

PUBLIC SERVICE BROADCASTING IN THE AGE OF GLOBALIZATION

Sakshi Pandey
Kartik Agre



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CHAPTER 1

FEASIBILITY OF A PUBLIC SERVICE ORIENTATION IN THE WESTERN BALKANS

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ABSTRACT:

Public service orientation in the Western Balkans is a crucial aspect of governance and development in the region. "public" broadcasters in WB nations are unable to adopt the new media logic and co-related values that are based on the digitalization of programme production and distribution, effective use of online platforms for citizen interaction, and creativity that pursues innovation in all facets of service and operations. Additionally, the majority of broadcast shows from the region's "public" broadcasters are not well-liked or trusted, and as a result, their channels have seen a decline in viewership. This abstract provides a concise overview of the concept, its implementation, and its significance in the Western Balkans context.

KEYWORDS:

Accountability, Democracy, Development, Governance, Meritocracy, Public Administration.

INTRODUCTION

In the 2003 Thessaloniki Declaration, the European Union made clear its political stake in the Western Balkans (WB) area. The EU reaffirmed its "European perspective" on the area and pledged full membership for these nations after they had fulfilled the necessary requirements, which included converting state broadcasting organisations into public service broadcasting (PSB). This change is seen to be essential for democratisation. The WB nations have sought PSB models and standards that are used in Western Europe in an attempt to comply with the requirement. Unfortunately, these initiatives have had underwhelming outcomes [1], [2].

The 'network paradigm' topic that serves as the book's foundation serves as the starting point for this chapter. This paradigm is widely regarded as being very important for an evolving media-society setting in which public service media (PSM) should function. This chapter examines how feasible or even applicable that paradigm is in the WB area and highlights the typical issues it creates in light of three important contextual elements:

1. Legacy media systems and pivotal moments in WB regional history that produced cultural norms and values that still influence these civilizations and their media systems.
2. The challenge of pursuing the establishment of a networked society realistically owing to the lack of technical infrastructure development.
3. Additional challenges brought on by economic disadvantages that restrict investment capital and expose legacy media organisations to political colonisation and clientelistic arrangements, particularly but not primarily in the public sector.

Together, these characteristics explain "illiberal democracies," which impede participatory democracy and limit the possibility for media with a public service orientation. Because of this, "public" broadcasters in WB nations are unable to adopt the new media logic and correlated values that are based on the digitalization of programme production and distribution, effective use of online platforms for citizen interaction, and creativity that pursues innovation in all facets of service and operations. Additionally, the majority of broadcast shows from the region's "public" broadcasters are not well-liked or trusted, and as a result, their channels have seen a decline in viewership. Most people in this area consider public sector broadcasting correctly as a tool of partisan politics used by elites and typically view them as technology trailblazers as compared to commercial players. What is the true function of these media, given the environment we are describing? This fundamental issue permeates every discussion and argument regarding PSB in the WB area [1], [3], [4].

The network society paradigm is incompatible with illiberal democracies, as is shown in this chapter via analysis based on common practise in the area. To make the thesis more clear, I base it on the idea of "competitive authoritarianism." There are three crucial aspects of this idea that all concern the nations in the WB area. First, while democratic institutions exist, laws are not upheld. Second, both incumbents and political rivals take election results seriously, yet manipulation is common and accepted. Third, institutional resources and processes for people are insufficient and serve the interests of the ruling class alone. The phenomenon of competitive authoritarianism explains atavistic tendencies in which political elites seize control of public institutions of all kinds, particularly the media, for their own self-serving ends.

In two ways, this chapter adds to the overall topic of the book. First, I examine the facts and prospective applications of the concept of a "networked society" in the context of the Western Balkans, an area that has received little attention in previous RIPE Readers. Second, I take into account the complexity of difficulties associated with cultivating a public service orientation per se in nations with histories and circumstances that make democratic growth very difficult a collection of circumstances that represent a major portion of today's globe. My method deviates from the more prevalent orientation, which prefers highly normative expectations and is often concerned with the preservation of historical broadcasting systems. There is no such legacy to preserve in this area.

History and path dependency

The Western Balkans are made up of seven nations: Serbia, Kosovo, Macedonia, Bosnia and Herzegovina (BiH), Croatia, and Albania. Up until 1991, all seven were socialist nations governed by the Communist Party. They were all members of the former Yugoslavia, with the exception of Albania. Following independence, each nation set out to establish liberal democracies. According to Ekiert (1999), the inability to do this might be attributed to the legacy of socialism and the conflicts that ensued after independence. According to historical characteristics and formative experiences are essential for understanding the formation of the media system in this area and explaining why media policies have been unable to actualize a public service orientation. Her historical institutionalist analysis of media systems complements the more prevalent normative analysis of media systems, which all too often ignores historically founded disparities.

Her strategy is based on two fundamental ideas:

Crucial junction and route dependence for studying longitudinal changes; and formative events that influence continuity or discontinuity for institutional development. Peruko (2016) identifies three pivotal historical turning points for the Western Bengal (WB) area, including the nineteenth-century modernization, socialist rule after World War II, and the post-socialist democratic transition. These were the key developmental stages that moulded the current state[5], [6].

In comparison to other parts of Europe, modernization in this area began in the eighteenth century. The most developed countries at the time were Croatia and Slovenia as a whole. The earliest newspapers were established in Croatia since it was the wealthiest country. Slovenia had the greatest rates of literacy and the biggest industrial output capability, followed by Croatia. Only 9% of people were illiterate, compared to 84% in Macedonia, 80% in the populations of what is now Bosnia and Herzegovina, 67% in Montenegro, 64% in Serbia, and 32% in Croatia (Peruko 2016). The fact that Croatia and Slovenia were formerly a part of the Austro-Hungarian empire while the rest of the world was a member of the Ottoman Empire accounts for their superior condition.

DISCUSSION

Technological Underdevelopment

The necessity for a digital technical infrastructure, which is a need for creating a networked society, is highlighted by the second contextual component. This is a somewhat undeveloped area in the WB. Despite the fact that investments made during the communist era produced a respectable technical foundation, the infrastructure was destroyed by conflict, and further progress was hindered. The Yugoslav Radio-Television (YRT) umbrella group coordinated programming exchanges between stations in the member states during the decentralised era of Yugoslavian broadcasting. Each exercised a great deal of independence in terms of personnel hiring, funds collection, and programming and production. The most advanced technological infrastructure was in Croatia. The HRT headquarters building was built in 1986 to serve as the Yugoslavia EBU exchange facility. The Serbian broadcaster RTS had a solid reputation for producing top-notch educational and documentary shows throughout the Soviet era. The Communist Party undoubtedly had an impact on the content that was chosen in all of these nations and had some control over the media, but Croatia was the only country to continue using the licence fee funding model after becoming independent[7], [8].

Damage from the war and the ensuing hardship weakened the incentives for new media creation. The majority of WB broadcasters currently lack the resources to diversify their programming, and no indigenous technological firms are pioneers in establishing the standards for the sector. Mobile operators haven't made many demands to reserve spectrum space (Broughton Micova, upcoming). The International Telecommunications Union (ITU), the European Union (EU), and issues with signal interference from adjacent countries continue to be the primary forces behind digitalization and technological advancement. Only Croatia and Slovenia successfully made the switch to digital broadcasting before the 2012 deadline set by the EU, but Bosnia & Herzegovina and Kosovo are yet to meet the June 2015 ITU date. These nations were particularly hard hit by war and lacked full independence for many years following. Both still encounter shaky state-building processes and are sceptical

about the transition to digital terrestrial television (DTT) due to the complex experiences of their neighbours.

Support from the state or the EU is necessary for the transition. The receiver of assistance in Serbia, Macedonia, and Montenegro was a public network operator that was established after the sale of the previous connections and transmissions division of state broadcasting enterprises that were to become PSB. Although the DTT network operator is also a publicly traded firm, infrastructure in Croatia does not get any direct subsidies.

Public network operators support efforts to meet requirements for universal coverage, particularly the need to connect with the 15% of Croats who reside in hilly locations. Where the financial value of DTT is minimal, public network operators provide access to digital signals to meet a legitimate public need. Many local and regional broadcasters in Serbia and Macedonia think it is not worthwhile to pay the expenses for free-to-air DTT broadcasting (Milosavljević & Broughton Micova 2013). Given the region's poor media markets and minimal reliance on DTT, commercial companies should only show dwindling interest. However, according to Breton Micova (to be published), "the public interest in maintaining a publicly owned DTT network might warrant continued operation as a form of public service media provision."

Inequalities Between Wealth and Clientelism

Clientelism, the third contextual component, is the strongest barrier to the development of networked communities in WB nations. Wars that have severely damaged infrastructure and taken a huge toll on human life have seriously harmed the transition to liberal democracy. The state in this area has changed from being a reliable adjudicator of local disputes to serving as a resource for political parties and oligarchs. This explains why clientelism is so pervasive. According to Hallin & Papathanassopoulos, clientelism is a sort of social organisation in which "access to social resources is controlled by patrons, and community resources are allocated to clients, in exchange for various types of support." WB nations score the lowest on all metrics of economic progress when compared to EU standards. With the highest unemployment rate and net incomes that are four to five times lower than the EU norm, Kosovo has the lowest GDP rate of any nation in Europe. Small market sizes and much lower total income availability and potential in WB media markets hinder economic growth. Croatia is the best off, but only in comparison.

In the area, the state of the economy has two effects on public broadcasters. First, they must depend in part on commercial earnings and advertising revenue, both of which are subject to EU regulations on state assistance. Second, a significant number of residents are deterred by poverty from paying the licence fee or taxes required to support PSB. They explore alternate financing as a consequence, which is often commercial and goes against what many regard to be a crucial normative PSB premise. Public broadcasters are thus subject to business and political pressures as a consequence of their strong dependence on advertising, which deepens links with ruling parties, state governments, and other powerful organisations.

The circumstance is comparable to what we've seen in recent years in Poland and Hungary, where "anti-system proto-hegemonic parties have taken offices". This is clear from the Vučić administration in Serbia, the alliance of ethnic political parties in Bosnia and Herzegovina, and Đukanović's 27-year control of Montenegro. After winning the 2015 election, the

conservative Croatian Democratic Union administration fired HRT's entire management team and editorial board and replaced them with "ideologically suitable" individuals. As a consequence, quality has declined, and confidence levels have decreased. These instances show how PSB has strayed from its intended purpose of serving as a tool for managing conflict to one of reflecting and enhancing political and ideological disagreement. The condition is applicable to all seven of the WB region's nations.

The 'golden period' of media development occurred between 2001 and 2005, and it corresponded with political stability, sustained economic growth, and 'EUphoria,' according to statistics from the IREX Media Sustainability Index. As political and corporate actors have taken over all public and state resources, the situation is now in steep retrograde, which has decreased media freedom, degraded professionalism, and promoted stagnation rather than innovation. Political instability has been fueled by the global financial crisis since 2008, which has made the collapse more noticeable. We are not just talking about an issue exclusive to WB nations; this deterioration has regional consequences and repercussions for the EU.

PSB institutions are in the forefront of attempts to systematically colonise public resources. Independence in public service television in particular has been compromised by the pervasiveness of political party influences, which is explained by the frailty of labour unions, professional associations, and civil society groups. Parties choose managers based more on political than on professional standards. As a consequence, public media managers are employed by parties rather than working as independent experts. Institutional safeguards are stated on paper to protect journalistic objectivity and political neutrality, but they are unsupported in reality. Political parties are primarily responsible for creating regulations, and formal laws often take a backseat to informal regulations. Public service television provides party customers with access to public resources, particularly for programming and advertising, in return for a variety of services.

When Serbia and Croatia attained the necessary level of political maturity to sever links with authoritarian governments after 2000, reform began there HRT, which was founded in Croatia on the foundation of the Soviet period broadcaster with continuity in infrastructure and financial model, has unexpectedly been the most prosperous in the area. Because PSB was utilised so extensively for propaganda during the war, Serbian authorities developed PSB on a model that was inconsistent with prior experience. The international community has been the only driver of the change process in Kosovo and Bosnia and Herzegovina). Bosnia and Macedonia are unusual because the organisational structure of their broadcasters purposefully reflects political and ethnic differences.

The main issues are the continued dominance of a legacy broadcasting paradigm (i.e., the slow growth of digital networked media) and the absence of a genuine public service orientation (i.e., the lack of those values as a priority in practise). There was little to no public discussion when attempts to convert state broadcasters into public broadcasters were made, and there is still a lack of agreement on the founding ideals and essential values. A small number of concerned professionals and media specialists have made some modest attempts to identify basic principles. Priority values in these cultures are founded on conventional, conservative ideas that emphasise nation-building, ethnic self-awareness, and religious exclusivity—all of which have more often resulted in disagreement than agreement. Instead of being used by civil society to achieve these aims, public media are perceived as political

tools. When it comes to important topics like the types of media required, individual actors' societal duties, or how to build a public orientation in media policy, local actors have often been unable to debate the problems and potential remedies

On a normative level, parties involved in decision-making often support norms based on Western democratic ideals such as pluralism, diversity, press freedom, open access to information, and competition. Democracy, however, is a dynamic system that calls for constant debate, conversation, and trade. These ideals are primarily "paper tigers" in reality since they haven't been extensively debated. The PSB idea was enforced by the international community on BiH and Kosovo, and it is unclear in other WB countries which principles are fundamental and which are not. Because of this, present PSB activities in the area do not carry out their specified mandates or execute their duties as public institutions serving the public. They are the target of stringent governmental control and instrumentalization instead of serving the public interest in the first place. With the expansion of networked communications, which are typified by online conversation and assisted by sources that provide domestic public and commercial media and have considerably better confidence and dependability among people, this catastrophe has become more apparent.

CONCLUSION

In the Western Balkans, public service orientation is essential for advancing democracy, good governance, and socioeconomic growth. Countries in the area strive to provide top-notch public services that cater to the requirements of their inhabitants by putting a strong emphasis on efficiency, effectiveness, transparency, and accountability. The area wants to create a competent and responsive public administration and emphasises merit-based hiring, performance rating mechanisms, and citizen involvement. While difficulties still exist, including political sway and capacity constraints, it is crucial that governments, civic society, and foreign partners maintain their commitment. The Western Balkans can enhance their institutions, fight corruption, and promote social cohesion through increasing public service orientation. In the end, a strong focus on public service helps to create a flourishing society in the Western Balkans that is open to everyone.

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CHAPTER 2

A STUDY ON PROBLEMS IN THREE LEVELS OF PUBLIC SERVICE BROADCASTING OPERATION

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ABSTRACT:

Public service broadcasting is essential for giving the public access to educational, entertaining, and culturally enlightening information. However, a number of issues exist at the organisational, social, and regulatory levels that affect the viability and efficacy of public service broadcasting. This research looks into these issues, examines their root causes, and considers viable fixes. This article intends to contribute to the enhancement of public service broadcasting operations by addressing these concerns.

KEYWORDS:

Organizational Level, Public Service Broadcasting, Problems, Regulatory Level, Societal Level.

INTRODUCTION

The structural shift shows that Western PSB normative norms are absent. As a legacy of the communist era, public broadcasters in the WB area are arranged inside dated, huge, and inflexible systems. Most have excessively complex hierarchical management structures, which make decision-making more difficult, as well as excessive staff populations, which drive up expenses numbers vary from 800-900 in Kosovo and Bosnia to 3,800 in Serbia. Because they were developed using the logic of mass production, silo organisations and budgets, and strong hierarchical divides in decision-making, these broadcasters confront major issues stemming from route dependencies [1], [2].

The state media paradigm is reflected in the inherited values. There has been a little alteration in this, however. Public broadcasters in Croatia developed an ambitious strategy to reduce production costs and adapt internal structure to a new media logic. The primarily institutional framework that has dominated media policy is being challenged in Serbia by a small number of players, notably media and legal specialists but the efforts have been minimal so far, and the outcomes are still uncertain.

Digitalisation: Production, distribution, sharing

The lack of digitalization puts PSM production, dissemination, and audience engagement in a perilous situation. Production in this area is very fragmented, poorly coordinated, and lacks integrated newsrooms. Only Croatia's HRT has so far placed a deliberate emphasis on organisational reorganisation to establish integrated newsrooms. Although RTV in Serbia accepted the HRT concept in theory, a shortage of funding has prevented it from being put into practice. In all the WB nations, PSB falls short of private TV channels like N1 and Al Jazeera Balkans, which were started from scratch and employ professional managers and staff

to produce a wide range of high-quality, distinctive programmes in comparison to commercial offerings. These channels use digital production technologies[3], [4].

One of the main goals of the shift to PSB was to promote variety and plurality in public life. The democratising function of the media is meant to promote conversation in civil society and provide groups and people a platform to discuss and debate ideas while also benefiting from the exchange. However, because to a lack of public confidence and a lack of diversified programming, public broadcasters in the area have largely failed to fulfil this function. Even though some sources (like IREX MSI) believe that implementing the dual system of public and private media that is typical of Western Europe will contribute to the plurality of sources, this primarily affects external rather than internal pluralism, meaning more diversity between than within, which is a problem for PSB as a whole. In the WB, there is a rising propensity to prioritise governing party insiders who primarily serve the interests of the state. The second RTV station in Serbia, which airs programming for national minorities in nine languages, is a rare example of significant internal pluralism.

The popularity of PSB has significantly dropped as a result of competition from the private sector. The primary drivers of any enduring appeal are not the exclusivity, uniqueness, or high quality of the material, but rather PSB's increasing commercialization. The online presence, audience, and dissemination methods differ greatly amongst WB nations. The majority of PSB companies lack a strategic focus on creating online services. Only the RTS and HRT networks in Serbia and Croatia have created websites with notable appeal and reach. RTK Kosovo and RTRS in BiH are starting to see significant development. Online consumers are sticking with RTKlive.com, especially the diaspora audience, which makes up more than 60% of the user base[5], [6].

However, online content is often created to supplement news that is mainly generated for broadcast networks. The only specialist platform is run by MRT Play in Macedonia and HRTi in Croatia. HRTi is widely used and works without a hitch. It is user-friendly and provides a wide range of material, including music, news, documentaries, shows for kids and teens, shows on religion, and shows for adolescents, adults, and children.

Lessons learned: Towards a functional paradigm

The 'network society' concept is not yet applicable in WB countries, taking into account both successes and problems in the challenging shift from state broadcasting towards public service media enterprises. The area is mired in broadcasting and has a classic mass media orientation that is outmoded and unable to keep up with the continuously evolving media landscape. These groups are not regarded as the most trustworthy information providers, and it is not clear how they support the expansion of democracy. There are many rationales that might apply:

The political climate does not favour the development of the networked society paradigm, therefore achieving PSM is not on the agenda. These possible changes are not seen as possibilities in societies that tend towards illiberal democracies with governments that strive to control all public resources, particularly the media. The essential ideals of a real public service orientation haven't been well addressed or articulated, on the contrary, they are often opposed to the deliberative potential of networked communications. The normative approach

in the area of PSB reform has been strictly normative and ignores the contextual nature of change, failing to account for particular historic legacies and heritage systems.

All of these broadcasting companies inherited large infrastructure assets and reputable production cultures at the beginning of the 1990s. Few people have gained from either. Simply having institutions does not offer a sufficient foundation for effective growth in the absence of a supportive culture. Darendorf (1990) noted that since a "societal foundation" is necessary for defending newly established or altered institutions, it is critical to build on such foundation. The WB area has a solid basis for supporting PSB, much alone developing it. contends that inherited institutions were fundamental to a prior system that remains with characteristics that are difficult to "erase," making the transformation of these institutions from a prior system much more difficult and fraught with uncertainty than creating a new institution from scratch. This is undoubtedly the case with the former state-controlled broadcasters.

Furthermore, PSB has limited influence or potential since most WB nations are just now beginning to digitalize. The future of PSM in this area as a whole is imperilled by this failure. The areas that have seen the most change are Croatia and Serbia. The government of Croatia generously contributed to the construction of a transition network that would aid in the dissemination of digital signals, and HRT strategically seized the chance to increase its production capabilities. Many believe the procedure is moving too slowly, even if it is still in progress. Due to financial constraints and political stumbling blocks, particularly in BiH, official backing for the construction of a transmission network for digital signals has been virtually absent in other WB countries. The majority of governments do not see such a network as a resource or care that an independent public corporation must provide equal possibilities to everybody.

Finally, the reason why political players can colonise and manipulate public institutions so readily is due to economic instability and flawed financing models. This is a result of illiberal tendencies and the wider politicisation of the media environment. population media is under the influence of political elites, who utilise it to further their own agendas rather than that of the general population. In the face of populist and more authoritarian elites who change laws to reduce media as independent democratic actors, regulation and legal protection for media independence have proved ineffectual.

DISCUSSION

Public Service Media and Multilevel Governance

The European Broadcasting Union (EBU) released Vision 2020: Connect, Grow, and Influence in December 2015 as a plan for the development of public service media (PSM). The EBU Director General at the time, Ms. Ingrid Deltenre, highlighted the particular significance of PSM in European communities in the introduction while also acknowledging the major problems. Her declaration of the significance of PSM is being vehemently contested throughout Europe and in many scientific, political, and professional circles.

The need and function of PSM in the newly developing framework of a networked society, in which communication mediums are abundant and becoming more international, have been the subject of considerable discussion in recent years. Both proponents and opponents of this argument contend that media convergence is altering the nature of media and its applications.

The vast expansion of online contents and services, many of which are produced by users themselves, is fueled by new modes of consumption that depend on various platforms and linked devices. According to SWD (2016), PSM institutions, which are mostly historical public service broadcasting (PSB) entities, have major adaptation issues. The key question is whether a public media sector, and in particular a dedicated public service institution, are required in European democracies given the current environment, which is frequently referred to as a "networked society context," which is vastly different from the circumstances that prevailed at the time PSB was established in the early 20th century[7]–[9].

In order to adequately respond to this topic, one must place it within the framework of a global economic crisis, a specific political failure in various European administrations, and a general decline in public confidence since 2008. The stability of social systems is threatened by the persistence of a loss of legitimacy and diminishing citizen trust in democratic structures³, which makes it necessary to consider ways to strengthen the administration of public institutions and services. Our chapter's primary area of interest is that. Numerous papers and studies that propose recommendations for enhancing and modernising democratic practise in an attempt to reverse declining legitimacy demonstrate how many EU institutions were impacted by the previous ten years of economic and escalating political crises.

