International Association for Media and Communication Research
Asociación internacional de estudios en comunicación social
Association internationale des études et recherches sur l'information et la communication

IAMCR 2016
Public Service Media Policies
Working Group

Abstracts of papers presented at
the annual conference of the
International Association for Media and Communication Research[1]
IAMCR

Leicester, UK
27-31 July 2016

Id: 12261

Title: Public television and cultural diversity in Portugal: a study on the programming of the Portuguese public generalist channels concerning the plurality of content and cultural expression, diversity, and inclusiveness.

Session Type: Individual submission

Authors:
Name: Francisco Rui Cádima
Email: frcadima (at) gmail.com
Country: PT (Portugal)
Affiliation: UNL

Abstract: Both academics and regulators accept that there is an increasing risk of cultural homogenization of the audiovisual content, and that many cultural expressions are hardly represented in public broadcast media.
Unfortunately, the generalist channels of the Portuguese public broadcaster (RTP) rarely integrate these kinds of purposes and contents into their programming schedules, policies or broadcast strategies.
In Europe, minorities appear in less than 5% of the political coverage in the media, and women in less than 5% of the economic or scientific news programmes. In Portugal, this situation is even more evident, since we can only find some examples of this kind of television programmes in the second public channel (RTP2), and rarely in the main public channel (RTP1), the one with the highest audience at national level, and the main alternative to the other two private channels (which together account for about 50% of the national audience, including cable channels).
Europe 2020 strategy highlights inclusive growth as one of its priorities, namely to diminish poverty and social exclusion of young people and children, as well as gender discrimination, and to enhance cultural diversity. Having citizenship rights is more than just being recognized as a citizen; it means to also have the opportunity to participate and play an important role in community life. A resolution of the European Parliament (November 2014) puts children at the core of the European Union legislation.
Our starting point, therefore, has to do with our perception that there is, from a historical point of view, a significant lack of cultural diversity and social inclusion in the programming of the public broadcasting service in Portugal.
In this paper, we propose to study if there is, or not, a deficit of cultural diversity, plurality of expressions, genres and formats, and inclusiveness, in the generalist channels of the Portuguese public broadcaster, at different levels. Additionally, the study will allow us to indicate the flaws and deficits that occur, and discuss and propose solutions. In more specific terms, the paper is focused on a general content analysis of the programming schedules of the Portuguese public television during the first semester of 2016.

Id: 12511

Title: The impact of digital savviness on expectations of public service media

Session Type: Individual submission

Authors:
Name: Koen Panis
Email: koen.panis (at) uantwerpen.be
Country: BE (Belgium)
Affiliation: University of Antwerp

Name: Steve Paulussen
Email: steve.paulussen (at) uantwerpen.be
Country: BE (Belgium)
Affiliation: University of Antwerp

Name: Alexander Dhoest
Email: alexander.dhoest (at) uantwerpen.be
Country: BE (Belgium)
Affiliation: University of Antwerp

Name: Hilde Van den Bulck
Email: hilde.vandenbulck (at) uantwerpen.be
Country: BE (Belgium)
Affiliation: University of Antwerp

Name: Heidi Vandebosch
Email: heidi.vandebosch (at) uantwerpen.be
Country: BE (Belgium)
Affiliation: University of Antwerp

Abstract: Media use is changing remarkably as people increasingly turn to digital media, mobile devices and social media platforms. Within the digital media ecology, new media practices emerge complementary to older practices. While studies report that multiple screens have entered people's media repertoires, research also finds that central places within these media repertoires are still occupied by old, 'traditional' media such as newspapers, radio and television. Public service media are thus in a position between tradition and transition: while seeking to maintain their core business, they also need to be responsive to the changing media consumption patterns as well as to possible new 'digital divides' in these patterns. Changing media use may lead to different public expectations of the role and legitimacy of public service media.

This study questions whether changing media consumption patterns translate into different expectations regarding the role of PSM. The study uses data from a large scale

survey (N=1.710) conducted in March 2015 in Flanders (Belgium) on the future role of the Flemish public service broadcaster VRT. Respondents' level of (digital) cross media use was operationalised by the amount of time spent on different forms of media content (radio, television, internet) and the devices used to consume these different media (radio, television, computer/laptop, tablet and smartphone). A cluster analysis identified three distinct clusters: digital savvy media users (i.e. with a high level of cross media use), digital explorers (i.e. a moderate level of cross media use) and classic media users.

