

CONCLUSION

Towards a Twenty-First Century Public Media:

Conclusions

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The overall purpose of this book has been to encourage the re-examination of the governance, management, and production of public service media (PSM) in order to maintain its ethos and values. We argue PSM is increasingly located within a post-industrial media landscape, affected by network practices and the Internet. For professional producers the creative pallet is being extended through emerging technologies such as 3-D stereoscopic television, CGI, extended post-production, and high definition television. The rise of online gaming, and other immersive experiences such as ‘virtual worlds’, offer new opportunities for role-play. These platforms encourage new ideas of media; media as an ‘experience’ potentially connected with ‘habitus’, and even of imagined civic societies. The growing ‘portability’ of media also provides new kinds of storytelling through geo-locate, and the blending of media (‘transmedia’) and the offering of ‘paratexts’ which augment or extend the original text. New entrants into the field of media (hitherto almost exclusively the province of broadcast organisations) include Internet and mobile service providers, but also providers of social networks. These media and communications industries are themselves converging with the

newspaper industry and with the ‘Internet of Things’; the ability to locate media within fixed objects. Perhaps the most ‘disruptive’ element has been the growth of ‘citizen journalism’ and other types of user-generated content (UGC) which is blurring the divide between producers and consumers, resulting in the emergence of the ‘prosumer’. This in turn is resulting in emerging societal practices connected with the making of media and activism, for example the use of Twitter during the Arab Spring of 2012 (which arguably began in 2010 and is continuing in 2013).

Researchers in this collection have investigated how the changing mediascape has and is affecting the management of public service media in the 21st Century. The deconstruction has had both an internal and external orientation, and also included cultural and institutional, producer, and audience perspectives. Overall, we have taken a ‘multi-stakeholder’ approach to underline the growing number of potential partners able to support the public media enterprise, not least the growing importance of the public as both audiences and engagers. We have argued that all these stakeholders have the potential to assist the PSM enterprise towards re-orientation and an ongoing, iterative, evolution.

We have looked at all levels of PSM management (our umbrella term for governance, leadership, management, and production), that is to include managerial frameworks, decision-making arrangements, corporate policies, as well as emerging managerial cultures which might be useful for developing new approaches and strategies. Hence, we have examined the performance of PSM organisations within the context of a multichannel environment, and included, where it may be useful, examples of successful media-like services, case studies of experimental services, and ‘good practice’ in the field of media-publics relations. Overall, we have taken a positive position which foregrounds the growing importance of public service media as a means of providing reification (the making of meaning) within a fragmented,

individualised, mediasphere, which is increasingly characterised by browsing, forwarding, and searching behaviours.

The aim in this concluding section is firstly to summarise the significant findings for those interested in public service media. Specifically we wish to address regulators, executive teams, managers, producers, and – last but not least – researchers interested in the field. Secondly, we offer perspectives on the organisational structure of public service media and how it is evolving. Thirdly, we provide a review of emerging production tools and practices. Fourthly, we make recommendations for public service media managers, which will also be of interest to policy-makers and scholars, as well as the public.

Public service media in the new mediascape

The continuing importance of public service media and its contribution to democracy and media plurality has been highlighted from the very beginning by Jan Malinowski in the Foreword. Referring to the main values, principles and objectives of PSM, Malinowski calls for the evolution of public service media in order for it to retain its particular function of supporting democratic and engaged societies and citizens. We argue that in order to continue to support civil society and democracy, it is increasingly necessary to understand audiences, their needs, and to accommodate them as participants in the media enterprise in a fast-changing information society.

Societal, cultural and political changes coupled with a digital revolution have created new information-gathering opportunities for the public who may – as a consequence – become less dependent on the single streams of information characteristic of ‘traditional’ media. This has the potential to affect public service media more than commercial (private) media due to latency, or even the regulatory curtailment of PSM expansion into ‘new’ media

in many countries. Overall, public service media's activities have been limited by a wide range of factors, from regulator-led stipulations (as in the UK), concerns about user-generated content (in Germany), or simply through a lack of means.

