



United Nations  
Educational, Scientific and  
Cultural Organization



**PUBLIC SERVICE BROADCASTING:**

**A BEST PRACTICES SOURCEBOOK**

FEDERAL INDEPENDENCE  
UNIVERSALITY  
OBJECTIVENESS

DIVERSITY  
UNBIASED INFORMATION  
EDUCATION/ENLIGHTENMENT  
KNOWLEDGE  
SOCIAL COHESION  
CITIZENSHIP  
ACCOUNTABILITY  
CREDIBILITY



**UNESCO's project manager:** Vladimir Gai

**Research:** Venkat Iyer, Sundeep Muppidi, Claude Robinson, Andrew Taussig

**Research coordination:** Stephen Logan, AMIC

**Commentaries and feedback:** Evelyn S. Agato, Ariyaratne Athugala, Sigrid Baringhorst, Joseph Borg, Guillaume Chenevière, Marc Gruber, Karol Jakubowicz, Yesudhasan Thomas Jayaprakash, Vinaya Kasajoo, Umi Khattab, Srinivasan Kumar, Cheung kwai-yeung, Tai Kee Man, Marie A. Mater, Srinivas R. Melkote, Toby Mendel, Frank Morgan, Gareth Price, Dick Rooney, Werner Rumphorst, Elizabeth Smith, Kuniko Sakata Watanabe

**Design, photos and layout:** Julie Pudlowski

**Graphic Design:** Sophie Pontramier / BuBBLé Création

*First Edition 2005*

**Copyright** © UNESCO

**Copyright** © cover photographs UNESCO

All rights reserved. No part of this book may be reproduced in any form by any means without prior permission. Non-profit organisations, however, may freely copy and distribute parts of this publication where there is no financial gain.

## **Disclaimer**

The designation employed and the presentation of material throughout this publication do not imply the expression of any opinion whatsoever on the part of UNESCO concerning the legal status of any country, territory, city or area, or of its authorities or concerning the delimitation of its frontiers or boundaries.

The authors are responsible for the choice and the presentation of facts contained in this book, as well as for the opinions expressed therein, which are not necessarily those of UNESCO and do not commit the Organization.

CI/COM/PSB/2005/VG1

## OF CONTENTS

<i>Foreword</i>	6
<i>Preface</i>	8
<i>Endorsements</i>	10
<b>Chapter 1</b> “Definition of Public Service Broadcasting”	12
<b>Chapter 2</b> “Creating the Environment and Media Literacy”	24
<b>Chapter 3</b> “Legal Aspects of Public Service Broadcasting”	38
<b>Chapter 4</b> “Building Citizen’s Participation”	56
<b>Chapter 5</b> “Regulations and Codes of Practice: Promoting Editorial Independence and Transparency of PSB”	74
<b>Chapter 6</b> “Setting the Standards in Public Service Programming”	86
<b>Chapter 7</b> “Funding and Financing Implications for Public Service Broadcasting”	112
<b>Chapter 8</b> “Public Service Broadcasting in the Digital Age”	128

The concept of knowledge societies, which UNESCO is advocating, offers a holistic and comprehensive vision (cutting across all UNESCO's domains) with a clear development-oriented perspective that captures the complexity and dynamism of current global trends and prospects. Knowledge societies require an empowering social vision, which encompasses plurality, inclusion, solidarity, and participation. Based on the principles of freedom of expression, universal access to information and knowledge, promotion of cultural diversity, and equal access to quality education, the concept of knowledge societies is progressively recognized as essential for attaining major development goals.

For the majority of the world population, particularly by those belonging to disadvantaged groups, radio and television remain the most accessible and widespread means of information and communication. Radio continues to be the most widely accessible communication medium. UNESCO is committed to promote Public Service Broadcasting (PSB) and empower citizens with knowledge to participate actively in the decision making process. It is crucial that PSB serves all populations reflecting the needs, concerns, and expectations of the different audiences irrespective of their sizes. Public Service Broadcasting is an essential instrument to ensure plurality, social inclusion, and to strengthen the civil society. In this sense, the mission of the PSB lies in the heart of sustainable development, because it empowers people to take informed decisions vital to their own development

"Public media has earned the public trust and is a proven trendsetter," said Susan V. Berresford, president of the Ford Foundation. "It is helping us all understand new global realities that affect our society and the ways in which our country affects others. Public media does this well and needs our support to continue this role...An informed citizenry is vital to good governance...and healthy democracy. "

The unique role of PSB, which provides access to information and knowledge through quality and diverse content, is central to UNESCO's constitutional mandate in promoting free flow of ideas and information. Therefore, UNESCO fosters the editorial independence of public broadcasters enabling them to fulfill their cultural and educational role in a credible manner. This requires building strategic alliances with major professional stakeholders, decision-makers, civil society; and sensitizing governments and public opinion on the mission of PSB.

PSB is one of the most important powerful instruments for promoting citizens' democratic participation. But, it is observed that the concept and idea of PSB is often not well understood or sometimes even misunderstood. Thus, there is a critical need to clarify and demystify the whole gamut of concepts and processes related to PSB by taking into account the international experiences and best practices.

The purpose of this reference publication "Public Service Broadcasting: a Best Practices Source Book" is to provide meaningful and ready-to-use information to media professionals, decision makers, students, and the general public on the core PSB concepts related to legal, regulatory, financial, and other major issues as recognized by the international professional community. Key notions of PSB such as editorial independence, universality, secured funding free of all pressures, distinctiveness, diversity, representativeness, unbiased information, education and enlightenment, social cohesion, citizenship, public accountability, and credibility, are dealt with in the book.

I wish to express our gratitude to the Asian Media Information and Communication Centre (AMIC), which in close cooperation with UNESCO's Communication Development Division and in consultation with major international and regional professional organizations and broadcasting unions and individual experts, has produced a very informative draft. The basic text has been further developed through online conference.

I wish to thank all the organizations and scholars for their invaluable contribution to the guidebook.

My very special thanks go to Ms. Elizabeth Smith, Secretary General of the Commonwealth Broadcasting Association; Mr. Aidan White, Secretary General of the International Federation of Journalists; Mr. Toby Mendel, Law Programme Director of Article 19; and Mr. Guillaume Chenevière, Chairman of the World Radio and Television Council, who have endorsed this publication and provided very kind professional comments.