Results show a large support in favour of the public service broadcaster across all three clusters. Limited yet significant differences can be observed between the cluster of digital savvy media users and the two other clusters in their attitude towards and expectations of public service media. For instance, digital savvy media users agree more than the two other clusters that the VRT should be financed by public money only (instead of the current mixed financing). They are more sceptical than the two other clusters about revenues from commercial services such as advertising or product placement. They agree more often that VRT's services and programming should be complimentary to commercial media companies, by focusing on content that may be less profitable for commercial companies, such as live reporting, investigative journalism, and foreign news coverage. They also give more weight to the educational role of public service media, and consider it important that PSM plays a leading role in encouraging the use of digital media applications.

As such, this study indicates, to some extent, that with changing media use, expectations about the role of PSM in the changing media ecology may be shifting as well. With all three clusters showing large support for the Flemish public service broadcaster, the results indicate that the legitimacy of PSM is not being questioned, yet the results do indicate that digital savvy users more often expect that (Flemish) public service media play a distinctive role next to commercial media.

Id: 12559

Title: Why does audience participation in public service media matter' A society-centered approach to audience participation in PSM

Session Type: Individual submission

Authors:
Name: Anne-Sofie Vanhaeght
Email: avhaeght (at) vub.ac.be
Country: BE (Belgium)
Affiliation: /

Name: Peter Lunt
Email: pl108 (at) leicester.ac.uk
Country: BE (Belgium)
Affiliation: University of Leicester

Name: Karen Donders
Email: kdonders (at) vub.ac.be
Country: BE (Belgium)
Affiliation: Vrije Universiteit Brussel

Abstract: In their policy and strategy texts, public broadcasters state that through the adoption of new media strategies the audience is increasingly moving towards the center of their organizations (Horowitz & Napoli 2014: 312, BBC Trust 2007, VRT and Vlaamse Regering 2011). The concept of 'audience participation' encompasses the structural involvement of audience members (i.e. non-professionals) in public broadcasters' concept design, production and strategy formulations (Carpentier 2011, Lowe 2008: 38). However, research has shown that in practice public service media ('PSM') institutions use online audience participation predominantly as a strategic means to meet the challenges of the digital age (among others, audience retention) rather than to enhance audience engagement (Enli 2008, Garcia-Aviles 2012: 432). The discrepancy between the claims and the realities of audience participation can frustrate audience members, who feel their impact on public service production, delivery and even consumption is limited (Couldry et al. 2010: 39). Accordingly, there is an urgent need to look at how audience participation in PSM could be assessed in terms of intrinsic societal value rather than as a means to check the box of public broadcasters' management contracts (Lowe 2009:18). In so doing, PSM organizations compromise basic public values as they remain focused on their own interests (Palokangas and Lowe 2010). We could say they are 'PSM-centered' rather than 'society-centered'.

In this paper and given these challenges we ask, firstly, whether and why audience participation in PSM is important, and secondly, what objectives and criteria public broadcasters have to set forth for audience participation taking a society-centered instead

of PSM-centered perspective. The paper consists of five parts. In the first part, we develop an analytical framework for a society-centered approach to audience participation in PSM drawing upon political theory and the way in which participation is conceptualized and debated in deliberative models of democracy (Carpentier 2011, Held 2010). Rousseau, for instance (as cited in Pateman 1970: 27), asserts that participation in a democratic society has three main functions: an educative function, an integrative function and a function to enable collective decisions to be accepted as legitimate by individuals. In the second part, we investigate how these views on participation are transposed in the objectives for audience involvement (sustaining citizenship, diversity, social cohesion etc.) by PSM providers (Bennett et al. 2012). In the third part, we scrutinize which objectives public broadcasters BBC (United Kingdom) and VRT (Flanders, Northern part of Belgium) have set forth with regards to audience participation and how these can be evaluated from a society-centered approach to audience participation in PSM. The British and the Flemish public broadcaster have been selected with an eye on including a better funded and a smaller public broadcaster, as well as different media systems (Hallin and Mancini 2004). We included the main policy and strategy documents of these public broadcasters for the period 2004-2014. We conclude by considering why audience participation in PSM matters from a society-centered approach and how this could/should be transposed in a more univocal way in their policy and strategy texts.