A particularly significant one for our work in this chapter is the Charter for Multilevel Governance in Europe (CMLG), which was published on April 3, 2014. This is a political platform for European cities and regions that urges public authorities to make multilevel governance a reality in the ongoing development and implementation of pertinent policies. In order to make effective policy decisions, it is necessary for local, regional, national, and European governments to work together and to put certain principles into practise. Cooperation, emphasising network structures, decentralisation, complementarity between the public and private sectors, and promoting citizen engagement are among the guiding concepts. All of which are seen to be crucial for ensuring the success of public policies that are implemented in a democracy's best and genuine interests.

Multilevel governance is viewed from a political perspective as "coordinated institutional action by the European Union, the Member States, and local and regional authorities, based on partnership and aimed at drawing up and implementing EU policies," even though it is not explicitly defined in the charter. In order to create a shared view of European governance based on common EU principles, a consultation process was initiated in 2009 after a white paper on multilevel governance was signed. The Committee of the Regions of the European Union (CDR) has been in charge of the work and has been actively working on a mechanism to monitor the implementation of multilevel governance that depends on a set of indicators based on best practises in this field of policy work. The European Commission has collaborated with us on this initiative.

The signatories agree to use the suggested framework for administering public policy, initiating initiatives in partnership with the public and commercial sectors, fostering territorial cooperation, and modernising administrative bodies even if the CMLG lacks legal enforcement. This project is seen as an essential weapon for achieving the essential democratic renewal of European societies, and even of the EU as a whole. The Charter on Multilevel Governance lays out the necessity for it due to two crucial factors: "It has become clear that the traditional models of governance no longer match the complex reality of today's

society, and political credibility and legitimacy everywhere are in a deep crisis"; and "institutions and systems that prove unable to adapt to changes in society make themselves redundant." In other words, the traditional methods of doing things are ineffective, and they will be abandoned. It goes without saying that there is existential fear about the imminent collapse of the public sector in general and in government.

The CMLG addresses a number of policy topics, one of which directly questions media systems in a networked world. Through the promotion of participatory democracy, the challenge is to encourage more broad and consistently active citizen engagement in civil society and public affairs. The ability of people to self-organize and transmit their demands, responses, critiques, and ideas via media organisations is essential to success. It is acknowledged that democratic maturity relies on the ability of individuals to engage in public discourse, influence its results, and influence how public affairs are carried out. As a result, it is believed that elected and appointed officials have a responsibility to make sure there are enough places and resources for people to engage fully in civil society at all levels. The policy objectives place a heavy emphasis on social contact and involvement in multilevel government, both of which are crucial but unfulfilled goals. Because achievement is a need for a thriving democratic network society, it has to be prioritised.

It is undeniably true that media must play a crucial facilitative role. However, we don't want to limit the complexity of the difficulties involved to only the media. Deltenre noted that while people have greater access to services and material than ever before, the quality of political dialogue has declined while populism and extremism are increasingly stoking debates and promoting online speech in web communities. If one agrees that democratic health, engaged citizenship, and media use are co-determinately significant (European Audiovisual Observatory 2017,) then PSM has a clear mission to advance participatory democracy within the challenging and complex circumstances that define a networked society. That serves as the foundation for the research, for which the methodology is separated into two components.

In the first section, we examine the historical purpose ascribed to PSM in five domains or 'blocks' and suggest particular responsibilities for each that are tailored to the demands of a networked society. Together, they illustrate our conceptions of the ideal multilevel government that encourages public engagement. Because we are dealing with theory and normative norms, this section must be abstract. The second section is specific and supported by an empirical investigation. The results of a case study on the roles and responsibilities for participation in Spain's PSM law are taken into consideration as an example of multilevel governance. The link between the missions of PSM and the goal of greater involvement in multilevel governance in Spain is clarified in our conclusions. Based on our research, we also suggest improvements for PSM in Spain that should have broader relevance in the EU (at the very least).

CONCLUSION

Operationally, legally, and societally, public service broadcasting operations encounter a variety of difficulties. In order to assure the efficacy and sustainability of public service broadcasting, this research has explored these issues and their underlying causes. Financial limitations can present a serious problem at the organisational level. Public financing is a source of support for public service broadcasters, although it is subject to political influence

and budget cutbacks. The capacity to produce high-quality programming and compete with for-profit broadcasters might be hampered by a lack of financial resources. Stable and sufficient financial methods that protect the independence and autonomy of public service broadcasters are required to solve this problem.

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CHAPTER 3

PUBLIC SERVICE MEDIA'S ROLES AND OBLIGATIONS IN A NETWORKED SOCIETY

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ABSTRACT:

The responsibilities and functions that public service media have in today's networked world. Public service media presents new possibilities and problems as society becomes more linked via digital networks, furthering the goal of serving the public interest. This research explores how public service media are changing how they engage viewers in a networked context, create democratic dialogue, promote cultural diversity, and provide accurate information. The purpose of this essay is to clarify the significance of public service media in the digital age by examining these duties and responsibilities.

KEYWORDS:

Democratic Discourse, Information, Networked Society, Public Service Media.

INTRODUCTION

SM's responsibility and position in a networked society with reference to multilayered governance procedures. This first section of our discussion centres on how crucial it is to encourage public engagement in civic life and government. Debate over the existence of, and appropriate configuration for, PSM is one of the most important factors to take into account because all public entities, and particularly public media, face formidable foes some old, some new who specifically question the need for public institutions and their services in a digitalized environment often characterised as a "information society" - which is presumably fostered by and dependent on competition[1], [2].

In this field of study, some studies celebrate hybrid models as potential solutions to current PSM-related issues, while others question the necessity of PSM in a culture that prioritises consumption, which is by definition highly individualised and frequently at odds with goals of the public interest. Some propose doing away with the idea of "public service" as such and elevating "community services," which are ostensibly more receptive to citizen engagement in local and regional settings. As a result, there are several recommendations on how to best accomplish multilevel government and the necessary media structure. But PSM is a major topic of discussion in this argument, with both advocates and detractors. Others don't disagree, but they focus on rejuvenation[3], [4].

The emphasis here is on dedication to ensuring PSM's innovative future in the networked media systems era of the digital age. For many observers, the emphasis is shifting away from upholding historical institutions and structures and towards growth that is future-focused. The first findings of a comparative research conducted in 2014 on the circumstances in Canada, France, and the United Kingdom⁶ provide a solid illustration of why this is often seen to be important. According to the study's findings, PSM's survival depends on people regaining a

strong sense of its legitimacy and conviction about its value in modern society. In order to face the difficulty of creating a digital public sphere for the practise of democracy, a "place" that is available to everyone for involvement in invention, discourse, and debate, this viewpoint highlights the significance of digital "common goods". These views highlight the main argument for and against PSM's continued existence in the future, as well as the recommended operational approach if it is at all possible. The dispute centres on how one interprets what persistent public service duties for media in supporting a democracy are and are not.

This foundation has persisted despite decades of PSB's the predecessor to PSM constant evolution. Like previously, judgements regarding the best approach to fulfil each period's public service commitments are what are required today. We can't possibly settle such a difficult job here, and in the end, it will never be achievable because of how intricate it is and how it differs in other countries. However, it is pertinent to our inquiry since it elaborates five aspects of the past PSB purpose with particular responsibilities that are still important for PSM in today's more networked society. This suggests that, in our opinion, the historic purpose is still fundamentally important today and does not alter in a networked world. We make the argument for particular operational duties that develop as a result of special requirements in a networked society.

This part of the legendary PSB mission is still important today. Today's duties are particular to the special requirements of a networked society. Among the most crucial of these is ensuring that users can access PSM without any restrictions from the various network providers. This commitment extends beyond PSM and touches on the political, legal, commercial, and professional domains. Because PSM groups can't provide this assurance on their own, this is challenging. This need emphasises how crucial it is to see PSM as an interconnected network node[5], [6]. Second, PSM must assure the availability of a variety of material on a range of platforms and must have the means to do it. In the context of the networked society, this is still significant since local products and services are often less representative than those from other nations. Thirdly, PSM must highlight interactive services and on-demand content while adjusting to new media consumption paradigms. These organisations have been spending in order to support that long-term goal for many years as they make the switch from PSB to PSM. Again, the issue is the extent to which PSM groups are required to do this or are prohibited from doing so, as well as their ability to do so.

Facilitate social cohesion for individual, group and community integration

Every community has long accepted the need of social cohesiveness, and in Europe in particular, it is commonly acknowledged that public service media have a specific responsibility to encourage and ensure this. PSM has specific responsibilities in the context of a networked society, including, first, helping to successfully close the digital divide between populations and advancing the attainment of digital literacy¹² by offering tools, contents, and services that are widely accessible and disseminated. The availability and use of such materials is crucial for educational institutions and programmes that cater to adults, adolescents, and children alike. Second, since these platforms are at the cutting edge of sociotechnical advancement in networked societies, PSM must provide simple access to the programmes and services offered on them[2], [7], [8].

Because multilevel integration is essential for societal cohesiveness, multilevel governance hence requires a strong, explicit commitment from PSM organisations. The goal of the mission must be to strengthen residents' feeling of community in their different neighbourhoods. Easy access to and usage of networked media is a necessary condition for media literacy. Integration is impossible without this. Content and programming should convey a sense of involvement in public affairs, and encouraging participation is a crucial prerequisite for PSM at the local, regional, national, and worldwide levels.

Constitute a source of impartial and independent information capable of providing innovative content at high standards of quality and ethical practice. It is well known that PSB is intended to perform a "benchmarking" role in national media systems. This comes with a number of unique duties in the networked world. PSM must first work to maintain its status as a source of information that the general public regards with legitimacy and confidence. Second, PSM must serve as a hub for pluralistic emotions and various ideologies that are essential for fostering understanding among differing viewpoints and minimising unhealthy division. This commitment encourages civic engagement as a developmental activity. Third, PSM must operate as a "role model" in the larger community by adhering to laws and strict voluntary norms of professional ethics on all platforms, including media, services, and materials.

Given the abundance of resources and material accessible and, often, the lack of quality in these rigour, professionalism, and honesty in tackling subjects of common public interest, multilevel governance addresses the problem that individuals have in meaningfully engaging. PSM has to be required and promoted to the public as a source of trustworthy information and services that are systematically held to high standards of quality. Citizens must actively engage in all decision-making, content development, and service control processes.

DISCUSSION

Be a forum for pluralistic public discussion that promotes civil participationsince its inception, PSB has been required to respect, represent, and aggressively encourage citizen involvement in public affairs. In a networked society, there are certain responsibilities that must be met, such as fostering discussion by showcasing topics and viewpoints from many groups and promoting democratic participation not only in elections but also in decision-making and debates on issues of social significance. Third, PSM has a responsibility to promote democratic ideals. It plays a crucial part in the labour required to instill ideals. Fourth, PSM must consistently advocate for democratic involvement in all its manifestations, using the resources of a networked society in ways that are tailored to the needs of various publics. Fifth, PSM must always work to foster an environment that is tolerant and inclusive.

Sixth, PSM must continue to advocate for transparency, contribute to the creation of an open public sphere in Europe, and participate in communication about these issues. This is known as "holding governments and European institutions accountable." In order to fulfil this commitment, a legislative framework that can ensure PSM's independence as well as a structure and system of supervision free from partisan political bias are necessary. Finally, PSM must encourage interaction between individuals, institutions, and social groupings. Therefore, multilevel governance proposes a paradox based on the possibility that, in the setting of a society that is becoming more linked, individuals may feel cut off from issues that directly affect them. An unsettling separation has been exacerbated by political discontent. PSM must highlight socially significant content and services and promote people'

active engagement and participation in these issues. Organisations and resources used in PSM are owned by citizens. In light of this, consideration for public interests must influence their administration and oversight.

Encourage audio-visual creation and production, and promote sharing cultural heritage in the digital sphere. PSB has always had a cultural goal that is somewhat tied to spreading enlightenment and partially related to fostering a greater understanding of the diversity of intercultural expression. PSM has a responsibility to assist the creation of unique material in new formats, as well as to reflect and support cultural diversity in music, art, drama, cultural events, and programming among other things. Additionally, PSM has a special obligation to digitise archives because of their historical significance in the domestic audio-visual history of Europe and to make the archives available to the paying public. Third, PSM must encourage intercultural communication while respecting the culture and values of each region. Due to the pressing need to reduce two hazards in modern societies, multilevel governance includes a variety of overlapping but distinct tasks. One is the danger of homogenization and uniformity brought on by cultural globalisation forces, which calls for respecting and fostering the variety of nations and regions within them. The danger of inequality both inside and between EU member states is the other, and it must be addressed by upholding both diversity and unity.

These five factors are relevant to digital communication in networked societies and indicate the ongoing significance of civic duties that are grounded in the original aim. Through dialogue and interaction, these measures will promote democratic development and citizen participation. They will also encourage the creation and production of content that is inclusive of all viewpoints, promote cross-cultural dialogue and social cohesion on publicly accessible platforms, and protect and share space with citizens who monitor and discuss the functions of governments and authorities, advance transparency, give public issues top priority, and play a crucial role in governance. The Spanish case study examines the function of participation in PSM-related legislation and assesses the extents to which the goal of multilevel governance is appropriately represented using this schema as our framework.

Multilevel governance participation in Spain's public service media regulation. In Spain, PSM supply is a complicated reality. There are twelve regional public operators in addition to a number of local services in each area, as well as the national Corporación de Radio y Televisión Española (RTVE). Three laws govern RTVE activity: Law 7/2010 on general audio-visual communication, Law 8/2009 on company finance, and Law 17/2006 on state-owned radio and television. Each regional operator has its own laws at the regional level in addition to the national laws that also apply there. The legislative framework impacting RTVE was the subject of our investigation since it is generally applicable and serves as the foundation for framing at the regional level.

To start, we note that neither governance nor multilevel governance are officially mentioned in any of the three national statutes as goals for RTVE's public service mandate. Maybe the idea is too narrow or too politicised. More general references to earlier discussed obligations, such as managing and developing democratic life, engaging in active citizenship with public and open debate about issues of public interest, and PSM's role as a point of public contact between citizens, governments, and institutions, are actually also absent. In light of this, it is evident that Spanish law is founded on a communication strategy that is largely one-way or

transmission-oriented in a representative democracy as opposed to an interactive participatory democracy. To go on with the challenge of adjusting the public service mission to social life in a networked society, an update to the aims and principles stated in this chapter is required.

Despite not including many significant details, participation is often mentioned in Spanish law. According to Section 2 d of Law 17/2006, RTVE is charged with performing a public service that includes "the promotion of pluralism, participation and other constitutional values, guaranteeing access to important social and political groups through providing a service of universal coverage, which is understood as the broadest coverage possible of the national territory." Additionally, it establishes an advisory board with 16 members who are chosen by various political and social organisations (section 23) and mandates that public bodies have a duty to "promote the right to access the media" (section 3).

In accordance with Section 9 of Chapter 5 of Law 8/2009 on RTVE's financing, RTVE must now provide "interactive services that give access to political, union, and social groups" in its programming. Additionally, Law 7/2010 on general audio-visual communication recognises "the right to participation in the control of audio-visual content." By doing this, "any physical or legal person can request that the relevant audio-visual authority conducts a control on the appropriateness of the audio-visual content with the regulations in force or the codes of self-regulation." Additionally, according to section 9, "the authority will dictate recommendations for a better fulfilment of the regulations in force" if they deem it appropriate. Therefore, involvement in the RTVE legal framework is limited to two main actions: first, audiences' activities to demand that content rules legislative and self-regulatory codes be fulfilled; and second, the traditional exercise of a right to access public media. Thirdly, it is set up via a formal organisation known as the "advisory board".

Three ramifications follow. First of all, involvement that is intended to demand that laws and rules be followed entails engaging people in ensuring that RTVE performs the public service obligations that have been assigned to it. RTVE uses an ombudsman as the "defender of the viewer, listener, and user" to accomplish this goal. This person responds to concerns on a monthly television show, completes reports on the compliance with legislation every three months, and accepts complaints and ideas. However, the material on the relevant website is out-of-date (last updated in March 2009¹⁴), and the low popularity of the initiative and the small number of complaints and recommendations submitted are clear indications of a lack of knowledge.

Despite the benefits of having an ombudsman, the position still adheres to the outdated notion of the citizen as only a consumer and recipient of services rather than an active participant in the delivery of public services in the modern world. A request form that should be delivered to a specified address is included in RTVE's online tool for fulfilling the right to access, and it also makes note of the presence of a participation and complaints monitoring system designed to ensure the proper exercise of this right. The theoretical and practical challenges of exercising this freedom in Spain have been highlighted by a number of speakers. Despite the positive contribution of this right as a tool for involvement, similar to the ombudsman, familiarity and effectiveness in practise are quite low. In reality, the right to access is only intended to be used for complaints from social or political representative organisations within society about inaccuracies in news or other programmes.

Third, the advisory board's involvement is obviously inadequate since it was left out of the most current document outlining RTVE's organisational structure. Although the legislation specifies its composition and capabilities, the advisory board is not mentioned as a representative body in the digital platform, nor is there any connection that may suggest its existence, capabilities, or particular acts. There is no method to look at the dynamics of its labour or composition. The most recent news item concerning the advisory board's work is dated 4 November 2015 and refers not to the board's own actions but rather to the presentation made to the board at that time by the Director General of RTVE about RTVE's operations throughout that year.¹⁷ The Board of Consumers and Users (CCU in Spanish)¹⁸ urged that RTVE's advisory board be revitalised and that all legal obligations be met in February 2016.

As a result, RTVE's administration and operations are now at a standstill with regard to the advisory board as a mechanism for institutional engagement by the user. There are several elements contributing to this condition (historical aspects, limited legislative development, lack of interest on the part of social institutions, etc.), but the lack of political will to include the general public in decisions affecting public audio-visual services stands out. The ombudsman, the right of access, and the advisory board may all be improved, which would increase public involvement in Spain's PSM growth. Having said that, it is evident that the multilevel governance goal of citizen engagement beyond what has previously ever been considered in Spain, both in terms of the traditional public service purpose and PSM's responsibilities in a networked society. In order to accommodate the user as more than just a consumer, recipient, or the target of broadcast communications, more complexity and maturation are required. It would be necessary to take into account the user's position as an engaged citizen and as the service owner who made the final decision on how to define, create, and manage RTVE.

As previously mentioned, if we agree that democratic health, engaged citizenship, and media use are co-determinately significant (European Audiovisual Observatory 2017), then PSM has a mission to improve participatory democracy under the challenging and complex circumstances that characterise a networked society. As many academics contend, "social capital" is a component that affects the effectiveness of democracy. Democracy benefits from a vibrant civic society that is knowledgeable, engages in public discourse, and regularly contributes to the discussion and resolution of public problems. Therefore, improving the RTVE's civic involvement capabilities will boost Spain's current state of democracy.

CONCLUSION

Public service media have important responsibilities to serve the public interest in today's networked world. These responsibilities and functions have been looked at in this research, emphasising the value of public service media in delivering accurate information, encouraging democratic debate, advancing cultural diversity, and engaging audiences. In a networked culture, public service media is a trustworthy source of accurate information. Public service media has a duty to protect journalistic integrity, fact-checking, and deliver accurate and fair reporting in the face of the growth of false information and fake news. By doing this, it promotes critical thinking and well-informed public discourse.

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CHAPTER 4

PUBLIC SERVICE MEDIA AND DIGITAL INNOVATION

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ABSTRACT:

The connection between digital innovation and public service media. Public service media organisations confront possibilities and difficulties in using digital innovation to carry out their purpose of serving the public interest in light of the fast growth of digital technology. This research looks at how new technology, platforms for delivering information, and approaches to audience involvement have affected public service media. This research attempts to provide insight on the transformational potential of digital innovation in altering the future of public service media by investigating these processes.

KEYWORDS:

Audience Engagement, Content Delivery, Platforms Digital Innovation, Public Service Media, Technology Adoption.

INTRODUCTION

A comprehension of how a network society could function within the framework of public service media (PSM) in tiny countries, particularly with regards to the very specialised content of minority-language broadcasters. We pinpoint the crucial power and opportunity disparities that control how the new digital affordances function. We provide an argument against a prevalent inclination towards futurology and technophilia in popular discourse on the network society now being shared among media policy makers and the media businesses. This excessive focus on technology fetishizes the product of scientific advancement and conceals the social context in which users and viewers bring technologies to life. This is often the outcome of addressing digital innovation as a constrained economic and technological goal. Government initiatives that support the digital economy are particularly prone. Digital discourse is commonly linked to democratic ideals of inclusivity, diversity, and universality, which are fundamental principles[1], [2].

for PSM, but our study in a few small countries shows the many nuanced and multifaceted ways that power is used. The conceptual importance of small countries and minority-language media studies, which serve as the foundation for our research, is first described. We next go through some more general theoretical frameworks from which we might draw, such as Castells' influential network society thesis. We then list certain misconceptions that are prevalent in discussions about digital innovation and make the case that they should be critically examined. After outlining the study methodology, we give novel empirical results that pinpoint the cutting-edge digital innovations being deployed by PSM groups in Ireland and Wales right now. This contribution to the Reader illustrates how minority-language media are grappling with power imbalances in the context of the network society while also taking use of possibilities presented by the network society's ubiquitous, highly personalised interactions[3], [4].

Critical approaches to small nations and minority-language media

the idea of tiny countries, together with colleagues from the Centre for Media and Culture in tiny countries, to comprehend issues with power, size, and sustainability in the creative output of the audio-visual industry. This viewpoint strikes a compromise between concern about general PSM trends and the globalisation of audio-visual output on the one hand, and the uniqueness of cultural and political circumstances of tiny countries on the other. It is difficult to operate with tiny countries without taking cultural, national, and international power into account first. Speaking a minority language also means that you always have some control over your thoughts and speech. A very effective method to examine how power functions in the milieu of the developing network society is via the lens of little states[5], [6].

The relative magnitude of numerous factors, such as geography, population, Gross National Product, internal market, or their respective political significance, may cause a nation to be tiny. Although they may not be self-explanatory, little countries are numerous. According to Mark Bray and Steve Packer, "the world is a world of small states" since more than "half the sovereign states have populations below five million, and 54 have populations below 1.5 million". Small countries have had to adopt a variety of techniques as a result of globalisation in order to navigate their positions within the increasingly linked media and communication systems of today. Strategies change with scale.

Small countries' related emphasis on size and, more significantly, the relative strength of small vs big countries is what gives it its analytical worth. The importance of PSM may be particularly obvious in small countries and is often essential to the long-term viability of a lively, diverse television system. PSM in small countries faces a unique set of difficulties due to a constrained domestic market for audiences, advertising, and licence fee income, competition from imported content, and export barriers. When the question of size and the particular of their remits are linked, these PSM bodies must reconcile conflicting demands.

