

ORF

Where?



Public Value Report 2014/15

Where?



Public Value Report 2014/15



Dieser Geschäftsbericht wurde auf der Papiersorte Munken Lynx Rough gedruckt. Das Papier stammt nachweislich aus vorbildlicher Waldwirtschaft und ist FSC®-zertifiziert. Gedruckt nach der Richtlinie »Druckerzeugnisse« des Österreichischen Umweltzeichens durch die Samson Druck GmbH.

»In fact, Public Service Media are among the most innovative in Europe. Their services are in many cases the ›Flag-ships‹ which create a critical audience and drive the private initiative.«

Dr. Roberto Suárez Candel – Head of the Media Intelligence Service, European Broadcasting Union



EDITORIAL

Everything will change.

Konrad Mitschka – Public-Value, ORF

Media revolution spreads right before our eyes: New technologies are stimulating radically new mindsets of consumers, innovative and fascinating devices are flooding the markets, digital communication is changing media consumption every other day, new commercial players are conquering existing and well established media infrastructures.

Google, Amazon, Youtube or Samsung create enormous revenues for their shareholders. At the same time quality journalism is in decline. Newspapers cease to exist. Cost cutting programs minimise the output as well as the quality of existing media. There is a lack of profitable business models for online services and copy-paste outruns investigative journalism. Isn't it obvious? Everything has already changed. Everything must change.

However, what about the users? Did they actually change that much? Do they really demand completely new forms of information and entertainment, different from what they are used to in print, TV, radio and online? Will 15 seconds sound bites replace profound and authentic news? Is it true and inevitable that media is just about business, market share and profits? In fact it's not.

Despite all financial and media crises all around the world people rely on trusted sources

of information. More than ever citizens need authenticity and credibility to find orientation marks in their environments that become ever more complex. Still there is a close relation between quality of media and quality of democracy.

If Public Service Media would not exist, one would have to invent something very similar: Media for all segments of society, delivering trustworthy and reliable news, high quality entertainment, representing and reflecting ethical, religious and cultural diversity, a relevant backbone of journalism beyond the bottom line, beyond commercial and political interest. While there is a powerful segment of Public Service Media in Europe, we have to ask ourselves: Is everything safe and sound? Is everything already well done? Everything's nice and easy? Certainly not.

Public Service Media have to push hard to keep pace with existing and upcoming challenges. More than ever they have to struggle for their existence. They have to define their role in the digital environment and charge their batteries for all the changes to come. They have to create the spirit for future solutions. They have to open up doors, windows, studios and minds. Public Service Media have to get ready, to watch out for new quality, new intelligence and new opportunities.

We believe: It all starts with discourse and debate, with an open dialogue dealing with questions like: Where will media happen to be in 2020? Who will benefit: stakeholders or shareholders, consumers or citizens? Will there be any media beyond business? How will Public Service Media contribute to European democracy?

Following the intention of the ORF series »TEXTE« – with already more than 100 contributions of international media experts – this year's Public Value Report again offers an international summary of external analyses. I hope you will enjoy reading. ■



Our Members believe in a transparent world of communication for the common good, creating content that freely informs, educates and entertains the public, and continue striving to perform to the highest standards with moral integrity and maximum efficiency.

EBU: Defining Public Service Media



ACTIVE MEMBERS

73

The European Broadcasting Union consists of 73 members and promotes the interests of Public Service Media.

COUNTRIES

56

The EBU operates for its members in 56 countries »Eurovision« and »Euroradio«, the world's largest news and music exchange.

MARKET SHARE IN SELECTED COUNTRIES*

Country		Market Share (%)	Country		Market Share (%)
Austria	ORF	34,7	Hungary	HMG	14,9
Belgium Flemish	VRT	40,3	Ireland	RTE	27,7
Belgium French	RTBF	21,0	Ireland	TG4	1,9
Bulgaria	BNT	7,3	Italy	RAI	38,7
Croatia	HRT	26,1	Latvia	LTV	12,6
Cyprus	CY/CBC	19,4	Lithuania	LRT	8,7
Czech Republic	CT	29,3	Netherlands	NPO	31,9
Denmark	DR	31,1	Poland	TVP (PRT)	30,0
Denmark	TV2	34,8	Portugal	RTP	17,0
Estonia	ERR	17,6	Romania	RO/TVR	5,4
Finland	YLE	41,8	Slovakia	RTVS	11,0
Finland	MTV OY	23,9	Slovenia	RTVSLO	25,7
France	France Televisions	28,6	Spain	RTVE	16,7
France	Canal Plus	2,8	Sweden	SVT (STR)	35,3
France	TF1	28,3	Sweden	SE/TV4	28,6
Germany	ARD	25,6	United Kingdom	BBC	32,4
Germany	ZDF	14,7	United Kingdom	CH4	11,1
Greece	ERT	6,1	United Kingdom	ITV	23,0

*Most recent data by EBU based on Eurodata TV Worldwide/Relevant Partners and EBU Members' Data

Empowering Society

The EBU, the European Broadcasting Union, declared the core values of Public Service Media in Europe – find extracts below.

Universality

We aim to reach all segments of society. We underline the importance of expressing a plurality of views. We strive to create a public sphere, in which all citizens can form their own opinions. We are a multi-platform, accessible for everyone. We enable each individual to participate in a democratic society.

Accountability

We engage in a permanent and meaningful debate. We publish our editorial guidelines. We correct our mistakes. We strive to report on our policies, budgets, editorial choices. We are transparent. We strive to be efficient and managed according to the principles of good governance.

Diversity

Our audiences consist of a diverse range of interest groups so we strive to be diverse and pluralistic. We support and seek to give voice to a plurality of competing views. Conscious of the creative enrichment which can derive from co-existing diversities, we want to help build a less fragmented society.

Excellence

We act with high standards of integrity and professionalism and quality. We foster our talent and train our staff. We want to empower, enable and enrich our audiences. We want our work to result in maximum participation. We understand that our audiences are also participators in our activities.

Independence

We want to be trusted programme-makers. We strive to be completely impartial and independent. Free to challenge the powerful we contribute to an informed citizenship. We want to be autonomous in all aspects. Our commitment to independence needs to be underpinned by safeguards in law.

Innovation

We want to enrich the media-environment of the countries and regions we work in. We strive to be a driving force of innovation. We aim at new formats, new technologies, new ways of connectivity with our audiences. We want to train our staff so that they can participate in the digital future, serving our public.

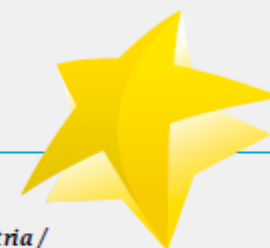


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Best Practice



Universality <i>Power to the children / Just 4 You / Science for all / Without barriers / European Perspectives</i>	42
Excellence <i>Young & Classic / Follow the success / Made in Austria / Driven politics / Competence matters</i>	44
Accountability <i>Let's go green / A planet for all / Vision 2020 / Switch Perspectives / Fast Forward</i>	46
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The Public Network Value

Thomas Steinmaurer – University of Salzburg

Digitalisation and related processes of convergence brought about a paradigm shift in the media- and communication landscape. As the universal paradigm of digital networks defeats the one-to-many principle of information transfer of mass media, the roles of the communicators are changing fundamentally. Classical tasks of media, such as gate keeping, lose their significance. Thus, in the context of pluralised communication offers and in competing with new global players, the framework for traditional media channels and also for public service offers is changing. New media offers get more and more attention on the Internet. The question arises as to which structures and institutions can ensure the quality of a communicative infrastructure for democratic liberation processes in society. What potential exists in the digital web and what qualities do public service channels have to bring in – in the sense of exploration and beyond legal limitation, if needed – in order to ensure and further develop democratic value?

From Public Value to Network Value

The many structural shortcomings of the digital world – which are due to uncertain quality of information, dominance of global players or unequal access – legitimise the protection of public service providers in the online environment (Trappel 2008, Moe 2008). In the spectrum between classical communication structures and new networking potential, problematic developments and deficits of online communication have to be

compensated. Thus, building on the idea of Public Value, new qualities of a »Network Value« (Steinmauer 2013) have to be formulated.

The quality dimension of »Network Value« is based on the concept of »Digital Commons« (Murdock 2005) and considers an independent infrastructure for communication as crucial for the development of a deliberate public sphere. In the digital context it is important to view users as active individuals who not only act as consumers but also as citizens. Users have to be taken seriously and should be supported in finding new ways of social engagement and participation. In order to take over their role in a »Democratic Citizenship« in digital networks (Coleman/Blumler 2009), they should be able to enter debates and participate in democratic processes. Both concepts, »Digital Commons« and »Democratic Citizenship« should be connected in order to create democratic added value for communication infrastructures in the sense of a »Network Value«.

»Media 4.0-The Public Network Value« is the current »Public Value Study« of the ORF.

available in full lenght on Zukunft.ORF.at.

The development of these network qualities draw on present literature as well as dimensions derived from expert talks. A significant function of PSM is and remains the universal access for all citizens, without financial or social barriers in digital networks (»Universal Access«). Another important topic for public channels is popularity/attention/visibility. »Visibility« should be defined in terms of content and most of all refers to popularity as a »trusted brand«. Another dimension comprises mechanisms which support an open dialogue and help to establish. ↵

→ different forms of »co-production« as well as different ways of participation (»Interaction and Participation«). For example, public media could establish high quality connections between unprofessional and professional communication – e. g. in weblogs or chat forums – in order to connect and synchronise different public segments. To reach a better validation and contextualisation of democratic debates on the Internet (»Validation and Contextualisation«), cooperation and connections between several public service institutions, other media products (print, radio, online), cultural organisations, industries, regional and local institutions, universities, museums or consumer organisations are important in a convergent media world (see EBU 2014a: 25).

The use of new digital solutions in the areas of additivity and storage facilities should be a central aspect of the network value: This includes dynamic knowledge archives as well as connections to other providers (»Cultural Memory«). Furthermore, PSM have to contribute to media competence by offering reflections on the digital world. In this context, citizens should be supported in dealing with media in order to make best use of its democratic and cultural potential (»Media Competence«). In this sense it is also crucial to give impulses for research and development in order to develop network offers independently (»Innovation and Research«). Moreover, PSM have to establish competency regarding transfer and development of network infrastructure (»Content Provider Quality«). Which of these dimensions are implemented depends on regional structures as well as the legal framework. To sum up, in order to further develop Public Value for the environment of digital networks a wide range of dimensions – which could make up the »Network Value« of public service networks – needs to be considered.

