idea and application – across the history of American journalism, then, requires consideration of fundamental questions about the nature of news and, as a corollary, the professionalism of journalists.

This historical review indicates that objectivity and balance is multi-dimensional in concept and practice. It has been manipulated for political purposes, commodified to gain commercial advantage (as in Fox’s „Fair and Balanced” promotional slogan), and – in extraordinary times such as the Red Scare, Vietnam and Watergate – even suspended. Journalists need to understand this conceptual and practical ambiguity, for it sends us back to the clarity of journalism’s core principle: „to provide people with the information they need to be free and self-governing.” Journalism in the digital age is no longer a spectator sport. It is daunting to serve audience members who have seen behind the curtain and have the technology to bypass us, to say nothing of producing their own content. In this mediascape it is no longer sufficient to rely upon a legacy concept such as objectivity and balance, which is laden with ambiguity and contention.

We must reconceptualize objectivity and balance to account for profound structural and technological change. This has significant practical implications for public media professionals around the globe.
The following list of restaurants, bars and coffee houses is meant to help you find your way in Mainz – to relax after long discussions and insightful presentations or to continue inspiring conversations after the conference. Enjoy!

**Coffee Houses**

**Altstadtcafé**
Located in the heart of the old city center of Mainz, the Altstadtcafé offers great breakfast and a cosy atmosphere.

- **When?** 8-20 (Mo-Fri), 9-20 (Sat), 10-20 (Sun)
- **Where?** Schönbornstrasse 9a

**Dom-Café**
The Dom-Café is known for its impressive array of fantastic cakes and sweets. This café is usually frequented by elderly ladies, who enjoy their regular “kaffeklatsch” with friends and family.

- **When?** 8.30-18.30 (Mon-Fri), 8.30-18.00 (Sat)
- **Where?** Marktplatz; you will find the Dom-Café right in front of the cathedral.

**Restaurants**

**Augustinerkeller**
The Augustinerkeller is located in the heart of the old city center in Mainz. Matching the traditional food, you will find yourself in a place that radiates German “Gemütlichkeit.”

- **When?** At regular lunch and dinner times
- **Where?** Augustinerstrasse 26

**Ban Tai**
Enjoy one of the ample and delicious meals at Ban Tai, where the walls are decorated with beautiful wood carvings. Bain Tai is close to the S-Bahn station “Römisches Theater.”

- **When?** At regular lunch and dinner times
- **Where?** Neutorstrasse 16-18
Eisgrub

The Eisgrub is actually a brewery, so you can expect freshly tapped beer. You can have brunch at the buffet or enjoy a good and proper meal in the evening. The Eisgrub is also close to the S-Bahn station "Römisches Theater."

When? 9-1 (Mon-Sun)
Where? Weißliliengasse 1a

Bars / Restaurants

Besitos

Besitos is a Spanish bar right in front of the central station in Mainz. Enjoy the vast selection of tapas or a good steak and drink a cocktail or one of the great wines.

When? 10-1 (Mon-Sun)
Where? Bahnhofplatz 4

Citrus

Close to the riverside of the Rhein, the Citrus is located in a very old masonry and offers brunch buffet, tapas, dinner and a good selection of cocktails.

When? 10-1 (Mon-Sun)
Where? Rheinstrasse 2

Lomo

Lomo has many facets: It is a bar, restaurant, coffeehouse and sometimes even a club. A stylish interior design and a library with hundreds of books radiate a very special atmosphere.

When? 10-2 (Mon-Sun)
Where? Ballplatz 2

Scrooge’s

This Irish pub offers a great atmosphere and a wide range of whisky and beer. It is located right in the city center of the Altstadt in Mainz.

When? 16-2 (Friday through Sunday)
Where? Augustinerstrasse 54-562
Entertainment Guide

Museums

Museum für antike Schifffahrt
The Museum of Ancient Navigation has an exhibition that is unique in Germany: Five original shipwrecks are presented that date from late antiquity.
Opening hours: everyday from 10.00 to 18.00 o’clock, closed on Monday
Admission is free
Museum für Antike Schifffahrt
Neutorstraße. 2b
55116 Mainz

Römisch-Germanisches Zentralmuseum
The Roman-Germanic Museum shows exhibits from the Stone Age (2.5 million years ago) to the Middle Ages, from the Middle East to China. The focus lies on the cultures of the European Old World.
Opening hours: everyday from 10.00 to 18.00 o’clock, closed on Monday
Admission is free
Römisch-Germanisches Zentralmuseum
Forschungsinstut für Vor- und Frühgeschichte
Kurfürstliches Schloss
Ernst-Ludwig-Platz 2
55116 Mainz
Internet: www.rgzm.de