From being a central player in the mediascape, public service media are now competing for audience attention with a vast array of media and media-like options, many of which are able to suggest programming based on the tracking of previous 'likes' or requests. As noted by Auksė Balčytienė (in Chapter 2), the nature of communication in a multimedia environment becomes fragmented, oriented towards the individual, and personalised. In order to successfully adapt, several authors, including Roberto Suárez Candel (in Chapter 6), stress that large-scale changes to how PSM operate and what they produce should be introduced to ensure continuing visibility and relevance

Heikki Heikkilä et al. (in Chapter 9) identify viewer-listener-engagers as being variously (at different times) mass, audience and public, a more nuanced position than previously held. Ren Reynolds (in Chapter 14) augments our understanding of the participating public (and the management of active publics) by detailing the operation of games, worlds and their engagers within imagined civil societies and sociable or competitive groups. Each character has a role to play and tasks to complete in sophisticated online challenges. These require new management practices and policies; Reynolds demonstrates how case law is failing to keep pace with the needs of the participatory media (social media, wikis, and the online game industries).

The management of change within public service media firms in order to remain relevant in the emerging mediascape is discussed by Christian S. Nissen (in Chapter 5). Nissen finds there has been a shifting balance of control between content makers and media managers over successive eras of PSM development. Too great a dominance of the content maker over the media manager or corporate executive creates friction, and this – in turn –

slows the pace of change. This view is also supported by Michał Głowacki (in Chapter 10) who examines the role of internal and external agencies of change in the processes of public media governance.

Multi-stakeholder public media

Imagining, designing, and building new modalities for public service media, requires – as a first step - the identification of all potential stakeholders; anyone who has an interest in the PSM enterprise. Matthias Karmasin and Daniela Kraus (in Chapter 4) note two key groups: firstly *primary* stakeholders who are directly connected with the enterprise via market-based processes, and then *secondary* stakeholders; those connected with the company via non-market arrangements. It should be noted that this distinction does not indicate their level of importance, as secondary stakeholders may be as significant - or more significant - than primary. Karmasin and Kraus segment internal and external stakeholders in the following way:

- internal multiple stakeholders (such as leaders, managers, producers, employees) operating in a complex blend of mixed media and combined media and media-like forms;
- external multiple stakeholders, including private media firms, policy makers, public media suppliers and citizens.

Using a multi-stakeholder approach assists us to see the implications for the governance of public service media, and the number and type of agents involved. The range of stakeholders has risen exponentially since the end of the 20th century; when the public

media monopoly was broken in most of the European countries, and the first websites associated with television and radio programming were introduced. Identifying who the stakeholders are also assists us with the redefinition of relationships between PSM managerial (supervisory bodies) and other institutional entities involved in the process of governance, such as state authorities, and regulatory authorities. This can also be extended to other creatives, to public bodies, and to the public themselves, whose role in the governance of public service media has expanded in various ways (through audience councils, forums, consultations, the presence of an ombudsman-like institution acting on behalf of the public, etc.).

According to Karmasin and Kraus potential cooperation between stakeholders should be made visible at all levels of any emerging strategy model. This begins with the formulation of the goal, through the development of plans and implementation, to quality control, and any subsequent evolution forward. Stakeholder management analysis (see for instance Freeman, 2010) is therefore highly useful when defining any possible engagement in the public media enterprise. Through the multi-stakeholder approach we can also theoretically identify the percentage of the public who might become creative collaborators, if given the means. Identifying who wishes to participate, and who wishes to ‘simply’ consume will be one of the challenges going forward. Not undertaking any forward planning at all, in the participatory paradigm, would risk under-funding or under-estimating the resources required.

The public and the public media enterprise

Generally, the PSM remit is defined in relation to the needs of the society, not in relation to the market. Moreover, according to several definitions, public service media is ‘owned’ by

the public and the relationship is often described as being ‘a pact’ with the audience, which “is of a more complex, psychological nature and is based on a shared destiny and a common cause. It can encompass mutual expectations and interdependence, but also, at times, interests at variance with each other” (Nissen, 2006:19).

The management of PSM has traditionally been based on asymmetrical relations between public media and its public, that is a relationship which has often been described as ‘parental’ in tone. In addition, in many countries PSM outlets “have kept the people and civil society at a distance, while politics and the government proved to be the preferred partner” (Bardoel and d’Haenens, 2008: 340). Thus, we argue, the recent changes in the mediascape (increasing prosumer and co-creator/concepter opportunities), together with the idea of stakeholder engagement, our overall orientation in this collection, create real opportunities to regain the public’s attention and engagement in the public media enterprise. According to Lizzie Jackson (in Chapter 13), creating new roles for the public, including that of contributor, collaborative-innovator, consultant, beta-tester, crowdfunder or co-producer, would offer a closer connection between producers and the public as creative and empowered citizens.

