Editors' Introduction

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Social, cultural and technological changes which led to the development of new media platforms, devices and players have changed the nature of communication, making it more open, diverse, fragmented and interactive. The processes of convergence, digitalisation, and the internationalisation of communications have had a huge impact on the needs and behaviours of audiences, who, in turn, have become more active in terms of the creation and distribution of media content. The growing civic, societal, and cultural role of online platforms which foster user-generated content, as well as public conversations and interaction through Twitter feeds (see for instance the Arab Spring of 2012) and other social media has underlined the need for a large-scale re-evaluation of the functions of leadership in contemporary media enterprises, including public service media (PSM).

What's more, convergence, growing market competition, and the emergence of a multichannel environment in parallel with a global financial crisis (or slowdown), foregrounds the need for public service media managers to re-evaluate the position of the public within the public media enterprise and the urgency of evolution. Managerial vigilance with respect to editorial independence continues to be a priority alongside ensuring sufficient funding, staff motivation, and the maintenance of self-regulation processes. However, these

concerns need to be complemented by a wider, global, discussion on the emerging managerial tasks and skills necessary for the maintaining of creativity, the fostering of users' participation and the linking of professional and non- professional content creators.

This book derives from a three-year discussion and review of global governance and management systems for PSM outlets, convened by the Council of Europe (2009-2012). It draws together for the first time a group of media experts, independent consultants, academics, and policy-makers who all work at national and/or international level to discuss how public service media can maintain the same speed of evolution as private media organisations whilst maintaining PSM's traditional ethos and mission. The aim is therefore to explore models, strategies, and practices for the deconstruction of traditional public service media organisations. Furthermore, the aim is also to stimulate reconstruction through the provision of examples from 'pure' new media outlets, and other enterprises, where approaches likely to encourage creativity, innovation and interaction can be found.

The salient questions we address are: How does one create a media structure that maintains users' and media managers' creativity? What creative approaches are needed to turn public service media organisations into innovative and participation-oriented structures in a fast-changing information society? What kind of strategies and models might enable publics to actively contribute to decision-making, as well as content creation and distribution, to support the public media enterprise?

The ideas, studies, and provocations drawn together here will interest policy-makers and managers of media firms, but also students of media and communications, and researchers interested in the media or in business studies, worldwide. Above all we hope the interdisciplinary research presented in the collection will result in the emergence of new concepts that may contribute to a more public-centered, energised, approach for PSM in the changing mediascape.

Public service media between two paradigms

The marketplace of ideas is changing; in 2008 the American company Starbucks launched MyStarbucksIdea.com, "where its customers were invited to tell the company what to do" (Jarvis, 2009: 60). Thousands of suggestions were submitted through the system, rated by the community in order of preference. Starbucks were following Dell's IdeaStorm.com, offering to customers the possibility to share ideas and collaborate on new products and services. Similarly business leaders such as Gary Kovacs (CEO of Mozilla), encourage staff to set aside one day a week for experimentation, which feeds back into the continual evolution of existing services and management practices. Such post-industrial business structures are likely to support 'clouds' of on-going conversations between producers and consumers. All of these approaches have particular characteristics, the one obvious similarity, which is to stakeholders to aggregate in order to support the shared enterprise.

On the surface public service media would seem ideally placed to thrive in such an ecosystem, which privileges 'open' production practices, but this has not proved to be the case. Technological determinism has often prevailed; the extension of public service broadcasting (PSB) into multimedia and the provision of online services often without due consideration of how this affects the public. Although the affordance of these 'new' and 'interactive' platforms has resulted in the partial replacement of the 'traditional' PSB concept with that of public service media and, most recently, by the idea of public service communication (Collins, 2010), in many cases opportunities for the embedding of new practices have not been taken up (lack of motivation, finance, skills and so on). Often new forms of media, such as 'user-generated content', are seen as a 'bolt on' to more traditional media. This doesn't address deeper organisational and managerial shifts which may be