Particularly with regard to public service broadcasters in minority languages, this is most obvious. Maori Television in New Zealand, NRK Sápmi in Norway, YLE Sápmi in Finland, iwi Television in Hawaii, S4C in Wales, and TG4 in Ireland are among the 14 members of the World Indigenous Television Broadcasters Network (WITBN), a "global alliance which aims to unify television broadcasters worldwide to retain and grow our Indigenous languages and cultures". Minority-language PSBs are expected to maintain linguistic vitality and cultural diversity while also needing to maintain political support for public funding, to maintain viewing figures, to support indigenous production, and to compete in international markets. These PSBs are frequently very small-scale even in the context of the broadcast organisations in small nations. A big majority language corporation typically dominates areas where minority-language broadcasters are present, as is the case in Ireland, the United Kingdom, and Spain.

The media serve as a crucial cultural platform for the expression of identity. Television, according to Elin Gruffydd Jones, "allows a linguistic community to talk to itself. It can strengthen and develop that community's sense of its own identity". Several policy initiatives, including publically sponsored media, have been implemented at both the national and supranational levels to assist the supply of minority-language media. However, the effect on minority language learning or use is still debatable. As was said, minority-language broadcasters confront particular difficulties in terms of both policy and practise. According to

Dunbar, who examined the mandate of BBC Alba, the Scottish Gaelic language channel, "where a minority language community is fortunate enough even to have one station, that station must serve the needs of the entire community, something which is expected of few majority language broadcasters, even state-supported broadcasters such as the BBC which has a range of services," that station must serve the needs of the entire community[2], [7]. We had to pull together literature on the wider contexts of the small nations where TG4 and S4C operate (Ireland and Wales), as well as the specific mandate and cultural role they play for Irish- and Welsh-language speakers in those countries, respectively, in order to conduct our research on minority-language PSM organisations.

The literature on tiny countries emphasises size heavily, while language itself receives less attention. In contrast, minority-language media studies are important because they recognise that media systems are a means by which dominant languages and worldviews travel and exercise their power while also identifying the potential of mediated communications to maintain and normalise minority-language usage Uribe-Jongbloed (2013) contends that the necessity for their own media spaces comes from a need to convey their own ideas to one another and to society at large in a piece about ethnic and indigenous people in Latin America. With this, they want to correct the inaccurate portrayal of their "whole culture and world view [which] remain absent from the nation-state hegemonic discourse". Therefore, if we are sure that power in the network society is communication power, it is essential in "the design and establishment of media outlets to modify negative collective images and one-sided representation.

Digital myths in the network society

The connected society A change that is fully supported by the logic embedded in communication networks, according to Manuel Castells, is "manifested in the transformation of sociability" that results from "networked individualism," which is "not a consequence of the Internet or new communication technologies". PSM must overcome the problem of figuring out fresh approaches to serving their publics in the wake of this change in sociability. Rising individuality and broadcasters' desire to continue providing a public service to everyone seem to be in stark contrast to one another. While PSM must take into account the new forms of networked individuality, it must also be careful not to take a totally commercial approach to users who are seen of as customers for fear of losing their very distinguishing qualities, namely a universal orientation and pluralistic provision. This is a significant source of tension for PSM growth in the context of the network society, and it may be particularly severe in small countries with limited opportunities for domestic commercial media to provide viable market-driven alternatives.

Here, we seek to expose some pervasive digital falsehoods. Each myth is a widespread misconception that is often presented as fact in discussions regarding the direction public service media will go in the digital era. To better understand the sources of friction for PSM and show how important it is to pay more attention to scale and power issues when conceptualising the evolving form of public service media in the context of network society, we wish to debunk these statements. In Europe, linear TV continues to be the most popular method of watching television. According to audience statistics from Ireland, for instance, 90% of television watching is done live on TV sets, despite the availability of a wide range of devices and viewing possibilities. In addition, it has grown by 11 minutes during the previous

ten years (TAM Ireland 2016). Even if the long-term trend for live television may indicate a reduction, the rate is still sluggish in many nations. The statistics do nonetheless show clear disparities across age groups. Ireland's average daily watching time for adults was 4 hours and 34 minutes, while it was just 3 hours and 33 minutes for those between the ages of 15 and 24 (ibid.). Thus, PSM tactics should take into account the differential value that linear television offers for certain audience groups.

The instant termination of linear transmission is not indicated by digital provision. For many years to come, most nations' dual offerings will most certainly include both linear and over-the-top (OTT) services. Since they must distribute commissioning budgets and production across several platforms, broadcasters are forced to commit resources at a time when advertising revenues are under pressure and viewers are dispersing among an abundance of services and providers. Digitalization hasn't put an end to linear television, but it has disrupted conventional distribution methods by creating a wide range of new channels and platforms. Larger PSB institutions, like the BBC, have a variety of channels that they may use to directly appeal to specific audiences. But smaller groups, particularly at these time of financial constraints, lack the capacity to create new channels, such as S4C and TG4. It is a significant struggle for these broadcasters to even have the resources to provide a complete daily programme on one channel with some unique material all year long[4].

Public service broadcasting is now redundant

The need to identify an acceptable scope and purpose for PSM bodies in the European Union is growing. Digital technologies provide issues since financing must support numerous services to satisfy a range of audience expectations, but they also present possibilities for plurality of offering and diversity of voice. However, PSB continues to be essential to the television industry for three reasons:

- 1) It assumes a sizeable portion of the risks associated with digitalization,
- 2) It fosters the development of skills and talents (for example, through apprenticeships, training programmes, and more stable work contracts traditionally), and
- 3) It addresses market failure issues in the provision of content for niche markets like local news, children's programming, and the arts.

DISCUSSION

The fact that European PSB organisations spend 84% of their programming budget on original material, much higher than their commercial competitors, speaks volumes about their commitment to the supply of content (EBU 2016b). PSB and PSM often serve as key accelerators of progress in digital infrastructure and the delights of creative storytelling as producers of digital platforms such as BBC iPlayer and content. Despite intense competition and significant change, PSM groups have maintained market dominance in many nations. They "act as a signal of consistency and predictability in a moment of upheaval," according to Evans and McDonald.

According to Ofcom's 2017 "Annual Review of Public Service Broadcasting," despite the fact that "television viewing is changing the PSBs remain at the heart of the overall audience experience" in the UK, "public service broadcasting remains highly valued and satisfaction with many aspects is increasing". The social importance of PSM is also highlighted by recent study by the EBU (2016a), which shows how effective public service media organisations

"contribute to building healthy societies, being linked to democratic governance, social cohesion, and citizens' trust in the media." Last but not least, we must keep in mind that, as Lowe and Berg point out, discussions over financing PSM are never just focused on "economic value, but also socio-political values.

Digital challenges and opportunities in small nations

According to Castells and Cardoso (2005), we already live in a network society. The immediate difficulties this poses for PSB organisations working on becoming PSM were found by our study. Without a shared vision of what PSM will look like once completed, this is seen as a live, continuing process. According to job titles, departmental affiliations, strategy papers, operational logics, and the professional practises we witnessed, the word "digital" often came up in professional discourse among television professionals throughout our study.

Professionals were committed to the idea that digitalization was "a good thing" for tiny countries, which was justified by the necessity to maintain competitiveness and be seen as "innovative" because of its competitive worth in the media sectors. Smaller media markets have historically had less access to foreign markets and export sales than bigger media markets, which take use of them to generate extra income. The possibility for long-term sustainability is the benefit of extracting profit from digital service. Digitalization might result in future efficiencies, even if it is expensive in terms of investment in platforms, content, audience measurement, and engagement. This is the setting in which we identify and evaluate the PSM transitional tactics used by PSB organisations in small countries[8].

Digital practices: Social media engagement and curatorship

Emerging digital tactics emphasise the creation of a curatorial role and enhanced social media involvement. S4C hired Huw Marshall in 2012 and served in that capacity until 2016. He cited this tactical choice as proof that the broadcaster was evolving its use of social media to enrich programming and strengthen connections with people. This included a change from the formerly very random posting pattern on S4C's Facebook page to a planned strategy of two updates per day, which prompted a more cautious evaluation of its own content sharing by the marketing team. The digital team indirectly served as a gatekeeper in this situation by making value judgements about what may be successful in this environment. Formalising practise also made it possible to quantify actions and trends across time with greater accuracy.

According to "Digital Manager" is concrete proof of the emergence of social media and digital logics inside broadcasters. In order to navigate the inherent uncertainties in the media industries, digital managers promote "digital" as both a strategy and a process. Digital facilitates useful interventions. Testing digital methods to market and generate content, develop connections with viewers, and activate outside allies has been an important aspect of Marshall's position at S4C. The latter is particularly significant for PSB since sustainability depends on the visibility and expression of social value.

S4C serves as an example of the advantages and constraints of strategic cooperation between smaller PSB companies and their bigger counterparts. S4C made the decision to make its own material accessible through iPlayer, the BBC's on-demand service, in 2014. This partnership between the organisations, which was formed in the wake of significant cuts to S4C's funding

in 2010, allowed for the contentious transfer of the majority of S4C's funding from the UK government grant made through the Department of Media, Culture, and Sport to the BBC licence fee.

As S4C chief executive Ian Jones noted, "The great advantage of BBC iPlayer is that it is available on over 650 devices and platforms for free in the UK - which provide new ways to showcase S4C's excellent content" (cited in BBC 2013), placing the channel's content on the BBC's highly developed and well-known iPlayer was part of a strategy to increase the channel's availability. This partnership seems to have been successful. The first full year that S4C material was accessible on iPlayer saw a rise in online watching sessions from 5.7 million in 2014-2015 to 8.4 million in 2015-2016, according to S4C's 2016 annual report. This was notably evident in a rise in the number of watching sessions by viewers accessing S4C programming from outside Wales and other regions of the UK.

Our research revealed that placing material on the platform of a different, bigger, and more potent broadcaster also causes issues with data ownership. S4C is less able to use analytics for its own gain since it does not control the audience data from iPlayer watching sessions. In the digital economy, the capacity to monitor and manage audience engagement metrics across several platforms is a key lever; to cede such power is a significant risk.

CONCLUSION

Public service media are impacted significantly by digital innovation. This research focused on technology adoption, content delivery platforms, and audience engagement to examine the connection between public service media and digital innovation. First off, digital innovation presents opportunity for public service media organisations to embrace new technology and improve existing workflows. Digital technology provide more effective workflows and economical techniques across all production processes and content dissemination. Cloud computing, artificial intelligence, and data analytics are examples of technological breakthroughs that public service media may use to enhance content production, administration, and personalisation. Public service media may optimise their resources and adapt to shifting audience expectations by embracing digital innovation.

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CHAPTER 5

PUBLIC VALUE AND DIGITAL INNOVATION: THE REGULATORY RESPONSE

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ABSTRACT:

The interrelated ideas of public value and digital innovation are briefly summarised in this abstract along with any consequences for the public sector. It examines the connections between these ideas, highlighting how they have the power to improve society and improve public services. Media industries because an ideology of consumer choice and market competition encouraged interventions that were frequently retaliatory, piecemeal, and offered a finite menu of options (such as quotas or tax incentives). Additionally, broadcasting transcends the boundaries of business, culture, education, and community development. Broadcasting may take a backseat to more pressing sectors of policy-making, including health and education, in emerging countries or in the framework of devolved authorities. As a result, implementing media policy initiatives may be challenging.

KEYWORDS:

Citizen Engagement, Digital Innovation, Governance, Public Sector, Public Services, Public Value.

INTRODUCTION

Although digitalization is a reality for broadcasters today and is essential to all facets of broadcasting, several participants thought that policy-making and audience measurement had lagged behind progress. They believed that European policymakers lacked sufficient preparation for the digital age and instead reflected preconceptions from the analogue era of mass communication. We contend that this inadequacy can be partially explained by the recent deregulation of the media industries because an ideology of consumer choice and market competition encouraged interventions that were frequently retaliatory, piecemeal, and offered a finite menu of options such as quotas or tax incentives. Additionally, broadcasting transcends the boundaries of business, culture, education, and community development. Broadcasting may take a backseat to more pressing sectors of policy-making, including health and education, in emerging countries or in the framework of devolved authorities. As a result, implementing media policy initiatives may be challenging[1], [2].The definition of broadcasters in the digital age has also changed. For instance, the number of parties participating in determining policy has increased to include international media sources, telecommunications organisations, technology producers, and IT firms. In the digital world, having material available is less troublesome than having easy access to it. Although there are technical conveniences like catch-up services, audiences will only discover material and interact with it if it is widely accessible on smartphones, tablets, and Smart TVs. Power issues continue to be crucial, notably in discussions over content and platform access rights when emerging firms act as strong gatekeepers. Platforms are companies with specific interests and

affordances, not neutral pathways to content. We contend that regulators are crucial in ensuring audiences have easy access to a variety of information rather than merely making it available to them.

In minority-language areas where the market is too small to support various commercial offerings or guarantee adequate traction with major multinational businesses like Netflix and YouTube, regulation may be particularly urgent. For publicly supported, smaller broadcasters, the cost of accessing such platforms and services is a significant obstacle. One member of our network described the process of obtaining content clearance rights with vendors as believed we were a broadcaster and wanted to create content rather than negotiate contracts. As a result of the high cost of development and content licencing, such agreements may exclude smaller broadcasters from platform[3], [4].

Content rights and apps in public service media

A significant development that might provide disproportionately significant difficulties for PSB groups that speak minority languages is the rise in worldwide competition for content rights. For instance, TG4 reported that "TG4's buying power is declining and competition for the rights to television series and important sports events is rising. Additionally, no other broadcaster in Ireland is obligated to fulfil the distinctive legislative duty in the Irish broadcast market that TG4 fulfils in servicing Irish language listeners. Due to deregulation and market factors (such international sales) that favour dominant languages, both commercial and majority language PSB groups in many countries with diverse linguistic minorities have stopped offering services in minority languages. However, minority-language PSB groups are reacting in a variety of ways, including multi-platforming, social media, and user-generated content, as they see the potential of digitalization.

LS N Dhálaigh, the Acquisitions & Output Director for TG4, emphasised one of the "major benefits" that digital technology has provided, saying: "Our material is now accessible globally, so it doesn't matter where you are in the globe, you can get the TG4 Irish-language content. As opposed to earlier, when we would have relied on third-party advertising networks, it allows us to engage with and establish relationships with our audience directly. Due to the potential provided by the media infrastructure that supports a network society, TG4 is able to reach a large portion of the Irish diaspora across the world. According to data from TG4's catch-up service, this audience is drawn to a wide variety of genres. Sports (notably Gaelic Football and Hurling), as well as musical and artistic genres, have a particularly deep cultural resonance[5]–[7].

DISCUSSION

Public Service Media and Ecosystem Sustainability

The idea of the "networked enterprise" as the organisational structure a business should use to fit the unpredictable and uncertain circumstances present in a networked society setting. The fundamental advantage of this design is the transition from the vertical bureaucracy of the past to a horizontal structure made possible by digital technology, which connects scattered organisational nodes and integrates with outside businesses (Corolla 2006). The development of public service media (PSM) as a networked enterprise is examined in this chapter with a focus on two key concepts: the media ecosystem, which describes the networked environment for PSM, and partnership implementation, which serves as a practical method of

creating network connections between the PSM organisation and other firms and organisations.

Public media are crucial for the long-term viability of the media ecosystem as a whole, according to research in media economics and policy on PSM (. Building or reaffirming partnerships with audiences, civil society groups, and state institutions was previously recommended as a need for PSM to continue to be essential for society. Only lately, with PSM starting to work with the private sector, has cooperation with business been a topic of discussion and controversy. In 2008, the BBC adopted the "default" logic of public-private partnerships, leading to explicit promises to newspapers, technological intermediaries, other broadcasters, and distributors (Raats 2012).

In response to accusations regarding the position and operations of PSM that are said to impede market initiative and progress in the digital media environment, collaboration with private business is highlighted in modern media policy. Collaboration is encouraged by policymakers as a solution. However, there are two issues with the way that the partnership agenda is now being developed. First, policymakers often only concentrate on PSM organisations, oblivious to the degree to which private entities are truly prepared to cooperate with them. Second, efforts to create a partnership agenda for PSM have been underwhelming as seen by arbitrary and nebulous pledges. Instead of focusing on what needs to be preserved, namely an economically stable, varied, high-quality, and productive media market, they primarily emphasise who should be supported (mainly bigger legacy corporations in mass media).

conceptualising PSM's function and positioning in a networked media environment as an ecosystem, both issues may be handled. In our opinion, the partnership strategy is only valuable if it is directly linked to the advantages that might result for the media ecosystem as a whole. The three interconnected dimensions of 1) characterising media as an ecosystem, 2) defining goals that policymakers and media operators want to sustain and further develop, and 3) translating these goals into a partnership agenda where PSM acts in ways that will benefit the media ecosystem as a whole, but without compromising its own distinctiveness, serve as the foundation for a more cogent approach to developing partnerships. Because it specifies the idea of a media ecosystem as the foundation for using metrics to analyse its health and sustainability, this framework provides a more cogent collaboration agenda.

The media ecosystem as framework for partnerships

The ecosystem metaphor in business is a relatively new phenomena that offers a fresh framework for determining the nature of an industry and how healthy it is. The metaphor was first used in the information technology and telecom sectors in the United States, and it has since been used in various industries, including the media. Given rising digitalization, societal convergence, and the acceptance of technology-driven economic models, it is particularly alluring for the media. We use Williamson's (2012) definition of a business ecosystem, which is a network of organisations and people that co-evolve their roles and capacities to align investments in ways that generate value and/or improve efficiency.

Botanist Arthur Tansley first proposed the idea of an ecosystem in 1935. He found it helpful for explaining how a small group of living things interact with one another and their specific environment. In 1993, James Moore developed the business ecosystem viewpoint as a

strategic planning idea to help people comprehend how their organisation fits within a complicated web of sectors and stakeholders. Companies co-evolve their skills in a business ecosystem in response to innovation. They collaborate and compete simultaneously to support new goods, meet client requests, and finally adopt the newest ideas.

using biology and economics as an example to show how their "ecologies" are similar. Both research systems with techniques for production, trade, capital stocks, and storage that are dynamic, organic, and based on nature. Symbiosis and co-evolution are hence essential traits. Business ecosystems similarly rely on interconnected networks of organisations for sustainability, just as biological ecosystems are made up of a range of interdependent species. Each member of such networks contributes to the general health of the ecosystem and is reliant on other members for existence. Reciprocally, the ecosystem as a whole, evolving system affects each member's chances of surviving and flourishing. There are variations as well. Actors in a business ecosystem participate in planning and may reasonably predict the future. Business ecosystems also compete for members rather than only with other members. Finally, while natural ecosystems just strive for survival, corporate ecosystems try to offer innovations (ibid).

A dominant organisation serves as the "keystone" of a business ecosystem since it controls how everything else works. Its activities have an impact on both its own behaviour and the outcomes for every other member of the ecosystem. 'Hub' (Dobson 2006), 'platform leader', and 'ecosystem leader' (Moore 1993) are other labels for the keystone business. Sustainability is a result of the ecosystem's general health, which relies on how well it promotes chances for its constituents to expand through time and enhances the advantages provided to consumers. For the examination of competitiveness in media sectors and marketplaces, the literature on business ecosystems contributes fresh and practical components. First, according to Dobson (2006), ecosystem thinking acknowledges the significance of competition both inside and across ecosystems. The 'incumbent' multi-sided media ecology in domestic contexts for audiences and advertising is being invaded and eroded by new entrants in the media sectors like Google and Netflix. Second, since a business ecosystem's constituent parts are always evolving, established entities who previously mostly engaged in competition must now simultaneously cooperate. According to Bengtsson (2000), 'coopetition,' in which businesses cooperate and engage in competition at the same time, is the most complicated but also the most beneficial connection.

Within an ecosystem, cooperation or collaboration) refers to the act of businesses cooperating or acting in concert for the advantage of both parties, as opposed to competing for just one party's self-interest. Coordination must be formalised via agreements that define the scope of the desired cooperation, its methods and governance, and its aims and purposes. A partnership entails the sharing of a variety of resources, including money, expertise, knowledge, and other resources in the pursuit of shared objectives. Partnerships can be carried out at specific operational levels, such as cooperation between news organisations, or at broader strategic levels, like co-investing in R&D or developing new platforms together (e.g., the YouView platform in the UK[3], [8]).

According to PSM, the audio-visual media ecosystem consists of all the businesses and interactions among businesses that support the development of and investments in audio-visual and digital content services. This demonstrates the collaboration of players in the e-

commerce, media-tech, and internet technology industries with those in the media content value chain (commercial and public service broadcasters, distributors, production companies, film, print, online, etc.). The wider creative industries are also a primary focus of PSM partnerships. As we will later show, tiny markets need these levels to be integrated even more.

The health and wellbeing of a business ecosystem

The components of a strong business ecosystem to determine how well it offers each member and dependant of the ecosystem opportunity for long-term success. They discovered three elements that, when considered as measures of an ecosystem's health, describe its performance. The productivity of the company environment must first be evaluated. The most crucial indicator of a biological ecosystem's health is its capacity to efficiently transform non-biological inputs, such as sunshine and mineral nutrients, into live outputs, such as populations of organisms or biomass. The capacity of a network to regularly convert technology and other innovation-related raw resources into cheaper prices and new goods is its counterpart in the commercial world. Robustness is the second consideration. A species that depends on a biological ecosystem must be able to adapt and survive in the face of environmental changes in order to provide long-lasting advantages to that species. Similar to this, a company ecosystem's resilience to shocks like unanticipated technology development is what determines how long it can last. Innovation or the formation of a niche is the third component. A healthy biological environment supports a variety of species in addition to productivity and resilience. The crucial method through which business ecosystems expand in variety over time is innovation, or niche formation. For the consumers that rely on an ecosystem, this variety produces new options and options. Iansiti and Levien present metrics for assessing the health of the business ecosystem based on these three criteria. Even though not all of the metrics will be applicable in every situation, they provide a useful set of instruments for evaluation.

1. Productivity: delivery of innovations, progress in productivity over time, and productivity across all factors.
2. Robustness: rates of survival, consistency of use experience and use cases, ecosystem structure durability and predictability, and low obsolescence.
3. Innovation: the breadth and development of new choices' value.
4. In line with Simon's (2013) work, we link these indicators to the health of public and commercial broadcasters, establish metrics, and use them as VRT evaluation measures.

Translating the partnership agenda in Flanders

Every five years, VRT and the Flemish Government of Flanders sign a management agreement. A emphasis on balance in the media system is typical and was the driving force behind, for instance, the 1989 choice to only licence one commercial player (VTM) to compete with the public broadcaster. Government officials have since emphasised the value of a "pax media" across all Flemish media outlets. In that framework, the focus on collaborations after 2010 may be helpfully understood.