Lowe finds that “[A]s a principle, public participation resonates with the ethos that legitimises PSB” and the idea of “the public as a citizenry” (Lowe, 2010:9). He uses the cautionary caveat ‘*as a principle*’, as the idea needs to be realised, embraced, embedded, and supported within the leadership layers of public media outlets. The holistic engagement of all stakeholders is also argued by De Geus, who identified that the 100 companies with the most longevity in business (a study for the Shell oil company) all actively supported an empowered and innovative community of practice. Such communities were built not only for the enterprise itself (that is not merely the *shareholders*), but also for *stakeholders*:

“We need a system of corporate governance that provides continuity, with all the requirements that nurture a living company and a human community, without absolute power concentrated in the hands of either shareholders or management... As matters stand today, companies may too easily suffer from the consequences of ultimate power given to one basic interest group, the shareholders, whereas the governance structure gives ample opportunity to an almost medieval exercise of absolute power by management” (De Geus, 1999: 233).

A ‘living community’ suggests the encouragement of ideas, innovation, and creativity, and also the means through which those contributions can be harvested, assessed, and – if valuable to all - used.

Beyond the public: Wider stakeholders

The number of stakeholders in the public media enterprise is far wider than internal producers alone, encompassing ‘traditional’ and ‘new’ producers, channel providers, and blends of public and private enterprises, from small and medium enterprises to global media firms. Clark and Horowitz (in Chapter 1) advise “public media professionals should embrace a broader definition of who might be considered legitimate partners for co-production, paying particular attention to community organisations and individuals as potential sources of innovation and creativity”.

For managers of public media the logical place to seek potential partners has been through the commissioning of content from independent producers. In the UK the BBC and the other commercial providers of public service media are increasingly turning to companies operating in the expanding media and communications sector, particularly ‘new media’

companies and the wider creative industries (including providers of mobile services and gaming). Bennett et al. (2012) found, in their recent and extensive study looking at the variety producers supplying public service media:

“The independent production sector [in the UK] has supplied the BBC and Channel 4 with high-quality informative, innovative, challenging, entertaining and engaging programming and content that ‘makes a difference’. UK audiences and UK plc have reaped the benefit of this compact, both culturally and economically, which has been enriched by the role multiplatform and digital agencies have recently come to play in PSB” (Bennett et al., 2012).

Clark and Horowitz (in Chapter 1) argue that it would also be wise to look even further afield; scholars and public funders have a part to play in supporting public service media and its evolution; this edited collection is, in itself, an example.

Towards new partnership between public media and its public

We have argued that in order for PSM to evolve at a speed equal to that of commercial or private media it would be advantageous to draw on the energies and creativity of all stakeholders; public and professional. This is likely to mean relinquishing inward-facing practices and amplifying external networking across a wider range of creative cultures. It might also involve the introduction of new facilitation and consultation mechanisms at governance, management and production levels.

According to Lowe (2010) creativity (defined as ideas and applications for producing original work) requires a high level of interaction and creative management practices, and

this is particularly the case where innovation and development is concerned. Clark and Horowitz (in Chapter 1), suggest the optimum method in order to encourage innovation in PSM is through interactions with competing sectors, and harnessing disruptive innovators and engaged publics. According to Karmasin and Kraus (in Chapter 4) “The audience itself is becoming increasingly more involved in the production of content by the use of technology driven innovation”. Charles Leadbeater, acting for The National Endowment for Science, Technology, and the Arts (an organisation which exists to encourage the UK’s capacity for innovation), proposes that rather than being merely consumers “Our aim should be to become a society 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).

Innovation practices in a multiple and mixed platform mediascape

The number of platforms available for broadcasting and the dissemination of content are steadily increasing. This has a direct and profound implication for PSM enterprises, who are expected to offer universal access as part of their funding agreement. The issue is discussed by Jackson (in Chapter 13), who notes that “The problem is the public service media enterprise is no longer present universally, across all existing (*and emerging*) platforms, and in strength”. Keeping up with the different standards and formats which each of these platforms use can also be prohibitive.