**Dr Abdul Waheed Khan,**  
**Assistant Director-General for Communication and Information, UNESCO**

This publication on Public Service Broadcasting best practices is the result of a series of discussions, conferences, and seminars that have been held over the past few years on the role and future of public service broadcasting. The main impetus for this publication came from the Communication and Information Sector of UNESCO, which provided the terms of reference for the sourcebook. UNESCO strongly felt that in spite of the large number of research reports, publications, and conferences on the topic of public service broadcasting, there existed profound misconceptions and misunderstandings on the mission, mandate and role, place, scope, and workings of genuine public service broadcasting. Even knowledgeable people and media experts often use public service and state broadcasting synonymously or interchangeably.

My own experience as a media scholar as well as the Secretary-General of the Asian Media Information and Communication Centre (AMIC) confirmed these perspectives. We also concurred that the wide range of public service broadcasting systems around the world also added to the confusion. Moreover, there were few publications which provided a comprehensive discussion on the key dimensions and characteristics of genuine public service broadcasting systems with concrete examples of best practices in all the different aspects and functions of public service broadcasting.

The AMIC team in close consultation with the Communication Development Division of UNESCO prepared a detailed mapping, content outline and a list of resources in terms of both experts and institutions, as advised by UNESCO, which provided very valuable inputs.

The most important resources were culled in terms of various aspects of public service broadcasting including editorial independence, financial mechanisms, legal and regulatory aspects, citizens' participation, and standards from the most important reports and publications on PSB. The editors then used these materials to prepare each of the chapters ensuring that for each of the sections, appropriate examples from around the world were presented.

Once the first draft of the manuscript was finalized, an online conference was organized where leading experts and institutions were invited to view the draft chapters and provide their feedback, comments, and critical assessments of all the chapters. The document was then finalized by incorporating the feedback generated by the online conference and from the inputs provided by UNESCO and its experts.

This then was the origin of this publication and the process by which the manuscript was prepared. This source book by no means is intended to be an authoritative commentary or analysis of public service broadcasting around the world. We started out with a simple objective that of preparing a discussion on key features and characteristics of what can be perceived as genuine public service broadcasting. The idea was to clearly identify the key characteristics of public service broadcasting and differentiate it from state and other forms of

broadcasting, while at the same time providing concrete examples and best practices in every aspect of public service broadcasting.

If we succeed through this publication in eliminating the existing confusion between public service broadcasting and all the other forms of broadcasting, our objectives would have been more than fulfilled. We also hope that the various examples of best practices that have been provided in this publication would help to inspire public service broadcasters and the citizens of the world. This source book could also contribute modestly in assisting state broadcasters that are attempting to transform themselves into genuine public service broadcasters. Last but not least, this publication celebrates public service broadcasting, an institution which has made outstanding contributions all over the world to our common struggle for democracy, enlightenment, and empowerment.

**Dr. Indrajit Banerjee,**  
**Secretary-General, AMIC**

“The modern broadcasting environment is characterised by the apparent irony of an explosion in number of channels available to listeners and viewers and yet a general decline in the quality, and even diversity, of programme content. This context provides a natural justification for, almost promotion of, public service broadcasting. And yet, in a further irony, in countries all over the world, public broadcasting finds itself on the defensive. The reasons for this vary, but they include ongoing and new forms of government interference, a crisis of public confidence, a dwindling funding base, an aggressive and highly competitive commercial broadcasting sector, and a neo-liberal environment of hostility to all things public.

There is a growing global response of support for public service broadcasting. The UNESCO-sponsored publication, *Public Service Broadcasting: A best practices sourcebook*, makes an important contribution to this movement, providing readers with an impressive wealth of comparative best practices and innovative solutions to the problems facing public service broadcasting. The Sourcebook will be a particularly useful resource for those wishing to make a practical contribution in this area.”

*Toby Mendel, ARTICLE 19*

"This is a marvelous pull-together of all the information about public service broadcasting. It goes from why it is important, to how to do it and the importance of Guidelines, then on to the key role of supportive pressure groups, legal aspects, the regulatory side, standards, funding and the future of PSB in the digital age.

It is well sourced, comprehensive, and above all shows the importance of this sector and how, in many parts, it is still holding its own and developing in new ways, for example by offering trusted web sites. It provides encouraging examples of best practice for struggling organizations to follow. This is an essential reference book for all working in the media."

*Elizabeth Smith, Commonwealth Broadcasting Association*

“Though there is no single model of public service broadcasting (PSB), we all believe in shared values:

- PSB is about people. It provides programmes to national audiences, including all minorities and sections of society, which very often are not catered for by the commercial sector. It operates through an accountable and transparent structure of management and is supported by public funds;
- PSB, operating through all forms of media, is also about quality, reliability and independence.

It provides a broad range of opinions, whether in education, news and information, or cultural and entertainment programming, all of which are ethical and professional in content and sensitive to citizens' needs and values;

- Finally, PSB is about setting standards for fairness at work, social justice and protection for journalists and all who work in the industry.

These three aspects are essential not only in countries that struggle for the creation of genuine public media, but also in the countries where PSB has been existing and considered as a model over the past decades. The International Federation of Journalists put this issue on top of its agenda, through campaigns and projects in various parts of the world.

This handbook is a valuable resource for journalists, media workers and media activists, decision makers and students, who need reliable information for their work.”

*Aidan White, International Federation of Journalists*

This sourcebook comes at the right time and will be immensely useful for broadcasters, civil society, regulators, political circles and other stakeholders recognizing electronic media's essential contribution to social development and democracy. Not only isn't PSB obsolete in the 21st century; it has yet to show its full potential.

As the French sociologist Dominique Wolton rightly points out, television and radio have the unique capacity to put people in contact with foreign worldviews, ethical norms, lifestyles, etc, without them feeling threatened. This remarkable power needs to be developed and used extensively to permit a real dialogue between the different societies, cultures, religions, which the globalized world puts in close contact.

The Information Age requires in addition something only radio and TV can provide: that all men and women around the globe have access to a credible, factual representation of the world they live in, at the local, national and global levels. To reach these high goals, indispensable to a peaceful, sustainable development, market forces do not suffice. Public Service Broadcasting is the essential, but complex tool to develop.

This sourcebook explores the ways and means to implement PSB, collects examples of good practices from all over the world, lists useful websites and indicates some of the traps to avoid. It is compulsory reading.