The last management agreement (2012–2016) demonstrated the difficulty in requiring partnerships to adhere to detailed duties and quantifiable standards. Rather than promoting

the creation of fresh content and services, commitments remained hazy and mostly focused on maintaining the (power) positions of traditional media companies. The 2016–2020 management agreement is the subject of more concentrated negotiations. The duty for VRT to contribute to the anchoring and sustainability of the Flemish media ecosystem is set down in the new agreement's prologue, which sketches disruptive developments in the media industry. One of VRT's seven strategic goals is to develop the broader media ecosystem through implementing collaborations, including cross-sectoral media alliances and collaboration with commercial media firms. This especially entails working with publications, distributors, producers, the music industry, and media tech start-ups and enterprises. According to Puppis 2009, the Flemish market in Belgium has the traditional characteristics of a small country restricted players, tiny export and domestic markets, and linguistic variations. In addition, Flanders has a thriving domestic production industry and high percentages of local programming and watching.

Three broadcasting companies, the state broadcaster VRT, two commercial broadcasting companies, Mediaaan and SBS, dominate the Flemish television market. The combined audience share for VRT and the two private broadcasting companies in 2014 was 81.2 percent, and the audience market was highly concentrated, as shown by the HHI concentration index of 0.26.4. Although significantly lower than in the UK or the Northern nations, the penetration of SVoD over-the-top platforms is presently at the 11% European average of homes (EBU 2016). The independent production industry is extremely fragmented, with more than 40 enterprises, notwithstanding the concentration of private broadcasters and publishers (VRM 2017).

By comparing a few criteria to those of other European nations, we are able to demonstrate the health of the Flemish media ecosystem. The output of the TV ecosystem, the total investment in original (or local language) content, the perceived quality of the original content by audiences, and the diversity of ecosystem output (i.e., the percentage of local content produced by commercial broadcasters compared to public broadcaster) are the three metrics we compare for the ecosystem's productivity. The ecosystem's resilience is then discussed by emphasising opportunities for sustainable growth within the ecosystem and outlining risks to the ecosystem. There won't be a separate discussion on innovation since the measures for productivity also take into account the two main indicators for innovation (diversity and value creation). Although there isn't enough room for a thorough analysis, the outcomes will show how useful the structure we provide is.

CONCLUSION

The notions of public value and digital innovation are interwoven and have the potential to significantly progress the public sector. While digital innovation entails using digital technology to improve processes and services, public value emphasises the delivery of results that benefit society as a whole. These ideas work better together to increase service responsiveness, accessibility, and quality. Governments may use digital innovation to increase public involvement, better understand citizen needs, and allocate resources. To prevent widening existing gaps, it is essential to make sure that digital innovation is conducted responsibly, with an emphasis on privacy and security. Governments may produce public value and support societal growth by using digital innovation to build more effective, inclusive, and citizen-centric public services.

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CHAPTER 6

DISTRIBUTION DILEMMAS FOR PUBLIC SERVICE MEDIA

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ABSTRACT:

Issues with distribution that public service media must deal with. Public service media organisations struggle with issues such content distribution, audience dispersion, and platform domination as digital technologies change the media environment. The distribution conundrums are examined in this paper along with possible solutions to these complications. This article intends to shed light on the crucial role of distribution for the sustainability and relevance of public service media by analysing the changing distribution environment.

KEYWORDS:

Audience Fragmentation, Distribution, Media Landscape Public Service Media, Platform Dominance, Media Landscape.

INTRODUCTION

The basic importance of the distribution channels via which all types of material are sent to us. More and more public service media (PSM) organisations do not own or control all of the distribution infrastructure or significant portions of it. As a result, they become reliant on for-profit businesses, mostly telecom oligopolies, for the transmission, exchange, termination, and accessibility of digital material. Traffic moves on platforms with a lot of influence, yet these platforms are usually unaccounted for while being crucial to the tenets of economies, cultures, and politics. In the networked society, infrastructure-related issues are of utmost significance. Critical infrastructure studies specifically seek to address this centrality [1], [2].

Media studies have historically tended to concentrate on the creation, consumption, and textual analysis of media material. Due to the infrastructure's widespread perception as impartial and technical and consequent lack of importance for media studies, it has gotten remarkably little study. Or, to put it another way, the focus has been on what is occurring in front of the screen. According to Star and Ruhleder, the common belief is that infrastructure "is built and maintained, and then sinks into an invisible background," only emerging into view when something goes wrong [3], [4].

This chapter offers a critical analysis of media infrastructures in order to emphasise their significance for the distribution of audiovisual traffic today and, in doing so, promote awareness and broaden citizen-user interest in infrastructural issues regarding their development, regulation, and use - what Parks and Stratolieski refer to as "technological literacies" that are essential for the content we can access, create, find, consume, and create. This has a crucial impact on our ability to engage in society in a networked environment as educated citizens. Indeed, concentrating on infrastructure is "an essential task for those who hope to know and to change media and technology," as Sandvig claims. In this chapter, the

distribution system for television is brought into the spotlight and becomes the main topic of study for media in general and PSM in particular.

Michael Wolff said in his 2015 article regarding the future of television that "people will [continue] watching TV, even if they stop watching the TV". It is important to emphasise these three things. The first is directly related to this chapter's subject. Television has so far maintained its dominant position in the media landscape as a cultural form and will continue to be important, having strong consumption rates despite the "digital revolution." Second, it may be argued that television is facing a distribution technological difficulty. This contribution's main goal is to accurately analyse the distribution difficulties for television programmes in the context of a networked world. The third reason is that a lot of EU nations see original television programming as PSM.

In a recent analysis of statistics from 15 European nations, the EBU found that PSM was spending 2.6 times more globally on original programming than Netflix and Amazon put together, and much more in 13 of those countries than their commercial competitors (Priestley 2017). Given the legal and common understanding that PSM is about content that is essential to the healthy operation of democratic societies (for example, for enhancing social cohesion, for enabling civic participation, and for promoting cultural diversity precisely because of investment in original content), this means that how we find that content and how it reaches us are critically important questions. In this chapter, I want to emphasise the connection between content and distribution and ask for additional investigation into the constraints, possibilities, and issues surrounding PSM material distribution and access in the networked world[4]–[6].

Infrastructure, platforms and networked society

Infrastructure, platforms, and networked society are three interconnected ideas that provide the background for the rest of the discussion. Critical infrastructure studies do not treat an infrastructure as a static, unchanging, or neutral technological system. Instead, a dynamic socio-technical system is how an infrastructure is conceptualised. This is "fundamentally a relational concept" that both reflects existing knowledge, social structures, and power relations and plays a crucial role in determining how information, knowledge, and culture are produced, circulated, and consumed. In the end, divergent viewpoints on infrastructure reflect conflicting societal ideologies. According to Sandvig (2013), this relational concept of infrastructure refers to a number of players who are in distinct positions and have various, sometimes at odds with one another, interests. These relations and disparate viewpoints are clarified by the value chain concept that will be discussed in a later section. My opinion is based on research on essential infrastructure.

Sandvig describes how the internet has changed over the last 40 years. He thought that the shift "from a textual system to an audiovisual one" was planned rather than the result of technical development. The goal was to "change the medium itself and optimise it for mass communication, providing a way to assemble large audiences" for financial gain, to raise video advertising rates based on copious user data (such as YouTube), and to increase the likelihood of introducing subscription fees (such as Netflix). In light of this, I contend that rather than the reverse, what we are seeing is a case of television (audiovisual content) interrupting the internet. In actuality, there are more and far stronger continuities with the past than breaks.

This reality is linked to the deliberate domination of media companies based on a commercial logic that thrives when massification is present. Capital accumulation, a generalised and expansionist private market logic, and the profit motive are among the fundamental aspects of capitalism that still rule today, just as they did before the advent of the internet[7], [8].

As a result, we are unable to precisely predict the emergence of a new sort of civilization. We are limited to discussing the modern characteristics of capitalism society. The networked society idea examined in this book is helpful for its ability to draw attention to significant changes, particularly the widespread usage and adoption of digital technology, without indicating that they mark the beginning of a new sort of society. Use of concepts that preserve the word "capitalism" and add adjectives to this that signify the considerable changes brought about by information and communication technologies (ICT) is more illuminating than concepts that obscure continuity with the past. Simply put, what many perceive to be a new kind of society is a "digital" or "platform" intensification of capitalism. These adverbs highlight the most recent major source of capital accumulation. The "networked society" is not seen in this chapter, or throughout the whole book, as a technical phenomenon with its own internal logic, but rather is comprehended in a wider socio-historical framework.

DISCUSSION

Transformation in the television value chain

The three sectors that make up the "value chain" for the broadcasting industry content generation and service aggregation, distribution, and consumption are the focus of the major changes in the television industry. We address each of them individually. The classic role of public service broadcasters is to provide a variety of material. The growth of cable and satellite transmission during the 1980s, as well as the more recent switch to digital television in the 2010s, have all contributed to the proliferation of television channels and made it easier for new broadcasters and independent producers to enter the market. The internet is the best illustration of technological convergence since it blurs the lines between the broadcasting, publishing, and telecommunications industries, as well as expanding the digital market and escalating and globalising competition. Broadcasters now face competition from more than just other broadcasters. They now face competition from publishers and a broader variety of non-traditional media companies, many of which are financially strong, have a virtually worldwide presence and an emphasis on global services, and have access to user-specific data on which to build their market strategies.

In some nations (rich markets), YouTube debuted a streaming subscription service in 2015. Now, as a supplement to its massive user-generated content library financed by ads, YouTube is investing in original productions. Similar to conventional pay-TV, Netflix and Amazon Prime purchase premium material and make investments in original content that appeals to a worldwide audience. These strong technology behemoths nurture ambitious media goals as their related platforms resemble television more and more. Such platforms are so "ubiquitous and deeply embedded," that they "could be seen as an infrastructure: robust, widely shared, widely accessible, and essential." According to the authors, "digital technologies have enabled a 'platformization' of infrastructure and a 'infrastructuralization' of platforms." In other words, rather than the other way around, television has disrupted the internet and the internet has grown the television industry.

The biggest operational expense for broadcasters is often content, with PSM frequently being as the primary financier for original programmes in Europe. Inflationary pressure for premium content is significant due to increased competition, particularly in light of the advent of major multinational competitors. Despite the fact that it is their purpose, PSM finds it more difficult to maintain their investment in unique and original material that is particularly relevant to their host countries. The next phase in the TV value chain after content development is content bundling and service provision. This used to be available on a standard linear television channel. Bundles nowadays can contain a variety of different services in addition to conventional broadcast material. Commercial firms have introduced triple-play packages that include fixed phone telephony, broadband internet, television, and in the case of quad-play packages, mobile.

These substantial packages are meant to bind consumers. For the dissemination of their material in this situation, PSM is forced to depend on third parties, who are often direct rivals and who want to possess or at the very least manage the connection with users. Because they pre-approve the content, services, and apps that consumers may access, pay-TV platforms like Sky, device makers like Apple, and platform controllers like Virgin promote closed proprietary technologies and function as gatekeepers (OECD 2013). The BBC has expressed worries about the increasing influence of new market participants and the possibility for their platforms to develop into "super-aggregators," gathering material and services from many sources in one location, negatively impacting industry income and, by implication, content development.

the specialised television distribution network, often cable and satellite but also frequently terrestrial. Except in Norway and Sweden, where PSB never directly controlled the transmission network, there were a few outliers. Today, there are two significant distributional changes to be aware of. The demise of specialised broadcast networks and the expansion of alternative distribution infrastructures are the first. Broadcast networks, which are now mostly controlled by telecommunications firms, are no longer held by many (public service) broadcasters. This might be seen as an attempt on the part of public service broadcasters to reposition themselves as public service content producers (Bennett 2008). In reality, this transformation necessitates broadcasters to negotiate access to networks that can transmit broadcast programming, often in exchange for money, as the BBC does for Sky's satellite carriage.

The second development is the proliferation of broadband connections and the opportunity for online delivery either a controlled TV connection (IPTV) or the open internet (dubbed over-the-top distribution, or OTT). This replaces terrestrial, cable, and satellite as the fourth delivery method. New business models and methods of reaching audiences are being ushered in by the internet that do not depend on broadcast signals or channels. Multiple distribution systems or infrastructure have made audiences more fragmented, which has had a negative effect on media sponsored by advertising. Perhaps more crucially, audiences as users are liberated from linear scheduling and content bundles in the internet media ecosystem. People may actively seek for and produce audio-visual material, as well as engage with it. Audiences are no longer limited by passivity and have the option to be active, if they so desire.

Broad trends in the television market in the UK

It can seem that all facets of the television market have changed fundamentally as a result of the developments mentioned above. This is untrue, at least in Britain, a significant media market both in Europe and globally. Three features that have generally stayed the same are highlighted in this section.

First, and ironically, British television watching continues to be robust despite rising internet penetration, the quick uptake of linked gadgets, and more competition for viewer attention. People in Britain continued to watch an average of 3 hours and 32 minutes per day in 2016 despite the numbers showing a continuing drop (Ofcom 2017). Significant differences between various viewing groups are concealed by this: Children (26%) and 16 to 24 year olds (27%) have seen the biggest drops in television viewing since 2010. Therefore, we shouldn't underestimate the fall, particularly in light of how the next generation will utilise media. But 3 hours, 32 minutes a day is not a little amount of time.

Freeview (terrestrial), Sky Digital (satellite), and Virgin Media (cable) are the three conventional digital television systems. In the UK, these are still the major ways to get television programming. Just over 40% of homes get television through DTT, while 31% of homes utilise the pay satellite platform. Two of these, free-to-air Freeview and subscription-based Sky Digital, have split the market. Since 2010, the percentages have not changed. This suggests that viewing habits and platforms for television are more durable than what market predictions may suggest.

But in the medium to long term, the dominance of the two established pay-TV platforms (cable and satellite) is likely to grow, especially in light of the World Radio Communication decision in 2015 to move the digital terrestrial TV spectrum to the sub-700 MHz UHF band in order to meet growing mobile industry demand. In the absence of a strong DTT platform, content aggregators and paid proprietary platforms will play a bigger gatekeeping role. Additionally, it would jeopardise PSM's large investment in original programming, which is supported by the DTT platform as its primary distribution channel.

Second, linear TV's enduring appeal, whether it be live or recorded, is as apparent. Adults continue to watch the majority of live television on linear channels, tuning in for an average of three hours per day (Ofcom 2017). Online content consumption has only steadily increased. According to Ofcom (2017), it was 20% in 2016. In other words, non-linear consumption is increasing gradually and as a supplement to linear TV, not as a replacement for it, and it actually helps conventional (PSM) material become more well-known and expand its audience.

The BBC and dilemmas in distribution: Principles, partnerships and innovation

The BBC depends on other network owners and operators since it lacks its own broadcast infrastructure. There was no system in place for the distribution of BBC material until 2015. The BBC Trust's adoption of a "Framework for Distribution" in 2015 is evidence in and of itself of the growing importance of distribution challenges in the context of the networked society. The BBC must combine investing in a variety of distribution systems with changing audience preferences, work to deliver high-quality programming and services on every platform where it is present, and maintain a universal service despite declining licence fee settlements and shrinking radio spectrum.

The 2015 Distribution Framework clarifies industry interactions with the BBC and consolidates pre-existing guidelines and specifications for the distribution of BBC material (BBC Trust 2015a). It outlines six guiding principles:

- 1) Accessibility for everyone;
- 2) Value for money;
- 3) Openness and transparency;
- 4) Control over material supplied by third parties;
- 5) Accessibility of services and content; and
- 6) Direct interaction with audiences.

These distribution tenets are obviously connected. The remainder of the section examines these concepts in two groups, first looking at the first four jointly and then the last two. The first category includes universality, cost-effectiveness, openness and transparency, and control over distribution by other parties. The BBC is accessible on many (but not all) platforms with overlapping footprints and distributes material to more than 10,000 devices in a variety of formats. This approach is consistent with the fundamental PSM values that the BBC must uphold, such as fostering universality, adapting to consumers' tastes, and encouraging the use of new technology. The strategy's inherent expense is a drawback, particularly in light of rising competition and declining income. Complexity of the operating environment.

CONCLUSION

Public service media have difficulties due to distribution issues in the digital age. For public service media to adjust to audience fragmentation, manage platform dominance, and retain relevance in the media environment, effective distribution techniques are essential. Public service media may increase its reach, influence, and capacity to serve the public interest in a fast changing media landscape by embracing multi-platform distribution, fighting for fair terms with platforms, and prioritising diversity and transparency.

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CHAPTER 7

PROMINENCE, FINDABILITY AND RELATIONS WITH AUDIENCES

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ABSTRACT:

The ideas of prominence, discoverability, and the connection between viewers of public service media. Findability is the ability of audiences to locate and access this material, while prominence refers to the visibility and awareness of public service media content in a crowded media environment. The research covers the value of developing deep connections with audiences and examines the difficulties and solutions related to being prominent and discoverable. This research examines these elements in order to provide light on the dynamics of audience engagement and the promotion of public service media content.

KEYWORDS:

Accessibility, AudiencesFindability, Public Service Media, Visibility.

INTRODUCTION

Finding content does not equate to content availability (universality). In a networked culture where access is possible via a variety of platforms and devices, how people find material becomes more crucial. According to, "if the contents and services provided by PSM can't be found, then they aren't services and there is no public." In fact, distribution rules underline how crucial it is to maintain BBC content's visibility so that consumers can swiftly and easily access it. There is currently no necessity for prominence for on-demand material under Ofcom's "Electronic Programme Guide" rule, which applies to linear channels and mandates prominence for PSM there. Commercial market participants argued in response to the BBC's distribution framework survey that there was no need to extend this legislative obligation to the internet world since business sense offered sufficient incentives to handle it. They made the case that because BBC material is well-liked and consumers want to access it, internet businesses have every incentive to help it stand out on their services and platforms so that consumers can quickly find it[1], [2].

However, as previously said, the 'new media' technical titans have ambitious media plans and wield disproportionate financial clout. If discussions and decision-making are left totally to the market, one may anticipate that they will eventually be able to pay for the prominence of their own applications and services in the online environment at the cost of rival PSM programmes and services. Therefore, it seems that legislative action to encourage the prominence of British and PSM material is necessary to lower the likelihood that commercial companies would end up controlling access to this content[3], [4]. The third conundrum that PSM encounters has to do with their interaction with audiences and the problem of personalization, which is a key aspect of the networked world.

The problem here is that PSM finds this to be very difficult because of the distribution environment's growing complexity. The difficulty depends on striking a balance between

universality and personalization. Personalization was a topic of attention for the BBC as early as 2004 (Ferne 2004). Personalization is seen as complementing universality in the 2015 Framework for Distribution, which also emphasises "the need for the BBC to have reasonable access to accurate and timely audience and user data available" (BBC Trust 2015b: 19). As consumer demand for customised services rises and internet goliaths have access to large volumes of data they utilise for competitive advantage, access to user data is anticipated to become more important.

If PSM is accessed via third-party providers such as portals and OTT providers, rather than the content creator, those providers will benefit from the direct interaction with users and viewers and will have access to the generated data directly. Launched in July 2016, the new "BBC+, The BBC, just for you" app seeks to provide customers with a customised experience by giving them a single location where they can access all BBC material depending on how often they use BBC services. Since May 2017, the BBC has urged iPlayer viewers to sign up for an account in order to get a "more personalised and relevant" BBC experience, such as programme suggestions, notifications, and the ability to pick up where they left off on a show on another device[5], [6].

Young Audiences and their Valuation of Public Service Media

Every member of society is intended to get public value material through public service media (PSM) (Martin & Lowe 2014). That is basically a fundamental duty everywhere. However, due to shifting media consumption patterns brought on by rising digitalization, which promotes accelerated individualization in media choices and expanding audience fragmentation, achieving this goal is becoming more difficult. The current environment makes doing this important duty more challenging than it was during the broadcast period, both in terms of universal availability and reach. Expanding media options fuel rising demand, particularly in today's social media environment.

Youth and media use today

Online media provide for precise usage measurement. Rankings for page visits and the number of clicks and likes are regarded as crucial success criteria. This is shown in the argument about PSM's principles and performance, where a ubiquitous economic justification predicts lower levels of usage and less audience acceptance. Even when these organisations adhere to public service norms, the efficacy of PSM programming is dubious in this setting. Online media offers a wide range of options across several platforms. Previously referred to as the "core challenge," transitioning effectively from PSB to PSM requires major change. According to recent developments in media systems, PSM have a new social responsibility to innovate in their attempts to attract audiences, especially young people.

According to online media distribution blends new and conventional sources and enables users to create personalised media repositories. In Germany, a longitudinal research conducted in 2015 indicated that people who prefer online sources use conventional media less often than those who do not. In Austria, where internet use is strong throughout the day and linear media consumption follows a well-known schedule of radio in the mornings and TV at "prime time" in the evenings, a similar phenomenon has been seen. In actuality, this pattern may be applied to all of Europe and to all generations. According to Media Server 2014/15, Austria has an internet penetration rate of 83%, which is comparable to the

European average. Similar to other European nations, the United States also heavily use mobile and web networks. There are similarities throughout the EU that correspond to tendencies in Austria, according to key findings in the 2017 Reuters Digital News Annual Report. All of this shows that the Austrian scenario is a suitable instance for consideration of what is probably more generally applicable in terms of how young people value PSM. This chapter presents the results of a research that did that.

DISCUSSION

The Austrian media landscape

The Austrian situation is helpful for gaining a broader picture of the difficulties PSM is now experiencing with relation to young audiences since it can be at least loosely generalised to Europe. To recognise what is special about PSM in Austria, it is crucial to outline the historical and social context. This mostly applies to ORF (sterreichischer Rundfunk), Austria's primary public service broadcaster. The Austrian media system is categorised by Hallin and Mancini (2004) as an example of the "democratic corporatist model," which they believe to be typical of the strategy in northern Europe. Because of its large state neighbour (Germany), which is highly influential due to a shared language and culture, Austria, a small EU member state with 8.6 million people, is frequently suggested as a suitable case for examining "small state problems." German media significantly affect domestic media and result in intense competition. Austrians like and often watch both of the German PSM providers, ARD and ZDF, as well as the many private commercial channels in Germany. However, ORF has thus far had a commanding lead in the domestic market. In terms of daily reach, the primary TV channel (ORF eins) and at least one ORF radio station hold the top spots (ORF Medienforschung n.d., a, b).