Overall, the digital media world of tomorrow has to establish and ensure sustainable communication structures. New approaches such as connected, independent communications platforms in the sense of »Digital Commons« in combination with concepts of »Democratic Citizenship«, create new perspectives on the topic. This development requires public channels to extend their role as communication providers and to take their role as linchpin for democratic information- and communication structures seriously. Especially for challenges in the context of digital networks the core qualities of Public Value have to be processed for gaining »Network Value«. Thus, PSM have to build up their role for future challenges of digital network structures as »Public Service Networks« in order to further produce functions and services for democracy and society. ■

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From Public Value to Common Goods

Otfried Jarren & Corinne Schweizer – University of Zurich

Public Value: Measuring Added Value for Society

If one argues in favour of public media organisations, the production of content with »Public Value« is often underlined. This term is used by public media in order to explain themselves. While this development is led by the British Broadcasting Corporation (BBC), ten years ago also many public media organisations in Western Europe started to describe and measure their program and its »outcomes« under the label »Public Value«.

The concept of Public Value stems from management research. In 1995, Mark Moore coined the term as well as the concept and argued that public organisations have to demonstrate and prove the production of added value – not only to private stakeholders, but also to society. Without doubt: the services of publicly financed institutions have to be communicated, documented and evaluated on a regular basis.

So, for Public Service Media it became crucial to set up a management system for Public Value, or to generally establish a transparent and outcome-oriented corporate management. However, that alone is not enough for a sufficient concept. Public Value is an instrument as well as a process of analysis and cannot justify publicly financed media organisations on its own. The Public Value test rather shows if added value is produced but the question whether we need this value or not remains.

While public media play an important role in the digital context, they are only one among many players. Also other organisations produce

»outcomes« with social added value. Legitimising public media cannot only happen along the lines of a specific program performance, but has to be deduced from special features of the institution. Thus, public media organisations have to differ from private ones: for example in self-commitment to target achievement and –evaluation and through institutionalised internal and external critique.

Public Media and the Idea of Commons

Public media can be seen as a social mediating authority – an intermediary that has to contribute to the common good. So, it makes sense to consider it as »commons«, which is something all of us provide and use together. On the one hand, media makes social participation possible by delivering content we all share. On the other hand, public media is also a result of social agreement: while we have agreed to organise schools, health insurance or public parks together, we have also agreed on caring for a part of our media – the public media – together.

In research, the concept of commons is usually applied to natural or physical resources: lawn, waters, or the earth's atmosphere. Many studies, for example the study of Elinor Ostrom, winner of the Nobel Prize in economics, wanted to find out how people organise those important resources together. Recently, this concept has been applied to non-material and digital goods too.

Graham Murdock suggested re-thinking public media as part of the new idea of commons. He argues that public media organisations are essential because they provide important social resources. Their offer not only includes information but makes it possible to create and share knowledge together. The whole of society is represented in the program offer, which creates cohesion. By providing possibilities for contributing to programs on digital platforms, social participation can be experienced and further developed.

If we think public media as commons, we also have to define how to organise media collectively. Public Service Media have to be open ↵

→ organisations which are backed by and linked to society, and they have to function in different social groups. This is achieved not only through programs or journalistic products but also through intrinsic forms of production, accessibility and creating room for the participation of citizens.

»Public media can be seen as a social mediating authority – an intermediary that has to contribute to the common good. So, it makes sense to consider it as ›commons‹, which is something all of us provide and use together.«

Otfried Jarren & Corinne Schweizer

Does the Common Good work?

Apart from Public Value, public media can be justified through the commons concept on a normative level. Value cannot be defined by the quality of a program which is simply »nice to have«. It can rather be argued that Public Service Media provide essential social resources and are based on a social agreement.

Nevertheless, previous findings regarding Public Media do not lose their relevance. Firstly, communication, documentation and evaluation of the »outcome« are important measurements. Commons-research too has to evaluate how commons »function« and perform. Secondly, a review is the basis for a discourse on questions such as: Why is society interested in public media?

Obviously, the ORF has realised the importance of regular discussions on this topic. It cares about the social discourse of the value of public service offers and visits schools, organises public debates or opens forums for experts and groups to keep the discussion going. It is underlined that members of society should have the chance to partake in a discourse regarding performance and outcome of Public Service Media. ■

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2 Ostrom, Elinor (1990): Governing the Commons. The Evolution of Institutions for Collective Action. Cambridge: Cambridge University Press.

3 Murdock, Graham (2005): Building the Digital Commons. Public Broadcasting in the Age of the Internet. In Gregory Ferrell Lowe, Per Jauert (Eds.): Cultural Dilemmas in Public Service Broadcasting. Ripe@2005. Göteborg: Nordicom, pp. 213–230

The Other Side of Convergence

Volker Grassmuck – University of Luneburg

In October 2014, the Prime Ministers of the German federal states instructed ARD and ZDF to devise an online-only youth offer – without connection to broadcast programs, without three-step-test, without seven-day on-demand limit. This is nothing short of a paradigm shift in German media policy: it marks the end of the primary role of linear broadcasting and the secondary nature of online presence. The youth platform loses its connection to its technological origins in mass-media. Public Service Media have arrived on the net. Or in the words of ARD-chief Lutz Marmor: »What is forward-looking about it is that the limitations on the Internet cease to apply.«

Previously, PSM had asked for a trans-media offer to which the stations had responded with a draft concept in October 2013: a TV channel, supplemented with youth-oriented radio programs plus online offers, supposedly a bit more than current offers like Einslike in the ARD online library and social media pages. In short, it was all about classic convergence thinking: old wine in new bottles. The BBC's announcement in April that its trans-media youth offer BBC3 will be turned online-only in order to save 60 of its 85 million Pounds budget, no doubt has influenced this change of minds. The 45 million Euros set aside for the German PSM platform are to be financed mainly by closing one of ARD's and ZDF's digital TV channels each. The decision was welcomed by station heads, though with some audible teeth grinding because now they have to start from scratch. Moreover, it has been met with scepticism from media law


scholars and members of broadcast supervisory boards who see technical issues and an imminent re-play of the state aid complaints in Brussels by private media. By the target audience itself, on the other hand, the decision was largely ignored or ridiculed. In the weekly newspaper »Die Zeit« 14-year old Valerie Mayden called it superfluous, since there is already an enormous range of series, films, shows, documentaries and web-videos on TV and on the Internet. »What more could a youth channel have to offer me?«

We don't know yet what the stations will make of it. Freed of real political constraints, this window of indecision is an opportunity to imagine what a youth platform could offer and how Public Value on the Internet can be defined.

Net-native = Open and Participatory

Naturally, an online-only medium needs to be envisioned and designed from within the media culture of the Internet. A core value and practice that has emerged from the digital revolution is participation and dialogue. Again Meyden stated: »We haven't been asked what our generation thinks of this youth channel.« This is the first thing that needs to change. We can distinguish between three levels of participation:

1. The world has become comment-able. Every online post can get a comment, every event a hashtag. PSM media libraries do allow for them and regulate reactions by deleting hate speech. Editors reply and enter the conversation only rarely. Besides, the stations' Social Media Guidelines create a timid attitude and before saying something wrong program makers rather not say anything at all when in fact, they need to be able to communicate on eye-level.

2. Audiences become actors. Even in the Interstate Broadcast Treaty we find the observation that Internet users expect communities or weblogs as platforms for exchanging content. Yet no such PSM platform that encourages expression of opinions and an active contribution to media exists. The first step is to drop the defamatory term »user-generated 

→ content« implying that »authors create a work«, but users only »generate content«. The benchmark for diversity in video on the net is Youtube and other open contribution sites like Vimeo, Internet Archive and increasingly Wikimedia Commons, the media archive of Wikipedia. Thus, a PSM platform has to offer the functionality people have come to expect from these sites plus some added Public Value.

Markus Hündgen, founder of the German Webvideo Awards, has called for a public service Youtube. Otherwise, journalistic, educative and artistic content would be missing in an audiovisual knowledge space that increasingly gains importance. Not only as means of expression or conversation but also as source of information, entertainment and as a market the new phenomenon webvideo has exploded within a few years. Youtube is the second largest search engine after Google and being a »Youtuber« is one of the most popular professions among teenagers today. Yet so far, ARD and ZDF are mere bystanders of these developments.

2a. In Youtube space, companies provide support and training services. Technical and content media literacy is already part of the telemedia remit in the Interstate Broadcast Treaty and is targeting all generations and demographic groups, providing orientation and enabling all citizens to partake in the information society. Citizen and training channels have been the third pillar of the so called dual system since its start 30 years ago. Building a bridge to the youth platform thus seems natural. PSM are committed to providing freely accessible and quality-controlled knowledge for all and also Wikipedia aims to follow this model. Age-wise its active contributors strongly overlap with the target group of a youth platform. Currently, Wikipedia is undergoing its own convergence from text and image to including webvideo. Therefore it is another natural ally. The added value of the youth platform thus could include support and training for improving not the commercial but the public service quality of contributions and the chance of having one's work shown in the editorial programs of the platform as well as including them in Wikipedia.

In the networked public sphere only media with a mandate, which is paid for and controlled by the citizens have the chance of researching and reporting in the public interest.

Volker Grassmuck

3. The third level of participation concerns structural and programing decisions. It takes us from contributing or commenting on a service to taking ownership. PSM have instructed the stations with devising a youth advisory council. The Regional Youth Councils (Landesjugendringe), one of the societal groups who send delegates to Broadcast Councils and State Media Authorities, have welcomed the idea. In a position paper, they stated that young people want to shape their environment, co-decide when they are affected, and call for space for co- and self-determination. Engagement requires ownership.

Free as in Wikipedia not as in Google

The second level of participation requires not only being able to publish one's own work but also to re-use, parody and remix the work of others. An ARD work group has already recommended using Creative Commons licences and pointed out that granting freedom of modification and commercial use are required for inclusion in Wikipedia. Copyright contracts and law will be crucial for launching the platform and allowing re-use of content in education, for self-expression as well as in a stable archive. →

FUTURE OF MEDIA IN EUROPE Science

→ Google services (search, mail, analytics, android, maps, translate, books, scholar etc.) are for free but paid for with personal data. Public media should keep their users from sending data for individual and collective profiling to companies in countries with deficient privacy laws. This calls for working towards alternatives for mobile apps on the platforms of Apple, Google or Microsoft. Also Facebook after its recent change of terms is crying for alternatives.

A Multi-cultural Programme

»A single program for the age group from 14 to 29 doesn't make sense« is another of Meyden's complaints. Indeed, the idea that schoolchildren and young adults are united by common core interests and therefore need a thematic channel, as claimed in a trans-media concept seems unrealistic. General interest programs address the entire population with a wide range of information, education, advice and entertainment. And this is also what a youth platform needs to offer. Young people are not a special-interest group, but represent the entire society up to the age of 30. The platform has to be as multi-cultural as our society has become over the past 20 years. According to the government's migration report, every fifth German citizen has a foreign background, rising to 33,1 % for those under 15 years of age. At the same time, xenophobia is on the rise across Europe, in Germany most recently with the anti-immigration movement PEGIDA (Patriotic Europeans Against the Islamisation of the West).