Another issue is how to lead the public’s attention across many platforms and, furthermore, to ensure each journey has meaning has been observed by Karmasin and Kraus (in Chapter 4). The authors believe there is a growing need to ensure the retention of attention as the mediascape fragments and as platforms and genres of media proliferate; “the

production of publicity (and attention) is a prerequisite for media enterprises' existence". Clark agrees "the real growth area lies in the ability of public media organisations to use digital platforms to meaningfully connect with users around issues, communities and events" (Clark, 2010).

The adoption of digital formats such as High Definition and 3-D stereoscopic television, together with connected television and the use of 'second screens' to provide supporting or related content, indicates the need for PSMs to evolve. The importance of foregrounding the development of online programming is discussed by Suárez Candel (in Chapter 6). Głowacki (in Chapter 10) goes further by emphasising that PSM outlets should be able to operate on any platform in order to provide services to the public via the most appropriate channels, including any IP-delivered media (for example via mobile phones and tablets), and on alternate platforms such as gaming consoles. In the past collaborative initiatives between PSMs have not been common. It would seem logical to view the international public service media enterprise as a potential stakeholder network in itself, which could support inter-PSM innovation.

Fostering users' creativity: New production tools and practices

Turning to one of the newer forces which could be harnessed to support PSM evolution; there are an increasing number of *potential* ways and means for the public to become involved. However some PSMs offer more access and creative opportunities than others. This ranges from posting commentary, creating and uploading content, taking part in challenges, polls and competitions, to being the subject of programming. There are often audience councils in existence, however — overall — public service media outlets have tended to keep the public at a distance, by filtering or funneling contributions, defined by Karol Jakubowicz (in Chapter 12) as being "in and through professional media and their internet presence on the

one hand, and through dedicated UGC publication venues and internet sites on the other”. Jakubowicz underlines that in some cases there has also been a retrenchment back from the participatory media to a ‘pure broadcast’ position:

“...many of the editorial schemes originally designed to introduce UGC into the main content offer of the medium outlet have been discontinued. What seems to remain in most cases are marginal forms, either designed to obtain input – photographs, video footage or reports – that professional journalists use in producing their programmes, under their exclusive control, or web pages (far removed from their mainstream content) serving as a display-case for UGC” (ibid.)

Rather than marginalize the involvement of the public, or even to discontinue such initiatives, public service media have “a chance to develop and publicise emerging models of production that depend on the people formerly known as the audience for funding, distribution, publicity, and the actions that demonstrate that a project has succeeded in engaging publics” (Clark and Auferheide, 2009: n.p). As has been said by many contributors here, the variety of tools which currently exist to accommodate public involvement are wide, ranging across the creation of content, to comment and conversation. Alongside opportunities for creativity, there is also greater flexibility of consumption, for example the offering of choice, being included in the curation of archives, the recommendation of material to others, or becoming involved in outreach initiatives.

One of the most characteristic production processes of the ‘new’ media is the aggregation of content. This is something networks naturally offer as this uses the point-to-point nature of servers and browsers. Crowdsourcing is therefore ‘natural’ to the network paradigm and indigenious to the Internet and the World Wide Web. Encouraging the

aggregation of content is therefore “a [production] model capable of aggregating talent, leveraging ingenuity while reducing the costs and time formerly needed to solve problems” (Brabham, 2008: 13). Clark and Aufderheide (2009) suggest it would seem highly useful for public service media to develop frameworks which enable crowdsourcing for the public good. For Karmasin and Kraus (in Chapter 4) crowdsourcing allows the construction of public spheres through the integration of various stakeholder groups, including those who may have been otherwise under-represented. Howe (2008) distinguishes four categories of crowdsourcing: crowd wisdom (collective intelligence), crowd creation (user-generated content), crowd voting (participation) and crowdfunding. This indicates crowdsourcing has flexibility; many potential uses. Jakubowicz (in Chapter 12) also offers what might be called ‘crowd production’, namely, Wikis, file sharing, and collaborative story writing.