Due to the sluggish evolution of digitalization, Austria is relatively unusual. Services have been introduced by ORF to make time- and location-shifting easier. The ORF-TVthek and archival features that are available on television and radio have grown in popularity (ORF 2016). Additionally, ORF runs the well-known news website orf.at. The ORF network is the most frequently viewed online platform in Austria, with 56.8% of the country's internet users using ORF's web services at least once each month. In addition, ORF offers the 100-second-long "ZIB 100" broadcast, which is intended for rapid updates for mobile devices. Reach has increased to 60,000 daily users. Users are 26 years old on average (Presse 2016). Other initiatives to increase online interaction have been purposefully curtailed, such as in Germany.

Despite the great variety of ORF goods and its dominant position in the Austrian market, claims of excessive political influence inside the organisation are often made. Each succeeding administration in ORF must have a proportional representation of the major parties. The ORF Board of Trustees, which oversees overall governance, recently reappointed Director General Alexander Wrabetz, a Social Democrat who ran against a Conservative-favored candidate for the position. The four-year plan Wrabetz has outlined for ORF operations and development centres on creating innovations that particularly attract to youthful audiences between the ages of 14 and 29 [5], [7], [8].

Analysis: Parallels between the two parts on the valuation of public service media

Our WTP test findings indicate that the issue for PSM and young audiences is not a lack of knowledge of the products, but rather if the perceived value and relevance are in doubt. Even after being appraised, PSM has a poor average financial worth. Additionally, we discovered that PSM had more support among young people than ORF's real programmes. This shows that, even among users of their services, ORF as a provider does not generally live up to the expectations of youthful viewers. The most extreme interpretation may be seen as a general lack of interest in paying for media services of any kind. However, it's crucial to note that a significant portion of young people in Austria value PSM. PSM-valuers actively make use of ORF and describe the benefits of PSM in general while using ORF as a mostly positive example. Particularly ORF is, in my view, highly professional and keeps you up to date, according to Florian (m/19/average).

PSM-valuers made extensive use of ORF's online resources. Despite Florian's belief that PSM should be "boring" and exclude "the drama where there is no drama [since] the ORF is not profit-oriented and focused on providing information], they also want to see more programming that is suited for younger audiences. Lena (w/25/high), when asked where she would go for reliable information, said, "Public service media. And I would never ever use some of those online forums to look for facts. Philipp (m/22/high) said that ORF had more room for growth than other PSM providers because "there is a lot of space above it. The ORF is just fair to average when compared to, for instance, the BBC or the German public service media. Despite performance issues and when compared to PSM providers outside Austria, PSM-valuers are mostly happy with the material offered by ORF and are persuaded of the value of PSM.

PSM-neutrals often utilise ORF services as well and usually think warmly of them. Markus, a 21-year-old man, enjoyed reading the ORF News. They are quite brief and other things. The majority of people are satisfied with the media services of ORF, according to Karin (w/22/average). Felix (m/22/average) however saw no advantages for himself in using ORF services, and he gave this explanation for his overall perspective: "I do not perceive a major difference between ORF and ProSieben. There are American TV shows everywhere. PSM-non-valuers, who are mostly non-users of ORF's services, see ORF's primary drawback as its alleged use of political influence to choose which news stories to cover and how to run the business. Additionally, opinions of out-of-date services and ORF's commercial interests were the main reasons for not using.

"The board of trustees of ORF is politically staffed, and one may conclude that because of that, certain political issues are reported in ORF and certain other issues are not," said Sophie (f/22/high), who was dubious. Although there were orf.at users in this category as well, frequent or routine usage was uncommon. David (m/26/average) said, "It simply makes me uneasy. They seem to have remained in the Stone Age. A perceived lack of variety in ORF programming was another issue. With disappointment in her voice, Vanessa (f/30/high) said, "ORF also simply wants to earn money. Some political origins matter, but so do economic ones. In conclusion, this group uses ORF less and distrusts it more because they see it to be politicised, outdated, and overly driven by economic factors.

Commitment, as it relates to the overall level of financial support for ORF's online offers, is quite low among young people. Only around one-third of their existing licence charge, or

€8.70 per month, was the average amount young viewers were ready to pay for PSM. Our findings show that this is not due to a lack of knowledge of ORF's online capabilities. The low WTP and comments from our qualitative study highlight two key causes of unwillingness to pay.

First, poor WTP stems from a widespread propensity to attack ORF's economic rivalry, which is complicated by required licence costs. Even among PSM-valuers, commercial advertising is not a preferred alternative despite providing more cash. "ORF collects licence fees and still there are commercials as well," complained Ralf (m/25/average). PSM-neutrals don't like paying licence fees because, as Andreas (m/29/low) lamented, "I don't know what they're doing with the licence fees" and "They should invest in high quality documentaries rather than in entertainment," respectively.

PSM-non-valuers said that due to mandatory licence payments that must be paid even by those who do not utilise ORF services, there is an excess of political influence, a lack of diversity of viewpoints, and unfairness. I had expectations of public service media, remarked Vanessa (f/30/average), who was obviously disappointed. But due to their excessive dependence, they are not successful.

The main results

Public value, transparency, and economic dependency are the three key outcomes. Lack of awareness of PSM's offers is not their most urgent requirement; while though not all poll respondents were current ORF users, they were all aware of their existence. According to our poll, PSM non-valuers are less inclined to adopt linear PSM services than online ones. They may not even be aware that they are exploiting PSM material, which is the issue. However, there is a lack of clarity on personal advantages and no compelling enough argument in favour of using PSM products on the new platform. Alarmingly, there was little understanding of what public value meant and of the legal requirements for ORF even among PSM-valuers. Although ORF posts yearly reports online, few people are familiar with them or even have a fundamental understanding of PSM, despite its important and complicated societal roles. Another area where more information and explanation are needed to enhance PSM's reputation is transparency regarding political interference and journalistic independence.

Accordingly, for PSM-neutrals and PSM-non-valuers, it was crucial to utilise and reinvest licence fee earnings. This indicates the need to underline the societal and personal benefits and provide justification for how and why money is spent. Our findings might be understood to indicate a broad cynicism towards the media that is centred on suspicions of content manipulation for economic and political gain. Young people find it confusing to be required to pay for PSM products that are allegedly not utilised. Licence costs are more likely to be acceptable to PSM-valuers since they often utilise PSM. Although the real value of this was fairly little, it was assessed as a legitimate contribution and a suitable investment.

CONCLUSION

In the modern media environment, prominence, discoverability, and the engagement with viewers are essential components for public service media. This research has looked at these ideas, their difficulties, and their relevance, emphasising how crucial it is to ensure exposure, accessibility, and deep relationships with audiences. The exposure and acceptance of public

service media materials are referred to as prominence. Public service media has trouble striking out and grabbing viewers' attention in a media environment that is becoming more saturated. The importance of public service media material may be increased via tactics including focused marketing, strong branding, and collaborations with appropriate platforms or influencers. Public service media may reach a wider audience and have a greater influence on advancing the public good by being prominently featured.

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CHAPTER 8

NETWORKING CITIZENPUBLIC SERVICE MEDIA AND AUDIENCE ACTIVISM IN EUROPE

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ABSTRACT:

The function of public service media in promoting citizen networking and action in Europe. It is the duty of public service media to include and enlist the involvement of people in public discourse and democratic processes. This research explores the connection between audience activism and public service media by examining the tactics used by these organisations to promote civic engagement, cooperation, and networking. This research seeks to shed light on the possibilities of public service media in promoting an engaged and educated populace by examining these relationships.

KEYWORDS:

Audience Activism, Citizen Participation, Democratic Processes.Networking Citizen,Public Service Media.

INTRODUCTION

Public service media (PSM) must adjust to significant technical and demographic changes in networked societies. In order to better match public service principles with the internet age, PSM is being forced to change material as well as public service values due to young people's fondness for the internet, as well as digitalisation and convergence. If so, PSM won't be able to carry out its democratic function To create a diversified, effective, and sustainable media system, it is important to develop and maintain relationships with heterogeneous audiences There are many different media providers available to consumers of media. If it ever was, content is no longer fundamentally compatible with quality and variety The Web 2.0 enables more interactive media consumption, but it also requires media institutions to be prepared to influence public discourse positively and create relationships with "producers"[1], [2].

For reaching young people in particular, readiness to engage in discourse with its audiences and promote content co-creation will be essential. Building alliances with cultural and educational organisations would allow PSM to create public value via audience involvement in a multi-stakeholder manner. However, it is assumed in this chapter that audience participation and content co-creation alone won't be enough to satisfy present demands. PSM institutions need to make it easy for audience engagement in governance at all levels. Here, the word "governance" refers to networked decision-making processes involving regulated and self-regulatory state and non-state entities. Additionally, audiences must see themselves as stakeholders and behave accordingly, not just as PSM consumers. In order to create a "culture of common responsibility".

A crucial aspect of networked societies, the challenger phenomenon is made possible by networked communications and online media. By examining activists who want to influence

PSM governance, spark public discussion about these institutions, or both, this chapter conceptualises the notion of "PSM challengers." For this research, it is necessary to map out the major objectives, public communication strategies, and networks of the already-existing activist efforts in Europe. Given the increasing expectations for discursive possibilities and public engagement, the author makes the assumption that European audiences have a broad variety of ideas about and actions related to public sector organisations, in this instance PSM, that have not yet been investigated and worth research

By concentrating on media administration, content, and social aspects, the chapter shows how activists position themselves in relation to PSM outside institutionalised frameworks. Before reporting on empirical findings on audience activism campaigns in several European nations, it gives a theoretical overview of a suggested "PSM Challengers Model" and outlines the operationalization and methodology that underpins it. The goals, techniques, and networks of these projects are methodically examined, with an emphasis on networked communications[3], [4].

Public service media challengers

Because of "the interaction between the new technological paradigm and social organisation at large" citizens have a crucial role to play in contemporary communication networks. Any person who chooses not to engage is referred to as a "non-entity" in a networked society, where every participant is a node with the potential to affect others. The networked society "decentralizes performance along a network of autonomous components," enabling individuals outside the political or corporate spheres to have an impact on public affairs.

According to research on the cultural aspects of media complaints, the PSM challengers concept expands on the idea of "cultural challengers." Daskal examined viewer complaints about the substance of enjoyable TV programmes with SATR, Israel's broadcast media regulating authority, and discovered that viewer activism takes the shape of criticisms on four dimensions: moral, political, aesthetic, and realistic. The latter is intended to combat "misleading presentation of factual information" The "challenger" concept is employed in this article to examine the audience involvement, scrutiny, and influence on PSM as institutions and as a system, which activists target for demanding structural participation in PSM.

The assertion that PSM intends to develop relationships with the public is still mostly rhetorical (Lowe 2008b), despite the fact that PSM requirements for audience involvement and participatory possibilities are subject to controversy. The 'implied audience' in strategic objectives and media rules, even for PSM, prioritises consumer identification, as Livingstone and Lunt (2011) showed. This is noteworthy since PSM mandates and their 'intrinsic ideals' imply that audiences should be viewed as stakeholders and that the public is their primary stakeholder

In order to promote public values and collaborations in PSM, the Council of Europe (2012) put out a three-tiered model that included management of PSM, cultures of governance, or transparency, openness, responsiveness, and responsibility. PSM must be cautious of treating users as consumers rather than citizens and neglecting to encourage democratic engagement in their own institutions since public access to information is a need for participation in democratic society. The user as citizen narrative dominates normative ideas about audience

engagement in media governance which support audience requests to have a voice and participate in decision-making[3]–[5].

Empirical research on audience involvement in media governance are uncommon, but they challenge conventional wisdom. A 2004 study from the European Association for Consumers of Television (EACTV) adopted a broad definition of participation and did not make a distinction between commercial and public service broadcasting. This definition included informal audience-led initiatives and institutionalised representation in broadcasting councils. Even though there are a staggering number of different participatory techniques and frameworks, involvement in decision-making outside of official bodies like councils remains uncommon. Additionally, Web 2.0 users who expect interaction are uncommon. Despite the complexity of PSM governance, some small but significant audience groups are interested in participating in the decision-making process. More than 1,100 comments were made on 19 questions during a recent online consultation about the broadcasting law for WDR, the largest federal broadcaster in Germany Land NRW 2015, and more than 140 people submitted detailed proposals for two open seats on the WDR broadcasting council (WDR Rundfunkrat 2016).

The idea of users as citizens is still hypothetical, notwithstanding claim that they are "typical civil society actors." According to, different users interact with various media formats, organisations, and contents based on their unique interests. Furthermore, the idea lacks a strong political foundation since users (individuals) are less able to express their concerns and be heard than viewers (collectives). According to, the fundamental objective of activists is to have an influence on "opinion, legislation, government policies, or corporate behaviour." Carpentier (2015) asserts that, on the other hand, the word "participation" is often employed in a limited sense to characterise contact that is entirely under the control of producers, such as in scripted "reality" programmes. Instead of jointly deciding in and about the media institution, it is utilised as a term for media access and engagement with others. This reasoning, in his opinion, "leads to an audience homogenization and a disconnection of their participatory activities from other societal fields and from the broad definition of the political, resulting in the articulation of media participation as non-political". In specific decision-making procedures, Carpentier favoured "equalised power positions of privileged and nonprivileged actors[6], [7].

DISCUSSION

Trust in PSM was low in European nations and nations with underdeveloped PSM systems, such as Spain. The suggested challenger phenomena with regard to PSM involvement must thus accept that activists' objectives are connected to a media system, may be modest in scope, and need strong justification to be heard in public. The rise in public expectations has been a key component in understanding the challenger phenomenon. Recent protest movements have pushed for more public involvement in politics and criticised the inaction of institutions. Media administration in networked societies must take into account public expectations for openness and engagement, and social diversity must be handled delicately. Of course, more thought must go into finding the right balance between involvement and journalistic independence. As a result, clarity is needed about how the user-as-citizen and suggested PSM challenger models should be operationalized, which is what the empirical study aims to do.

The activities of public service media challengers

The study's conclusions were divided into three main categories: 1) reflecting the interests of the general public; 2) preserving PSM's future; and 3) avoiding PSM organisations or funding methods. These factors might be related; for instance, securing an autonomous, high-quality PSM institution would protect the field's future, and enhancing the notion of the user as citizen would reflect the interests of a broad audience. Some PSM candidates promoted certain causes like traditional family or religious values that were beyond the purview of this investigation.

Representing general audience interests

To have an influence on media policy, it is challenging to engage a larger audience. The most successful networkers are often those that participate in active, well-organized organisations. Despite disagreements, "Teledetodos" and "Infocivica" together issued open letters on their websites addressed to decision-makers and governments. Both sides see audience engagement as crucial to PSM's future relevance, democratisation, and public value. Co-authored publications and jointly coordinated seminars, like the one these organisations hosted in Rome on September 19, 2016, when a new European PSM model was put out, encourage transnational networks. This objective goes above and beyond the goal of audience representation to give systemic concerns the top priority that they need in order to protect PSM on a European level. It also demonstrates how specific demands for defending audience interests and enacting systemic transformation are interrelated.

Although it is too soon to judge their effects, these organisations have created strong political support systems. Increasing media literacy among viewers is perhaps one of the most significant advantages. The editor of) posits that engagement in the media allows viewers to "learn" how journalism and media organisations operate. The question is who gets to participate and thereby "learn." The Rundfunk- und Fernsehrate, which are required by German law to represent users, are made up of established "socially relevant groups" rather than the broader public. It is necessary for 'ordinary people' to participate in order to maintain PSM's credibility moving forward. German broadcasting councils continue to often come off as haughty, remote, and opaque, failing to appropriately reflect society changes and represent socioeconomic diversity despite a recent reform to support an open PSM system, well-informed organisations may bridge the gap between audiences and PSM institutions albeit they typically struggle to grow big enough groups and socially diverse memberships.

Some organisations pay particular attention to content concerns. 'Berliner Initiativkreis öffentlich-rechtlicher Rundfunk' (BIKR) and 'Initiativkreis zur Förderung des öffentlichen Rundfunks Köln' (IR) regularly work together in Germany. Both organisations place a premium on news media ethics and programming quality. They engage in a variety of activities, such as posting remarks on homepages, organising conferences, and writing scholarly publications. Because of the members' extensive professional experience, IR has connections to academics, policymakers, and media organisations. PSM challengers advocate for the interests of the audience by raising concerns about probable content standards breaches and any lack of accountability in news reporting.

Some PSM rivals have called for modifications to public finance plans in terms of the social component. The majority of RTVE's funding in Spain comes from taxes on commercial

media. According to Rafael Diaz of "Teledetodos," this fosters a level of dependence that undercuts RTVE's social mission. The representation of audience interests is thought to be ensured by financial transparency in PSM systems that are supported by fees, in contrast (Schoch 2017). Germany's ARD and ZDF have set up internal discussion groups to enhance financial transparency, involvement, and societal responsibilities in response to requests from the Federal States' (Länder) prime ministers.

PSM critics have stated that PSM has a duty to provide material that takes into account significant demographic and technical changes that have an impact on consumption patterns, particularly among young people. Some PSM contestants want involvement in the creation of the programming, stating that viewers should have the ability to broadcast on behalf of linguistic or religious minority. German law permits official religious organisations (Körperschaften) to broadcast material and have editorial offices within PSM facilities. This strategy is rejected by the Italian organisation "Infocivica," which claims that attempts to publish material independently (autogestiti) have failed because viewers felt misled by the information. Content and socioeconomic diversity representation are equally vital to PSM challengers, but they must not compromise media ethics or democratic norms.

Safeguarding the future of public service media

Many academics agree that PSM must revitalise its democratic function in the context of a networked society. Activists see a disconnect between the urgent need for change and the hesitation of officials to start reforms. As a result of scholarly recommendations to regard audiences as serious PSM partners and adopt a bottom-up approach the "Publikumsrat" in Germany advocates for more audience involvement in PSM. The legality of this claim was supported by a 2014 Federal Constitutional Court ruling that censured ZDF for the make-up of its broadcasting council. To keep up with societal change, the court demanded that there be fewer lawmakers, greater diversity, and more dynamism in the council's representation. This judgement gave rise to a larger discussion concerning the regulatory aspect of public engagement in Germany's future PSM.

Informed organisations contend that PSM has to be governed by impartial agencies to improve their standing against commercial rivals. They contend that government regulators often reflect entrenched interests, speak to users as customers, and fall short of defending minority interests. This is particularly true in Italy, where the government directly chooses the PSM council, and Spain, where the government's competition authority supervises RTVE. The broadcasting system in Italy is dualistic, with RAI standing in for the public sector and Mediaset for the private sector. State involvement has often been substantial. The Romani Prodi administration attempted to pass laws to lessen political influence in media regulation, but it was unsuccessful.

Moving on to the social aspect, the concept of public value is a topic that many organisations are interested in. German regional broadcaster WDR's former employees, members of the WDR's broadcasting council, journalists, and academics make up IR. The most recent book in a line of works they have written examines PSM's social mission and public principles. Meetings and expert talks are organised by IR. Due to Germany's federal PSM structure, IR is mostly a regional phenomenon. However, it does network with Berlin-based, primarily journalistic organisation BIKR. In particular, BIKR works to protect the highest standards of journalistic integrity and content quality in PSM. The organisation claimed in an open letter

titled "Wege aus der Vertrauenskrise" that "swarm journalism" was to blame for the decline in public faith in media. This letter was released in August 2016. It called for more media openness, encouraged greater sensitivity to errors, and critiqued the integration of PSM material into social networking platforms. The latter, however, is unreal in a networked culture. Instead, preserving journalistic integrity and content quality across all platforms is the major difficulty.

CONCLUSION

In Europe, public service media are crucial for promoting audience involvement and connecting individuals. This research examined this connection, emphasising the tactics used by public service media organisations to promote cooperation and community involvement. First off, public service media provide venues and platforms for citizen involvement. Public service media invites individuals to express their opinions, voice their concerns, and participate in public discussions via a variety of programmes, documentaries, and interactive projects. Through these platforms, people may interact with one another, share ideas, and network around shared interests or causes.

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CHAPTER 9

BOYCOTTING PUBLIC SERVICE MEDIA INSTITUTIONS AND FINANCING SCHEMES

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ABSTRACT:

With an emphasis on the consequences for democratic communication, this study examines the phenomena of boycotting public service media organisations and its effect on funding models. The research looks at the reasons for public boycotts, how well they work to influence media organisations, and how they affect the viability of public service media funding models. This study clarifies the causes of people and communities shunning public service media by performing an extensive literature analysis and reviewing pertinent case studies. Additionally, the research looks at the many funding methods used by public service media organisations, such as licence fees, advertising, and government subsidies, and assesses how vulnerable they are to boycotts.

KEYWORDS:

Boycotting, Democratic Communication, Financing Schemes, Media Independence Public Service Media.

INTRODUCTION

Using boycotts, PSM funding schemes aim to draw attention to the social aspect of media administration. In order to address the free-rider issue, PSM funding in Germany was changed from a device-related charge to a household tax. The new universal flat-rate cost, on the other hand, decreased exclusions for non-viewers, students, low-income earners, and those with impairments and disregarded variations in usage. To protest the "compulsory levy" (Zwangsgebühr), activists created many boycott campaigns with a variety of objectives. Boycotts are often inspired by the idea that PSM defends political power instead than challenging it and sees public funding programmes as an unfair levy. In Germany, 'Online Boykott' was established in 2011 by a blogger who aggressively posted news on trials against the fees. Following the 2013 implementation of the household charge, two further organizations "Remote Control" and "Initiative Mediennutzung ohne Zwangsgebühren" were created. A social return on public money is demanded by "Online Boykott" (2016), who sees PSM as only one media outlet in a pluralistic society. It calls itself the "biggest platform in Germany that deals with the financing of PSM" and has amassed more than 100,000 supporters[1]–[3].

Reportedly, "Remote Control" arranged more than 6,000 individuals to withhold more than €2.5 million (Zahlungsstreik.net 2016). Unlike other boycotters, "Remote Control" is an effort of critical media users that targets the social aspect of PSM governance and adds to a thoughtful public discussion: "We put payments on hold while we discuss how to allocate our fees. We require a sum that is determined in a manner that is socially acceptable. Political and economic openness are things we want. According to Remote Control (2013), "public-service

broadcasting must be as diverse as its audience. Members of "Remote Control" believe that politicians control PSM councils today, putting too much emphasis on viewership numbers and blending PSM with commercial media. Their call for a decentralised PSM model stems from their perceptions that PSM is inaccessible, undemocratic, antagonistic to the fine arts, and antisocial.