This aligns with the desire for a European public sphere. ARD had studied several young European stations and proposed content exchanges and other forms of co-operation. In its Vision 2020 also the European Broadcasting Union (EBU) urges PSM to become more relevant to younger audiences is thus another natural ally.

Trusted Source and Open Internet

When PSM enters the Internet, it extends its responsibility to the entire ecosystem. The networked public sphere provides an immeasurable diversity of voices from various directions, interests and also degrees of radicalisation. In this plethora, only media with a mandate, which is paid for and controlled by the citizens have the chance of researching and reporting in the public interest. The remit which guarantees PSM to be a trustworthy source of information and enables to give advice on the dangers on the net and how to protect oneself, also extends to the digital framework conditions themselves.

PSM have already spoken in favour of net neutrality, search neutrality, privacy and data protection. But they also have to set examples by not tracking their users, avoiding monopoly technologies and supporting alternatives from civil society and start-ups like Threema, MediathekView, YaCy or FireChat. When the broadcast fee pays for an Internet platform that youngsters on the countryside can't use due a lack of bandwidth then broadband roll-out and free networks become an essential goal for PSM. Wherever laws and regulations on these and other issues like copyright are being reformed they have to put their weight on the scale for the better. If the open Internet is turned into a splinternet we all lose.

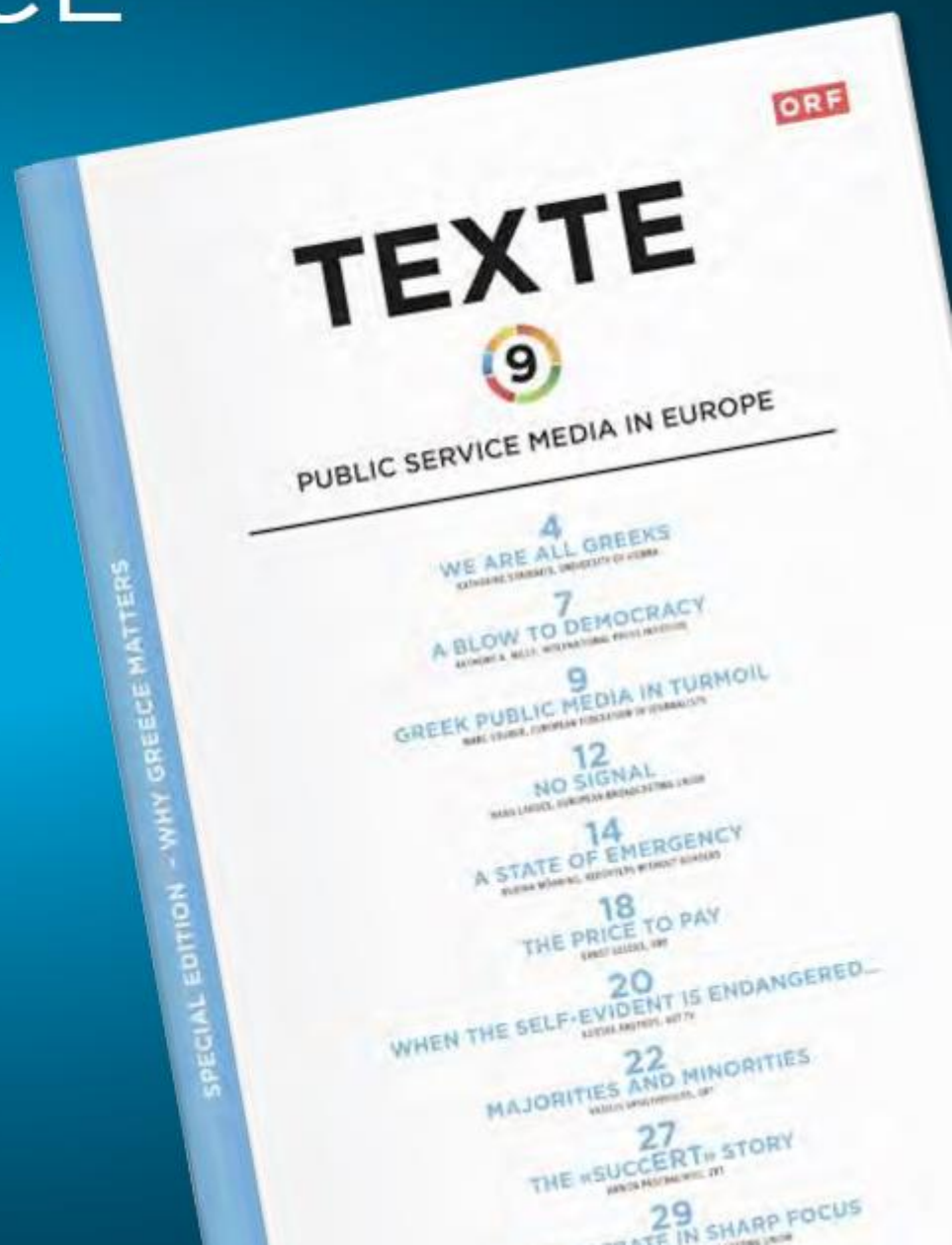
The project of a youth platform is a big step for broadcasters and a huge chance for Internet culture – if it gets the opportunity to embrace it. Its success depends on the approach taken. Will it be top-down emanating from the hierarchs of the public corporations or bottom-up from the young and net-savvy staff at the stations and from the target group itself? ■

PUBLIC SERVICE MEDIA IN DISCOURSE

The ORF series »TEXTE« creates a room for reflection and discussion about the quality of Public Service Media. The contributions of national and international scientists debate current questions of media policy.



DOWNLOAD: zukunft.ORF.at



TEXTE

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PUBLIC SERVICE MEDIA IN EUROPE

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WE ARE ALL GREEKS
KATHARINE SANDRETTI, UNIVERSITY OF ALBAMA

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A BLOW TO DEMOCRACY
REINHARD A. BELZ, INTERNATIONAL PRESS INSTITUTE

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GREEK PUBLIC MEDIA IN TURMOIL
MARK LOUGHEE, EUROPEAN FOUNDATION FOR INTEGRALISM

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NO SIGNAL
MARK LOUGHEE, EUROPEAN BROADCASTING UNION

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SPECIAL EDITION - WHY GREECE MATTERS

What Future Journalism should Achieve

Hubert Huber – University of Applied Sciences, Vienna

Media – and in particular Public Service Media – are required to answer two questions. The first one arises from the end of one way communication. Previously, media spread information and the receiver took notice of it. Letters to newspaper editors, on the other hand, were noticed but more or less ignored. With the possibility of online posting and other ways of communication, media reactions have increased and can't be ignored anymore. Journalists are encouraged to face this dialogue – from a profession of story-telling emerges a job of narrative moderating. Thus, journalists have to ask themselves how this can lead to a successful outcome. In this context there are valuable results from (interpersonal) communication and mediation research, for example by Friedemann Schulz von Thun or Marshall B. Rosenberg's »non-violent communication«. The essence of these communication models is that the message only reaches its target if the addressees have been heard and their needs have been noticed first. In his »non-violent communication« Rosenberg highlights a conscious and autonomous human being. Once I have considered my own needs and respected the needs of my vis-à-vis, communication can become a basis for solving conflicts. This simple formula has a greater impact than it may appear: due to the old-fashioned hierarchy- and victim-schemes in mass media too little attention is accorded to citizens and their own responsibility. In particular, this can be observed in political reporting. The usual political representatives who are well-trained by media coaches come together to talk and discuss about their programs

in a mostly too short amount of time – real exchange of ideas can hardly take place, and also the personalities of the politicians cannot be fully comprehended in this context.

The fact that language is not only a political but also a social topic, is shown by emotional debates surrounding topics like »gendering« (i. e. using capitals letter in German language to emphasise the inclusion of females and males in nouns that carry a grammatical gender; called »Binnen-I«) or political correctness (i. e. avoiding words and names associated with derogatory terms; e. g. calling a special Austrian confectionary »Mohr im Hemd«). These discussions express – although on a superficial level – that citizens and foremost journalists have to deal with language and should address its underlying meanings. Language is very much dependant on personal experience and individual needs, and thus the younger generation deals with it on a different level than older people. In my opinion, a major principle of the quality of Public Service Media is the installation of communicative rooms in every possible technological channel (online forums, TV-debates, interactive communication) where non-violent communication is possible.

To my mind, the second question is: What is worth reporting about? And here, I do not think that the general journalistic focus is shaped by a paradigm of a fourth estate or by its control function. It is rather understood as a critical position towards the powerful and this is also why the basis of media coverage is shaped by criticism.

In my opinion, this development goes back to late 60s and 80s when media had to struggle with rigid structures of the post war era. Many institutions and mindsets that held society together in the past are losing efficiency or have already lost it. Political ideologies such as Marxism or nationalism, religious believes or social circles should be mentioned in this context. A phenomenon of this lack is the great interest in the social media services which people use to get a feeling of connectedness. But where is the newscast that reflects the common interest of society? How can this common ground be shown in daily news stories? What is it that [↵](#)

→ connects people in today's society, anyway? Certainly, these questions are not easy to answer but there are some clear hints to be found in society. One shall be mentioned in this context: the significance of success for a community.

»In my opinion, a major principle of the quality of Public Service Media is the installation of communicative rooms in every possible technological channel (online forums, TV-debates, interactive communication) where non-violent communication is possible.«

Hubert Huber

Brain research and educational psychology have shown that people learn best from achievements or success. There are numerous stories about people who proved themselves and who achieved important things for the common good – even outside of the media's attention. Also on a political level – but apart from political mainstream – people are working quietly and successfully and would deserve to be shown as role models to the wider public. Indeed, this aspect is in the interest of a public mandate but in my opinion officials, for example, who are acting in the interest of citizens, teachers who support students in difficult situations, citizens who contributed to the wealth of the community and so on get

too little attention in political reporting. To my mind, here lies the second requirement for the future of (public service) media: also daily reporting should focus on achievements and on stories that connect people. News reporting that solely covers terror from all over the world should not happen as such. It is a fact that terrible events get a lot of attention, but if a story about developments that connect and bind people together does not function as counterbalance, political apathy can be the consequence. The question is, if democracy has the power to win over those demons of dictation – over the so called »strong men«. ■

Future Potential of Social TV

Christopher Buschow & Beate Schneider – University of Hannover

Europe's Public Service Media organisations are in a crisis of legitimacy as Matthias Karmasin (see 2009, p. 94) states. While they are communicating their Public Value – and thus their contribution to the common good – to the stakeholders, they are lacking to include the audience which increasingly takes an active role in this communication: In 2011, Helmut Scherer has already criticised that the viewer is the »neglected stakeholder« of Public Service Broadcasting (see Scherer 2011, p. 127). Viewers are represented by committees »on trust« or via methods of market research (ibid.). In Germany a genuine dialogue hardly takes place. In Austria, on the other hand, this dialogue is much more relevant and the ORF is implementing it in various ways: audience- and expert-talks are part of the quality management. Especially the current media development opens new chances for participation. Since an initially passive audience can find new ways to engage, also new possibilities to communicate and create Public Value can emerge.