Id: 12684

Title: Struggle for Public Service Broadcasting Reform in Indonesia Past, Present and Future Reflection

Session Type: Individual submission

Authors:
Name: Masduki Masduki
Email: masduki (at) hotmail.com
Country: ID (Indonesia)
Affiliation: Indonesian Islamic University, Yogyakarta, Indonesia

Abstract: In the transitional from authoritarian to democratic political system, public service broadcasters (PSB) experience many regulatory changes. Since 1998 up to present, struggle to establish independent PSB in Indonesia colored by contradictory policies and 'political war' over the policy making process between old and new regimes.

This paper will summarize past and present policies (looking back) and flow of idea behind recent draft of Indonesian PSB law. By applying concept of PSB global governance, this paper will look closely at debates of PSB remit and structure among government, industry actors, and civil society in order to accommodate social, political and technological challenges. At the end, this paper observes potential outcome in strengthening public access and innovation on PSB structure in the coming law by observing special law drafts proposed by Indonesian parliament and civil society coalition for broadcasting independence.

The initiatives to govern Indonesian PSB by special law in Indonesian last year received public attention. Although there is no significant progress on legislation process up to beginning of 2016, this effort raises optimism in civil society on PSB institutional reform from old-style of management to professional PSM and to adapt technological challenges and innovations. One of the main issues in the law draft is to reaffirm PSB remit and strengthen public access within its legal status, structure/governing body and content delivery.

Nowadays, Indonesian PSB, represented by Radio Republic of Indonesia (RRI) and Television Republic of Indonesia (TVRI) is regulated by Broadcasting Act 2002 that in favor of two prominent players: the old-authoritarian government with interest to use PSB as mouthpiece and industry interest that tends to apply market free media regulation. As a result, the articles govern PSB institutional design within the Act is weak.

In the past at Soekarno regime (1945-1960), PSB is formed by ideas of independence celebration and to portray elite image of the country and government. In the next period, during 1970-1998, RRI and TVRI had been serving as mouthpieces of authoritarian regime. Finally, in the political reform (1998 to 2002) both experience contradictory legal

status, from commercial entity and government technical unit up to independent PSB. However, up to 2016 there is no clear policy in legal status that protects PSB from external intervention in one side, and to give enough direction for PSB executives to apply progressive reform on the other.

Key words: Struggle, Public Service Broadcasting, Special Law, RRI, TVRI

Id: 13240

Title: Digital Switchover in Mexico. Opportunities and Risks for Public Service Media Policies.

Session Type: Individual submission

Authors:
Name: César Bárcenas Curtis
Email: cesarbarcenascurtis (at) gmail.com
Country: MX (Mexico)
Affiliation: UNAM

Abstract: The Mexican telecom reform (2013-2014) involves changes in public service media policies, that includes the process of digital switchover, wich has an impact in sociocultural issues and in the broadcasting sector. In a first place, the agency in a digital context implies new materials processes where power relations and political, social and cultural practices are reorganized. These new agencies develop strong, complex and contradictory interactions in terms of the users consumption practices. In addition, daily social activities take place in areas of great power structures, made up of relationships and political practices of governments and media (Hay & Couldry, 2011: 481).

In this case, is not enough to identify and analyze the practices of consumption and user activities. Also is neccesary include in the analysis the trade policies and negotiations established by governments and media. In this sense, this paper propose an intersection between new media and its agencies, particularly
to explore how digital switchover in Mexico involve new and different forms of public service policies that reconfigure cultural production and social practices.

Finally, the agency in digital environment is heterogeneous and diverse in a continuous and constant change which pervades the social, commercial and governmental practices of society. Generally speaking, this proposal identify the characteristics of digital switchover, and the possible impacts in the public service media policies in Mexico that include a framework of political, social and cultural agencies.

Id: 13457

Title: How PSM policies enable traditional and new forms of collective action.