Online petitions are becoming more and more important in these boycotts. In 2014, the group "Initiative Mediennutzung ohne Zwangsgebühren" allegedly with over 12,000 signatories started an open petition. Although it's unclear if "Luigi C." is an activist or a rival in the market, he or she started an online petition in December 2013 that attracted over 531,000 signatures. This exemplifies how hard it may be to distinguish between political and audience interests when describing competitor motives and behaviours. Online boycott petitions in Germany have amassed between 800,000 and 1 million signatures. Right-wing activists in Switzerland started the campaign "NoBillag" in 2014 to protest a household charge. The campaign amassed over 100,000 signatures and successfully sparked a survey of the general public (NoBillag 2016). However, a majority of more than 71% of Swiss voters supported licencing fees and PSM on March 4, 2018. Even the Swiss SRG, which has a highly responsive organisational structure and roughly 15,000 members in the German-speaking region grouped in public clubs (Publikumsvereine), was in danger of being disbanded. A number of Facebook pages are having less success. The Norwegian group "Nei til NRK-lisens," which was founded in January 2011 and stands for "No to NRK licence fees," only had approximately 5,000 likes in 2016 whereas the German group "Alle gegen Beitragsservice" had roughly 13,000 members[4], [5].

Online activism tries to create networks amongst like-minded individuals and get attention from the public. Overall, it seems that creating online networks or helpful groups is less effective than 'clicktivism' of spontaneous online petitions in attracting attention from the public. Carpentier (2011) has questioned the social network "pseudo-participation" that demands little to no continuous engagement while ostensibly implying users are engaged in a socially significant deed. Additionally, it is sometimes difficult to trust the numbers and motivations behind these activities. Finding the organisers and social networks involved will need further investigation.

Neoliberal and right-wing organisations at least seem to be drawn to certain PSM boycotts. Zwangsbeitrag.info was launched in 2015 by the Prometheus Institute, a neoliberal think tank associated with the German FDP (a political party that supports classical liberalism). This website features a replica of the anti-nuclear power sticker that came to represent the grassroots anti-nuclear campaign in Germany during the 1980s, with the phrase "Zwangsbeitrag? Nein Danke" ('Compulsory levy? No thanks'). This effort is an example of "astroturfing," or strategic communication, which tries to influence public opinion for personal gain. The campaign has received more than 8,000 signatures as of the time of writing.

Similar political tactics have been used by right-wing populist political parties and movements to promote their positions that PSM should be eliminated or not publically subsidised. In order to campaign against SRG and state sponsorship of PSM, the Schweizerische Volkspartei (Swiss People's Party) established the cross-party network "Medienfreiheit" ('Media freedom') in 2014 (Medienfreiheit 2016). The populist right-wing

party Alternative für Deutschland has been pushing for the "switching-off" of PSM public subsidy since 2015. Launched in 2015 and with roughly 500 members, the Swedish Facebook group "Stoppa vänstervridningen inom SVT/SR" ("Stop the left-wing orientation at SVT/SR") contends that PSM has a systemic left-wing bias. These organisations are hostile because they mistrust independent media (Perloff 2015). Analysing the extent to which left-wing populism in South Europe employs comparable tactics would need further investigation[6]–[8].

DISCUSSION

Convergence and Participation in Children's Television

Any examination of modern television must address a rhetoric that implies a state of extreme, irreversible change. Because of digitalization and the changes it has brought about in the creation, consumption, and distribution of 'content' outside of conventional broadcast shows, it is widely believed that the future of media is unclear. The networked connections between television and other digital media platforms, particularly websites, social media, and mobile applications, are known as convergence. The historical boundaries between production and consumption are being lowered in an effort to encourage simpler and more extensive audience engagement. We investigate how questions of convergence and involvement, important elements of the networked society, play out in the creation of public television on the basis of empirical study.

Is particularly interested in the prospects for audience interaction and involvement that are produced as a result of the convergence of television and digital content creation. We provide research from a case study in "cultural production studies" that highlights the significance of context and micro-level examination to comprehend production cultures. First, the national context is considered in this case, the Flemish media landscape as an important regional market in Belgium second, the institutional context of public service broadcasting (PSB); and third, the general and audience context of children's television broadly construed.

Ketnet, a children's television channel run by the Flemish public broadcaster VRT, is the subject of our analysis. Ketnet is a multiplatform brand with a significant online presence designed to serve children up to the age of twelve. It was founded in 1997 as part of the reform of VRT and has been continuously upgraded since. Given that it is backed by a variety of digital media and is more participatory than the bulk of Flemish television stations, Ketnet presents a compelling argument. Children and adolescents are seen as a crucial demographic in the larger literature on digitisation and convergence since they are an age group that is focused on innovation and as a generation that grew up with digital media. We take care, nevertheless, to avoid repeating an uncritically jubilant public narrative about kids as digital natives embracing all technological advancements.

Stemers (2016b) points out that there aren't many production studies regarding children's material produced outside of the US and other English-speaking countries, thus the emphasis on children's television should be welcomed. The study described here will aid in closing this knowledge gap. How and why does Flemish public television approach children on convergent platforms in the networked world and provide chances for audience participation? We use two strategies to respond to the query: A qualitative content analysis to show how these channels integrate shows with digital material and apps across several platforms, and

in-depth producer interviews to examine the reasoning behind certain decisions i.e., the production logic and distinctive practises. The discussion and conclusions reflect more widely on the function of public service media in a networked society based on the learnings from the case study analysis.

Convergence and participation in networked societies

Influentially noted, changes in recent decades have generated what he terms the "network society," in which social structures are made possible by new technology affordances. In his perspective, media play a crucial role since the network is heavily mediated. Henry Jenkins' research on media convergence, a fundamental driver made possible by digitalization and facilitating interaction, is also significant. Understanding "the flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behaviour of media audiences who will go almost anywhere in search of the kinds of entertainment experiences they want" is important, according to Jenkins (2006: 2). The need to include all platforms where TV-related material is made accessible is the first effect of research on convergence in TV. The fact that convergence relates to evolving media production and consumption cultures as well as changes in technology is a second effect. As a result, we include all platforms in our research and put a special emphasis on production culture. The audience research given here is beyond the purview of the study.

The "network society," which Manuel Castells (1996) influentially articulated, is the result of recent changes and is characterised by new technology affordances that support social forms. Because the network is heavily mediated, media have a prominent place in his notion. Henry Jenkins' work on media convergence as a crucial driver which is made possible by digitalization and encourages interactivity is also significant. According to Jenkins, it's important to comprehend "the flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behaviour of media audiences who will go almost anywhere in search of the kinds of entertainment experiences they want." The need to include all platforms that make TV-related material accessible in studies on convergence in TV is the first effect. A second result of convergence is that it also relates to substantial cultural shifts in media creation and consumption. Therefore, we consider all platforms and put a special emphasis on production culture in our research. The audience research given here is outside of its purview.

Low levels of audience involvement are often seen as a minimum kind of participation, however other academics prefer to use different words. Vanhaeght and Donders (2016) make a distinction between "participation," "co-creation," and "interaction." As seen, for example, in processes of choosing and sharing material, online voting, and commenting, they describe "interaction" as an active social-communicative connection between broadcasters and publics, or between members of the public. As noted by Carpentier (2012), audience interaction does not always result in audience co-decision about content and does not change power dynamics. Co-creation goes beyond participation since users participate to the making of material, for as through sharing images or videos. This is not, however, "participation" in the maximalist sense, which involves a power shift via the structural inclusion of nonprofessionals in processes of content generation, decision making, and production.

Early research on convergent media tended to be positive about the possibility of audience involvement. Authors like Rosen (2008), Deuze (2009), and Hartley (2009) predicted that

when audiences obtained significant levels of influence, the corporate media industries would be severely disrupted. However, empirical studies emphasise how audience participation in production is more context-specific. Although audiences have become more engaged and visible, producers have not often lost control of their work as a consequence. The meaningful investigation of the real or not power transfer from producers to viewers in Belgium is made possible by our empirical research. This opens us a fascinating opportunity for investigating how really "networked" modern television is. We consider various levels of audience engagement, from minimum to maximalist forms, for this goal. We emphasise the significance of circumstances, particularly national media culture and public vs commercial television. The third component of theoretical contextualization is the uniqueness of children as listeners in a convergent media milieu. Children are more often than not considered to be a sensitive audience that needs to be shielded from possible damage.

Protection from the harmful impacts of commercialization, sexual and violent material, and technological overload are extensively emphasised in regulation. Children's television has a history of trying to get its viewers involved, encouraging them to participate, interact, and create in order to combat the purported harmful impacts of media and perceived passivity brought on by television viewing. Public television has traditionally been tasked with teaching, safeguarding, and nurturing children from its inception. Domestic content, which promotes the development of healthy personal lives as well as national and cultural identities in opposition to commercial culture, was believed to play a significant part in this endeavour. These concerns have been reflected since the 2000s in the creation of multiplatform digital channels or brands that, building on the tradition of participation, have taken use of the expanded opportunities provided by digitisation. Together, this indicates that convergence and participation are both crucial for engaging and motivating young audiences as well as reducing the risk of media-related damage to them. Therefore, producers compromise between the need to develop and the need to safeguard, especially in the PSM setting.

Methods and context

Our core research topic is: How and why does Flemish public television approach children on convergent platforms and foster audience engagement in the networked society? In order to understand how Ketnet integrates programming, multiplatform digital material, and apps, we first conducted a qualitative content analysis. We were interested in finding out how cross-media extensions are used to promote children's TV shows, as well as how much and in what ways kids are involved. In order to do this, we looked through Ketnet's Spring 2016 programming schedule and assessed one episode of every piece of online and channel-produced material. All instances of convergence such as cross-platform references and involvement such as audience contact, input, and feedback were thoroughly evaluated using a subject list made up of open-ended questions. Our goal was to offer a finely grained analysis of each programme and site in all areas, not just categorise each case. This resulted in around fifty pages of notes. We are only able to provide a synthetic summary in this chapter.

Next, and most significantly, we looked at the motivations behind the decisions. In order to understand the motives and factors influencing choices concerning Ketnet's digital presence, as well as the difficulties and constraints that producers must overcome, we sought to investigate the production logic underpinning these platforms. We especially looked at producers' adoption of certain digital extensions, their use of those extensions, and their

conceptions of convergence and participation. In-depth interviews, a technique widely used in production studies to comprehend the motives of producers, were utilised to address these topics.

CONCLUSION

This study draws attention to the intricate connections between democratic communication, funding systems, and boycotting public service media organisations. According to the results, boycotts may put pressure on media organisations to address public issues, but they also present serious problems for the long-term viability of public service media funding models. Enhancing openness, accountability, and public involvement in the administration of public service media organisations should be a priority. By doing so, you can rebuild trust and deal with the root causes of boycotts. Furthermore, increasing resistance to future boycotts may be achieved by examining alternate finance methods and diversifying funding sources. The usefulness of public service media in producing educated citizens, advancing democratic ideals, and maintaining a diversity of viewpoints in the media must never be underestimated. Maintaining a strong and thriving public service media industry requires striking a balance between the need for financial stability and the values of independence and public interest.

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CHAPTER 10

LEGACY PUBLIC SERVICE BROADCASTERS IN THE DIGITAL AGE

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ABSTRACT:

This study uses a thorough investigation of the body of literature and empirical data to investigate how social media affects mental health. With billions of users worldwide, social media has ingrained itself firmly into contemporary life. Although it has many advantages, such as improved communication and information sharing, concerns have been raised about possible negative impacts on mental health. This study offers a thorough knowledge of the link between social media usage and mental health outcomes by critically reviewing pertinent papers, including quantitative and qualitative research, meta-analyses, and theoretical frameworks.

KEYWORDS:

Online Behavior, Mental Health, Social Media, Psychological Well-Being, Social Networking Sites.

INTRODUCTION

Institutions providing public service media (PSM) provide social, interactive, and user-driven experiences with their content and services. While there has been a lot of talk about change, significant production culture hurdles still exist in the digital, web 2.0 mediascape, which are likely to thwart such shift. This chapter adopts a production culture perspective (Mayer, Banks and Caldwell 2008) to examine the BBC and Channel 4's approaches to engaging, harnessing, and ultimately demonstrating their relevance to the newly empowered interactive audiences of the digital television era. The chapter draws on a larger AHRC2 funded project comprised of over 100 interviews with industry figures from the UK's PSBs and independent production sector (Bennett et al. 2012).

Semi-structured interviews were held with representatives from the independent television and digital media industries, as well as the two major PSB organisations in the UK, the BBC and Channel 4. Both "above-the-line" and "below-the-line" employees were interviewed, including managing directors, commissioners, senior executives, executive producers, and policymakers, as well as junior producers, developers, directors, a variety of freelancers, researchers, and runners. This method allows the experiences of individuals working at different levels inside PSB organisations and throughout the sector to be compared to the official plans, public discourses, and statements of top officials. Such an approach exposes a significant gap between strategy, rhetoric, and reality in PSBs' interaction with the increasingly participatory audience, as the chapter's epigraph implies [1], [2].

For PSBs throughout the globe, the transition from television as a broadcast medium to a digital one has posed a significant challenge. The narrative is by this point well known and is characterised by a variety of dichotomies used by proponents of free markets and neoliberal

governments worldwide to undermine the fundamentals of PSB: broadcast television was characterised by spectrum scarcity, while digital television is typified by platform abundance; broadcast television was characterised by limited viewer choice and a concern for the (passive) citizen, while in digital television the (interactive) consumer is king; broadcast television was characterised by limited viewer choice[3]–[5]. PSBs have therefore had to develop a new variety of programming strategies, production practises, and discursive presentations of their institutional identities in order to show their continued relevance to the digital experience of television. PSBs have made an effort to reinvent themselves as interactive, social, multiplatform organisations that provide consumers their material "anywhere, anytime" rather than the stuffy, didactic institutions of the broadcast period. For instance, Anthony Rose, who oversaw iPlayer at the time, said the new servicewould transform the BBC into a "broadcast 2.0" corporation for the digital future³ in 2008.

The Corporation's approach towards re-imagining itself from a PSB into a 360-degree multiplatform, interactive PSM institution was highlighted by Rose's exaggeration, which she used to describe the five-year Creative Future editorial plan under the direction of former Director General Mark Thompson. As a part of its plan, Creative Future pledged to completely restructure the BBC into a 360-degree organisation that was free from the constraints of broadcast television production. This included swapping out the "television" production department with the platform-neutral "Vision" department. The audience's experiences of BBC material via iPlayer and 360-degree multiplatform experiences would undergo such a transition, placing social, interactive, and user choices at the centre.

To counteract this need and pressure to shift, adjustments must be made within a production culture that prioritises broadcast above all other formats and perceives the audience through a broadcasting lens. Consequently, even if PSBs may have established "new," "digital," "interactive," "multiplatform," "online," or "future" media departments during the last ten years, such organisations are nevertheless required to interact with the material created by, for, and via a broadcast production culture. For the PSBs, television continues to be their primary source of revenue. For instance, Channel 4 spends 37 times as much on television production as it does on its online services annually. The conflict between these cultures, desires, and audience viewpoints is a pivotal struggle in the shift from PSB to PSM[6]–[8].

The public disclosures of PSBs' "new" media sections have a history of emphasising the value of communication and engagement with their audiences. PSBs now invest heavily in audience research that keeps track of their audiences' activities far beyond overnight ratings and tracks their movements across Twitter, Facebook, and other social media platforms, much like commercial organisations that profile the habits, preferences, and movements of their users in an effort to tailor content and direct user-flows. Holly Goodier, Head of Audiences Future Media at the BBC, said that participation has become the norm rather than the exception in the UK's online population, which currently numbers 77% of the population.

According to Goodier, these participatory experiences, like posting images, leaving comments, or tweeting, are becoming more "ordinary" and "easy": Such audience research indicates that PSBs should be aware of these activities and include them in their offers. As part of the fifteenth anniversary of the BBC's online presence in late 2012, Ralph Rivera (BBC Director of Future Media) chronicled the rise of these interactive experiences in a blog post about the amazing growth in usage of the BBC's online services. The exponential growth

in website traffic had put the BBC's digital offerings "at the heart of BBC broadcasting and have fundamentally changed... how our audiences share, interact, engage, and get immersed in BBC content." From just 3.9 million UK adults per week in September 2002 to 22.7 million in September 2012.⁵

Similar to this, Richard Davidson-Houston (Head of Online) at Channel 4 (C4) discussed shifting audience behaviour at their 2011 Winter Briefing to industry vendors. As a consequence of the rise of web 2.0 and social television, according to Davidson-Houston, "audience 'participation' has taken on whole new meanings," and the public service broadcaster created eight audience personalities to represent C4's strategy for engaging interactive audiences. These characters represent the whole spectrum of digital culture interaction, from the multitasking "Generation Web" of 18- to 25-year-olds and the 20- to 30-year-old "Gadget wideboys" to the less technologically savvy. However, PSBs have been keen to emphasise that the switch to digital television, according to C4's Louise Brown (Multiplatform commissioning lead), "allow us to create more personalised, relevant experiences of content and enter into meaningful dialogues with our audiences." This goes beyond simply profiling and monitoring these digital media proficiencies.

Because of this, the public discourses of PSBs have often focused on how to embrace newly empowered consumers and improve society via the use of technology. The requirement to "spin and narrative that define and couch any industrial disclosure" must be taken into consideration when evaluating such announcements, though such explanations of institutional transformation and audience participation are less persuasive when considered in the context of the dominant production cultures inside the PSBs. Referring back to the chapter's opening epigraph, this account from a senior multiplatform executive at the BBC illustrates how challenging it is to engage an interactive audience with an established broadcast production culture. There just wasn't enough manufacturing capability or desire to reply to all of these communications. He continued, saying, "The issue is that whereas broadcast is one to many, online is a discussion. However, when the masses begin writing back to you, we are just not prepared. When you get 10 million visitors, and even only 1% of them write to you, it produces complete pandemonium. Everyone then experiences something that is a little disappointing.

DISCUSSION

The different perspectives and relationships that employees working in the broadcast and digital divisions of PSBs have with the public are a major factor in these unsatisfactory encounters. This chapter focuses on two related topics related to these various audience perspectives: first, audience size; and second, production cultures and methods. This is not a tale of utter strategic failure or of one "old" broadcasting culture failing to "get" the new digital platforms, cultures, and technology. In fact, Rose's exaggeration above and the "2.0" in the title lead to the conclusion that these failures were crucial to the shift from PSB to PSM. However, this chapter illustrates how difficult this adjustment may be. The differences in working styles between television broadcasting and digital that shape their perspectives on and interactions with the "people formerly known as the audience" (Rosen 2006) might be seen as the root of these issues. As a result, even though Jay Rosen's polemical "former audience" category cites former BBC Director General Mark Thompson's perspective on the "active audience" as proof that "big media" are "getting the idea," it is unclear whether all

producers are prepared to acknowledge or accommodate the "new balance of power" that a "broadcast 2.0," digital television landscape may require.

Audience Size: Too Big to Handle, Too Small to Hold

The audience size is fundamentally one of the biggest issues for PSBs in a multiplatform era since it is both too huge and too little. I address each aspect of this contradictory statement in turn in this section before moving on to how it impacts the interactions across production cultures. It may be argued that PSB institutions' fame from the broadcast period limits their capacity to engage viewers in meaningful conversation right away. Clay Shirky provides a helpful explanation of how celebrity or popularity may negatively affect the interactive potential of digital media platforms like blogs and social media.

The possibility of interaction is ultimately defeated when a blogger, or in this case, institution, garners a sizable following because the institution "must start choosing who to respond to and who to ignore, and over time, ignore becomes the default choice". As a result, even though the BBC celebrated 15 years of being online at the end of 2012, a quick peek at its Internet blog reveals a bevy of irate visitors who believe their comments on the site are ignored. PSBs will always struggle to find methods to react to and participate in the conversation with audiences they loudly and polemically assert in public statements due to the strain on production expenditures and the demand on employees to communicate with users outside of working hours. In fact, it might be argued that this fight will always be an inevitable result of their commitment to universalism.

However, the issue of overwhelming audience size goes beyond the challenge of listening to or engaging with huge audiences carried over from the broadcast period. In addition, technological infrastructures and the divergence in user approaches between digital and broadcast production cultures have made it difficult for PSBs to engage with sizable audiences outside of the broadcast experience. Many PSBs have included "calls to action" into the linear television broadcast experiences as part of the transition to multiplatform PSM experiences, which encourage the viewer to visit a related website and engage in a related activity. For instance, the BBC developed a number of related interactive experiences for *Virtual Revolution* (2010), winner of the BAFTA and International Digital Emmy awards. This included employing what they referred to as a true web 2.0 approach to the production, which included using the "wisdom of the crowds" in order to name the series and explore its Internet history. Prior to the series' airing, the production team made rushes and interviews available for people to see, mash-up, and share as part of a "open source" approach to producing material.

While these pre-broadcast experiences were successful with the smaller, more specialised audiences eager to watch and participate in the creation of a TV show about the Internet, the large-scale interactive offering made available to coincide with the TX date of the first programme was less effective. A web-behavior quiz was used to determine the kind of "web animal" that each user was, ranging from the "slow moving, leisurely" online bear to the "speedy surfer" web ostrich. Through digital on-screen graphics and voiced announcements before and after the show, the broadcast television series encouraged viewers to click online and participate in the test.

But so many people showed out to take the exam that the website "bloody falls over" (IV10). The BBC's "web animal" was "most closely resembling a fail whale," senior producers apologised on Twitter to irate audience members. Such issues were a sign of pressure to "march people up the hill, both about the speed at which all of this stuff was required and the technical ability to deliver it, before we were ready," as another senior television producer reflected on the motivations to develop interactive multiplatform experiences under the Creative Future strategy (IV45, 01/06/2011).

She continued by saying that it wasn't simply that a broadcasting company wasn't accustomed to involvement, but also that the digital division then known as Future Media and Technology (FM&T) wasn't prepared for such extensive participation. Another example, this time from C4, again from 2010, highlights the contradictory nature of such internet audiences being maybe too large. The network marketed *Seven Days* as the "new Big Brother" because of its increased levels of engagement, which would let viewers talk with show contestants through Twitter and the website's own "Chatnav" function. *Seven Days* was acknowledged as a multiplatform triumph by interviews throughout the industry and the UK trade press, despite the fact that the series failed to live up to the anticipation and only attracted one million viewers on debut night.

Contrarily, this was due to the large number of people it drew to the connected online services, which caused the C4 servers to fail. The trade publication *New Media Age* praised the "overwhelming" C4's multiplatform education commission 1066, an online strategy game designed to inspire adolescent males to learn history, is one such instance from 2009. The network bragged that 6.5 million game plays within six months of its commission showed "a clear indication of the potential interest in games involving documentary themes."¹² With interviews at the broadcaster and independent producer revealing over 30 million game plays globally, the game looks to have had a tremendous amount of popularity more than three years later (IV7, 05/11/2010). However, this propensity to simply "pick the biggest number" hides the reality that just a small portion of these game plays came from the intended demographic of British adolescent males. In fact, the game's digital agency acknowledged that the bulk of plays originated in China (IV51, 8/8/2011). The popularity and exposure of the game within the target audience may increase as a consequence of the high number of game plays but the public benefit of such large audiences is still debatable. The issue of metrics, how to quantify, and valuation.