We have already mentioned the strategic importance of PSM extending activities onto mobile phones and tablet computers, increasingly pervasive ‘platforms of choice’. Although “[worldwide] growth this year is the lowest annual growth rate in three years despite a projected record number of smartphone shipments...Vendors will ship more than 1.7 billion mobile phones this year. In 2016...2.2 billion mobile phones will be shipped” (Leonard, 6 December 2012: np). Faster ‘G4’ services, more sophisticated technology, and the greater availability of mobile phone ‘apps’ indicates the public’s usage will expand and therefore offering ‘portable’ media with geo-locate functions are likely to rise. Existing forms of media which have already penetrated homes globally, such as social media and gaming, widely discussed by Reynolds (in Chapter 14), are also migrating on to mobile phones. Yet, as observed by Gerard Goggin et al. (in Chapter 3), media management “are yet to fully grasp and respond to the new actors, challenges, and modes which the mobile internet represents”.

Measuring ‘success’ for the public service media enterprise

New measures of success are needed in order to demonstrate the return on investment in emerging platforms. The BBC's Public Value Test was partially created by BBC managers as a means to demonstrate to regulatory bodies the extended (sometimes secondary or hard-to-define) value gained by the public as a direct result of funding. Collins identified five primary values (Collins, 2006:34): democratic value, cultural and creative value, educational value, social and community value, global value (BBC, 2004:8). Such benefits are hard to quantify scientifically as they aren't easily *measurable*, furthermore such data needs to be both *relational* and comparable across 'traditional' and 'new' media. With respect to portable platforms, such as mobile phones, Goggin et al. (Chapter 3) suggest there is a need to develop "strategic tools to evaluate the relevance and value of locative technologies, which must include measures of public response".

In the UK the Broadcast Audience Research Board (BARB) are addressing the need for transferable and relational measures as a strategic priority through 'Project Dovetail', which will align broadcast statistics with those relating to the Internet and IP-delivered content and services. We have also offered additional ideas for new measures here, such as 'consumer surplus' (Shirky, 2010), cited by Karmasin and Kraus, (Chapter 3) and Jackson, (Chapter 13), and also 'cognitive surplus' (Brynjolfsson and Saunders, 2010, cited by Jackson in Chapter 13). Consumer surplus is perhaps more relevant to private or commercial media as it is the notional additional economic value generated when the consumer is willing to pay more for a product than the market price. Cognitive surplus is a term coined by the scholar Clay Shirky to describe the value generated through the shared, online collaborative work people do, such as editing Wikipedia, or recommending an excellent online article to others; such endeavour contributes to the public good.

Securing sufficient funding through emerging economic models

With a plethora of tools, platforms, and emerging measures of success at the fingertips of public service media, coupled with a new regulatory environment to support the evolution of public service media (in Europe), the future begins to look bright. However, there are barriers which remain, not least having insufficient financial support to be able to implement change. For Andra Leurdijk (Chapter 8) micropayment systems may offer opportunities for the collection of additional revenue. Leurdijk points out risk of *not* exploring such emerging economic models:

“When revenues largely flow to the large digital intermediaries such as Google, Yahoo, Apple and Amazon, this may have serious consequences for investments in — for instance — more expensive forms of journalism such as investigative journalism, or local news production in less affluent communities”.

Jackson (in Chapter 13) provides evidence demonstrating the prudence of involving the public in the design of large, complex services, at the earliest concept stages in order to ensure they are fit for purpose before committing fully to development. Had children been involved in the design of the BBC’s new virtual world for children ‘Adventure Rock’ the BBC Children’s producers could have adapted the platform before launch to suit normative child behaviours, which include the ability to chat to other children online and swap media. Without the prior investment of such consultations the service lacked essential elements. The idea of harnessing the public to assist with concepting and even the design and build of new content and services is also supported by Reynolds (in Chapter 14):

“Participative platforms such as massively multiplayer online role-play games and social media have given rise to a range and scale of public innovation that we have never seen before ...Indeed, the ‘participation’ in participative media refers not only to users of the platforms participating with each other, but also to the platform providers themselves, working *with* users in ways that range from the creation of delegated governance processes and systems, to the design of the platforms themselves”.

The message to leaders, managers, and producers of public service media is therefore that although evolving systems which include users may incur an investment of both time and money, it will be prudent to do so in the long term. The network paradigm foregrounds inclusion and collaborative action, therefore as the Web, the Internet, and participatory practices become widespread, any lack of adoption or latency in this respect, would have profound implications.