Session Type: Individual submission

Authors:
Name: Corinne Schweizer
Email: c.schweizer (at) ipmz.uzh.ch
Country:
Affiliation: IPMZ - University of Zürich

Abstract: Because of the changing media landscape, the legitimacy of Public Service Media is contested in many European and overseas countries. PSM are especially challenged to achieve greater openness and opportunities for public participation. Jakubowicz (2008) argued that the relationship between Public Service Broadcasters and their audience is crucial for the organisations survival in the so called digital age.
As several authors (e.g. Hasebrink, Herzog and Eilders 2007, Lowe 2009) pointed out, there are different means of user participation in Public Service Media or media in general – ranging from the more traditional instruments like programme complaints and audience councils, to more current forms like interaction on social media, and co-creation of content.
What I would like to focus on in this paper, are the means of "collective action" that are foreseen in PSM policy. On the one hand, this can be accomplished via participation of viewers and listeners in audience councils, where the audience is (at least in the widest sense) part of the organisational structure and the decision making process. On the other hand, this is the means of collaborative content production via online platforms. While the first form is normally set in the media acts, the second form is usually part of the PSMs self-regulated online policy.
In the suggested contribution, I will first give a brief overview on the notion of the commons. In a second step, I will connect the term with audience participation in PSM. Third, I will discuss and contrast the aforementioned means of audience participation in decision making and content creation on a broad range of PSM organisations.
The paper is based on findings from a research project that I conducted in 2015, comparing PSM organisations in 17 western European and overseas media systems. The method used was a qualitative analysis of documents (Karppinen/Moe 2012). The findings show that even though the use of such mechanisms by PSM varies, overall the instrument of viewer councils is more widely used than the means of collaborative content production.

Id: 13501

Title: Creative documentaries as public service media beyond public broadcasters'

Session Type: Individual submission

Authors:
Name: Eline Livémont
Email: eline.livemont (at) vub.ac.be
Country: BE (Belgium)
Affiliation: iMinds - SMIT - Vrije Universiteit Brussel

Abstract: The creative documentary seems to be flourishing. The success of several international documentary film festivals and the increasing number of documentary releases in cinemas are exemplary (Vicente 2009:271-272). Nonetheless, documentary film professionals sound alarm bells (e.g. EDN 2015). They claim that the financing of creative documentaries is in crisis and mainly because of the pressure on public broadcasters' funding. Hence, budget cuts with BBC in the United Kingdom, VRT in Flanders, NPO in the Netherlands, etc. create concern in the audiovisual production sector. In Flanders, the public service organization Lichtpunt, which invested significantly in creative documentaries, was closed down in December 2015. The main public broadcaster VRT is criticized for not adequately investing in the genre. In the Netherlands, the publicly funded digital channel NPO Doc seized to exist in January 2016.

The question then rises whether creative documentary film is and should automatically be the area where public broadcasters cut costs when confronted with financial pressure? Are creative documentaries not a key part of public broadcasters' public task? And, taking it a step further, is creative documentary film not an example of public service media, regardless of it being broadcasted by public broadcasters?

The relationship between public broadcasters and the creative documentary film sector has never been harmonious. Several reasons explain this. First, television programming schemes favor highly formatted content. This has resulted in the production of shorter documentary series and the marginalization of creative documentaries, often single episodes (e.g. McLane 2012:378). Second, the liberalization of television markets in Europe triggered a certain level of convergence between public and private broadcasters' offer, with public broadcasters being pressured to reach as many people as possible, at times to the detriment of the realization of its public service remit. As a result we see more human-centered, dramatized docu-reportages and docusoaps (Kilborn 2013). Third, public broadcasters and documentarymakers do not necessarily see eye-to-eye when developing new service and business models in a digital age.

This paper analyzes, from a theoretical point of view, whether creative documentary films can be considered as public service media even in the absence of an involved public

broadcaster. Therefore the paper first explores the public service value of creative documentary and how this relates to public broadcasters' public task. It does so by connecting studies on creative documentary films impact on society (e.g. Finneran 2014) and literature elaborating on the assigned responsibility of public service broadcasting concerning the construction of full citizenship (e.g. Murdock, 2004). Second, it examines how academia discusses the ways in which digitization has and is transforming the production and distribution strategies for audiovisual productions that lack commercial value (e.g. Lobato 2009), such as creative documentary (Sørensen 2012). Third, the opportunities and risks of digitization for the realization of public service broadcasters' task to build a democratic culture are looked upon within scientific research (e.g. Murdock 2005:194-196). The paper concludes by questioning the conceptualization of public service media (e.g. Collins 2009; Lowe & Bardoel 2007) in relation to the outcomes of the literature study.