*Guillaume Chenevière, World Radio and Television Council*

## 1.1 INTRODUCTION

For the majority of the world population, comprising inhabitants of huge rural areas and illiterate people, radio and television remain the most available and widespread Information and Communication Technologies (ICTs) with radio in the first place as primary communication medium.

With the rapid spread of digital communication technologies in the 1990s, broadcasting, telecommunications, and computers have blended together to revolutionize the way broadcasting services are delivered and consumed today. This growth has dramatically increased the speed at which these services can be received and in many cases has made it a lot cheaper to receive an ever-increasing number of channels.

The broadcasting landscape has undergone dramatic change in the past two decades. In most countries, there exist mixed broadcasting models, with the co-existence of State or public service channels alongside fully commercial broadcasting enterprises. Private broadcasting has proliferated both nationally and internationally through the use of cable and satellite transmission systems. It is becoming increasingly evident that in the blind pursuit of profit, commercial broadcasting has often diverted the media from its public interest focus towards pure entertainment. Yet, nowhere have they made public service broadcasting obsolete, and the dual systems often provide the best media ecology.

It is clear that in a global broadcasting landscape caught between the state-controlled model, where ruling political elites dominate broadcasting to strengthen their grasp on political power, and the commercial systems, which pay heed only to the logic of profit and advertising revenues, the only way to protect and to promote the public interest is through the enhancement of public service broadcasting (PSB). Recent developments in broadcasting around the world lead us to the compelling realization that PSB is more relevant than ever before, and that it is urgent to nurture and strengthen PSB institutions and practices to safeguard the integrity and interests of “citizens”.

However, public broadcasting is faced with a radically new environment that poses numerous challenges to the functioning of any genuine PSB. Marc Raboy<sup>1</sup> highlights three sets of parallel developments that characterize this new broadcasting environment:

- a) The explosion in channel capacity and disappearance of audio-visual borders made possible by new technology.
- b) The disintegration of the state broadcasting model, with the collapse of the socialist bloc and the move towards democratization in various parts of the world.
- c) The upsurge in market broadcasting and the introduction of mixed broadcasting systems in the countries with former public service monopolies.

Any PSB thus has to deal with this new environment and contend with these changes in the broadcasting environment. The objective of this publication is to encourage public service

broadcasting to prosper, not by discussing its shortcomings, but by pointing out how challenges to PSB could be overcome with existing “good practices” and possible innovative future models or programming and funding structures.

## 1.2 DEFINITIONS OF PUBLIC SERVICE

### BROADCASTING (PSB)

Box 1.1

THE ROLE OF PSB

*“Public service broadcasting (PSB) has an important role to play in providing access to and participation in public life. Especially in developing countries, PSB can be instrumental in promoting access to education and culture, developing knowledge, and fostering interactions among citizens. For the majority of the world population, comprising inhabitants of huge rural areas and illiterate people, radio and television remain the most available and widespread ICTs, with radio in the first place as primary communication medium. UNESCO has been committed to supporting and promoting public broadcasting as well as preservation of its contents which serve the interests of people as citizens rather than as consumers, by reaching all populations and specific groups and thereby contributing to social inclusion and strengthening of civil society. UNESCO’s strategy “seeks to enhance the role of public broadcasting as a unique service providing universal access to information and knowledge through quality and diverse content reflecting the needs, concerns and expectations of the various target audiences.”*

*—‘Approved Programme and budget, 2004-2005’, UNESCO. General Conference; 32nd session; 2003.*

Since the global range of the PSB experience is so varied and complex, there is no PSB ‘gold standard’, however, there are certain characteristics and mechanisms of PSB that have wide validity and merit study by those interested in its implementation. Given the varying political, technological, and economic environments in every nation, PSB has taken different shapes and followed different models.

It is important to note that PSB models have been developed essentially due to the inherent weaknesses of the two dominant broadcasting systems—the state-controlled broadcasting model and the profit-oriented commercial model. The public-service model, while it stems from the vision some had for radio, was also based on mistrust: mistrust of the ability of market mechanisms to fulfil certain goals, and mistrust of the State’s ability to achieve the same objectives, generally grouped under the broad expectations that still apply to public broadcasting today, which is, to inform, educate, and entertain. This vision of the role and

importance of public broadcasting required a public organization at the service of citizens, culture and democracy<sup>2</sup>.

Some countries rejected the notion that public interest in broadcasting could be served by the interests of private entrepreneurs primarily looking for profit. At the same time, however, people were also suspicious of the State. Because of broadcasting's social, cultural and political potential, it was felt that direct State involvement in a field related by and large to thought and expression was not desirable.

## Box 1.2

## WHY PUBLIC SERVICE BROADCASTING IS IMPORTANT

*Neither commercial nor State-controlled, public broadcasting's only raison d'être is public service. It is the public's broadcasting organization; it speaks to everyone as a citizen. Public broadcasters encourage access to and participation in public life. They develop knowledge, broaden horizons and enable people to better understand themselves by better understanding the world and others.*

*Public broadcasting is defined as a meeting place where all citizens are welcome and considered equals. It is an information and education tool, accessible to all and meant for all, whatever their social or economic status. Its mandate is not restricted to information and cultural development—public broadcasting must also appeal to the imagination, and entertain. But it does so with a concern for quality that distinguishes it from commercial broadcasting.*

*Because it is not subject to the dictates of profitability, public broadcasting must be daring, innovative, and take risks. And when it succeeds in developing outstanding genres or ideas, it can impose its high standards and set the tone for other broadcasters. For some, such as British author Anthony Smith, writing about the British Broadcasting Corporation—seen by many as the cradle of public broadcasting—it is so important that it has “probably been the greatest of the instruments of social democracy of the century.*

—Public broadcasting: Why? How? UNESCO/ WRTVC, 2001

At the outset, it is critical to highlight the fact that State-owned broadcasting systems cannot be referred to as PSB. There is a widely held misconception that PSB and State broadcasters are synonymous. This error stems from the fact that very few countries in the world have genuine PSB and that most countries do have State broadcasting systems. Moreover, when compared to commercial broadcasting, State broadcasting is perceived to be more public service oriented, which leads to this common confusion between PSB and state broadcasting systems.