Before, during or after watching TV, more and more users are sharing their opinions in online media – a phenomenon that has been described as Social TV (see Buschow & Schneider, 2015; Buschow, Schneider & Ueberheide, 2014). Unlike talking face to face which has always happened in front of the TV screen, nowadays people use (semi-) public social media such as Facebook or Twitter to write about what they are watching instead. Driving force of this development is the second screen, in other words smartphones or tablets that are used parallel to

watching TV. This made it easier, faster and cheaper for the audience to intervene. Viewers don't have to pick up the phone or write a letter to inform others about their opinions and feelings – a Facebook post or a Tweet are quickly written and sent.

Moreover, Social TV was not created as a »top-down« tool for participation. Without support of the broadcasting channels, users have developed this phenomenon themselves from their everyday experience. They are using social media while watching TV in order to represent themselves, their knowledge, to intensify their viewing experience or as an act of compensation or to maintain relationships (see Buschow, Ueberheide & Schneider, 2015).

It was not until 2011 that German TV stations started to strategically integrate Social TV by developing respective formats and platforms. Also public TV stations have made various efforts to create new mechanisms for interaction. This comes as no surprise, because Social TV offers the chance of bringing audience and society back into the public service organisation – as customers and citizens.

How exactly could this happen? Three examples how Social TV is able to contribute to communication and creation of Public Value shall be illustrated in the following.

1. Counteracting Alienation

Especially young viewers increasingly »alienate« themselves from the public media program offer. This has been proven by a continuous decrease in reach in the younger target group (see Zubayr & Gerhard, 2014). So, it is not a surprising that in Germany the public service committees have proposed the foundation of a new youth channel to the policy makers. However, the costs are tremendous and it remains uncertain if the program is able to win back younger viewers. Therefore a public service youth program is controversial. Testing new Social TV elements in existing programs can be a cheaper and hence more efficient strategy. One public service program that shows how successful this [↙](#)

→ procedure can be broadcasted since the 1970s: »Tatort« has turned into a cult series with live character. Every Sunday, thousands of viewers are active on social media and exchange information and opinions about the broadcast. They follow the plot with great attention and comment and evaluate individual scenes, actors or the »production value«. Not always in a positive manner – but with a deep involvement on the side of the audience. An eventisation of the program, which is ably assisted by ARD, can bring back the young target groups for whom a linear TV reception is no longer sufficient (see Schoft, 2015).

Since an initially passive audience can find new ways to engage, also new possibilities to communicate and create Public Value can emerge.

Christopher Buschow & Beate Schneider

Not only existing formats are being developed further. One has to credit German public service stations for conceding time slots for experimental formats such as »Rundshow« with Richard Gutjahr (BR), the trans-media crime story »Dina Foxx« (ZDF / UFA) or the interactive series »About:Kate« (ARTE). Until now these productions are only a testbed where new storytelling and various forms of dialogue can be tried out and so far these elements were not expanded to programs with a wider reach.

In all these initiatives the older viewers should not be excluded, but taken along. Snap decisions have to be avoided: due to its technical breakdowns – resulting in a humiliation for the channel »Das Erste« in 2014 – the program »Quizduell« remains a warning example. Adding new interactive elements in existing programs or testing innovative

formats should not serve an end in itself but has to follow a well-conceived strategy. Only then Social TV services can contribute to a solution for the »problem of alienation« (see Jarren & Donges, 2005, p. 191).

2. Extending Audience Research

There are harsh accusations against audience research: in 2014 the doubts in representativity and validity of the TV ratings culminated. The fact that the audience rating is only a measurement standard which participants of the TV market have agreed on is often omitted. It was never envisioned as a single control mechanism but the addition of qualitative key indicators has always been required. Such indicators may concern proactive feedback, which indeed is not a new concept. But for the first time, social media delivers data that is much easier to obtain and to summarise – within legal barriers – than information that reaches the stations through classical feedback channels (mail, telephone).

So, Social TV can be a kind of seismograph capable of measuring the attention, interest and opinions of a young and highly involved target group. The received feedback goes beyond the quantification of the mere process of use. This is why in this case one would speak of a second, a »digital« rate. And for many, it has already become an important basis for decisions concerning the development of programs, plots and characters. The offers for viewers can thus be improved and risks concerning the program control can be minimised. Yet, the fact that statements and postings in social media are not representative for the entire population remains problematic. Only users who actively participate in online discussions are reflected. Werle (2008) pointed out that the aim of audience expressions is not that every viewer and every listener states their opinion about the program. But in recording those who are interested in the program and express their views of free choice, the most important part of the audience is already documented (see Werle, 2008, p. 201). However, it takes further fundamental research. We have to better understand how ratings of AGF / GfK and the new, digital rate are interrelated. Can →

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→ reasons for switching between channels – as the GfK-rate records – be determined from the user's feedback? Automated analyses of content, as used by computer linguists and big data researchers, can give answers to that – within the barriers of their capabilities. Or: How accurate does online communication reflect the audience's mood in front of the screen? In their pioneering study on the TV debates during the parliamentary elections for the Bundestag 2013, Nyhuis and Faas (2014) showed that the emotionality of an online communication during a program corresponds to real-time-response measurements of laboratory experiments. A design with plural scientific methods as well as external indicators helps to test the ability of the digital rate as a further and complementary source of data.

The development of new media offers ways to involve the audience – in their role as citizens and not only as consumers – in decision making and internal processes of public media organisations.

Christopher Buschow & Beate Schneider

Social Media data is accessible for more efficient systematisation and, moreover, can be linked with conventional market research data. Without doubt, this poses challenges for ethics as well as privacy- and

personal rights and should not be underestimated by broadcasting services. Public service organisations are contributing to a common good if they consider data security as important. Social TV should not be misunderstood as wiretapping – it is rather based on a dialogue. The digital rate should not encourage backward-looking program planning that does not anticipate possible preferences of the users (see Werle, 2008, p. 200). The command of aggregated audience opinions would be the opposite of a good Public Value management.

3. Towards Democratic Decision Making

If Social TV claims to bring back society in the organisation, improvement strategies should not stop at the content of the program. The development of new media offers ways to involve the audience – in their role as citizens and not only as consumers – in decision making and internal processes of public media organisations. The »organisation without borders« – as scientists and practitioners have been preaching since the 90s – does not mean the loss of autonomy of its members. But aligning the audience, i. e. the most important stakeholder, with editorial decision makers and the supervisory boards could be a driving force for Public Value.

Editorial departments of Public Service Media could become more transparent if they are inspired by startups such as »Crowdspondent« (www.crowdspondent.de), at least for experimental programs. Under the slogans »Your personal reporters« or »Send us away« the audience is an important editorial drive at Crowdspondent. Similar to Public Service Broadcasting the users of Crowdspondent are consumers, financiers, citizens and have a voice: through financing they decide which topics are of social relevance and where research should start – but without influencing the outcomes of the research. New startups and organisations like Crowdspondent can inspire but should not influence the program autonomy of a broadcaster. Participation does not have to stop here: While it is important to choose representative broadcasting councils, as the German [✓](#)

→ Federal Constitutional court reminded in its decision from 25th March 2014, the criticism concerning committees after the reform does not cease to exist. New ways of participation can exceed the mere reflection of the audience in committees. Idea- and participation portals – as ever more companies, cities or municipalities are establishing – would be a first step.

Conclusion

Communication with viewers starts on a small scale. Top-down and multi-million image campaigns that addresses passive consumers are not the way for Public Service Media to convey trust and acceptance in the world of the users. But rather, the daily contact with the program, the editorial staff and the program coordinators, can enthuse the users with public service stations. Users want their opinions, criticism and emotions to be taken seriously. To guarantee this, Social TV offers a communicative basis. It is up to the organisations to make use of this opportunity. ■

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Adaption, Merits and Recognition

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It is a dilemma – and not just since digitalisation is determining the production and consumption of mass media. Without exception, all media producers are part of this dilemma which can easily be described as follows: the currency of mass media is attention, no matter whether it is a commercial or public service program. Attention is and remains a central economic factor. Those who accept this paradigm of mass media – which is not mandatory because in a socio-media paradigm layers are shifting – consider the maximisation of attention respectively ratings or circulation as most important.

The formula for commercial television is obvious: no attention – no advertising revenues – no economic basis – no offer. This is true for Public Service Media too: no attention – no response and therefore no relevance – no support from society – no support from politicians – no offer. By that argument some try to explain why public channels are fighting for broadcasting rights for sports programs, entertainment »trash« or the big Saturday-night shows. In Germany, the aspect of the federal constitution that guarantees universal accessibility is often referenced in this context. One can dispute whether it makes sense to do so or not – but no matter how one looks at it, one will always come back to the starting point of attention and how to increase it.

Comparing the program offers of public and commercial TV stations in the German speaking area and in the advertising-relevant time window between 4pm and 8pm (for Germany), there is a great convergence and

overlap – and it does not take a large-scale empirical study to come to this conclusion. However, programming cannot be justified by the principles of universal accessibility and universal appeal. Unless it is argued that one has to be convergent in order to maintain audience and attention. So far so good – or not so good.

In this context, there are three important points regarding the quality of a public service offer. Barely one of these points is new but none of them has been answered or addressed in an adequate manner yet. Not even science has consistently demanded answers or provided solutions.

Firstly: Do you want to turn the prayer wheel over and over again – at least metaphorically? Media criticism in the late 1960s already got to the heart of it. An increasing commercialisation (please note that this is not to be confused with economisation) results in an adaption of the media offer to the «lower» needs of a down market. We already know that – but what critical media science brought into the discussion at this time has to be analysed more closely: it is about supposed needs and about an indoctrinated formula of simplification. The criticism of this time has to be viewed in a new light and also in a way that reevaluates the hypothesis of an »adjustment journalism« with the use of the game theory.

Secondly – one more time the prayer wheel: the meritorious character of media. The author of these lines can already hear deep sighs caused by this keyword. But why is that? And why is it so hard to grasp the essence of meritorious media? Basically, it is because science and media practice have constantly linked this construct to a »good«. Yet, media products as such are no meritorious goods which makes a universal application of this term impossible. Thus, one cannot argue for governmental intervention on the basis of meritorious good. One could work around this topic by arguing with »aspects of meritorious goods« – but also this approach quickly reaches its limits. If the concept of a »meritorious good« is understood as a permission for influencing or regulating non-functioning markets – especially if the products of these markets should be consumed in a higher amount than possible by the balance of supply and demands – then the ↙

→ term moves towards an inappropriate paternalism, depending on the understanding of democracy. For who can determine what is »good« and what is »right«. Only if we view this »meritorious character« in the context of needs it can lead to a functioning concept that delivers a framework for explanation. For that matter, in his first publications the father of the meritorious goods – the German-American economist Richard A. Musgrave – has only dealt with meritorious »wants«. He moved on to describe »meritorious goods« only after his students had spread the word about the concept.