Id: 13526

Title: Discourse and informative quality: measuring referred speech in the new services of Spanish public and private television channels

Session Type: Individual submission

Authors:
Name: Maria Ángeles García Asensio
Email: garciaasensio (at) ub.edu
Country: ES (Spain)
Affiliation: University of Barcelona

Name: Carlos Aguilar Paredes
Email: carlos.aguilar (at) ub.edu
Country: ES (Spain)
Affiliation: University of Barcelona

Name: Lydia Sánchez
Email: lsanchezg (at) ub.edu
Country: ES (Spain)
Affiliation: University of Barcelona

Abstract: This communication sets out presenting the results of a study that researches informative quality in the new services of Spanish public and private television channels, focusing on the news segments devoted to Spanish political current affairs. To do so, it will examine, from the perspective of Critical Discourse Analysis, the strategies used by journalists to reproduce declarations and speeches publicly delivered by Spanish politicians.

This research is based on a quanti-qualitative empirical analysis performed on a representative sample from 35 news services broadcasted in Spain in primetime by Televisión Española (TV1), the public media channel, and Telecinco, Cuatro, Antena 3 and La Sexta, four private media channels, during the pre-electoral week, from 23 to 29 november 2015. This sample allows comparative analysis of discursive strategies employed by the different media, and observing decontextualization and recontextualization proceses of the reproduced political actors' speech acts.

The comparative study reveals how the function given to referred speech in news about political actors turns into an indicator of informative quality and of respect of televisions to public media service principles. It is concluded that journalist can support certain ideological values and political values through several indicators, them being: which voices are heart or silenced; which voices are represented; which content is cited and strategically selected; which contents are reported by direct, indirect or audiovisual cites; and which are the verbos dicendi used to represent communicative intentions of political

actors.

Id: 13542

Title: Informative quality and pluralism in the news services of regional television channels: a proposal for an quality index

Session Type: Individual submission

Authors:
Name: Carlos Aguilar Paredes
Email: carlos.aguilar (at) ub.edu
Country: ES (Spain)
Affiliation: University of Barcelona

Name: Maria Ángeles García Asensio
Email: garciaasensio (at) ub.edu
Country: ES (Spain)
Affiliation: University of Barcelona

Name: Lydia Sánchez
Email: lsanchezg (at) ub.edu
Country: ES (Spain)
Affiliation: University of Barcelona

Abstract: In Spain the media is organized in three levels: national, autonomic and local. The autonomic or regional television system is in its majority public, and its primary functions are linked to the political dynamics of the community. In this research we examine the autonomic informative services of higher audience of the public stations TV3, IB3 and TVC, and also the private stations of CyLTV and NaTV, with the objective of analyzing their informative quality. Our hypothesis is that the information transmitted offers citizens local news and an agenda that doesn't represented proportionally the political parties of each region.

The concept of informative quality can be understood by means of two indicators: quality of information and degree of political representation. The first evaluates formals aspects and the structure of news, the process of elaboration and hierarchy of the thematic agenda, the criteria selection, the typology, and the treatment in each informative service. The second, determines the degree of political pluralism reflected in media and the frames used for the construction of political information.

With the help of a mixed methodology, we apply a content analysis over 2000 news and 40 newscast broadcasted between April 4 and April 15 2013, in primetime. The data was collected by matrices that include: formal structure, duration, geographic category, politics, thematic, criteria of newsworthiness, typology and news treatment. A frame analysis was also used in a sample of 320 political news. These data allowed us to build a numerical index that gives account of informative quality and facilitates comparative

analysis among the TV channels studied.

The analysis allows us to reach different conclusions about the democratic quality of the tv stations analyzed. From a geographic point of view, these stations provide a content that could be classify of a public and proximity service, with a predominance of local information. We also found that inside the autonomous community information about higher populated areas is a prioritized. On the other hand, the political content gives priority to the agenda of the political party in the government and constructs information about it in a positive way with the use of specific news frames, producing a deficient political pluralism. The formal structure of news, allow us to conclude that inversion of sources for coverage is little, affecting the comprehension of the news by the viewers. To finalize, we conclude that the informative services analyzed shows a clear tendency towards an infotainment model.