While state-controlled broadcasting systems do perform certain public service functions, their control by governments, funding models, lack of independence and impartiality in programming and management, prevent them from being identified as PSB. Thus, while state broadcasters do perform certain public service functions, they cannot be defined as real PSBs because they do not fulfil the requirements of a genuine PSB. On the other hand, it is important to stress that community broadcasting, while it may perform certain PSB functions, does not replace public service broadcasting with its broader outlook and national scope.

**Box 1.3**  
**DEFINING PSB**

*Public service broadcasting is a unique concept. Although easy to understand, it is more often than not misunderstood, sometimes profoundly, sometimes even intentionally. Some languages do not even have a term fully corresponding to the English word “public”, and the closest translation appears to confer the notion of state/government/official. Where this is the case in a country which has had a tradition of state broadcasting, this linguistic barrier constitutes the first obstacle to a clear understanding of the real nature of public service broadcasting (which is anything but ‘state’, ‘government’ or ‘official’ broadcasting).*

*—Model Public Service Broadcasting Law,  
Werner Rumphorst, ITU/EBU/UNESCO, 1998*

In order to have a comprehensive and operational understanding of what constitutes a genuine PSB, it is perhaps most useful to refer to some of the various definitions that have been put forward by organizations and commissions from around the world. In understanding the role of PSB, the following factors could be taken into account in judging whether a PSB system is playing the role it is expected to perform:

**a) Universality:** Public broadcasting must be accessible to every citizen throughout the country. This is a deeply egalitarian and democratic goal to the extent that it puts all citizens on the same footing, whatever their social status or income. It forces the public broadcaster to address the entire population and seek to be “used” by the largest possible number.

**b) Diversity:** The services offered by public broadcasting should be diversified in at least three ways: the genres of programmes offered, the audiences targeted, and the subjects discussed. Public broadcasting must reflect the diversity of public interests by offering different types of programmes, from newscasts to light programmes. Some programmes may be aimed at only part of the public, whose expectations are varied. In the end, public broadcasting should reach everyone, not through each programme, but through all programmes and their variety. Finally, through the diversity of the subjects discussed,

public broadcasting can also seek to respond to the varied interests of the public and so reflect the whole range of current issues in society. Diversity and universality are complementary in that producing programmes intended sometimes for youth, sometimes for older people and sometimes for other groups ultimately means that public broadcasting appeals to all.

**c) Independence:** Public broadcasting is a forum where ideas should be expressed freely, where information, opinions and criticisms can circulate. This is possible only if the broadcaster is independent, thereby, allowing the freedom of public broadcasting to be maintained against commercial or political influence. If the information provided by the public broadcaster was influenced by the government, people are less likely to believe the content. Likewise, if the public broadcaster's programming were designed for commercial ends, people would not understand why they are being asked to finance a service providing programming that is not substantially different from those provided by commercial broadcasters.

**d) Distinctiveness:** Services offered by public broadcasting must be distinguished from that of other broadcasting services. In public-service programming, in the quality and particular character of its programmes, the public must be able to identify what distinguishes this service from other services. It is not merely a matter of producing the type of programmes other services are not interested in, aiming at audiences neglected by others, or dealing with subjects ignored by others. It is a matter of doing things differently, without excluding any genre. This principle must lead public broadcasters to innovate, create new slots, new genres, set the pace in the audiovisual world and pull other broadcasting networks in their wake<sup>3</sup>.

**The Council of Europe's Independent Television Commission (2004) has described the definition of a PSB channel as one that brings together most or all of the following elements:**

- > Wide range of programmes that caters to a variety of tastes and interests, and takes scheduling into account
- > High quality technical and production standards, with evidence of being well resourced and of innovation and distinctiveness, making full use of new media to support television's educational role;
- > Cultural, linguistic, and social consideration for minority populations and other special needs and interests, particularly education including programmes for schools and provisions for disabled people;
- > Catering for regional interests and communities of interest, and reflecting the regions to each other;
- > National identity, being a "voice of the nation", the place where people go on national occasions;

- > Large amount of original productions made especially for first showing;
- > Demonstrated willingness to take creative risks, challenging viewers, complementing other PSB channels and those that are purely market driven;
- > Strong sense of independence and impartiality, authoritative news, a forum for public debate, ensuring a plurality of opinions and an informed electorate;
- > Universal coverage;
- > Limited amounts of advertising (a maximum of seven minutes per hour across the day);
- > Affordability—either free at the point of delivery or at a cost that makes it accessible to the vast majority of the people.

These values apply not only to European broadcasters, but as reflected in examples given in later chapters, they are universal in nature.

In his speech to the World Electronic Media Forum Workshop on Public Service Broadcasting in Geneva (2003), Dr Abdul Waheed Khan, UNESCO’s Assistant Director-General for Communication and Information reflected on UNESCO’s Constitution, when he said that “only in the unrestricted pursuit of objective truth and in the free exchange of ideas and knowledge can we achieve international peace, understanding and sustainable development.”

Dr. Khan argued that in today’s world, with the current interplay of major technological, commercial, political and cultural factors, when commercial interests and political interference fiercely challenge the field of broadcasting, public service broadcasting stands as a landmark.

He reiterated that the editorial purpose of PSB should consistently show the ability to become the voice in society, guaranteeing equal access for a wide range of opinions by bringing together common conversation that shape the public will, and in particular should become a trendsetter in raising vital socio-political issues for discussions by the citizens.

### **1.3 CALL TO ACTION—INTERNATIONAL DECLARATIONS AND RECOMMENDATIONS ON PSB**

In recent years, there have been a number of conferences, workshops, and seminars organised by UNESCO, international media organisations, and political bodies to address both the challenges facing PSB and the declining standards of educational and information-oriented broadcasting due to the proliferation of commercial broadcasting around the world. However, it must be noted that government and industry manipulation, lack of long-term PSB ambition and vision change in societal behaviour, and rapid technological innovation, all play their part.

There is an increasing awareness around the world that we are confronted with a progressive erosion of the public sphere. Commercial programming is driven by one purpose and ambition alone, which is to maximize advertising and other revenues by targeting the largest possible audiences through the most sensational, popular, and attractive content with no respect for public interest. This has raised worldwide concerns that if something is not done urgently to stem this progressive decline in the quality of broadcasting, the quality of democracy, education, and citizens' empowerment will be threatened.