Media accountability and the publics’ participation in the processes of governance

Strengthening relationships between PSM and the public requires both the development of new practices and the amplification of media accountability, often defined as being amongst the most important tenets of good management. Generally media accountability is understood as “any non-State means of making media responsible towards the public” (Bertrand, 2000: 107). This is mainly achieved through press councils, self-regulation, ombudsmen, or internal practices such as complaints procedures, correction boxes, letters to the Editor, and so on. Audience blogs, feedback forms, and the ability to ‘have your say’ through social media now

offer additional opportunities for ‘watchdog’ or monitoring activity (Fengler et al., 2011; Heikkilä et al., 2012), hence, increased transparency and responsiveness.

Nissen (Chapter 5), suggest public service media needs to have higher levels of responsiveness than previously offered due to expectations relating to normative practices now found in social media and gaming, and, arguably, than commercial media. The idea of social media activists becoming more engaged with the performance of the media and society at large corresponds with the concept of the ‘Fifth Estate’, defined by Balčytienė (in Chapter 2); an on-going exchange of views, opinions and knowledge, a body of knowledge, and a societal force whose influence may not be recognised. The Fifth Estate, Balčytienė poses, works alongside the press, for the public good.

The natural extension of public involvement would be to extend the public’s involvement in governance, following the recommendation of Goggin et al. (in Chapter 3) who express the view that “[I]t is timely then that all stakeholders, especially users and citizens whose resources and expertise are much more limited, are carefully and thoughtfully involved in policy-making and regulatory processes as they develop”. The need for citizens’ participation in media-policy issues is also supported by Clark and Horowitz (in Chapter 1). Głowacki (in Chapter 10) argues that the level of public involvement in the PSM enterprise can be measured through the “participation of the public’s representatives in the governing and advisory bodies of PSM, relations with complaint bodies, and the development of new ways to provide feedback on media performance including the discussion of policy-related issues”.

We have identified concrete steps which can be taken to strengthen the relationship between the PSM and the public, however, this requires both the PSM enterprise and the public to become involved. The question now is whether media professionals and managers are also interested in the availability of ongoing feedback, critique, and dialogue..

Furthermore, we ask whether representatives acting for public stakeholders are capable and interested in acting as a watchdog for the public at large.

Developing creative management practices for public service media

Change programmes of large organisations depend on strong and creative leadership, and furthermore a ‘change ready’ management. Nissen’s experience in this area as Director General of DR, the Danish Broadcasting Corporation from 1994 to 2004 is insightful. The author (in Chapter 5) believes “[T]he real challenge for management and the leaders of tomorrow’s PSM – as in most other businesses - will be to establish and develop creative organisations that attract and nourish creative talents to get them to work together towards a common end”. From an organisational point of view having sufficient human and financial resources is critical, as well as having clear rules for recruitment, regular training opportunities, and – most importantly - incentives to be creative and the means to realise ideas. Thus, human relationship management is seen as one of the key factors in evolution, and this includes creating a good work atmosphere and encouraging a motivated and effective workforce.

Perhaps one of the biggest challenges for public service media managers is the aggregation of previously autonomous departments within what is often a large corporate structure. Having separate budgets and production cultures often results in low collaboration between departments and disciplines. Segregation also encourages the development of fiefdoms (internal and separate power structures) and a vertical hierarchy with a “command structure” which is less open to – or capable of - change.

In contrast, the independent production sector in the UK is composed of a small number of large companies, but many more small and medium-sized media outlets, all of

whom are able to form alliances as necessary, in response to the task in hand. They may specialise in television, radio, new media, marketing, e-commerce, social media, or gaming. This ability to join and separate to suit the nature of the work being undertaken results in high flexibility, and a greater understanding of interdisciplinary working. Several contributors to this collection have identified the need for leaders and managers able to undertake large-scale restructuring, and this may also include the re-distribution or decentralisation of authority, in order to be flexible. As noted by Nissen (in Chapter 5):

“The overall corporate top management will also have to adapt to the new environment. Some kind of central steering and control will still be needed, but probably with changed priorities, as the characteristic feature of content production gradually becomes more workshops in a network than the classic assembly line of the huge factory”.