Id: 13809

Title: The Public Service Media and Ombudsmen: a comparative analysis between Brazil and Portugal

Session Type: Individual submission

Authors:
Name: Maria Madalena Costa Oliveira
Email: madalena.oliveira (at) ics.uminho.pt
Country: PT (Portugal)
Affiliation: University of Minho

Name: Fernando Oliveira Paulino
Email: fopaulino (at) gmail.com
Country: BR (Brazil)
Affiliation: University of Brasilia

Name: Kênia Beatriz Ferreira Maia
Email: keniamaia (at) yahoo.com
Country: BR (Brazil)
Affiliation: Federal University of Rio Grande do Norte

Name: Jairo Faria Guedes Coelho
Email: jairofaria (at) gmail.com
Country: BR (Brazil)
Affiliation: Universidade de Brasília

Abstract: Comparing the public service media systems in Brazil and in Portugal requires considering different traditions and different conceptual models. However in both countries the ombudsman position in public broadcasters is relatively recent. In Portugal it exists since 2006 and in Brazil since 2008. Although not totally equivalent, this position shares in these countries more or less the same goals: to contribute to the improvement of quality and to raise awareness about the public service mission.

Implemented by law in both countries, the ombudsman function is meant to promote accountability, professional ethics and deontology in public service media in Brazil (Brazil Communication Company – EBC) and in Portugal (Portugal Radio and Television – RTP). By making the public broadcasters accountable for their programming strategies and content production, the ombudsman is therefore a key agent to understand what the public service means or should mean and what the audience's expectations are.

Intended to be a comparative analysis, this paper was made possible by the cooperation and joint research efforts between Brazilian and Portuguese researchers who have studied public media service in both countries and whose goal is to promote exchange and

establish performance patterns. We used the hermeneutics methodology to show socio-historic parameters for the performance and profile of professionals working as ombudsmen. In order to do this, the ombudsmen – all since their implementation – were interviewed, and an analysis was made of reports they have written aiming at the identification of the overlapping and differing elements between the two contexts and the ombudsmen practice in Brazil and Portugal, two countries known for their gaps in producing diversified and plural content in their communication media.

The Television Ombudsman at RTP was instituted in Portugal under Law 2/2006 on February 14. The Ombudsman in public service media for the EBC was established under Article 20, Law 11.652 on April 7, 2008 which also creates the EBC itself, the company responsible for managing the country's public communication system. Similarly to Portugal, this law states that the EBC Ombudsman is responsible for an internal critique of all the institution's media (radio and television broadcasters and news agencies) in order to verify if the services are upholding and operating according to the company's ethics and regulations policies.

The study has four categories (origin, modus operandi, mechanisms for producing reports and programs, and dialogues with the public) to show similar or discordant trends in the performance and profiles of these professionals. Preliminary results figured out that there is greater regularity and continuity among Portuguese ombudsmen with some interruptions in the production of reports and programmes on radio and television. On the other hand there is evidence to conclude that the Internet has been a relevant tool to maintain contact with the public and professionals. However, constant efforts are required to advertise, legitimise, and communicate with the public so as to provide practices and content capable of achieving the goal of promoting diversified and accurate content.

Id: 13941

Title: Public service television in a multi-channel system

Session Type: Individual submission

Authors:
Name: Julie Mejse Münter Lassen
Email: julieml (at) hum.ku.dk
Country: DK (Denmark)
Affiliation: PhD student, Department of Media, Cognition and Communication, University of Copenhagen

Abstract: This paper will present the preliminary results of a PhD project that investigates how a public service broadcaster seeks to meet the challenges caused by the technological development and media convergence through its television programming strategies. The television medium is going through a substantial transition these years, which influences both private and public broadcasters. For the public service broadcasters the new media landscape does not only mean increased competition, it also brings their raison d´être into question when the audience is fragmented and a wide variety of channels offer all sorts of content including genres that earlier was found only on public service channels.

The project deals with the largest Danish public service media institution DR (Danish Broadcasting Corporation), which is politically independent and financed solely by license fee. From 2005 to 2015, the period scrutinised in this project, DR went from having two television channels to six and an online streaming platform. Over the past years several scholars have focused on the challenges of public service media when they go online (Brevini 2013; Moe 2011; Lowe & Bardoel 2007), but not much attention has been paid to the programming activity on the television channels. None the less flow television still dominates the television viewing in Denmark: 81% of the 2 hours and 52 minutes the average Danish television viewer watches each day are on traditional television channels (DR Media Research 2016). The project seeks to answer what happens to the programming activity when the channel portfolio is expanded from just a few to a multi channel system by addressing three aspects: The programme output on a yearly basis, how the scheduling of the television channels is done, and the strategies of channel portfolio including the creation of brands and universes (Johnson 2012) the past ten years.