This section will list some of the declarations and recommendations made by international institutions and conferences to improve the quality of PSB and encourage its development in countries that are transforming their broadcasting systems away from state control.

**1.3.1 Public Broadcasting for All Campaign:** The International Federation of Journalists (IFJ) launched a worldwide campaign in 2001 to defend public service broadcasting. The campaign aims to promote public service values, editorial independence, quality programmes, and democratic, accountable systems of administration. The IFJ campaign builds union solidarity and coordinates discussions with international organizations and other global groups dealing with the media.

As part of this campaign, the IFJ has held a number of conferences around the world, such as 'The Challenge of Public Broadcasting in Asia' conference held in Colombo in December 2003. Journalists' unions and associations from 13 Asian countries attended this conference, at the end of which they issued a 'Colombo Declaration' recognizing the need for strong, independent unions of journalists and media workers to play a vital role in the development of an independent public service media.

On January 25th, 2005, the European Federation of Journalists (EFJ) called on politicians, public authorities, and civil society groups to unite around a manifesto of public service values in defence of the European model of public service broadcasting. In a statement they said that 2005 would be a crucial year in the struggle to defend public broadcasting, which faces new threats from trade liberalisation and political spin-doctors trying to manipulate public opinion.

The EFJ says key values that have made Europe the world's leader in public broadcasting are under threat of political and corporate interference. "Increasing pressure on public finances and the liberalisation of trade have had a negative impact on media all over Europe", said the EFJ. Private media companies, desperate to maximise market share and increase commercial revenues, are seeking the end of all public funding for broadcasting. "If this happens European democracy will be the loser and quality will suffer," says the EFJ.

**The EFJ called on political parties and national parliaments across Europe to adopt a Manifesto of Public Service Values for broadcasting that reaffirms:**

- > Access for all, to a range of high quality programmes, providing impartial news and information, and programmes free from political and commercial pressures;
- > Pluralism and Quality and voices for all sections of the community;
- > Ownership in public hands, and management that is financially transparent and accountable to the public;
- > Funding that guarantees freedom from commercial and political control and involves license fees or other independent public funding not subject to political manipulation;
- > Fairness at work, social justice and rights protection for journalists, and all who work in the industry.

Link for more information: <http://www.save-public-broadcasting.org>, [www.ifj-europe.org](http://www.ifj-europe.org)

**1.3.2 European Commission Declaration on State Aid:**

On 17 October, 2001, the European Commission clarified its stand on State aid to PSBs. It said that member states are in principle “free to define the extent of the public service and the way it is financed and organized, according to their preferences, history and needs.” The Commission, however, called for transparency “in order to assess the proportionality of State funding and to control possible abusive practices”. Additionally, the Commission reserved its right to intervene “in cases where a distortion of competition arising from the aid cannot be justified with the need to perform the public service as defined by the Member State”. This statement was made in response to concerns on PSB funding, which has been the subject of complaints to the Commission by private media operators who see State funding of PSBs as anti-competitive.

While the Commission recognized the particular role of PSB as acknowledged by the Protocol to the Amsterdam Treaty in the promotion of democratic, social and cultural needs of each society, it proposed that public broadcasting could be defined as a service of general interest, but when funded by state resources it amounts to State Aid, which the Commission is empowered to check for “abusive practices and absence of overcompensation.”

Link for more information: <http://europa.eu.int/rapid/pressReleases>Action.do?reference=IP/01/1429>

**1.3.3 African Charter on Broadcasting:**

On the Tenth anniversary of the Windhoek Declaration on the Development of an Independent and Pluralistic African Press, UNESCO organized another Windhoek Conference “Ten Years On: Assessment, Challenges and Prospects” from 3–5 May 2001. This conference declared that the legal framework for broadcasting should include a clear statement of the principles underpinning broadcast regulation, including promoting respect for freedom of expression, diversity, and the free flow of information and ideas, as well as a three-tier system for broadcasting—pub-

lic service, commercial and community. A Charter was proposed by the Southern African Broadcasting Association (SABA).

Link for more information: <http://www.africafilmtv.com/pages/charter1.htm>

#### 1.3.4 The Accra Declaration:

From the 16–18 September 2002, a conference on Public Service Broadcasting in West Africa was held under the auspices of Article 19 and the Media Foundation for West Africa (MFWA) in Accra, Ghana. Participants included heads of PSB organisations, heads of regulatory bodies, regional media organisations, media specialists and other regional stakeholders. The meeting deliberated on the need for reform of public service broadcasting in West Africa to reflect and sustain the new democratic dispensation and to allow popular participation in public affairs.

The conference declaration included: recommendations on the status and mandate of PSB organisations, the independence of regulatory bodies, the principle of editorial independence, and PSB's obligation to ensure that the public receive adequate, unbiased information, particularly, during elections.

Link for more information: <http://www.article19.org/docimages>

#### 1.3.5 Almaty Recommendations:

The Asian Institute for Broadcast Development (AIBD) and Friedrich Ebert Stiftung (FES) organized a seminar on public service broadcasting in the Central Asian republics in February 2003, in Almaty, Kazakhstan. The seminar was held under the framework of PSB providing an important contribution to the development of democracy in Central Asia, with a means to building an informal civil society that recognizes pluralism and the importance of national identity and culture.

The seminar participants considered PSB as a necessary, powerful, and effective means to support the educational and cultural potential of the people, as well as providing them with objective and reliable information. In this context, some of the participant recommendations reflected how the idea of public service broadcasting should be encouraged, publicized, and popularized among the people and the authorities, as an independent organ of broadcasting.

Link for more information:

[http://portal.unesco.org/ci/en/ev.php-URL\\_ID=14213&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/ci/en/ev.php-URL_ID=14213&URL_DO=DO_TOPIC&URL_SECTION=201.html)

#### 1.3.6 Bangkok Declaration:

The first Conference of the Ministers on Information and Broadcasting in Asia and the Pacific was organized by the Asia Pacific Institute for Broadcasting Development (AIBD) in Bangkok, from 27–28 May, 2003. This was in the form of a thematic debate and a regional preparatory meeting for the World Summit on Information Society in Geneva in 2003.