necessary to retain relevancy as the processes of production and consumption blend. In several countries public service media have found the provision of social media and 'co-generated' services to be problematic, expensive, risky, and of potentially low quality. In addition, there is also a high level of separation between producers and publics (Jackson, 2009), where "insider/outsider metaphors tend to dominate professional media discourse" (Coleman and Ross, 2010: 3). Lastly, but not least, external factors are preventing the large-scale evolution of public service media, for example pressure from commercial outlets or national governments, who may limit activity in the new media sphere (Nissen, 2006; Nord and Głowacki, 2010).

Public service media today is an entity which is between two models; the broadcast and network paradigms, sometimes successfully blending both, but often finding adjustment to such potential hybridity problematic. Although there is a willingness to embrace emerging post-industrial opportunities - demonstrated by strategic re-organisations, prototyping and collaborations with independent producers (Jakubowicz, 2010; Bennett et al., 2012) - the concept of PSM is still rooted in ideas from the past, having the organisational characteristics of a typical 20th Century industrialised enterprise. The latter is based on asymmetrical relations between public service media and the public, and by project or channel-oriented financial systems which exploit intellectual property through complex contractual agreements. In addition the orientation is towards edited, highly mediated, content, which locates producers and consumers in separate domains, and which delivers media limited by temporal constraints. Above all, industrial forms of PSM are characterised by vertical management systems and out-dated governance structures.

Media scholars and policy makers have previously identified and emphasised the media management tasks necessary for the creation and distribution of media content in an era of market competition and convergence. Media management has been largely analysed through

diverse theoretical concepts that prioritise the maintaining of organisational profit and the development of 'new' media industries and business models (Picard, 2002). Researchers have also investigated links between managerial decisions and strategies to media content production, for example, changing patterns of journalism. This has been augmented by analyses of different multi-stakeholder approaches to governance (McQuail, 2003; Puppis, 2007). The idea of 'the public', traditionally understood as audiences, citizens, the masses and consumers, has recently been broadened to encompass individuals, players, engagers and participants (Syvertsen, 2004; Livingstone, 2005). At the same time a shift towards a more public-centered approach has been observed when media outlets analyse future scenarios, the development of new genres of media, and the emerging role of non-professional content creators (Domingo and Heinonen, 2008; Pavlik, 2008).

However, such studies have not sufficiently redefined the challenges, opportunities, practices and factors concerning the development of public media management. With the exception of Kueng (2008), Gauntlett (2007), and Lowe (2010), who have looked at emerging approaches to creativity, identity, and innovation in the media, only a small number of scholars and practitioners have attempted to redefine practices and theoretical approaches to creative management and the role of managerial culture in the participatory, post-industrial, public service enterprise. Research that juxtaposes theories and practices concerning new notions of media and public media management with research on creative and interactive audiences is rare. For this reason we take an holistic approach, one which examines internal and external dynamics, in order to explore emerging practices relating to public service media which are likely to be of interest to leaders, managers, and producers. This will require a hard look at first principles: "For PSB to regain the initiative, and beyond that to maintain initiative, its executive managers must take the leadership role in areas that are core to public service identity, and that lie primarily in *the philosophy of the enterprise*"

(Lowe and Steemers, 2011: 16). The prognosis is optimistic as technological developments and changing audience behaviours provide opportunities, if the management of public media also evolves, in order to become fit for a 21st Century mediascape where the public are central to the media enterprise.