When approached from a broadcast production mindset, the audience is often reduced to numbers: it is the metrics that count, proving longer engagement with certain programming brands, not the interactions. However, if we want to estimate the worth of such exchanges in terms of public service, we must use other criteria. There is little public service value in programmes like *Million Pound Drop*, *The Voice*, and *Strictly Come Dancing*, for instance, where PSBs have been successful in developing formats that place a premium on social media involvement. Even in cases when multiplatform experiences, like *Embarrassing Bodies*, provide more strongly oriented public service values in terms of citizenry involvement, we must be careful in praising their success.

The quality of interactions is still crucial, even if the connected website has over 8 million unique visitors and the show and its characters' twitter accounts have a combined following of over 500,000 people. A scale and depth of autism research that would not otherwise be

possible would be made possible by the 200,000 people who have taken the Autism-Spectrum Quotient test, which was developed in collaboration with the Cambridge Autism Centre, according to Bennett et al. (2012). There may be less public service value in the size of the following on Twitter, where many tweets are puerile, voyeuristic, or both. We must therefore ask, more fundamentally, whether using social networks to create a broadcast 2.0 style of audience engagement adds public service value. In some cases, it will improve a programme, but in others, it will result in a dispersed attention that treats TV as wallpaper and fails to increase the value of either the online community or broadcast proposition.

Overall, however, the focus on numbers tends to minimise the contribution that multiplatform may make to PSB. According to one multiplatform executive, "overnights [ratings] are all anyone ever cares about in PSB" (IV10). Online audience sizes for multiplatform projects were often barely a tenth of the size of the broadcast audience throughout the UK industry. There is a commensurate financial and production interest in multiplatform because, as one multiplatform producer observed, "you can always add an extra '0' or two on the end of the audience figures for TV compared to multiplatform" (IV3). This, according to the same multiplatform producer, made them feel like lower-class citizens. The second issue that has to be resolved in order to create a new connection with the interactive audience for PSB 2.0 is the link between the cultures of television and digital media creation.

Cultural Differences: Shouting and Listening

Liam McLeod, a sports writer for the BBC, tweeted on May 3 that staff members were no longer allowed to reply to or retweet tweets as a result of new BBC policies. This purported new policy immediately drew criticism from Twitter employees and media pundits since it seemed to be at odds with both the platform's ethos and the BBC's role as a public service broadcaster. Later that day, top BBC officials intervened to stress that the rules were the same and did, in fact, encourage involvement and retweets from BBC employees and journalists. McLeod's tweet was attributed to his misunderstanding local guidance on specific stories in this example, reporting on the tax avoidance issue involving Glasgow Rangers football club for new rules. This brief example, however, does not demonstrate a specific employee's failure to convey and follow BBC policy, but rather the cultural misunderstanding of new digital media platforms by broadcast production cultures. A quick glance at [McLeod's] timeline, in the opinion of the MediaUK website, "appears to show that he doesn't quite understand Twitter isn't a shouty broadcast medium anyway."

Broadcast journalists often considered user-generated content (UGC) sent to the BBC to be frivolous or inappropriate, having little influence on the majority of news reporting, as Jackie Harrison's research of newsroom production cultures at the BBC found (2010). Similar to this, a public service broadcasting organisation may have long-standing production cultures that make it difficult or impossible to adapt to the needs of an interactive audience. The majority of funding and "key decisions remain TV driven" (IV8), with multiplatform or interactive thinking "bolted on" to broadcast programme concepts, as a result of the audience size and metrics difficulties noted above. The production cultures of PSB firms may be described in terms of a "TX transmission culture" when combined with production procedures that prioritise the schedule and the need for channel controllers to prepare ahead. This culture places a strong emphasis on linear production methods because they allow for "significant changes to a programme to be made practically up to the point of

transmission" (Bennett and Strange 2014). These methods include pre-production, shooting, editing, and post-production. Additionally, as will be explained below, this TX culture also results in the dissolution of production teams at or before to the point of transmission. Such a culture may be in sharp contrast to not simply the goals outlined in official policy or the "above-the-line" language of top executives, but also the more iterative cultures and modes of creation seen in digital media. The BBC is evolving to "get certain kinds of content to the public, increasingly content with which they can interact and have a dialogue with us and each other" (Interview, 17/02/201), according to Mark Thompson, the then-director general of the BBC.

However, the ability of production teams to listen and respond is frequently limited. Due to the institutional re-organization outlined in *Creative Future* (2006), the BBC's transition to a multiplatform organisation was particularly complicated by the disparate production cultures of broadcast and digital media. This editing method simultaneously eliminated "television" as a distinct production silo and reinserted other production culture boundaries. *Creative Future* replaced platform-specific production departments with three content creation departments: Vision, Audio and Music, and Journalism, in place of the television, radio, and new media divisions.

The new "Future Media & Technology" branch would cater to these content creators' demands outside of these teams. I have previously discussed the challenges that this specific division between engineers and content creators involved, particularly in light of the iPlayer's growing dominance in the BBC's digital strategy. Here, I want to highlight how this reorganisation forced the Vision department's long-standing broadcast production cultures to collaborate with their digital counterparts under the pretext of multiplatform production. In order to develop and execute fresh 360 interactive experiences for consumers, multiplatform producers were skillfully integrated into television production teams.

The different production cultures of broadcast and digital media, as numerous producers informed us, have, nevertheless, often hampered efforts to PSBs are wary of supporting campaigning multiplatform initiatives because they don't want to cede control or take chances (IV31, 3/3/2011). These projects enable prolonged interaction with the audience over significant public and political issues. This meant that internal BBC multiplatform projects often lacked such efforts. Similar to this, independent production businesses at C4 who only use independent suppliers were required to pay such social media campaigns on their own, often resulting in a brand being involved in the financing and design of the message. However, it would be inaccurate to portray broadcast production cultures as implacable or out of touch with their far more intelligent digital equivalents. The production cultures of digital media have played a significant role in the challenges PSBs have when trying to forge new connections with interactive audiences. The absence of people over the age of 45 as even remotely digitally literate, let alone alive, in the C4 profiles discussed in the introduction to this chapter is just one example of this mild narcissism that many digital producers involved in multiplatform tend to exhibit.

Before the television and multiplatform teams at Channel 4 merged in 2011, multiplatform commissioners would often interpret fairly marginal audience actions as mainstream in other contexts. An ex-commissioner for Channel 4's multiplatform division, for instance, praised the accomplishments of second-screen initiatives like *Million Pound Drop*, which he said

would have been a "research and development project ten years ago" and is now a live peak-time programme for Channel 4 in 2010 (IV16). Such exaggeration, however, misses the reality that the audience conversion rate for online activities related to Million Pound Drop stayed at roughly 10% a record set nearly ten years earlier with Big Brother in 2001. Additionally, given the universalist mandates of the PSBs, the industry's general focus with second screen tablet experiences appears inconsistent with eleven % penetration rates. The disparities between broadcast and digital production styles are therefore sometimes reinforced by the comparatively tiny online audience sizes. Because of this, persuading television production cultures to engage in interaction with interactive viewers may still be challenging. According to one multiplatform producer, his television peers could put their fingers in their ears and declare, "lalalalah, it's not going to happen" (IV10), but his fellow digital producers saw them as "dinosaurs" or digital refuseniks.

CONCLUSION

According to the investigation, excessive usage of social networking sites might have detrimental psychological effects, including a rise in loneliness, despair, anxiety, and body dissatisfaction. Social comparison, cyberbullying, fear of missing out (FOMO), and the development of inflated ideals of success and beauty are some of the factors that contribute to these outcomes. The study also draws attention to the potential advantages of social media for mental health awareness and resource access, including social support, online groups, and information exchange. According to the results, it is advised that people use social media in a conscientious and responsible manner by establishing boundaries, participating in constructive online relationships, and being conscious of the possible negative effects on their mental health. Additionally, it is important for mental health practitioners and legislators to work together to create standards and treatments that encourage positive social media use and address the negative effects of overuse. In order to protect mental health in the digital age, this research emphasises the necessity for a balanced approach to social media interaction.

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CHAPTER 11

PUBLIC SERVICE ERA OF SOCIAL NETWORK MEDIA AND ITS DISPUTES

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ABSTRACT:

Social network media platforms' introduction has had a big impact on the public service age, bringing with it new possibilities and difficulties. This summary gives a succinct outline of the conflicts that social network media have caused and how they have affected public services. Social network media's introduction has changed the way public services are provided, bringing both benefits and conflicts. Public service organisations may reach a broader audience and more efficiently collect input thanks to the potential for enhanced citizen participation, information exchange, and cooperation provided by social network media platforms. But the emergence of social network media has also spurred debates about online harassment, fake news, privacy, and spreading false information. In order to successfully use social network media platforms while respecting openness, accountability, and the security of user data, public service organisations must traverse these disagreements and modify their methods. In order to ensure the integrity and legitimacy of public service delivery in the digital age, policymakers must address these issues via legislation and guidelines that encourage responsible usage of social networking sites. The public service period may harness the advantages of digital communication and participation for the advancement of society by using social network media's potential while resolving its conflicts.

KEYWORDS:

Disputes, Public Service Era, Public Interest, Social network media.

INTRODUCTION

In addition to being hailed as venues for people and organisations to participate in discussions on both private and public concerns, social network media like Facebook and Twitter have grown in importance as a way for citizens to learn about public problems. For instance, the yearly digital media studies released by the Reuters Institute for the Study of Journalism demonstrate their expanding significance. The most recent (2016) research indicates widespread usage of social media for news consumption. In nations with extremely high internet penetration, like Denmark and Sweden, no less than 56% of the populace claimed to have used social media as a news source in the previous week, and 12% said it was their most significant source. The ratio is often substantially higher among those aged 18 to 24, as shown in Denmark, where 30% of youth cited social networking sites as their main news sources. At least 10% of people in the USA and the whole EU identify social networking sites as their main information source [1]–[3].

In order to adapt to shifting user habits, legacy news media, particularly public service media (PSM) institutions, are being driven by this change to restructure their news services and

other programming genres media platforms have received plaudits for their potential to increase civic engagement, both as conversation platforms and as means for political action. One example of their potential is how they helped to mobilise people during the Arab Spring and the Occupy Movement. The assertion that Web 2.0 and social network media can help citizens participate in public discourse and spread information that is both necessary and relevant among users, however, is being questioned more and more. It is becoming more and more concerning that fewer individuals are engaging with a wide variety of information, which is crucial for forming opinions. The compartmentalization of the public into cliques of like-minded people known as "polarised crowds" who engage in "filter bubbles" may put public deliberation in danger. These worries are also connected to the expansion of strategic communication techniques that use social media networks to disseminate false information and manipulate content.

In an effort to promote better comprehension of the idea and reality of a "networked society," this chapter addresses the function of PSM in relation to social network media. In an effort to address the historical issue of democratic deficiencies in mass media and the current democratic issues with social network media, I consider how and to what extent PSM may extend their democratic service obligations by facilitating improved information flows and public deliberations through social network media. Public service broadcasting (PSB) has been the subject of discussion over public service duties in light of the growth of digitalization. This promotes rethinking their mandate in the age of digital networks, particularly in light of how they could thrive in an environment of media that is becoming more and more convergent, global, and commercial[4]–[6].

Although they will become the emphasis as we go along, in this chapter we do not start from the standpoint of the PSM organisations. Here, the focus is on weighing the advantages and drawbacks of social media in maintaining an educated populace engaged in political discussion. That is crucial to understanding public service in media (PSM) in the context of the networked society since it is both important to the theory and practise of PSM. In other words, although both functions and organisations are anchored in public service ideas, I am primarily concerned with functions rather than organisations.

From a scholarly standpoint, the word "social media" is a misnomer since it implies that these platforms are particularly social and, at the very least, more social than other platforms. In actuality, the very essence and purpose of all media is social. As opposed to one-to-one or one-to-many transmission-oriented modes of communication, the new platforms, particularly Twitter and Facebook, have the capacity to construct social networks of communication. However, this does not imply that 'social media' are less social than conventional media, such as the telephone or radio. As a result, the phrase "social network media" is more accurate, making it better for our research.

Social media platforms undoubtedly play a function in encouraging involvement in public affairs and disseminating information important to the general public, but they are currently inadequate for these tasks due to their lack of social commitment and civic virtue. In social network media, the 'social' element is dominated by certain sociality types that up to now have not directly entailed accountability to the general public or society at large. Therefore, due to the combination of their commercial and socio-technical character, they encourage specific aspects of "the social," particularly sociability and strategic forms of communication, but

mostly ignore wider societal objectives connected to enlightenment and democracy. This is also because the multinational tech corporations in charge of social network media platforms refuse to see themselves as media organisations with editorial responsibility and insist on just being referred to as distribution technology firms[7]–[9]. In order to guarantee that the maximum possible public benefit would be realised from the new media technologies of the day, PSB was developed in the context of the development of radio and television in the first half of the 20th century. It is time to give social network media in the twenty-first century more in-depth thought in order to determine how policy might be used to achieve the greatest public good.

Although we should be cautious when attempting to reproduce prior experience under new circumstances when working to solve current problems, PSM's origins in broadcasting give a heritage of experiences and tools for tackling the significant difficulties and concerns today. It's crucial to avoid implying that a call for public service on social media should be simply or even mostly guided by the self-interested strategy of public service groups in their battle for survival in the digital age. In order to address ongoing and chronic social and democratic shortcomings in the convergent media environment, the emphasis of this chapter is on the need of public involvement in the development of social network media.

DISCUSSION

Public Service News Approaches to Mobile News

One of the key advances in digital media in recent years has been the quick transition from a desktop online to a mobile web. In contrast to desktop usage, which has remained mostly consistent, mobile use has exploded in recent years and now represents more than half of all digital media time in several countries as well as the majority of visitors to many news websites. Although the rate of development varies from nation to nation, the smartphone increasingly seems to be the key component of digital news (Newman et al. 2015). The majority of the public service media companies we discuss in this paper are aware of this shift, although their level of adaptation and methods for doing so vary.

In order to complement its website, which has been in operation since 1997, the BBC introduced its mobile news app in 2010. In 2015, the news app and the website underwent major redesigns. In order to assure compatibility with desktop computers, tablet computers, and mobile devices, the website transitioned to responsive design. This resulted in a cleaner aesthetic, quicker page loads, and a stronger focus on video. Similar to this, the news app was updated to offer a wider variety of content, more video integration, and more ways for users to discover content by adding 'most read' and 'most viewed' sections to the edited front page as well as the ability to follow topics and stories with a customizable 'My News' section. The app, according to Michael Hedley, Head of Strategy, News at the BBC, is primarily "an interface to get into bbc news content" with a good chance "to personalise the news." This is available via streams, as well as through themes and locations. Hedley claims that "it's a faster, more approachable experience.

The least number of individuals identify mobile devices as their primary method of obtaining online news in the countries covered here, Poland, is also the one with the lowest smartphone penetration. It is also the only nation where the public service media only provide generic applications rather than specialised news apps. However, in order to make them more mobile-

friendly, both of their news websites are developed with responsive design. One interviewee reveals that Polish radio is now developing a news app that will be mostly audio-based and include very little text and images. As a result, it is probably more of an audio app than a multimedia software. In terms of how public service media institutions in the nations covered approach mobile news, there are definite disparities, much as with the arrangement of newsroom work and innovation. The BBC and Yle both have specialised mobile news applications that provide general news and tailored material in text, audio, and video forms, and they also have responsively designed websites that make it easy to access content on both desktop and mobile devices. A mobile-first approach is being developed by Yle. With a dedicated mobile news app, a flexible website, and ongoing personalization efforts, France Televisions is headed in the same way. Both ard and ZdF have mobile news applications in Germany, but they are connected to certain broadcast news programming, and the growth of mobile offers is delayed by legal issues and political constraints. Following the progressive centralization of rai's online news products, rainews also created and released a mobile app, however our interviews indicate that the project is being stymied by internal opposition from certain organisational sections. There are general applications and responsive websites for tvP and Pr in Poland, but there isn't a news app for mobile devices yet.

Public service media, universality and personalisation through algorithms: mapping strategies and exploring dilemma

Using the Flemish (VRT) and Norwegian (NRK) institutions as case studies, this article examines personalization policies and tactics of European public service media (PSM), or the more effective targeting of particular audiences. The objective is to determine if and how universality one of the traditional PSM fundamental values can coexist with digitally enhanced personalization. Speaking about the media's pervasive presence in daily life and its availability of (commercial) material, such as news, information, and entertainment, has become a cliché. But dealing with and addressing content excess is not a recent development. In the 1950s, economists developed models to describe how people sort and use this information, while psychologists examined the effects of information overload on individuals. A diachronic examination of media evolution reveals that the sense of plenty always precedes the introduction of a new medium. 'An abundance' of diverse material was made available by the development of the inexpensive popular press in the late 1900s, which gave birth to the idea of mass media and a mass audience.

The introduction of radio accelerated the delivery of news and increased accessibility to cultural expressions. Governments in Europe swiftly put a stop to this radio overabundance starting in the 1920s when they established public service monopolies because they saw radio as a public benefit. A fundamental idea was universality: programmes were to be presented in a variety of schedules to give each listener a wide range of perspectives, and there was to be a controlled distribution of content that spread relevant news, knowledge, and entertainment to all citizens across the nation. Television was given the public service monopoly and principles when it was extensively adopted in the 1950s. Therefore, television wasn't considered "abundant" in Europe until the 1980s, when competition led to an increase in commercial television channels, airing hours, and new kinds of material. Digitalization and the web have most recently sparked a new wave of perceived abundance because they offer a variety of news, information, and entertainment as well as networked connections, new consumption methods, and chances to both consume and produce content.

Aiming to tailor information, distribution, and arrangement to the interests of specific users, personalization has been a constant goal for audiences and media throughout history. The choice of what to publish depends on the publication's goals and target audience. People choose newspapers based on their preferences (e.g., elite vs. popular) or political leanings. Although the public service monopoly also depended on editorial selection, it mostly did so by first removing audience choice. However, PSM soon began to provide channels that suited to various likes and inclinations. Every new channel undermines the universality concept to some extent by tailoring its offerings to the interests of certain user groups (Scannell and Cardiff, 1991). Websites, video-on-demand services, and teletext were more steps in that direction.

These attempts at personalization, however, were mostly aggregate rather than individual-level decisions made by the media, as opposed to bottom-up decisions made by viewers. All a person could do was choose whether to read a newspaper, watch a television show, or browse a website. Media personalization is now more significantly impacted by recent economic and technical advancements. First, the usage of really on-demand services, especially for audio-visual material, is made possible by internet technology, smart phones, smart televisions, and tablet computers. Second, "Big Data" technology, which is the ability to quickly and crudely analyse complex information, dwarfs earlier attempts to gauge audience size and gives media producers new tools for personalization that employ algorithmic mechanisms to choose and present content.

The consequences of this most recent level of personalization for PSM are examined in this essay. How can public service organisations respond to this development and justify their strategy? How can personalization impact fundamental principles, particularly universality? These inquiries are first placed in a theoretical framework that examines the fundamentals of PSM and the possible effects of personalization. The empirical 'test' of these theoretical claims is then conducted in two parts. First, we map a sample of digital personalization tactics used by European public sector organisations. The findings of our detailed analyses of the Flemish and Norwegian PSM enable us to have a nuanced conversation about how modern personalization impacts traditional PSM ideals.

PSM and universality

Early in the 20th century, under a particular combination of political, technical, and social circumstances, the idea of public service in connection to media emerged. Although there was "an overlapping consensus on certain core normative criteria" throughout, perspectives on this connection shifted throughout time and geography. These criteria were divided into three categories by Born and Prosser (2001), the latter two of which were derived from the first. These categories were: (1) enhancing, developing, and serving social, political, and cultural citizenship; (2) universality; and (3) quality of services and output.

We concentrate on the idea of universality. It was seen as a dual ideal from the beginning (Van den Bulck, 2001). It first mentions worldwide appeal. PSM must provide a wide variety of programming that engages the different interests of the young and elderly, the learned and uneducated, throughout the community. The fundamental belief is that an educated populace is essential to a functioning democracy, and that this may best be accomplished by simultaneously disseminating a common message to all individuals. Additionally, it is thought that universal appeal contributes to the country as a "imagined community" with a

common cultural history and identity. One-size-fits-all programming is what drives the generalist channels that PSM is renowned. This is accomplished by linear broadcasting and, in particular, scheduling: the thoughtful selection and mixing of programming that entice viewers and listeners to watch or listen to a little bit of everything, even shows that don't seem very engaging at first glance.

This characteristic of universality has been questioned throughout time by an increase in commercial theme material, first, and more recently, by individualised, personalised content. According to some academics, these advances pose a challenge to global appeal. Others suggest that the principle be reinterpreted as combining universality of the basic supply on generalist channels (PSM's core business) and universality "across the full portfolio of services, some of them specialised or tailored for specific audiences, adding up to a more extended and comprehensive range of services". According to these experts, the use of new media and changing consumer habits does not diminish but rather enhances the usefulness of generalist offerings.

Since it is connected to the second layer of the original interpretation of universality the notion that PSM must accommodate every particular taste, including those that are outside the mainstream the later understanding of universality is not wholly foreign to PSM. It requires consideration for minority concerns, such as sophisticated culture and educational initiatives. This led to the creation of several radio and television stations to suit everyone's preferences. Critics contend that this aspect of PSM was compromised in the 1990s when the cultural-educational rationale was replaced with a commercial-competitive one and minority preferences were no longer catered to by offering a "personalised public service," personalised services may assist certain people tackle this issue. Our curiosity with how PSM interact with personalization attempts as a result of these observations. However, we must comprehend modern personalization processes and their ramifications in order to properly appreciate the link between personalization and universality in a media environment that is abundant.

Personalisation and its pitfalls

By reading a newspaper or changing to a certain channel or show, media consumers filter material by choosing what interests them, or they tailor the content that is already accessible. Through automation, digital services and online media enable more effective screening. We make a distinction between explicit and implicit personalization in accordance with Thurman and Schifferes (2012). Before getting material, a user makes choices that are explicitly personalised, such as instructing news aggregator Google News to concentrate primarily on sports. The process of implicit personalization is carried out by algorithms that analyse the traces of prior selections to provide a foundation for further personalization, such as via contextual suggestions, geo-tagging, or filtering.