The conference adopted a number of recommendations on public service broadcasting covering the role of PSB, guidelines to government authorities on regulating PSB and the role



## 1.4 RESOURCES

### 1.4.1 Publications

- > Abramian, D. (2001). *The decline and fall of public service broadcasting*. Cambridge, Mass, USA.
- > Blumler, J. (1992). *Public service broadcasting before the commercial deluge: Television and the Public Interest*, p 7–21. London: Sage.
- > EU (2001, 17 October). *Commission clarifies application of State aid rules to PSB*. Brussels, Belgium: EU.
- > Holland, P. (2003). *Conceptual Glue: Public service broadcasting as practice, system and ideology*. Paper presented to MIT3 Television in Transition conference, MIT, Massachusetts, USA.
- > Khan, A. W. (2003). *Introductory remarks to the World Electronic Media Forum, workshop on PSB, 11 December, Geneva*.
- > McChesney, R. (1997). *The mythology of commercial broadcasting and the contemporary crisis of public broadcasting*. University of Wisconsin, USA.
- > Mendel, T. (2000a). *Public Service Broadcasting Organisations*. London: Article 19.
- > Mendel, T. (2000b). *Public Service Broadcasting, a comparative Legal Survey*. Kuala Lumpur, Malaysia: AIBD.
- > Mooney, P. (2004). *Public service broadcasting. Report by the Committee on Culture, Science and Education, Parliamentary Assembly of the Council of Europe, Brussels, Belgium*.
- > Raboy, M. (1999). *The world situation of Public Service Broadcasting*. In *Public Service Broadcasting in Asia: Surviving in the new information age*. Singapore: AMIC.
- > Raboy, M. (Ed) (1996). *Public Broadcasting for the 21st century*. Academia Monograph 17. UK: University of Luton Press
- > Stevenson, N. (2002). *Understanding media cultures*. Sage.
- > Tongue, C. (1996). *The future of public service television in a multi-channel digital age, report to the Committee on Culture, Youth, Education and the Media of the European Union*. From [www.poptel.org.uk/carole-tongue/pubs/psb\\_b.html](http://www.poptel.org.uk/carole-tongue/pubs/psb_b.html)
- > UNESCO (1995). *Public Service Broadcasting: Cultural and Educational Dimension*. Paris, France: UNESCO.
- > Wolton, D. (nd). *L'audiovisuel public en danger: Paris. Les rapports du Sénat no.162*
- > WRTVC (2001). *Public Broadcasting: How? Why? Paris: UNESCO*.

### 1.4.2 Websites:

- > African Charter on Broadcasting: <http://www.africafilmtv.com/pages/charter1.htm>
- > Article 19: <http://www.article19.org>
- > Asia Pacific Institute for Broadcasting Development <http://www.aibd.org.my/>
- > European Federation of Journalists: [www.ifj-europe.org](http://www.ifj-europe.org)
- > Proceedings of the first conference of ministers of Information and Broadcasting in Asia-Pacific, Bangkok, May 2003: <http://www.mcot.org/specialevent/index2.html>



## 2.1 INTRODUCTION

In defining public service broadcasting in the previous chapter, it was stated that integral to PSB is a belief in certain principles of good governance, human rights, and informed participatory citizenship. In a globalised world where there is an overload of information, most of it very infotainment-oriented and individualistic in nature, PSB has a particular part to play in examining sources and serving as a reference point. Doing this well, without being tendentious or narrow-mindedly selective, is a challenging task and in academic terminology this challenge has been called “reformulating the public sphere.”

Thus, it is important to create the proper environment for PSB to prosper and provide appropriate media literacy skills for both the practitioners and the audience. Acknowledging the ‘public space’ concept is an important element in contextualizing PSB. It involves conceding that broadcasting players have responsibilities beyond their own corporation’s objectives.

Apart from ‘must carry’ obligations (discussed in Chapter 5), optimal utilization of public space raises the whole range of possibilities connected to media literacy. If added value is offered by the presence of a plurality of PSB players, the PSB value needs to be easy to realise in terms of open citizenship, not hidden behind a technology that offers access to experts or niche audiences only.

**This implies a sharing among all players—especially PSB players—of devices for facilitating access to ordinary citizens, and a regulatory regime that views this as essential to PSB’s civic remit. Some of these devices are:**

- > Electronic programme guides,
- > Technology enabling participation and interactivity,
- > Programme treatments for children, ethnic minorities, and other groups or interests who may need special measures to achieve full citizen-participation and information-sharing (or, in the case of children, blocking measures to protect them from certain types of broadcast content),
- > Broadcast coverage of governance institutions (see Chapter 6).

## 2.2 BEST PRACTICES FOR PSBS IN A COMMERCIAL ENVIRONMENT

India and the UK provide two contrasting examples of how PSB could respond to the challenge posed by multi-channel commercial broadcasters with a high degree of success while Greece provides an example of the dangers of “cowing-into” the commercial challenge, and Canada provides a middle path to effective public service broadcasting.



## 2.2.2 Two Aspects of the UK Experience

Best practice indication, from the British experience, is that PSB performs best in a market that is neither over-competitive nor under-competitive. The UK seems to have found the middle way between the two. A major factor in that successful path was the presence of at least one major PSB player, which did not compete for funding with the commercial sector.

### 2.2.2.1 The BBC/ITV ‘Duopoly’:

The context for the BBC was very different when confronted by its first competition in the nineteen-fifties. The BBC took no advertising and relied on public funds through the License Fee, so its revenues were not threatened. When independent television arrived as an act of government policy (the 1955 Act), the established player, the BBC, had due warning of the ground-rules and timetable. The new commercial players were awarded their franchises, following a transparent process and on a regional basis. The franchise awards carried PSB obligations, both regionally and nationally.

Competition, tempered by those obligations, initially spurred a revitalization of the BBC programme offer: the new PSB players produced highly regarded current affairs weekly programmes like “This Week” and “World in Action.” Some critics later came to consider the thirty year “duopoly” between the BBC and the ITV franchise-holders “soft”, anti-competitive, and against the public interest, since non-BBC players (including Channel Four, which began in 1985), were unable to share in or compete with the BBC’s public funding<sup>7</sup>.

However, the majority view was that the BBC’s discrete financial regime and consequent secure funding made for better performance of its PSB obligations—especially in an environment that contained a growing independent production sector and where other market players were making rival PSB-type programme offers.