Naturhistorisches Museum
The natural history museum in Mainz is the largest and most important nature history museum in Rhineland-Palatinate. Its collections and exhibitions document stones and minerals as well as fossil animals and plants from this region.
Opening hours: Tuesday: 10.00-20.00 o’clock, Wednesday: 10.00-14.00 o’clock, Thursday through Sunday: 10.00-17.00 o’clock, closed on Monday
Entrance fee: 1.50 € (for adults)
Naturhistorisches Museum
Mitternacht/Reichklarastraße 10
Phone: 06131 / 12 26 46
Fax: 06131 / 12 29 75
Internet: www.uni-mainz.de/~lsnhmmz

Exhibitions

Marc Chagall: "The story of the Exodus
Until Sunday, October 12, 2008, in Landesmuseum Mainz
The Landesmuseum Mainz exhibits Chagall’s cycle „The story of the Exodus.“ On the occasion of the 30-year anniversary of the delivery of the first Chagall windows to the church of St. Stephan in Mainz, the Landesmuseum has arranged this special exhibition.
Opening hours: Tuesday 10.00-20.00 o’clock, Wednesday through Sunday 10.00-17.00 o’clock, closed on Monday.

Landesmuseum Mainz
Große Bleiche 49 – 51
55116 Mainz
Phone: 06131 / 28 57-0
Fax: 06131 / 28 57-288
Internet: www.landesmuseum-mainz.de

Herzlinien - Traumbilder
Until November 2, 2008 in Kunstverein Eisenturm
The exhibition portrays the work of Hannes Gaab, the poet with pen and brush, on occasion of his 100th birthday.
Opening hours: Tuesday 17.00-19.00 o’clock, Wednesday 16.00-19.00 o’clock, Saturday and Sunday 11.00-17.00 o’clock, closed on Monday.

Kunstverein Eisenturm e.V.
Rheinstraße 59
55116 Mainz
Internet: www.kunstverein-eisenturm-mainz.de
km 500

Until October 26, 2008 in Kunsthalle Mainz
60 single works by scholars from the Künstlerhaus Schloß Balmoral and the state Rhineland-Palatinate are exhibited in Kunsthalle Mainz. Besides paintings, drawings, sculpture and photography, a particular emphasis is given to film and video installations.
Opening hours: Tuesday, Thursday and Friday: 10.00-17.00 o’clock, Wednesday: 10.00-21.00 o’clock, Saturday and Sunday: 11.00-17.00 o’clock, closed on Monday
Entrance fee: 5 € (for adults)

Kunsthalle Mainz
Am Zollhafen 3-5
55118 Mainz
Internet: www.kunsthalle-mainz.de

Music

The John Forgerty Creedence Clearwater Revival Tribute Band
Friday, October 10, 2008: 21:00 o’clock
live, admission is free

Chillipepper Rockcafe
Rheinstraße 4 (Fort Malakoff Park), 55116 Mainz
Internet: www.chillipepper-rockcafe.de

Götz Alsmann & Band “Mein Geheimnis”
Friday, October 10, 2008, until Sunday, October 12, 2008; 20.00 o’clock
Entrance fee: 23.00/26.00€

Mainzer Kammerspiele
Fort Malakoff Park
Rheinstraße 4, 55116 Mainz
Phone: 06131 / 22 50 02
Fax: 06131 / 22 50 04
Internet: www.mainzer-kammerspiele.de
Theater

Parsifal
A „Bühnenweihfestspiel“ in three acts by Richard Wagner
Sunday, October 12, 2008; 16.00-21.15 o’clock

Staatstheater Mainz GmbH
Gutenbergplatz 7
55116 Mainz
Phone: 06131 / 2851 222 (Kasse)
Fax: 06131 / 2851 333
Internet: www.staatstheater-mainz.de

Miscellaneous

4th Oktoberfest in Mainz
Thursday, October 9, 2008, until Sunday, October 19, 2008; beginning at 18 o’clock, admission is free

Messegelände Mainz-Hechtsheim
Internet: www.oktoberfest-in-mainz.de

Shopping

Business hours on weekdays are variable in Germany. All stores and shops are closed on Sunday. Following are a few examples.

Pharmacies
Usually open from 8:00 – 18:30 (shorter on Saturdays)

Supermarkets
REWE: 8:00 – 22:00
Penny: 7:00 – 22:00

Department Stores
Karstadt, Kaufhof, Peek & Cloppenburg: 9:30 - 19:30
Saturn, Hennes & Mauritz: 10:00 - 20:00
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University of Tampere
Tähtikalliontie 13
02240 Espoo
Finland

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Institut für Filmwissenschaft
Johannes Gutenberg-Universität Mainz
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