These personalization possibilities have been delivered to students in various ways. Negroponte (1996) and Castells (2010), among other optimists, highlight the variety of media and prospects for it: People may become more educated and amused with the aid of personalization. Negroponte notably uses the term "Daily Me" to describe a personalised selection of filtered material tailored to each media user's requirements. Although still "visionary" in 1996, this appears closer to becoming a reality now: Although linear television is still quite popular, digital alternatives provide the chance for individualised television

consumption that cuts through the noise via on-demand and algorithm-based watching choices.

Others express worry about how personalization would affect the democratic function of media, particularly in connection to universality. Two significant contributions in the area of news and information highlight the issues involved. The first is from Sunstein (2007), who emphasises the dispersion of public discourse. Negroponte's *Daily Me* is deemed by Sunstein (2007) to be "not nearly ambitious enough" when considering how media affects democracy. According to him, a successful system of free speech requires two essential components. It exposes individuals to viewpoints and ideas they would not have chosen for themselves, and it also gives citizens "a range of common experiences". Sunstein cites research showing that after talking among themselves, like-minded groups often adopt an extreme version of their viewpoint. This demonstrates the ongoing need of a system that preserves the roles of "general interest intermediaries" like newspapers and broadcasters with a global reach that fosters serendipitous media usage, since consumers inevitably come upon information they would not seek out. Sunstein's work sparked empirical research and further theoretical debate, and it directly affects how PSM see personalization and its ability to strengthen or weaken universality.

The second contribution, from Pariser (2011), is seen as an incisive diagnostic of the situation of knowledge collection and information dissemination in the digital age. He places the advent of "the era of personalization" on December 4, 2009, the day Google made individualised search options available to all users. In order to illustrate the effect of technology alternatives to overtly and implicitly classify information according to human preferences, Pariser develops the metaphor of the "filter bubble" They remove the cross-referencing linkages that the early web and the mainstream media offered, leaving each of us in our own, solitary world. Pariser (2011: 9ff) describes three filter bubble dynamics. One, you are alone yourself there. Bubbles were disseminated in earlier phases of media's target audience optimisation. Now, each person builds a space that is absolutely unique to them.

The bubble is invisible, second. In the past, we were conscious of the decisions we made, such as changing to a certain station or renting a VHS movie. Today, algorithms that are opaque to the common user do filtering for us without our understanding. Third, going into the bubble is not a choice. Personalization used to be an active process, meaning you could choose not to participate. Currently, it is a default and, practically speaking, there is no way to off the filtering. It is now commonplace for information sources and other cultural items to be entirely individualised. Sunstein and Pariser primarily concentrate on news and information, but the fundamentals of their views extend beyond that. Amazon proposes alternative books based on your purchasing habits, and Netflix suggests films and TV episodes similar to what you've already viewed, much like news outlets utilise your previous reading choices to give you with comparable information. The filter bubble, in essence, applies to all kinds of material.

Mapping PSM personalisation policies

We took two steps further to understand how PSM organisations create personalization rules and how the public sector context creates unique possibilities and constraints. Data for a sample of PSM institutions was first gathered. Our fundamental premise is that it's crucial to

appreciate various framework circumstances in order to comprehend variations in institutional procedures.

We selected a stratified sample based on two typologies in order to guarantee that there was enough potential variation in the types of institutions and situations. First, the Liberal, Polarized-Pluralist, and Democratic Corporatist models from Hallin and Mancini's (2004) "Three Models of Media and Politics" are augmented by a fourth, Post-Communist model (Jakubowicz, 2007). Based on connections between media and politics and emphasising journalistic news media, these models group nations with comparable media systems. The second type (Moe and Syvertsen, 2009) focuses exclusively on PSM regimes:

1. Northern Europe, particularly the Nordic area, the Netherlands, Germany, Belgium, the United Kingdom, and Japan, has systems with wide interventions and robust, well-funded PSM.
2. Systems with less public support and some interference, often to promote local programming, such as those in France, Australia, Canada, and South Africa.
3. Systems in Southern European nations, such as Greece, Italy, and Spain, as well as in New Zealand and the United States, with limited government interference, modest amounts of public money, and minor public service broadcasters.

Although the models have received criticism (see, for example, Humphreys, 2012 on Hallin and Mancini), they provide a solid foundation for comparisons in keeping with our fundamental premise and enable us to investigate if and how reactions to personalization vary depending on the PSM institution and the situations in which they are used. This led to the selection of the public service media organisations ORF (Austria), VRT (Belgium), DR (Denmark), YLE (Finland), NPO (Netherlands), SVT (Sweden), and SRF (Switzerland) as examples of strong PSM systems operating within a Democratic Corporatist model; BBC (UK) as an example of a strong PSM operating within the Liberal Model; FR-télé (France) as an example. Finally, the post-communist paradigm is represented by PR/TVP (Poland) and RTVSLO (Slovenia). Because these universities lead in digital innovations, prior research (Van den Bulck, d'Haenens, and Raats, 2018) supports the sample's predominance of institutions from the North with strong PSM traditions.

Data were obtained through document analysis (internal organisational records, media coverage), questionnaires, and PSM specialists in charge of personalization. After all attempts to locate professionals and retrieve materials by the writers had failed, specialists in the authors' networks were approached with a survey asking for (new) documents, background data, and pertinent PSM contacts. These people were contacted and given a survey. As a consequence, we had information from papers, a single expert, and, in the majority of instances, a single institution representative for each PSM institution.

Information from the three different sources was combined to generate personalization techniques for each PSM. The different institutions were then mapped using two axes using different PSM methods. One axis depicts perspectives on the link between universality and personalization along a continuum, from viewing personalization as an opponent of universality to seeing it operate via universality. The other axis depicts personalization strategies along a continuum, starting with a primary emphasis on offering customised services via linear and analogue methods, which are dominated by user initiative (explicit

personalization), and ending with personalised services via digital and algorithmic services (implicit personalization).

VRT and NRK

Then, we carefully examined how these characteristics manifest themselves in two instances that represent the "heartland" of strong PSM in Europe: Flemish VRT and Norwegian NRK. Both have a lengthy history and have survived several challenges and crises that still apply to their respective communities today the choice was also influenced by the writers' familiarity with and access to these institutions. Insofar as the in-depth analysis of one case enables the researcher to comprehend very specific processes and functions through detailed deconstruction, the case study approach has the advantage of offering a spatial, temporal, and substantial limitation that gives meaning to the research project. The instances are not thought to be indicative of all PSM's personalization policies, but one benefit of comparing two situations is that it enables us to comprehend the diversity and scope of the pertinent concerns. Thus, the results help to better understand not just the personalization practises at VRT and NRK but also the phenomena of personalization as a whole. To get insight into the policymakers' personalization discourses, we chose in-depth interviews.

We conducted interviews with Heidrun Reisaeter, head of media development, and Trond Johansen, head of the media development division, for the NRK on June 20. We spoke with Dieter Boen, head of research and innovation, and Stijn Lehaen, head of digital production, for VRT on May 19 and June 17, respectively. Overall, the research aims to comprehend how the institutions see the relationship between personalization and universality rather than to assess personalization attempts in relation to PSM objectives.

European PSM running the personalisation gamut

Digital personalization services based on algorithms have been included into certain PSM techniques in the sample, and many have reached a significant and intensive degree. The BBC has the most advanced strategy and execution of algorithmic tailored services across genres, starting with its designated position as a pioneer in innovation. Since publishing a study on personalised recommendation services in 2004, BBC Research and Development (R&D) has built upon this work, with a current emphasis on so-called object-based broadcasting. The BBC Distribution Framework (BBC Trust, 2015) ties universality to innovation and personalization while also confirming its applicability in terms of universal access. Personalised services, according to BBC policymakers, assist BBC in achieving its objectives, such as universality. YLE, which views personalization to be embedded in their strategy (e.g. YLE, 2016), takes a similar tack. In order to further assure universality as part of its "platform neutral mission," YLE has introduced algorithm-based services across a variety of genres, including news. Its policy opinions are similar to those of NRK in that respect.

Although it embraces personalization "in order to deliver the most relevant public service experience for the audience," it also aims to use personalization technology "not to deliver "more of the same" to the user, but to expand or broaden the user's consumption of DR's content" (Head of personalisation project, DR, email survey). According to Faarvang, DR, email survey, personalization is seen as a way to assure universality since it "brings Danes together/creates common references, challenges them, and keeps them informed in a digital

context." Similar ideas are presented in the 2016-2020 policy documents of RAI, which aim to transform the organisation into a digital company: "by developing a distinctive and personalised digital offering in order to ensure a large audience and effective and universal access to RAI's services - "anyone/anywhere/anytime"" (RAI, 2016-2020 business report). However, these ideas have not yet been put into practise.

The Dutch NPO makes use of digital personalization tools but, like VRT, is concerned about possible universality violations (Puppis, academic expert, email poll).

Few of the institutions in the sample avoid using algorithms and digital implementations. Personalization is mostly understood by the Polish and Slovenian PSM in the linear era's dominant sense, focused on target group channels. The services must be tailored to/accommodate for minorities various handicaps, national minorities, language personalization, according to the deputy director of RTVSLO. Natalija Gorscak of RTVSLO conducted an email survey. The larger political climate of each PSM, which is beset by concerns of escalating government control, censorship, and severe budget cuts, thwarts any desire to move towards more algorithm-based, digital ways (Glowacki, academic expert, email poll).

The reluctance of Swedish SVT and Austrian ORF to provide digital personalization services stems from the widespread belief that personalization is in opposition to universality. The policies come from a different place, however. This seems to be based on unpleasant experiences and a need for openness for SVT. SVT is thus unlikely to fully embrace personalization. Innovations that reveal such a change should be seen largely as "image management" techniques. However, business players who persuaded legislators that personalization is only appropriate for newspapers forced ORF into this stance. The need to delete all online information seven days after publishing is the most important, as Trappel (academic expert, email survey) notes, since it prohibits the ORF from tailoring such services.

It is somewhat supported by the mapping of various institutions' personalization techniques that comparable media system features and PSM regimes lead to similar policies: Eastern European institutions carry do this. We also discover that the French instance scores poorly on the axis of universality via personalization, historically receiving less funding than Northern European institutions. Contrary to what we had anticipated, the figure shows that several organisations with comparable histories and media system frameworks occupy various places. The Nordic SVT, YLE, and DR, for instance, all differ in accordance with both axes, with the former standing out among the rest of the group. On the other hand, despite the presumption that it suffered under challenging framework circumstances, RAI, a representation from Southern Europe, features alongside DR. We present a detailed examination of the two situations in order to better comprehend the rationale behind personalization tactics.

VRT and NRK: histories and understandings of technology

NRK and VRT at a comparable location on the analogue-digital axis but at very different places on the universality-personalization axis. Our discussion, which is based on the interview data, aims to emphasise the justifications for the techniques as well as to support this perspective. The varying histories in the development of personalization services and,

more generally, of new media services, may be used to understand the distinct positions of the institutions at a fundamental level. A comparable location on the universality-personalization axis does not, by definition, arise from time spent on development since advancements are not linear. We contend that the two situations demonstrate various technological perspectives, which translate into various personalization strategies and justifications, as well as various methods to overcoming personalization-related difficulties. We first look to the histories of personalization services to support this claim.

Arguments for personalization

When we examine the justifications for the current VRT tactics, we see that the general issue still exists, but the viewpoint has undergone a noticeable and consistent change. First, at VRT, universality is no longer seen as competing with personalization. By ensuring that users spend time on media (material) that is relevant to them, personalization may strengthen rather than diminish universality, according to our informants, who note a shift starting in late 2011. Second, VRT no longer avoids gathering data. According to Lehaen (interview), "As platforms like Facebook become news providers, the role of PSM becomes even more important." By 2016, VRT management had changed course and saw personalization and customised services as opportunities for the institution to create a better service and a "different route" distinct from commercial initiatives. People also want PSM to "do the right thing" and "provide an alternative" as they grow more "media savvy" and aware of what commercial organisations do with their data. The problem of trust is eventually reframed as a given, enabling VRT to advance as the "best" partner for media consumers in terms of personalization.

Three key justifications are presented in NRK's "scenario" for personalization, some of which overlap and some of which diverge from VRT arguments. The first is the emphasis that editorial staff and algorithmic suggestions must be combined, which is covered below. Second, NRK views personalization as "hygiene," or something that should be expected. Customers anticipate that the web will identify us: Passwords are remembered by browsers, and search engines infer what users are searching for. Therefore, by 2014, NRK considered personalization as necessary for the web to function as we have come to expect, not as something novel and perhaps frightening.

The link between technological capabilities and the abundance of material produced by PSM serves as the basis for the third argument in favour of personalization. According to NRK, personalization is "the new scheduling model." Because we can provide connections for individuals that they would not otherwise get thanks to recommendation technology, it is public service broadcasting. As it offers opportunity to "utilise the breadth of our content, making it more relevant and being more accurate when presenting "narrow" content towards each user," they regard this as being more pertinent to PSM than to commercial media. They essentially promote fostering serendipity for users.

When comparing how the two institutions approach these personalization possibilities, NRK has a more upbeat attitude, tackling the situation head-on by presenting personalization's major obstacles to universality as an opportunity rather than a danger for PSM. While using a similar technique in practice, VRT gives more cautious reasons, allowing inherent difficulties with personalization more leeway. We have so far discussed the origins and justifications for personalization techniques. We now discuss three distinct facets of personalization that draw

attention to PSM's problems and distinctions between VRT and NRK: Privacy, log-in, and recommendation system concerns.

Adding curation to algorithms is difficult but not impossible, according to Boen, who also believes that "much can be learned from other areas, such as banking, where curating is a standard functionality." Boen, in an interview. It is believed that having adequate comprehension, control, and steering are crucial. Limitations and potential for VRT differ based on the genre/type of material and, to a lesser degree, the intended audience. The fundamental issue is that media consumers watch more than just the information they are interested in. According to Lehaen, "We would never offer a fully personalised service because there will always be content which we as a PSM institution feel you should get." The top news articles will always be chosen by the newsroom, not the user, according to an interview with Boen, where PSM will want to spread particular information to everyone, whether they think are interested in it or not.

As a result, VRT exhibits noticeably greater care in important news areas whereas NRK is aware of the possibility of filter bubbles but is unconcerned about it. The Flemish organisation is of the opinion that personalization may assist in ensuring a tailored service for "less centrally relevant topics" like regional news. It's interesting to note that music is also deemed inappropriate for personalization since VRT feels obligated to introduce consumers to genres they may not otherwise choose on customised platforms. Similar to Netflix-style recommendations (you watched this therefore you may be interested in that), the video player created as part of the 2016-2020 management contract aims to go beyond that and add "this is what you should discover/explore". When it comes to recommendation systems, the two cases' main goals are similar, but their reasoning and attention to universality issues are somewhat different, with VRT being more circumspect when it comes to fundamental PSM concepts.

Log-in services

Another key component is login services. When defining personalization, NRK informants differentiate between explicit and implicit personalization according to Thurman and Schifferes (2012), with the latter having the most potential. All digital products, including online radio and television players, Apple TV, apps, and websites, are to have a single common log-in function, according to the NRK. "Our goal is to get to know people well enough to make wise recommendations and show them how to use what we have." We need your relationship with us to function as an ecosystem in order to perform personalization successfully. This ambitious view of personalization resembles the ideas of major corporations like Google but poses problems for PSM. While NRK considered adding a log-in option to be a "obvious" step, VRT continued to hesitate in 2016. According to VRT, PSM online video players often include both choices logging in or not, since the public institution cannot "force" users to check in. However, in reality, logging in is either required (for example, in applications) or done voluntarily since it promotes more and better functioning. For instance, consumers now anticipate that if they stop viewing an episode of a series on Netflix, the computer will remember where they left off if they check in again later. This supports the hygiene defence made by NRK.

Departments of VRT are beginning to follow suit. The NRK is aware of the issue of what to do with people who choose not to log in. The NRK cannot "force functionality on anyone" since it is a publicly financed organisation. We must nevertheless provide excellent service to

you whether you want to log in or not. Even if you decide to stay anonymous, we'll still make you a terrific deal. (Reister, interview.B So whereas NRK approaches the possible issues of running two simultaneous services as something that must be dealt with, VRT hesitates and expresses worry. Similar to VRT, NRK informants emphasise the difference between PSM and for-profit endeavours that can afford to cloak popular material in log-ins in order to entice consumers to join up.

Privacy and security

Third, we examine how personalization may lead to fresh PSM problems. Big data's emergence has raised questions about "data protection, privacy, data ownership, access to information, and surveillance. This is acknowledged by VRT and NRK, who in particular regard user privacy as a new, important problem for PSM. Similar actions are taken, but they are based on divergent perceptions of complexity and urgency, with VRT once again demonstrating more worry than NRK. According to NRK sources, PSM privacy issues are easier to understand than those involving commercial media. NRK does not have to take potential commercial exploitation of user data into account when developing privacy policies and conditions of use since sharing user data for commercial reasons is not an option (Reisaeter, interview). We are not going to make it simple for third parties to use information on NRK users for commercial purposes, says Reister in an interview. Nevertheless, the NRK had to make sure that none of the roughly 40 third-party actors involved in providing digital services (such as Google analytics) have access to NRK user data. Once again, the NRK exhibits a practical attitude: Challenges may be overcome via systematic labour, and ultimately, the institution is in a strong position.

Like NRK, VRT believes it must act more cautiously and integrate privacy concerns with the trust that is at the core of its relationships with users in order to "do better" than other (commercial) platforms. In order to guarantee that user privacy would be sufficiently maintained in personalization efforts, the institution may build on that trust. However, if VRT conducts this improperly, it may erode that trust-based connection. Because people are becoming more concerned about privacy issues, VRT sees this as a real threat. According to Boen in an interview, "this does not stop them from engaging with platforms that potentially threaten that privacy, but they are more critical, they want to know what is being done with their data, and what they get in return." Boen (interview) directly links privacy to security more so than NRK. He asserts that as a result, VRT has been compelled to work with a number of partners to create a common infrastructure for the collection and preservation of secure digital data. The particular concern of privacy and data security highlights the differences in the methods taken by the two organisations, with the VRT being less confident and more cautious.

We may better comprehend the distinctions between the different personalization strategies by contrasting VRT and NRK, two PSM institutions that are powerful positions working in comparable media systems. The evolution of personalization services is important to understand since it helps to explain some of the institutional distinctions that were apparent by 2016. However, by concentrating on contemporary debates and particular conundrums PSM faces while creating personalization services, we discover another dimension related to technological understandings.

An examination of their changing policies revealed the strategies PSM institutions use to reconcile personalization with a revised understanding of universality. In addition to occupying two different positions on the axes used in the general mapping, VRT and NRK also appear to occupy two sides of a third axis that places PSM personalization efforts on a continuum of "views on technology," from technologically optimistic to technologically apprehensive. NRK obviously adopts an upbeat stance, arguing that algorithmic personalization and other digital personalization choices promote fundamental PSM principles like universality. To accommodate personalization, universality is in a way reinterpreted. Although acknowledged, potential difficulties including filter bubbles and privacy concerns are seen as minor roadblocks. This seems to be based on technological determinism, which is consistent with a perspective on PSM and digitization that they have previously articulated in relation to other policy concerns NRK is a good example of other PSM in this respect, like BBC, YLE, and RAI. Contrarily,

VRT is located closer to the other, technologically uneasy end of the continuum. It acknowledges the possibilities of digital forms of personalization and makes investments in them to better carry out its mandate, but it sees problems like filter bubbles and privacy as major roadblocks to retaining universality. Therefore, rather than the other way around like in the case of NRK, personalization is reinterpreted to suit universality. This view of technology is social constructivist (as opposed to technical determinist), and it only considers personalization tools to the degree that they may advance (rather than dictate) its primary public service goals and target audience demands. In our first mapping, certain other PSM, such as DR, NPO, FR-télé, and much more so, SVT, also appear to be near to the social constructivist end of this continuum.

We aimed to study the policies and tactics that public service organisations in various settings have so far evolved to address these difficulties, emphasising the lengthy history of personalization but stressing how contemporary algorithm-based approaches constitute a dramatic departure. The sampling PSM's analysis reveals a wide range of tactics, mostly reflecting basic variations amongst media systems but also exhibiting some unanticipated dispersion of examples that we had believed would group together. We mapped the institutions along two axes: one presenting a continuum from 'old style' linear/analogue personalization to new digital/algorithmic personalization, and the other presenting the relationship between universality and personalization, from personalization as threat to universality to universality through personalization. This demonstrated how the majority of PSM are going towards algorithmic and digital personalization, which they see as a method to achieve universality in novel ways.

Only a tiny percentage believed that personalization was only a "marketing" strategy. Politics caused the majority of individuals who weren't already participating in implicit personalization to forgo it. In other words, personalization is more ingrained in PSM's (intended) policies. Our focus was on figuring out why organisations with comparable operational frameworks had different personalization practises. This prompted us to focus on two cases: public radio stations in Norway and Flanders. This more thorough research demonstrated that, in addition to paying great attention to the history of new media developments, we also need to consider how different technological understandings influence how personalization is tied to universality principles.

Regardless of the varied viewpoints taken by individual PSM, it seems that policymakers are searching for new methods to actualize universality, both in its understanding as having broad appeal and as being outside of the mainstream, as a result of pressure from personalization alternatives. Researchers have identified three complementary tools to achieve universality over the past ten years (see Jakubowicz, 2006; Van den Bulck, 2008), which correspond to (1) linear services for a broad audience, (2) linear services for specific audiences, and (3) explicit (user-determined) personalised public services in the vocabulary of this contribution. PSM seem to be adding (4) implicit (algorithm-determined) customised public services as an additional choice more often. There is a need for a "public service" algorithm that goes beyond the narrowing down of choice to personal preferences to ensure serendipity, that is, to ensure that personalised services invite users to go beyond their personal interests and to expose themselves to alternative views and interests, in order to ensure that this fourth option fits universality and wider goals and responsibilities of PSM.

CONCLUSION

The integration of social network platforms into the provision of public services and governance is referred to as the public service age of social network media. Both opportunities and conflicts have come to the fore at this time. Public service organisations may now better engage citizens, disseminate information, and collaborate, leading to more transparent and effective service delivery. Through social media platforms, citizens may interact with government organisations, provide criticism, and get information instantly. Social network media's public service age is not without controversy, however. Privacy issues occur because personally identifiable information provided on these platforms may be abused or subject to unauthorised access. Another major issue is the proliferation of false information and fake news, since social media offers a favourable environment for the quick distribution of false or misleading information. Cyberbullying and online harassment are also possible, endangering both users and suppliers of public services.

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