### 2.2.2.2 Channel Four:

The relatively secure position of the BBC notwithstanding, a good UK example of competitive pressure on a PSB player is Channel Four. The channel that started in the nineteen-eighties was designed to enrich PSB programme choice from within the commercial system, and equip the sector with a second channel to balance the double offer from BBC1 and BBC2. Programmes were to be commissioned from independent producers—again to balance the power of the traditional in-house producer-publishers represented by the BBC and the existing commercial companies.

Channel Four was to be funded from advertising, but with initial support from a levy on the profits of the existing commercial TV franchise-holders, guaranteed access on favourable terms to terrestrial transmission also constituted a subsidy. News was to come from the existing news supplier, Independent Television News (ITN), which produced the nightly thirty-minute “News at Ten” for ITV. “Channel Four News”—a new sixty-minute programme



funding. Audience decline made advertisers less interested: bringing in less revenue and generating less attractive programmes. Thus, E.T. tended to retreat into its PSB content core, legitimising its claim on public funds but limiting itself to an essentially niche audience and to minimal impact on Greece's broadcasting ecology.

## 2.2.4 The Middle Path to effective public service broadcasting – The Canadian story

### 2.2.4.1 Canada's CBC:

The experience of Canada provides a telling example of a national PSB, the Canadian Broadcasting Corporation (CBC), taking positive best practice steps in reaction to powerful market changes. The prime market influence was United States programming, which, practically speaking is internal to the Canadian market. With 90 per cent of Canadian TV homes less than 50 miles from the US border, there was a time when a flood of US content threatened to overwhelm CBC in ways that could not be countered by legislation alone.

The Canadian response was twofold. On the one hand, the PSB mission statement was affirmed in words reformulated from the 1968 legislation (Broadcasting Act [1991] Section 3 [i], [l], and [m]). Continued emphasis was placed on minority needs and on programming provision equally in English and French. Canadian broadcasting leaders, however, also saw the need to go on a creative programme offensive to achieve what legislation and regulation could not.

CBC and commercial partners produced Canadian counterparts to the American programme series that had 'invaded' Canadian homes. Counter-successes were scored not only in Canada but also in the US itself; CBC sold *Love and Hate* to NBC and *Due South* to CBS whilst Toronto SkyVision's *RoboCop* was syndicated to 170 US stations and 120 countries. They put behind them the era when they advertised a programme with the words: "We're on the CBC, but watch us anyway!"

CBC also seized worldwide export opportunities, capitalizing on the huge English market by programme partnerships with the UK, Australia, New Zealand, Israel, and China's huge English language learning community. They also exploited francophone partnerships between Quebec and metropolitan France.

Other examples of PSB organizational turn-around through best practice strategic and programme change can be found in two small countries. In New Zealand, where some years after the virtual relinquishment of a public service remit, the national broadcaster switched tack and resumed a PSB role in a re-formatted but effective way, and in Ireland where the national broadcaster, RTE, buffeted by commercial competitors in Atlantic 'telespace' and

driven dangerously close to bankruptcy and cultural marginalization, has cleverly re-focused its programme thinking and resources in ways which meet with approval from the public and the politicians.

## 2.3 CREATING THE ENVIRONMENT FOR BEST CONTENT COMMISSIONING PRACTICES

Making PSB airwaves accessible to independent production houses and programme makers is an essential element of creating a favourable environment for PSB to prosper in a pluralistic and democratic framework. Thus, content from outside the PSB organisation/institution is a very important criteria.

In creating a best practice for commissioning contents, what matters are both “which” content is ordered and “how”. The programme commissioners must be creative, competent, innovative, and politically independent but also reflective of the culture around them. They represent the culture both as citizens and professionals. They must distance themselves politically to avoid cultural arrogance or irrelevance.

Beyond the specification of programme remit (i.e. what type of programming and for what purpose) is the specification of the “how”. This introduces a whole range of questions around recruitment, training, and the appropriateness of professional codes of production/editorial practice.

In 2003, UNESCO commissioned the Commonwealth Broadcasting Association (CBA) to publish a booklet on ‘Editorial Guidelines’ for broadcasters, in which the basic editorial principles include honesty and disclosing all essential facts in news and current affairs reporting, respect for the rights of listeners to hear a variety of views, presenting all sides of a question and so on<sup>9</sup>.

### 2.3.1 BBC Practice:

As far as documentary texts are concerned, there are wide discrepancies in the style and degree of detail chosen by different PSB players. For many years the BBC did very little to either formalize, publicize, or centralize its editorial and production guidance. Extensive training existed, of course, and individual training guidance, often in written form, went along with training courses for the particular skills or competences in question. There were also “typewriter written” guidance notes in BBC newsrooms: the accumulated wisdom of senior editors. This material was treated, on the whole, as a useful reference point rather than a binding injunction. The whole approach was to encourage individual decision-making, referencing where necessary, and discussion of tricky programme issues based on a mixture of principle and precedent.

Regarding professional skills, any matters that were considered ‘in house’ were defended to keep at bay, what were considered to be, interfering or difficult politicians or members of the

public. More and more, though, this seemed a false mystique, at odds with the public accountability appropriate for a publicly funded organization. It was, in PSB terms, a dysfunctional situation, debated among and around professional broadcasters. The debate deadlock was broken in the aftermath of an edition of the BBC weekly current affairs programme Panorama, in which the BBC production team apparently cooperated in—or connived at—the staged take-over by the IRA of an Ulster village (Carrickmore) near the border with the Irish Republic.

The ensuing furore swung the debate in favour of those arguing for a need to formalize and publish the rules and guidance governing BBC journalists and producers. There followed an intensive gathering and sifting of decades-worth of type-written newsroom documents, training manuals, minutes of meetings, informally recorded notes—from which emerged the BBC's first editorial and productions guidelines in 1981. Unsurprisingly, they have gone through many re-drafts and new editions.

### 2.3.2 Public Service Broadcasting Trust (India):

India has introduced a commissioning scheme for public broadcasting where the Public Service Broadcasting Trust (PSBT) in partnership with the Prasar Bharati Corporation, the national publicly funded broadcaster, provides Doordarshan television with 52 public service documentary films a year produced by independent film makers. These are aired nationally through its primary terrestrial network.