Managing the re-distribution of power and control requires leadership of the highest quality, and the holistic support of as many stakeholders as possible. That this needs to happen within public service media in order to create flexible work units is clearly expressed by Jackson (in Chapter 13), who foregrounds the importance of collaborative innovation and cooperation between production departments. The need to fundamentally address the overall internal structure of the public service media firm is also emphasised by Suárez Candel (in Chapter 6), who proposes the simplification of the PSM organisation which would “result not only in higher efficiency and a subsequent reduction of operational costs, but also in higher effectiveness”. Management structures themselves will need to be flexible, in order to be able to respond to new patterns of working, and potential creative collaborations between different types of organisations. The preferred management style for agile organisations is often

referred to as being ‘light touch’; responsibility is partly devolved to creatives or - increasingly in complex interdisciplinary projects or participatory platforms - to project managers. For Reynolds, who outlines ‘advanced’ people and platform management systems which have evolved to suit participatory practices (in Chapter 14), “the scale and range of innovation and creation that we see on these platforms can only exist in an environment where governance is light, transparent, and distributed.”

Suárez Candel (in Chapter 6) further underlines the need for managers to have a wider variety of skills and abilities, for example “a broader, deeper and more up-to-date knowledge about technical innovation, market trends, content production possibilities and viewing/consumption patterns.” According to Charles Brown (in Chapter 11) audience awareness needs to go beyond knowing the viewing, listening, or engagement statistics. Managers, therefore, should have a deep understanding of the behaviours of audience-engagers, over time, and across platforms. This is, of course, in addition to the existing requirement for managers to have a highly detailed understanding of all the various distribution platforms within their domain, and the capabilities and affordances of those platforms or distribution devices.

Brown believes managers now need to extend their knowledge to include social mapping, and the tagging and retrieval mechanisms for web based and data-based driven content. Jackson (in Chapter 13) believes all media managers and producers should understand hosting and moderation practices and any additional associated procedures which support the management of participating publics. Most user-generated content requires moderation to a greater or lesser degree, and the science of it is complex. Nissen (in Chapter 5) expands this further by calling for PSM producers and content makers to have a major rethink on what they need to understand within the ‘new’ and emerging media and communications landscape:

“Adapting to the new non-linear world requires more than simply taking into account that users will exercise their new interactive options and go elsewhere if they are bored. Non-linearity will also influence the way a given story is told. Having been trained to tell good, linear stories (whether it be a documentary, a piece of drama or an entertaining music contest), program makers will now have to develop new non-linear narrative formats inviting the users to interrupt with questions, provide suggestions and even to contribute their own stories”.

According to Reynolds (in Chapter 14) the most significant challenges facing media organisations are related to the process of managing platforms and users; “ one of the key changes that has come about through the rise of participative platforms is broad shift in the traditional function of ‘publisher’”. In addition Reynolds states that “There is also no longer ‘final published’ content, as everything is connected to processes which are in constant flux and change”. This fluidity; the flocking, expanding, and contracting of popular aggregations of content, is likely to characterise media and communications in the future. We don’t doubt that highly-crafted linear media will continue to dominate across many screens, but elsewhere new participatory practices will evolve, resulting in adjustments to power, control, and consumption patterns.

The importance of Culture Change

The organisation, funding and governance of public service media varies greatly country-by-country, and continent to continent; hence different managerial cultures and a wide variety of barriers to change. PSM outlets are prone to political or economical interference, and the

normative level of inclusion in the governance of PSM by stakeholders (including the public) is also variable. In Bulgaria, where the communist regime was replaced by democratic systems just over two decades ago, Bissera Zankova (in Chapter 7) illustrates the problems when attempts are made to foster a sufficient level of PSM independence. In the case of Bulgaria PSM progress was stalled whilst a national strategy towards the media and communications industries was developed. In addition to the relatively young democracies of the Central and Eastern nations, there are other countries in Europe, including the Southern countries where public service media organisations are struggling from a lack of autonomy (Jakubowicz, 2008). PSM outlets situated within these cultural and political eco-systems need to firstly solve problems inherited from the past, and specifically those which might interfere with the progression towards positive characteristics, such as independence, pluralism, openness, and inclusion. This is where the support of other stakeholders and actors may assist, whether they are at international, national, or citizen level. In these cases, the greatest challenge to the PSM enterprise is to remove the social and mental barriers to change, and the way forward (particularly in the current economic climate) might be to quantify and demonstrate the direct economic and societal benefit of public service media.