»Public Service Media need freedom to act but also science and media policy have to take a leading role in this development. This is about nothing less than the digital future of Europe.«

Harald Rau

As soon as we formulate different levels of needs (that are addressed by mass media) the meritorious character can be explained in the context of future-oriented media economy. Otherwise the valuable construct of meritorious media is trapped in a loop of a paternalistic lack of argument – and that would be a pity. A new, fresh and confident debate could result in new ways of arguing which would not only refresh and enliven the social discourse, but also would do away with the on-demand limit nonsense (that is present all over Europe by now) – regardless of the three

steps test. Thirdly and finally: Digitalisation forces us to rethink our usual routines of media reception – and also the distinction between reception and production is blending in specific situations of media use. One can only guess in how far this will continue to be an issue. But dealing with media economy, everything will be about attention still. Next to this central economic factor another aspect becomes important in the socio-media paradigm: recognition. This currency is of even bigger value because it is expressed in activity of the audience (likes, shares, comments) and interaction results in a closer relation with the content. There is no need to discuss the impact of this debate on the future of media quality. It is a crucial paradigm shift. Public service channels in Europe did not yet address this issue sufficiently, let alone accept it.

This paradigm shift requires a close examination by all stakeholders, as it contains eminent significance for European societies. In order to do so, Public Service Media need freedom to act but also science and media policy have to take a leading role in this development. This is about nothing less than the digital future of Europe. ■

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Involving the Audience as Measure of Quality

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Certainly, the audience of (public service) media (PSM) would not discuss terms such as »Public Value«. Neither would they talk about whether or not tasks for the common good were accomplished. However, most media users have concrete assessments of Public Service Media and media offers. This can be seen in their personal devotion (reach) – if the audience likes an offer, it will also be used intensively. Yet, an interpretation like this would be too short-sighted because the inversion of the argument – that everything that is not used is rejected by the audience – is not necessarily true. The audience appreciates (public service) media offers not only on a personal level but also if they consider it important for others (impact). This is where the idea of Public Value enters the debate. Public Value considers the social value (citizen value) as well as the value to people as individuals (consumer value).

In order to investigate the aspects of appreciation and expectation the audience needs to be consulted. The idea of Public Value demands this kind of involvement of users, as the BBC formulates it, »to engage with audiences and make sure they are at the heart of decision-making in the future« (BBC 2007: 2). The consideration of feedback from the audience – as consumers and citizens – should be self-evident. In order to get an insight into needs and expectations, as well as evaluations from the viewers, surveys should be run on a regular basis. Then again, this feedback can help to enhance the (public service) media offer. At the same time, and with the »purpose of a Public Value framework«

(Coyle & Woolard 2010: 43), the results as well as the details of decision-makings should be made accessible to everyone.

The BBC is a role model of the public service discourse and it is ahead in terms of audience involvement too (BBC 2007; 2013; 2014). For this purpose the BBC uses several surveys, from qualitative group discussions to quantitative interviews in diverse samples and different frequency. There is a large amount of results and documentations on the BBC's websites which can be accessed at www.bbc.co.uk. Other European public service stations have followed this example and established a similar approach.

How does the ORF perform in these respects? In the report on quality control in the ORF, the former director of the ZDF Schächter notes regarding audience involvement that there indeed is a balance between different kinds of studies – quantitative and qualitative (see Schächter 2013: 15 or 2014: 18). Next to the representative survey with 1000 participants, which is conducted annually since 2000 (see Schächter 2013:15) – the results are summarised in his reports (e. g. Schächter 2014:19–21) – Schächter also describes the qualitative audience discussions (2014: 22–28) which are carried out since 2008 (ORF 2009).

Recruited media users are questioned separately about different subject areas such as information, entertainment, sports and culture (pre- and post-questionnaire) as well as in groups (four group discussions with 40–50 participants). Further participants in these discussions are program coordinators and representatives of the ORF council. The discussions support a better understanding and mutual appreciation of all participants (see ORF 2009). Schächter highlights the interaction between audience, media workers and board members which brings forth »surprising aspects« (see 2014:22). Moreover, the ORF delegates university researchers to conduct studies on the audience (e. g. Gonser 2011; Hausjell 2011). They are also researching for other projects in the context of the ORF and contribute to the perception and acceptance of the ORF (see Gonser 2010; Latz & Troxler 2010). ↙

»For this is a quality feature public channels should meet: getting the audience involved in »their own« Public Service Media.«

Nicole Gonser

→ Basically, there is a lot going on – and actually more and more becomes accessible on the Internet (for further information see literature references below) so users can make their own opinions. There is still room for improvement, for example accessibility to complete audience studies, transparency of their basis – which means an approach in the sense of »open data« – or regarding feedback of the audience. Publically the expenses for these measures are criticised – an annual sum of 300.000 EURO is mentioned in this context (see Standard.at, 11.12.2014). That includes all quality control systems of the ORF (which is not only audience interviews but also e. g. expert talks). Measured on the participant remuneration of about 600 Mio EURO (Statistik Austria 2013) this sums up to only about one per mille. In my opinion, there is room for improvement in financial matters too, which could enhance the involvement of the audience as described above. For this is a quality feature public channels should meet: getting the audience involved in »their own« Public Service Media. ■

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Anxiety and Media

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»Only bad news are good news« – this cynical comment describes a present phenomenon. In today's society many people are actively looking for anxiety-arousing media content and are responding to it with great attention. In return, many newspapers tried to develop new business models for positive content but all of them failed economically.

Why is that? Is it because of the bad character of viewers and readers; is it *schadenfreude* or the brutalisation of the masses? No, fortunately the main reason is not due to one of these cruel factors.

The human perception is made up in a way that allows selection and learning processes also on the periphery of sensual organs – a feature that relieves resources of our brain. In other words: we constantly filter information. We filter meaningful stimuli from our environment based on experiences from the past, personal needs or current interests. Perception is like a search engine, it is highly selective and therefore subjective. While these processes do not always happen consciously, they are essential for coping with the massive amount of information we are constantly dealing with. If those filters do not function correctly or not sufficiently, heavy problems follow.

One example are so-called »savants« who have prodigious abilities but fail in simple tasks. A possible explanation for this problem lies in the previously described filters which block irrelevant information in order to relieve resources of the brain.

This issue is addressed in the detective TV show »Monk«. Entering a crime scene, the main character of the series perceives all information in an »unfiltered« or »unbiased« way. He considers everything equally and that is why he sees more than other people. In everyday life, however, things have to be organised neatly, otherwise the load of information overwhelms him.

Media want to get close to their audience. If they want to be noticed and generate a higher number of viewers they have to arouse attention. They have to break down our filters with their content. Experienced media producers know that frightening content is perceived quickly and with priority.

Why is that? Evolution psychology states that a quick reaction to threats was essential for survival in the past. The Darwinian principle preferred those who were constantly alert, filtering away information could have had fatal consequences. This remained a feature within us human beings and that is why we are still alert victims of threatening stimuli, even if it annoys us in the current overload of media information.

It seems that information without fear and threat is impossible. But how can we deal with this fear?

Coping Strategies

Cognitive coping theories say that dealing with fear is learned already in childhood and further adapted in adulthood. In the following, a construct that has led to valuable empirical results shall be discussed (for further information see Vitouch, 2000).

In the 1970s, the German psychologist Heinz W. Krohne presented a model that follows Freudian depth psychology but is empirically quantifiable and verifiable. Krohne states that there are adequate and inadequate coping strategies.

An adequate strategy quickly perceives stimuli and can therefore process threatening scenarios at an early stage. So a person can actively ↙

→ deal with fear and develop possible coping strategies. This procedure requires only a low emotional involvement. The inadequate strategy is separated in to sub-categories

- The repressor
- The sensitizer

The repressor avoids problems and situations of fear whenever possible. If avoidance is impossible at some point, the so-called all-or-nothing principle of the inadequate coping strategy becomes effective: the stimuli meets a cognitively unprepared individual and triggers an extremely aversive reaction.

Sensitizers, on the other hand, are constantly on the lookout for anxiety-inducing stimuli. The underlying coping mechanism is focused on mastering threats. In general, sensitizers have a higher level of activation which leads to the assumption that they are working towards a complete control, because sudden fear would bring their emotions out of balance (see all-or-nothing principle).

One could assume that sensitizers cope best with threatening information and fear. But yet another variable has to be considered: the conceptual level. We are developing different concepts in order to process information. These concepts can be elaborate and diverse or they can be simple and undifferentiated which implies a low conceptual level. Generally, inadequate coping strategies have a low conceptual level of processing information.

In the book »Fernsehen und Angstbewältigung«, I combined these approaches with issues of media consumption. Since many empirical studies have produced interesting results with high explanatory value I want to mention some of them in the following.

Repressors and sensitizers can be considered tabloid-format readers. Repressors are the »ideal world« consumers and prefer fictional entertaining content over news stories. Sensitizers, on the other hand, are »sensation seekers«. They prefer to read sensational headlines. If there

was a plane crash they want to know: how many died, are there people from my country involved, whose fault was it? This kind of information processing happens on a low conceptual level – further information is not important to them. Just as repressors, sensitizers don't process fear but merely bear with them on an emotional level.

In addition to this tabloid-consumer behaviour, an inadequate coping strategy comes with an intolerance of ambiguity. In order to grasp and categorise experience and information everything has to be either black or white. Anything that does not fit into this scheme is hard to bear with and hinders a quick processing of anxiety. In the end, all of these strategies aim to master fear. In general, repressors and sensitizers are more anxious than people using an adequate coping strategy.

Now, what does this mean for the principle of Public Service Media? A soft and straightforward information program without threats and fear? »Ideal world« TV? Withdrawal into the »Musikantenstadl«?

By no means! There cannot be information without any kind of worrying content. Media recipients won't accept that, it is impossible in terms of democracy and also the current geopolitical situation won't allow it. Public Service Media's task for the future is to provide an impulse and to offer support for adequate coping strategies.

It is not about increasing viewer numbers and circulation with shocking headlines but about a short and concise wording to raise the conceptual level. It is not about an offer for »simple« answers, but the hint that events and incidents are ambiguous and that this complexity can be reviewed and even solved. It is not about lulling entertainment, but about a program that conveys messages in an entertaining manner (e. g. getting fit is not easy but it can be fun – like in »Dancing Stars«).