Changing approaches to PSM

No complete definition of public service media has been or can been applied as the 'flavours' of PSM are many and varied, however, many universal principles apply. The role and remit of public media is to serve individual citizens and minority groups, to sustain national culture, foster cultural diversity, support democratic process, and to enhance the societal, political and cultural cohesion of its nation. Public service media has been characterised as existing for the public good, existing to uphold principles of universality, independence, accountability, openness, transparency and governance. The variety of governance systems which apply to public service media across the globe are legion, however they all provide – at national level – the conditions which enable PSM to be "a special adaptation to the new media structure dominated by private corporations, commercialization and internationalization" (Siune and Hultén, 1998: 35-36). It is clear that governance systems which merely designate PSM 'a special case' without offering any further intervention, such as defining which new or emerging spheres of operation are open to public service media enterprise, are ineffective. The recognition at national level that public service media is now operating "in the global arena of macro-economic integration and institutional change" (Chakravartty and Sarikakis, 2006: 106) would provide more logical and robust governance structures.

In addressing how PSM managers might adapt to the post-industrial age, there are useful sources emerging. For example, The Management Innovation eXchange (MIX) is an

online community of practice created by Gary Hamel, visiting professor of the London Business School, Michel Zanini, a business architect, and others. The MIX exists to 'reinvent management', noting "Current management practices emphasize control, discipline and efficiency above all else — and that's a problem. To thrive in the 21st century, organizations must be adaptable, innovative, inspiring and socially accountable" (Management Innovation Exchange, 2012). For managers of public service media this involves adapting institutions that may have become entrenched in the belief that they have an unalienable right to exist. Jakubowicz feels any latency would be reckless; "While the fundamental rationale of PSB to deliver socially valuable content and protect and promote the public interest remains the same, almost everything in the way it performs its mission should change" (Jakubowicz, 2010: 17).

So, how can public service media change? Kueng suggests that "vertically integrated large corporations are ceasing to be the default structural model for organisations, with looser structures of inter-firm alliances emerging as the alternative" (Kueng, 2008: 180), a view which is also supported by Miles and Snow (1986) and Castells (1996). De Geus (1999) considered the organisational structure of the 100 companies with the most longevity for Shell, finding the encouragement of innovation by all employees and a tolerance towards (seemingly) radical ideas from all stakeholders was an important factor. De Geus found that all organisations have an ability to learn and adapt, a sense of community, tolerance and decentralisation (the building of constructive relationships internally and externally). Finally, they all demonstrated conservative financing (de Geus, 1999:16). The foregrounding of iterative evolution within organisations was also identified by Brynjolfsson and Saunders (2010). The authors emphasised the importance of 'organizational capital', the investing of non-tangible assets in order to become a digital organization; "Organizational capital can include such practices as the allocation of decision rights, the design of incentive systems,

cumulative investments in training and skill developments, and even supplier and customer networks" (Brynjolfsson and Saunders, 2010: 78).

The adoption of new media or networked practices introduces both the means and (potentially) the opportunities for creativity, innovation, and interaction, between all actors connected to the public media enterprise. In *The Ten Habits of Innovation*, a report commissioned from the new media thinker Charles Leadbeater, the ingredients for a future innovation society were cited as being an empowered citizenry of "adapters, contributors, participants and designers, with people having their say, making a contribution (often in small ways) to add to the accumulation of ideas and innovation" (Leadbeater, 2006: 18). This opening out to involve all stakeholders as active participants in the PSM enterprise should be one of the central themes alongside models of how to facilitate such collective creativity.

The evolution into such an entity requires, it is argued here, a deeper analysis and re-organisation, as previous attempts at blending 'traditional' and 'new' media approaches have been flawed. Moe (2008) identifies these failed strategies as 1. 'Extending broadcasting' (fitting new services under broadcasting), 2. 'Adding to broadcasting' (new activities are appended as complementary and secondary), or 3. 'Demoting broadcasting' (broadcasting is no longer viewed as the key component of public service media provision). The Canadian Broadcasting Corporation is an example of a public service media enterprise that has positioned new media as being "to provide a more efficient dissemination of radio and TV content" (Savage, 2010: 280). Baer believes that public service media in the United States, like their European counterparts, face formidable challenges resulting from rapid technological change, audience fragmentation and declining TV viewership: "Old media models everywhere are breaking down in the new environment characterised by user-generated content, collaborative production and editing, and multiple distribution alternatives" (Baer, 2010:258).