The focus of this paper is the potential consequences it has when a public service broadcaster divides its portfolio into a main and several niche channels regarding the programme output, the scheduling strategies and the market position. In February 2016 interviews with the heads of the television channels was carried out to shed light on the profiling of the main and niche channels. These interviews revealed that DR has a strong belief in the television medium and the traditional qualities of television such as

'liveness' (Ellis 2000; Ellis 1982; Williams 1974) and the ability to create cohesion and shared experiences among the citizens (Scannell 1989). But the many channels of DR directed at different age and interest groups can also be said to contribute to a development where the shared television experiences are becoming still more rare. Therefore this paper wishes to discuss if the public service broadcaster, in the broader perspective, risks undermining its own legitimacy in the transition from broadcast to digital media and from a few to a multi-channel system.

Words: 477

Id: 13960

Title: Distribution matters: leading in innovation, coping with innovation. Evidence from the BBC.

Session Type: Individual submission

Authors:
Name: Maria Michalis
Email: M.Michalis (at) westminster.ac.uk
Country: GB (United Kingdom)
Affiliation: university of westminster

Abstract: Over the last decade, changes in media markets (the transition from analogue to digital television, the rise of broadband Internet, and the popularity of portable consumer devices) have impacted upon the structure and competitive dynamics of television and associated markets. Broadcasters have to engage with the new market as they become content publishers as much as broadcasters. This is more so the case for European PSBers who remain (the) major investors in original content. Distribution of PSM needs to be set in the context of pressure to restrict their scope of activities (e.g. d'Haenens and Bardoel 2008).

      The paper, based on documentary analysis and a small number of interviews, is a case study of the BBC's distribution strategy. The aims are to assess the role of the BBC in leading as well as responding to innovation, and to examine the factors and the principles that shape distribution investments and decisions and their implications for traditional PSB values.

The BBC is a good case. First, Britain is a developed and competitive market with many options to distribute and access content allowing therefore for an interesting discussion of relevant issues. Second, one of the BBC's digital public purposes is to stimulate the take-up of new technologies and indeed the BBC has facilitated public policy and stimulated market demand through, for instance, its involvement in the Freeview terrestrial FTA platform and the catch-up iPlayer service. On the other hand, there have been failures too such as the investment in the Digital Media Initiative abandoned in 2013.

The paper looks into the BBC's Distribution Framework (2015) which brings together for the first time the principles and requirements in this area; the investments the BBC has undertaken with other partners in open free-to-air technological platforms in an attempt to mitigate against powerful gatekeepers; innovations in online delivery via the open Internet through the development of applications notably the iPlayer; the 'Internet-first' strategy and the decision to close BBC3 as a broadcast channel and reinvent it online; and finally, the BBC's syndication policies that determine whether the BBC should make its content available through third parties.

The main argument of the paper is that distribution matters and the respective issues and arrangements are becoming increasingly complex. Distribution matters because it is at the heart of the values and purposes of PSB. Unless PSBers have adequate distribution arrangements in place ensuring that their content is widely available to domestic

audiences, then their raison d'être is fundamentally challenged. And even though the relationship between broadcasters and distributors is country specific (Evens and Donders 2013), this paper can shed light into emerging and existing power relations between broadcasters and distributors in general.

References:
Bardoel, J. and L. d'Haenens (2008) 'Reinventing public service broadcasting in Europe: Prospects, Promises and Problems', Media, Culture & Society 30(3): 337-355.

BBC Trust (2015) Distribution Framework for BBC Services Report, BBC Trust.

Evens, T. and K. Donders (2013) 'Broadcast Market Structures and Retransmission Payments: A European perspective', Media, Culture and Society, 35 (4): 417- 434.