Public Service Media shall lead the audience through the craggy mountains of fear. They should function as a counterpart to a tabloid market which frightens its consumers and renders them paralysed and helpless. ■

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Media Branding and Public Service Media

Kati Förster – University of Vienna & Gabriele Siegart – University of Zurich

New Brand Spheres for Public Service Media

The »brand sphere« for Public Service Media has changed dramatically. In fact, the increasing digitalization and the rising number of media available, associated therewith, creates the current predatory competition in the media industry. As a result of this, branding becomes a crucial competence for media because for recipients a brand offers support, security and trust within a more and more individualised, information-overloaded, pluralised and diversified world. Public service media are said to be strong brands as recipients usually link them to trustworthiness and credibility. From a supplier side, a strong Public Service Media brand helps brand extension efforts (e. g. for niche programs such as ORF III), offers a strong defense against new products and new competitors and, finally, enables to better fulfill the mandate to serve the public.

Changes in the brand sphere thereby occur on different levels. On the one hand, we see new modes of media use. Here, especially young audiences are an indicator for future developments in media use habits, as they are shaped by, and are shaping, the use of digital media. As an example, Rideout, Foehr and Roberts (2010) found, that (1) young people have increased the amount of time they spend consuming media to 7:38 daily; (2) 20 % of media consumption occurs on mobile devices, and (3) the proportion of media multitasking – i. e. the proportion of media time that is spent using more than one medium concurrently – has increased to 29 %. A recent study showed that recipients in Austria, Germany and

Switzerland increasingly use their laptops, smartphones and tablets while watching television (DACH Studie, 2014). The share of this »media-meshing« of television with other media is the highest with laptop pc use (76 % in Austria), followed by a concurrent smartphone use (50 %) and tablet use (22 %).

The consequences for Public Service Media are two folded. First, as consumers become more networked and mobile, the delivery of content via multichannel platforms is inevitable. Although multi-platform strategies bear a tremendous potential in developing brand awareness, the use of multiple channels entails the risk of a delusion of brand associations. This in turn heightens the importance of branding efforts for Public Service Media in maintaining the uniqueness, the strength and the favorability of their brand image aspects.

»Public Service Media are forced to connect with the audience more personally and interactively.«

Gabriele Siegart

Furthermore, instead of a passive audience media companies are confronted with a more and more active audience that is searching for content and certain topics, that sets preferences beyond traditional, well-established media brands and that communicates about the content within their social networks. Thus, Public Service Media are forced to connect with the audience more personally and interactively. Confronted with a new empowered user, interacting with the media brand(s) and their peers and creating their own content, media branding strategists have to be aware that audiences participate in (co-)creating a media brand ↙

→ (Chan-Olmsted & Shay, 2015; Ots & Hartmann, 2015; Scherer, 2015). On the other hand, we see new players at the media market (e. g. Netflix, Hulu, Amazon), new business models and changing success recipes (e. g. the use of algorithms and »Big Data«). As McDowell (2015) states, audience information enables media companies to deliver specialised content and advertising messages to individuals based on what they've bought, what they've browsed, what they've clicked on in an email, what they've shared on Facebook, and so on. Online streaming service providers, such as Netflix, use the data collected from the viewing habits of its users to help recommend new movies and also to craft original series.

A vital question in this context is, how Public Service Media brands are able to adapt to these new conditions and how they remain an important ingredient in the media menus of their probably more cherry-picking and active audiences.

Media as Brands – Concept and Perspectives

The view on media as brands has gained relevance in research finding expression in a rising number of publications in this field (for an overview see Krebs & Siegert, 2015). Therein, the efforts to define the term media brand seem to be an ongoing discussion in the literature. From an audience's perspective, we can understand a media brand as a construct carrying the audiences associations, such as emotional, stylistic, cognitive, unconscious or conscious significations (Förster, 2015). These significations can refer to different levels in a media brand's architecture, which typically consists of the corporate or channel brand as well as its sub-brands with genre, format, and persona brands (Wolff, 2006). The task of media brand management, in turn, is to evoke intended and valuable associations on the audience side in order to generate competitive advantages further on (Fournier, 1998; Gardner, Levy, 1955). Hence, per definition, media brands are not random, but they are the consequence of an institutionalization and systematization of branding activities. We thereby can look at media brands from different perspectives, which we

bring together in the forthcoming handbook on media branding (Siegert, Förster, Chan-Olmsted & Ots, 2015): (1) The management perspective looks at media brands as a management task. The organizational and management-centered perspective is – probably – the most studied field in media branding. To look at media brands as an economical construct raises questions of strategies, key success factors and efficiency. In short: How can a media brand be steered, managed and monitored in an ever-changing environment? (2) The product perspective looks at media brands as branded content. The »heart« of mass media, the content, specific formats or texts, but also programming is one of the major tasks for media companies. (3) In the communication perspective we look at media brands as marketing communication and – in a more participative view – as co-creation. Media brand communication uses different modes and various instruments, such as advertising and events. All instruments of the media brand communication mix are aimed at changing what is known about the brand and/or at changing or stabilizing the emotional relation to it. Questions that arise in this context include: How do media brands manage to address the audience? How do media brands use their area of competence to gain attention? (4) In the consumer perspective media brands are considered as an audience construct. Questions of interest are here: How are media (brands) perceived by the audience and why do recipients use certain media (content) while they avoid other? (5) Finally, the value perspective thematises the tensions of media brands between societal expectations, quality and profit. The normative, societal perspective has always been an integral part of Public Service Media. With an increasing reception of the genuine economical construct, brands, the discourses center on questions, such as: Does the branding perspective within media »damage« or »support« journalistic and ethical values? Is media branding an institutional arrangement to counterbalance market weaknesses? What consequences does a »market-driven« view have for the public sphere? In our Handbook of Media Branding we unify scholars from seven countries, i. e. from Austria, Finland, →

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→ Germany, Great Britain, Sweden, Switzerland, and the U.S., and thus provide a unique, international discussion of these perspectives on media brands. In the book we critically reflect the achievements of this »fresh« perspective on media, we provide a comprehensive review of literature and theoretical approaches relevant to the field of media branding and we introduce examples of extant empirical research. ■

»Multi-platform strategies heighten the importance of branding efforts for Public Service Media in maintaining the uniqueness, the strength and the favorability of their brand image aspects.«

Kati Förster

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Entertainment is Information!

Jürgen Grimm – University of Vienna

There are many examples for the social consequences of informative entertainment throughout history, e. g. in the course of the 17th and 18th century. At this time booksellers brought calendars, magazines and books to the countryside – much to the displeasure of the authority who considered reading material as the ruin of the »ordinary people« and an incentive for revolution. This is shown in one of the quotes of a character in Rudolf Schenda's writings, where many further examples can be found.

»The reading mania is a foolish, harmful abuse of a good thing, a great evil that is as contagious as the yellow fever in Philadelphia; it is the source of moral decay for our children and grandchildren. It brings mischief and mistakes into social life. The mind does not benefit because reading is a mechanical act; the mind becomes wild instead of noble.« (trans. from German; 1794, cited in Schenda 1977; p. 60).

This citation can be updated by simply inserting TV and Internet. Arguments against a »reading mania« as well as the distrust in questionable forms of information processing, which lead to a »false« perception and to »wrong« insights, can also be found in today's discussions regarding the Internet as a source of information. Surprisingly, in the 18th century it was precisely those »enlightened« pedagogues who supported campaigns against the reading mania and therefore contributed to state-imposed censorship. This can be seen in the initiative for »refinement« of reading material, especially of the popular calendar which counted as literature for the masses until the 19th century. Similar to daily soaps and telenovelas, which today aim to discuss topics such as contraception and AIDS, this initiative tried to include »useful« content

into popular reading material at that time. As a result, the image of the travelling booksellers improved from the former spoilers to the propagandists of enlightenment, or in modern terms: the Edutainer. One problem was that the original forms of informative entertainment, which included e. g. health or sowing advice, as well as spooky, criminal or romantic stories, were to be »reformed«. Popular, fictive plots were replaced by information for a moral lifestyle, by pamphlets against superstition and texts of worship for the ruler in order to prevent revolutionary thoughts.

The readers did not like it and what followed was a crisis in calendar production. It seems that the audience did not want others to teach them, at least not in this way. One possible explanation for their resistance is the psychological concept of reactance (see Brehm, 1966) which according to theory occurs if the audience feels patronised and experiences attempts of indoctrination as a threat for their sovereignty and independence. It seems that entertainment has its own laws of popularity. It may and should include »information« but in a particular, entertaining manner. The audience resists indoctrination, especially if it includes a moral pointing finger or contradicts their needs. What are the »laws of entertainment« that set limits to pedagogic projects? And in how far is information involved?

Redefining the Theory of Entertainment

Entertainment has not been invented by television. Fairy tales, myths and novels have very similar content structures which can also be found in today's TV entertainment. The three cross-cultural main topics love, destiny and struggle get reproduced in many variations. This is also shown by the cross-cultural »Monomyth«, which Josef Campbell (1993, 1999) sees as common structure of antique storytelling and current film- and television productions: the journey of the hero is a series of challenging adventures triggered by a »state of emergency« for the community (most likely there is some kind of external threat). After the hero defeats the evil (e. g. after the victory over the monster) the community goes back to its →

→ regular state. The interested reader, listener or viewer is pleased and notices: everything is back to normal! This story line is repeated very often in entertainment culture. In a thriller, for example, crime triggers an action that ends in arresting or killing the perpetrator. In a horror movie the monster has to be run down before the viewers can overcome their fears. Similar applies to spy- or science fiction films that deal with megalomaniacs or aliens. In all cases it is about the threat for a community that can be overcome by the »heroic« act of an individual or a group. Even in a romantic comedy the everyday routine gets disturbed by accidents, conflicts or fateful involvements, so protagonists can reach a harmonic state of relationship in the end – either through heroic abandonment (no more escapades! Family comes first!) or personal maturity which eliminates insecurities (e. g. finding »true love« or deciding to get married).

It almost seems as if entertainment is following a script which creates problems and in the end leads to (fictional) solutions. But what is the purpose? Similar to fairy tales and myths, Louis Bosshart (1979) identified three main functions of entertainment which give it a kind of anthropological quality: (a) articulation function: entertainment expresses inner wishes and hopes, (b) release function: anxiety and compulsions can be reduced (c) integration function: social control can be enhanced through the communication of values. This is where Bosshart ends. In the context of the failed attempts to combine information and entertainment in the calendar reforms I would like to add: (d) the function of orientation is constitutive for entertainment.

Entertainment is information because it offers orientation for everyday life. The information value of a standard script and its problem-solving structure (see above) can be summarised in four points: motivation for problem solving; definition of problem solving; relating problems to solutions and fourth affirming problem-solving institutions.