There are also 'green shoots' for PSM worldwide; Bennett et al. (2012) argue that the involvement of new media independent producers commissioned by public media enterprises in the UK has resulted in the evolution of innovative media forms, and engagement strategies between producers and publics. Furthermore, attempts have been made in the United States to define new tools, platforms, or practices of enormous possibility for 'people-centric public media', based on choice, conversation, curation, creation, and collaboration (Clark and Aufderheide, 2009). In 2010 the European Parliament's report on public service broadcasting in the digital era noted "sharing audiovisual content, exchanging formats and cross-references between platforms could benefit stakeholders. Cooperation based on the voluntary involvement of different partners, demands a mind shift, but could result in a win-win situation" (European Parliament, 2010).

On the 15 February 2012, as a direct result of the three year review carried out by the Ad hoc Advisory Group on Public Service Media Governance (MC-S-PG), at the Council of Europe, The *Declaration of the Committee of Ministers on public service media governance* (Council of Europe, 2012a) was adopted. This was accompanied by a *Recommendation CM/Rec(2012)1 of the Committee of Ministers to member States on public service media governance* (Council of Europe, 2012b). These two policy documents additionally underlined the imperative that public service media cannot be limited to – or restricted from – operating on any distribution device or channel, be it a tablet, mobile phone, gaming console, or augmented reality platform. Specifically the *Declaration* stated that public service media should provide "an active and meaningful dialogue with its wider stakeholders including new levels of interaction, engagement and participation", and furthermore that PSMs should be encouraged to develop new information and communication technologies (Council of Europe, 2012a). The *Recommendation* is a guidance framework compiled for executive managers of public service media, which aims to examine modalities of delivery to the widest

possible public, including young audiences. The guidance hopes to stimulate the evolution of trustworthy, diverse and pluralistic media and media-like services.

Contributors and the scope of the study

With a reference to all the objectives and tasks related to this book we have therefore taken an interdisciplinary and a multistakeholder approach which, unusually, looks at public service media from a production perspective, rather than a consumption or industrial viewpoint.

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- Karol Jakubowicz - international media expert, former Chair of Information for All Programme at UNESCO (Poland),

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The collection is separated into three sections, the first, **The Changing Mediascape: Implications for Public Service Media**, gives an overview of the theoretical framework relating to the analysis of public service media in an era of social change, new participatory and cross-platform consumption behaviours, and the emergence of new technologies; namely an advanced internet and the rise of mobile devices. Several contributions argue here that PSM must change in order to maintain its position and currency in a media landscape which

is increasingly defined by network practices and the delivery of 'traditional' media by internet protocols to a variety of large, medium, and small screens.

Section two, **Public Service Media Management Face Old and New Challenges,** explores 'the philosophy of the public media enterprise' focusing on the most relevant challenges for public media management with respect to the overall adaptation of running a business within the current industrial landscape whilst maintain the ethos of working for the public good. The contributors draw on historical, existing, and potential future institutional models. The aim is identify what strategies and frameworks might be suitable for a media landscape which is increasingly categorised by the multiplatform scenario, and 'disrupted' by user-generated content, portable, mashable, and spreadable media. Consideration is also given to internal barriers to change and external challenges, such as governance systems, ensuring independence from political interference, and additional responsibilities connected with transparency and accountability.

Section three, **Repositioning the Public in the Public Service and Other Media Enterprises,** provides ideas and case studies on how leaders, managers and producers might re-orientate towards a public who are increasingly becoming active, creative, stakeholders. Examples of public involvement in media creation, management, and evolution, are offered including crowdsourcing, crowdfunding, and collaborative media-making. Models of management that have emerged from the online gaming industries, social media, and the mobile Internet are of particular interest.

The **Conclusion** will draw together these three themes and look at the implications and choices for PSM outlets going forward.

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