Id: 14041

Title: Indigenous Television in Taiwan: The struggle of independence and public accountability

Session Type: Individual submission

Authors:
Name: Chen-Ling Hung
Email: hungchenling (at) gmail.com
Country: TW (Taiwan)
Affiliation: National Taiwan UniversityNational Taiwan University

Abstract: Taiwan Indigenous Television (TITV) has been struggling for independence since its establishment in July 2005. In the past 10 years, three media corporations took turns to manage TITV and TITV finally acquired its independence in 2014, after separating from the group of Public Broadcasting Service and being taken over by the Indigenous Cultural Foundation. There are several stakeholders behind the struggle and each group has its interpretations and strategies about the institutional arrangement of TITV.
Meanwhile, National Indigenous Television (NITV) in Australia has experienced dramatic structural change by yielding their independence to be affiliation of their national public broadcasting services Special Broadcasting Service (SBS). What happened to these media organizations? What are the rationale and social contexts for these changes? What are the changes after their reconstruction?
Therefore, this study takes a historical and policy approach to accomplish this comparative analysis. By applying the critical political economic approach, this study places indigenous media in the interactive framework of the state and civil society and dig into the discourses and actions taken by different agents who have influences on the operation and structural change of TITV and NITV. To gather useful data, literature analysis, in-depth interview and field observation are used.
This study finds that TITV and NITV are viewed as public broadcasters due to their public funding sources and missions. They have to be accountable to the public and serve public interests. However, different from general public broadcasters such as ABC and PBS, indigenous media serve indigenous people's right and tend to have strong tie with indigenous communities. The complex of indigenous communities, including cultures, languages, politics and interests, inevitably have an influence on indigenous media. While strong lobby power from indigenous politicians full TITV out from the hand of PBS, NITV was transformed into a member of SBS partly due to dissatisfaction by indigenous communities in Australia. How will the differences of institutional arrangement of these two broadcasters influence their operation, independence and their relationship with indigenous communities and the general public? A further look of governance and public accountability of TITV and NITV will be examined and suggestions for management and policy will be provided.
To follow the changes and reconstruction of global indigenous media, it is meaningful

and necessary to look into the social context and historical development of these two indigenous televisions. And the outcome of comparative analysis will have an insightful implication on the future of TITV as well as other indigenous media and public media worldwide.

Id: 14152

Title: New Paradigms of Public Television

Session Type: Individual submission

Authors:
Name: Patricia Ortega Ramirez
Email: ortegapat (at) gmail.com
Country: MX (Mexico)
Affiliation: Universidad Autonoma Metropolitana Unidad Xochimilco

Abstract: In most of the Latin American countries democracy has been progressing in different ways; however, the trust of the citizens in political parties, politics and its institutions has decreased, while it has increased the interest for the citizenization of the state institutions. The participation of citizens in monitoring and even leading institutions, in tasks that previously has been performed only by professional politicians, can help to give them independence and impartiality. In the public media there is a way, among others, for the society, to recover the lost confidence in the state. They are state institutions but they have functions of, precisely, public nature. Therefore, is pertinent that the public media not be in the hands of the governments or the professional politicians.

   The advance of democracy has had mixed effects on the media from one region to another. In Latin America there is a wide recognition about the contribution of public media in favor of plurality, the support that they can give for the consolidation of democratic values and the defense of human and social rights. As of 2010 in countries such as Argentina, Brazil, Ecuador, Mexico and Uruguay, to name a few examples, changes in laws regulating the media and telecommunications have occurred. However, despite the changes that some Latin American governments have made in the orientation of its communication policies, the television and radio with public character usually are managed by national or local governments, are vulnerable to political changes, suffer economic constraints and difficulties to access to the technological changes imposed by digital convergence. The public media have a very limited social and cultural presence in front of the hegemony of the commercial media.

   The public media are in a context of almost total connectivity, where production, circulation and consumption of content occurs in an instant and in horizontal way. These new circumstances require that the communication scholars can debate and re-conceptualize the economic, social and political role of the public media.

   New paradigms for broadcasting public character have three main axes: editorial independence, citizenization and transparency and accountability. Faced with the expansion of private media corporations, the extreme concentration of the structures of communication and information, the mediatization of politics and the blurring of boundaries between the public and the private, the public media in Latin America need to modify its governance structures including citizens with experience in public broadcasting to ensure editorial independence and the expression of social, cultural and

political diversity. This would ensure efficient ways of linking with society to, among other things, ensure transparency and accountability.

This paper aims to contribute to the discussion and conceptualization of new paradigms of public broadcasting in Latin America. Specifically be described, critically, the experience that public broadcasting in Mexico and particularly the new Public Broadcasting System of the Mexican State have had between 2014 and 2016, under the new Federal Telecommunications and Broadcasting Act.