Without information there is no articulation of wishes and thus also a relieving or integrating function of entertainment is impossible. In so far the function of orientation, which is fulfilled by information, is the basis for other functions of entertainment. In this context Brenda Dervin (1989) developed the sense-making approach which I want to describe briefly. She differentiates between four types of problematic situations of everyday life: (1) decision problems with more than one alternative (what should I do?); (2) situations of anxiety (how can I deal with that?); (3) obstructing situations that make problem solving difficult (how can I get out of here?); (4) need for action due to environmental influences (what do people say? how can I resist them?). Brenda Dervin's theory regarding entertainment is the following: People turn towards entertainment in the course of problematic situations and entertaining content is what offers solutions for these problems. She talks about »gaps« of everyday life and entertainment as the bridge that helps viewers overcome this »gaps«.

In other words, entertainment is a playful form of information transfer – but the question remains: how does information look like in the context of entertainment and in how far is entertainment-information different from classical journalistic information?

What is information?

Following Gregory Bateson (1971), Niklas Luhman's (1996) definition is as follows: Information is a »difference which makes a difference« (Bateson 1971; cited by Luhmann 1996, p. 47). What does it mean? When I watch the news and the weather report I can learn: it is going to rain! A difference is made between rain and sunshine. This is an example of information because I have to decide whether to take along an umbrella or not. I take the umbrella and this makes the difference: I will not get wet. The moment I pack the umbrella, the information process ends. If one hears the same weather report over and over again then it is not about information any longer because it does not make a difference anymore (I have already packed my umbrella). Updated weather information ↙

→ on a smart phone, however, can be informative and again, make a difference. The former prognosis may be modified so I do not need the umbrella anymore. So I leave my umbrella in the office and am »relieved«. We are moving away from the assumption that information is something objective, something that can be transferred from A to B. Information is a process that should be enhanced by media offers and should take place within the viewer. The audience gets informed in order to master a real situation. Thus, the difference between information- and entertainment genres lies not in information as such but in the change of the frame of reference, which either serves as orientation on the systematic level or purposes of everyday life (lifeworld)¹. In the case of journalistic information it is about orientation for citizens on the system level. The relevant difference which is made in the course of the information process is, for example, the preference of a party. On the other hand, entertainment satisfies information-needs of everyday life e. g. in the context of relationships or a bad mood. The difference that is made by entertainment information lies in a renewed relationship or a change of mood. With this understanding the issue of entertainment-education arises. If informational content of entertainment genres helps to better cope with everyday life, and if educational approaches are important to the level of knowledge in society, edutainment has to combine everyday- and systematic information – without logical breaks.

Conclusion

To sum up, I would like to formulate six postulates on the basis of the re-definition of entertainment in the context of the theory of information. Information and entertainment cannot be differentiated without overlap.

- The entertainment value of a show is not only dependent on emotion but also on information. Entertainment is information.
- First and foremost entertainment includes informative content for the everyday life of the viewer.

- Basically, the »mix of information and entertainment« is an integration problem of different levels of information.
- Trouble-free communication is possible if the information, which creates an experience of entertainment, is in balance with the intended (educative) transfer of information of the communicator.
- Ideal entertainment-education features a logical connection between informative content for everyday life and the systemic information content (e. g. politics, health topics).

The informative potential of entertainment is realised insufficiently because entertainment is still seen as »light« and »irrelevant« content »serious« people do not want to be associated with. Moreover, in feuilletons (and sometimes also TV stations) entertainment is seen as a domain for private channels, while public channels have to provide information. This is why some want the ORF or the ARD, for example, to focus on information programs only and waive entertainment. Such a radical solution in the sense of a fundamentalist separation of information and entertainment (or just a neglect of the informative aspects of entertainment) would take away legitimising ratings from public channels and would impoverish society on an informational level. Like political information also entertainment information is about quality. This quality is not indicated by a democratic gain but only by an increase of orientation in everyday life of the viewer. Finding an appropriate measurement for this quality which is based on the informational function of entertainment in everyday life is a desideratum that still lies in the future.² ■

1 For »System« and „Lifeworld« see Habermas (1985); first applied to communication by Grimm (1994)

2 This text is a shortened version of the contribution in the 2015 edition of »TEXTE«. It is based on a lecture by Grimm, given as a part of the conference »Let me edutain you – Fit für die digitale Welt?« in Berlin on 22.05.2014 (<https://www.youtube.com/watch?v=EOoTe4ROeT8>). This transcript was revised and completed by the author.

Cinematic Audiovisual Production in Europe

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Introduction

Since the middle of the last century Europeans have felt their film and production industry to be under threat from Hollywood and the American production juggernaut. National film funds have a long history in Western Europe, and newer European Union (EU) member states have a similar tradition of state support from their centralised Communist pasts that carries on today. The combination of fear of American domination and history of intervention in the film industry has significantly influenced European Union (EU) level policy as well (Craufurd-Smith, 2008; Ward, 2008). Despite its generally free market, barrier-bashing approach to what is now broadly defined as audiovisual media, the EU has distinctly protectionist policies as well. Positive content regulations in the form of broadcasting quotas modelled after French cinema quotas were put in place in 1989 »to protect the European Community, culturally and economically, from US hegemony in the audiovisual sector« (McGonagle, 2008, p. 208). National film funds in the member states designed to support independent producers, distributors, film festivals and professional training enjoy full protection within EU policy in the name of preservation of cultural heritage, and the EU has had its own such support programmes since 1991. At the same time, there exists another major intervention into the audiovisual industries across Europe that, it can be argued, has much more tenuous status under EU policy: public service broadcasting (PSB). European PSB institutions make massive

investments in audiovisual production, including cinematic production, but are treated differently from film funds under EU law. In this paper I present initial findings from an investigation into PSB involvement in cinematic production. These findings indicate that across Europe PSB plays a notable role in production aimed at cinematic distribution, raising questions about the distinction that is made in EU policy and concerns about the consequences of shrinking PSB budgets.

Cultural exception vs. general economic service

EU policy on audiovisual media reflects the idea that a European-wide audiovisual media sector exists, and that it should be nurtured and protected, particularly in the context of globalisation or the dominance of US production (Papathanassopoulos & Negrine, 2011). Therefore, although film funds that provide subsidies for cinematic production and distribution are forms of »state aid«, which is carefully regulated under EU competition rules, they have historically been allowed as important forms of cultural protection. The use of state aid to support the production and distribution of cinematic works has been justified under what is now article 107 (3)(d) of the EU Treaty that allows the promotion of culture and heritage conservation (Craufurd-Smith, 2008). Two successive Cinema Communications from the EC have further clarified rules for film funds. The first Cinema Communication in 2001 set a generous 50 % cap on the percentage of a production budget that could be funded by state aid with no limit for low budget or »difficult« films as determined by the member states, and stated that funds could require that up to 80 % of production budgets receiving aid had to be spent in-country (European Commission, 2001). The 2013 Communication basically upheld these rules but allowed a 60 % cap for transnational co-productions and extended the rules to »transmedia storytelling« in order to account for technological convergence (European Commission, 2013). Both Communications reference the justified use of state aid to promote culture according to article 107 (3) (d), clearly stating that despite its commercial value, film is culture. ↵

→ The EU's own MEDIA programme was established to complement the national level subsidies allowed for under these rules.

Television and radio, publicly funded through license fees or state budgets, sometimes supplemented by advertising, have been a fixture in Europe since the invention of electronic media. Within the common market of the EU, PSB does have special status, and member states are allowed to support PSB institutions with public funds, but this is not justified in the same manner as the use of public money for film funds. A key moment in determining the treatment of PSB within the EU was the European Court of Justice's (ECJ) ruling in the 1974 Saatchi case (see Harcourt, 2005). Although the court did not insist at that time on the breaking of the PSB monopoly, that of RAI in Italy, »the case gave it the opportunity to define broadcasting signals as an economic activity,« (Harcourt, 2005, p. 74) as opposed to a public good. The EU has since acknowledged and accepted PSB's special function as an economic service. The EU's current treatment of PSB is based on the Protocol to the 1997 Treaty of Amsterdam. It refers to broadcasting organisations that have received public funds, or state aid, »for the fulfilment of the public service remit as conferred, defined and organised by each Member State« (European Union, 1997). Commercial actors have challenged specific PSB institutions' qualification for this exception on competition grounds. After a series of Commission rulings and three court cases brought by private groups to the ECJ, pressure from the Court resulted in clarification through the first Communication on the Application of State Aid to Public Service Broadcasting in 2001 (Harcourt, 2005). The Communication clearly reinforced states' rights to support PSB, including their right to define PSB remit beyond traditional television and radio in order to make use of new technology and platforms according to (Ward, 2003). It was then 2003 Altmark judgment by the ECJ that set out clear conditions for state aid to PSB institutions be allowed, namely that the remit was defined in an objective and transparent manner, and that the compensation was only what is necessary for fulfilling the remit. This judgment was

based on what is now article 106(2) of the EU Treaty, rather than the article 107(3)(d) related to culture. This puts PSB in a tenuous position since member states therefore have to prove PSB provides a service of general economic interest that would not otherwise be provided by the market (Craufurd-Smith, 2008; Kleist & Scheuer, 2006). Near the end of 2009, the EC issued a new Communication that allows for commercial broadcasters to also fulfil the PSB role foreseen in the Amsterdam Protocol, and mentions the need to pay special attention to whether or not individual PSB products are related to the »democratic, social and cultural needs of society« (European Commission, 2009). The 2009 Communication reaffirms the EU's treatment of PSB as an economic service that must be continuously justified in terms of the public interest and the absence of others fulfilling that service.

PSB institutions supporting EU funded films

Across Europe, PSB makes larger investments in audiovisual production than film funds. According to the Commission, EU member states spend approximately €3 billion in film support each year (European Commission, 2013). Admittedly it is probably the richest PSB institutions in Europe, but the BBC spent more than half of that on content for its three main domestic channels alone in fiscal year 2012/13 (BBC, 2013). Since 1991 the EU has also funded EU-wide programmes aimed at supporting the production and distribution of European films, with later ones providing some support for television production and to training initiatives and film festivals. The entire budget of the 2007-2013 programme entitled MEDIA was only €755 million for the entire EU and associated countries (European Commission, 2012). Though the EU film support programme is very small relative to the total funding coming from national level film funds, however it provides a useful way to create a sample of films in which to examine the role of PSB in cinematic production.

The MEDIA Film Database (MFDB) was created to mark the 20th anniversary of the MEDIA programmes and is operated by the Oficina →

FUTURE OF MEDIA IN EUROPE

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→ Europa Creativa Desk – MEDIA Catalunya, or the MEDIA Desk Catalunya. Although some bits of data may be missing because it relies on the input of all the individual MEDIA Desks, the MFDB appears to be the most complete and valid record publicly available of all productions supported by the EU programmes since 2001. Using this database I identified and coded all the productions aimed at cinematic release or distribution through festivals supported by MEDIA production grants from 2001–2011. The sample included 217 productions, and made up over 85 % of all productions receiving support in that period. Full credits were often not available in MFDB, so each film was also checked in the International Movie Data Base (IMDb) and frequently national databases or directories as well. If a PSB was listed in the credits at all, it was coded as being involved. IMDb distinguishes between »production«, »distribution« and »other« involvement. Within the »production« category there were sometimes also designations as »in collaboration with«, »co-production« or »support«, but not always. Films were also coded as having a PSB institution as a co-producer only if the PSB institution listed in the credits was also designated as »in collaboration with« or »co-production«.