Recommendations for future research and activity

From the authors' work drawn together in this edited collection, and from three years of consultation and debate at the Council of Europe in Strasbourg (France), we would like to make a few recommendations which we hope will be useful. Bearing in mind the *Declaration of the Committee of Ministers on public service media governance* (Council of Europe, 2012a) and the *Recommendation CM/Rec(2012)1 of the Committee of Ministers to member States on public service media governance* (Council of Europe, 2012b), we would like to

recommend a re-evaluation of the purposes of the public media enterprise and the direct relationship of PSM to the wellbeing of nations, in order to support the evolution of PSM outlets globally. To this end we provide eight principles to assist the public service media enterprise to remain current and to evolve (Table 15.1).

TABLE 15.1 (NEAR HERE)

We additionally recommend that a series of international symposia be organised in order to draw together governors and governance agencies, leaders, managers, and producers from both ‘traditional’ and ‘new’ media outlets. The overall aim would be to take the traditional PSM firm towards models that are more applicable, and more robust, and to encourage concrete steps which could be taken. In addition the idea of creating sustainable international innovation networks capable of supporting the PSM enterprise would be explored. Such networks could foster debate and exploration around organisational structures and emerging management practices. Other topics might include the global redefinition of the public service remit, the re-structuring of the public service media firm, the inclusion of the public (to ensure openness and transparency), and resolve the question of how to measure success within a networked/multiplatform mediasphere. Finally the symposia might address the development of global public media standards.

A separate series of events could take place for policy-makers with the aim of finding ways – internationally – to support the public service media enterprise. The topics under review here would be how to ensure PSM firms have the right environment to evolve and prosper. This might include the evolution of global governance systems (following the management of the World Wide Web), how to encourage the development of international standards and patents, the analysis of funding systems (including crowdfunding,

micropayments systems and subscriptions), the idea of universal access, global ethics and core principles for PSM outlets, and so on. What has become clear is that solo evolution (that is where each PSM evolves separately), is too slow. Furthermore international and global PSM liaison and collaborative working has become more possible through the development of global media and communications systems and platforms.

For researchers we have several recommendations and provocations to make in order to stimulate the development of projects. Firstly, the notion of the public service media firm as a national concept within an increasingly networked global media and communication mediascape needs to be examined in detail. Secondly, we have already identified the urgent need for researchers to look at how engagement with public media programming could be assessed for success, impact, and value. This might entail the drawing together of ‘traditional’ and ‘new’ measures. Thirdly, we have valued the contributions authors have made here which demonstrate the value of production studies and enable the internal deconstruction of public media management and production practices. Where it is possible to couple production studies with audience studies we believe this is of high value, particularly for the study of participatory media. Fourthly we would like to encourage further investigation of organisational structures which demonstrate agility, rapid evolution, and interdisciplinarity. Fifthly, we have suggested we see public service media as being an industrial construct, situated within an increasingly post-industrial socio-economic and cultural sphere, and we welcome further debate on this theory.

Finally, but not least, national discussion and furthermore – *active* - sessions need to take place on how the public can become involved in their public media enterprise. Such events could perhaps be jointly fostered by PSM outlets and academia? The level and type of support the public could potentially offer obviously depends on the PSM in each country committing to new facilitation structures. However there are now many models in existence

which can be examined and deconstructed for review. Such structures may be complex and potentially costly, therefore these should be preceded by sessions which aggregate hard evidence (such as the economic, social, educational, motivational factors, and so on) on the cultural and economic benefit versus the associated costs and liabilities of developing such processes and practices.

Jeremy Rifkin, in his positivist book *The Third Industrial Revolution: How Lateral Power Is Transforming Energy, the Economy, and the World* (2011), argues that we are not post-industrial, but – on the contrary - about to enter a third industrial revolution. For Rifkin, communications and media revolutions (or evolutions) have historically been coupled with advances in energy and the re-distribution of sources of energy (water, electricity and so on). This third industrial revolution will supersede the second industrial revolution, which gave us electricity on a grid system and television and radio. We will experience distributed media and communications systems, and begin to harness new energy systems, such as those harnessed by the wind and the sun. *We are positive* about public service media going forward, but only if the PSM enterprise amplifies the ‘green shoots’ activities we have identified and undertake organisational re-structuring. There is certainly much excellent, and fruitful, debate to be had about the next phase of the PSM model going forward.

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