Of the films in the sample, 134 or 61.75 % had some PSB involvement, and for 58.06 % of the films there was evidence that this was as a co-producer or collaborator on the production. This percentage was much higher, 73 %, for the 59 films in the sample that originated from small member states. In only 11 films a PSB institution appeared as one of the distributors. In these cases the distributing PSB was not in the film's country of origin or the PSB involved in the production, and distribution was always for television as opposed to theatre release. For example for two films produced in other European countries Finland's YLE was listed as a distributor for television, presumably within Finland. Only in two cases was a PSB institution listed as »support«, or financial contribution, the designation most often used in reference to national level film

funds or the MEDIA programme. The support of the MEDIA programmes in its various calls has often been tied to some kind of national level contribution. It has been described as often topping up support from within member states. Nevertheless the 217 productions examined show that there was almost equivalent occurrence of PSB involvement and national level film fund support, indicating that PSB involvement is just as prevalent as the financial contributions of national level film funds in these productions support by MEDIA programme development funds. In many instances, particularly for productions in Spain, France and Switzerland there was both support from national level film funds and involvement of PSB institutions, but for 50 films, or 23 %, there was no evidence that I could find of either kind of public institution involvement. Only 52 films, or 24 %, involved commercial broadcasters and nearly half of those originated in France where commercial broadcaster have legal obligations to contributed to French cinema.

»There is reason to consider not just whether or not the cultural exception could be used to bolster PSB, but how important PSB is to Europe's film industry.«

Sally Broughton Micova

The evidence here suggests that PSB institutions played a strong role in these cinematic productions that received development support from the MEDIA programme. They have been involved in nearly two thirds of them, one more than the number found to have been financially ↵

→ supported by national level film funds. Although the information gathered through this method sheds little light on the exact nature of the involvement, it does appear that the PSB institutions were primarily engaged in the production part of the film, working with the independent production companies that received MEDIA support perhaps providing personnel, premises or equipment or even financial contributions.

Conclusion

The 217 films examined here represent only a small portion of the films produced in Europe from 2001–2011, but they are ones that were deemed worthy of support from the EU's MEDIA programme and provide a good place to start investigating the role of PSB in cinematic production. I found PSB institutions involved in the production of a large majority of them, and in terms of the number of production to which they contributed PSB institutions were on par with national film funds. The involvement of PSB was stronger in smaller countries, but still in over half the films produced in larger countries as well. The contribution of commercial broadcasters pales in comparison and was seen mainly in countries in which it is mandated by law.

More research is needed to find out more about the nature of PSB involvement in cinematic production and generate explanations for the role PSB played in the production of these films. I suggest that differences are likely across countries. For instance, in the UK Bennett and Kerr (2012) found that the BBC and ITV have strong ties to the independent production sector because the movement of professionals from the broadcasters to the independent companies and the transfer of a culture of public service that circulates among these companies. In France, as mentioned above, the law prescribes support for cinematic production by its broadcasters, both commercial and public, whereas in Slovenia, as I found in previous work large scale productions were difficult to accomplish in that small country without the resources of its PSB (Broughton Micova, 2013). Further investigation on a country by country

basis would be necessary to further understand the link between PSB and Europe's film industry, but based on the initial findings from this investigation I argue that there is a need to re-consider the justification of PSB in Europe. The 2009 Communication rejects consideration of PSB under Article 107(3)(d) of the EU Treaty stating that it applies to discrete identifiable cultural products and in PSB these cannot be distinguished from the rest of the service. However, if PSB is crucial to cinema then surely it too is a promoter of the »culture and heritage protection«. And, with PSB content increasingly being circulated on demand and as discrete products is it really not possible to identify what aspects of PSB work could merit the cultural exception?

In Europe and beyond, PSB is seen by many scholars as being under threat, or even in crisis, due to increased competition from commercial broadcasters, technological convergence and policy that prioritises economic benefits over cultural or social ones (Armstrong & Weeds, 2007; Barwise, 2004; Humphreys, 2007; Raboy, 2008) as well as pressures from regulatory convergence (Lunt, Livingstone, & Brevini, 2012). There are many reasons to be concerned about the fate of PSB systems in Europe, and in light of the finding here it appears there is reason to consider not just whether or not the cultural exception could be used to bolster PSB, but the potential impact on the European film industry if PSB weakens and how important PSB is to the effectiveness of the protectionist schemes aimed at supporting Europe's film industry. ■

The Role of Media in a Democratic Society

Amy Goodman – »Democracy now«, New York

Rosa Parks was a remarkable woman. On December 1st 1955 she sat on a bus in Montgomery, Alabama and refused to get up for a white passenger and so was challenging the segregation of the transportation system. So doing she launched the today's civil rights movements. When she died a few years ago the media covered her story. It was mainly told that Rosa Parks was a seamstress, but not a troublemaker. That is the point where the media got it deadly wrong. Rosa Parks was a world-class troublemaker and she knew exactly what she was doing. This is only one example to illustrate the importance of bringing out the truth to the people. Therefore we have to ask what kind of media do we need in a democratic society?

What we need is an honest authentic media that brings out the full spectrum of opinions. The media have to be seen as a huge kitchen table that stretches across the globe that we all sit around and debate and discuss the most important issues of the day, war and peace, life and death. Anything less than that is a disservice to the servicemen and women, because they can't have these debates on military bases. They all lie on us in civilian society to have the discussions that lead to the decisions about whether they live or die, whether they are sent to kill or be killed. Anything less is a disservice to a democratic society. When it comes to journalism we do need independent journalism. We need journalists and reporters who are not partying to the parties, we need them apart from the parties. In our today's high tech digital age, all we still get

is static. We get distraction, lies, misinterpretations and half-truths, that obscure reality. What we need the media to give us is criticism, opposition, unwanted interference. We need a media that covers power, not covers for power. We need a media that is the force of state, not for the state. We need a media that covers the movements that create static and make history. We need a media that covers the movements that make history. Journalists can't be handcuffed. Journalists have to be able to be free to do their job. They must not cozy to power. That doesn't serve the politicians. That doesn't serve a democratic society.

So, it is very important to talk about the role of media in a democratic society and the way how the media does serve a democratic society. There must be a media outlet that is not run by cooperation that profits from war but run by journalists. George Gardner, former Dean of Annenberg School of Communication at the University of Pennsylvania once said: »We don't need media run by cooperations, that have nothing to tell and everything to sell.« Independent and democratic media allow people to speak for themselves. When you hear someone speaking from their own experience, whether it is a Palestine child or an Israeli grandmother, whether it is an uncle in Iraq or an aunt in Afghanistan, you begin to understand where they are coming from and why they believe in what they believe. Media can be the greatest force for peace on earth. All too often media is wielded as a weapon of war and that is what we have to challenge. We always have to keep in mind that those, who are concerned about war and peace, about the growing inequality between rich and poor throughout the world, about climate change are not a minority, not even a silent majority, but a silenced majority. They are silenced by the corporate media, which is why we have to take media back.

Media's job again should be to go into the streets, where thousands of people are, where the protesters are, the so called uninvited guests, because they have something important to tell as well. Democracy is a messy thing but it should be the media's job to capture it all. Another thing today's press needs to be taught is to show the pictures, to show the images. ↵

→ Just imagine seeing the images of war just for a week on every newspaper and magazine, on TV and radio, on Facebook and Twitter, people would say »No, war is not the answer to conflict in the 21st century.«

Social media has made an enormous difference in the media world, because you had those conventional gatekeepers for so long. A lot of newspapers have gone under and blamed the internet for their situation. But it is more than just the increased competition. Now people are able to find information in different ways. Before there was no way to get other information but suddenly all the different leaks and cracks in the system show up and people understand that there is other media, global media. The fact that we now can access to other media, even to state media from other countries offers us the sense that things can be seen from different perspectives. Although there is a truth when it comes to particular things but on lots of things are many truths. There are many truths from different people and different sectors of societies, which can be hardly heard in the more elite media.

There is a hunger for independent voices. Independent media shouldn't be so unusual. It is important to show up. Just being there, where the stories take place, putting out the microphone and hearing people describing the reality of their lives is not magic, not at all. It is simple the tendency of good journalism to let people talk, to do deep investigations and let people speak for themselves.

Journalists shouldn't be as brave as they must be now, but unfortunately we have a lot to deal with, where this courage is needed. For example: Edward Snowden, who was concerned, that if he releases his information in the United States, he'd be arrested before he can even talk about it. It was often said, that he could have gone many avenues that he could have gone to Congress for example. Snowden was very brave and he isn't even the journalist in this case. He therefore went to journalists because he was aware that he can't tell what the important information of the documents, he revealed, was. Snowden reached out to Glenn Greenwald and Laura Poitras and they risked their lives as well as Snowden did.

They were totally on their own. The bravery of Snowden was to do what former Bradley Manning, now Chelsea Manning was being tried. As a young intelligence officer in Iraq Manning had to face prison and torture for revealing documents to Wikileaks about the war in Iraq and Afghanistan. The minute Manning was arrested, was the time you couldn't hear his voice again for the next three years. This is even more important given the fact that Hillary Clinton suggested for Snowden to come back to the United States and get a vigorous, legal and public defense. The cases of Edward Snowden and former Bradley Manning show that we must challenge those in power. People are concerned about the faith of the earth, about the corporate control and their privacy and are sick of the theme »non-debate«. There is a serious vigorous debate of fundamental values, that people in their local communities are having every day. They can do that in a respectful way. It is about bringing out that non-marginalised and very raw discussion and not being afraid of mediating it and letting stories be heard. That is what people respond to. Now we have a global audience. We live in a borderless world, so it is necessary to have no borders in spreading the people's stories, not the stories of those in power.

Furthermore it is absolutely critical that we all fight for net neutrality. We need to fight to preserve the internet as a place where we can communicate with each other. It is so invaluable that all the work which is done can get out there. Pages from all over the world must come up as fast as the page of Google. It is absolutely critical not only to fight for public media but also to fight for public internet. It is a global fight and we all have to engage him, because the internet is the key.

Public media is critical all over. People all over the world have a sense of authenticity that comes with public media, brought to the listeners, viewers and readers by them. It is just critical that we have a media, that is not brought to us by those with economical interests, but those with an interest in democracy, finding the truth and getting the information that will inform people's life. ■