The PSBT aspires to ensure that these programmes are produced to international production standards, and to this aim has developed a set of best practices that are credible, transparent, and encourage creativity. Their aim is to “create a body of work that offers distinctive presentations of issues and situations that affect the everyday life of the people of a complex society, coming to grips with fundamental transformations, and which attempts a deeper level of reflection and analysis” (PSBT website: <http://www.psbt.org>).

PSBT follows two commissioning cycles each year. In the first cycle, proposals are invited on themes related to public cultures, hidden knowledge, and transforming events. In the second, the PSBT explore contemporary predicaments and opportunities that have confronted the privileged and middle-class urban individuals, families, and communities due to the accelerating processes of change. PSBT is receptive of any exceptional ideas and proposals.

PSBT completed a series of 30 documentary films in 2004 on Ideas That Work, to promote and inspire innovation, imagination, and commitment in problem solving, both at local and national levels in India. The films examine the qualities of leadership and the problems they sought to address as well as the techniques, processes, and structures that are being used



(b) The prescription (statutory or otherwise) for the autonomy of a PSB broadcaster may carry provision for controls by management or by supervisory bodies. How well these controls function will depend on the professional quality of supervision and management, how they relate to each other, and the extent to which those who have delegated autonomy feel entitled to reengage themselves (formally or informally) in the broadcaster's business. Is such re-engagement the exercise of proper accountability or is it dysfunctional and/or illegitimate interference that impedes proper professional management of a PSB?

(c) For a PSB the line between proper sensitivity to the environment and suspect subservience is a difficult one, dependent on different definitions or interpretations of the public sphere. Outside pressures may range from a political party leveraging influence with a member of a supervisory board or manager, through a commercial corporation seeking financial advantage through airtime access, or to a trade union invoking some charter or convention against alleged management abuse of its members. Different opinions will reflect different perspectives on the public sphere and consequently different judgments about what is proper for the PSB organization in question.

(d) In the post-1989 era, when the tide in media as in other areas has been towards deregulation, what is the point at which market forces may militate against meaningful choice? If exemption is sought from an anti-concentration, pro-competitiveness regime, is this special pleading by a PSB seeking precisely to retain concentration of power, or is it a necessary step to protect the public sphere from the effects of a commercial environment where PSBs may be unable to compete and insufficiently resourced to make the investments that the speed of technological change demands?

Satisfactory resolutions of these problems are likeliest when there is a culture of awareness around why and by whom these questions are being asked<sup>11</sup>.

### 2.4.2 Drafting the Constitutional/Institutional Specifics

**A key criterion, as defined above, will be the autonomy of PSB players achieved by separation of the public interest from political, commercial, or pressure-group interest. This is likely to involve:**

- > How the supervisory board of a PSB is constituted and empowered—including its relationship with members of the legislature, political parties and the civil service;
- > The relationship between a supervisory board (or equivalent) and the management or executive board;
- > The relationship between the supervisory board Chair and the CEO of the executive board: as well as between each of them and the other members of their respective boards;





able. However the actual process by which applications for broadcast licenses are considered remains secretive. Once again this is in stark contrast to South Africa where the whole process for issuing licenses is required under the law to be open and transparent, and allows for public input.

Whatever happens on the ground in individual countries, decision-makers and implementers have a clear statement of principles and best practice to follow in the shape of the Windhoek Charter on Broadcasting in Africa (as discussed in Chapter 1). It applies to broadcasting what had been articulated ten years earlier for the press in the Windhoek Declaration on the Development of an Independent and Pluralistic African Press (May 1991).

This is one of the seminal documents that rank alongside the United Nations Universal Declaration of Human Rights (Resolution 217 A [III] December 1948), and the Santiago Declaration (Summit of the Americas, April 1998). It sets a standard for action and serves as a reference point of principle for PSB advocates and supporters in those international discourses and debates that bring together participants with strongly divergent views on the subject.

## 2.5 CREATING THE ENVIRONMENT: TRANSPARENCY ISSUES

Best practice in an informed participative society requires transparency around how broadcasting institutions are constituted and function; around appointment procedures; and around tendering or contract-allocation processes for companies in the broadcasting field.

In the case of individual appointments, there are arguments, based on confidentiality and sensitivity, for withholding the names of unsuccessful candidates, provided complete openness is shown about the successful candidate and procedures leading to the appointment.

It is not, however, a best practice to apply the 'personal confidence' exception to situations where companies are seeking (by tender or any other process) broadcasting franchises or service-supply contracts. An open competitive market calls for the identity of companies to be known as well as the main points contained in their programme or programme-services offer.

Politicians, lawyers, civil servants, media academics and practitioners, and consultants from inside and outside national cultures have been seeking to devise institutions and agencies that deliver a "mix" of objectives. Best practice in achieving these objectives is not susceptible to easy generalization, because histories and contexts vary from country to country and culture to culture. This does not, however, preclude identifying a number of criteria relevant in any country that undertakes a transition from state-controlled broadcasting to PSB ecology. This PSB ecology will require (i) facilitating the emergence of sustainable PSB-type

broadcasting organizations, and (ii) constructing a framework of accountability and regulation in which those PSB-type players, and others, can satisfactorily conduct their business of serving audience needs.

## 2.6 SETTING NEW INTERNATIONAL BROADCASTING STANDARDS: AN EVALUATION PROCESS

The Geneva-based Media and Society Foundation with support from Hosono Bunka Foundation (Japan), UNESCO, Office Fédéral de la Communication (OFCOM) and the Swiss Agency for Development and Cooperation (SDC) has taken a new initiative and conducted a number of audits of PSBs for ISAS BC 9001 standard, which is based on best practices in the world broadcasting industry.

**The audit measures the degree to which they meet the following criteria:**

- > Satisfaction of viewers-listeners
- > Quality and accuracy of information
- > Quality and diversity of other types of programming
- > Innovation and creativity
- > Independence and transparency of management
- > Promotion and respect for ethical rules
- > Representation of national minorities
- > Universal access
- > Social relevance

For each of these criteria, ISAS BC 9001 sets specific objectives and any broadcast organization that aims to meet these standards may apply to be audited by independent, accredited professionals. Following a successful audit, Media & Society Foundation will deliver a 'Conformity Certificate' valid for three years, with an annual conformity check.

Link: <http://www.certimedia.org/bc9001.htm>

## 2.7 RESOURCES

### 2.7.1 Publications

- > Checkland, M. (1992/1993). *Public service broadcasting in a time of change. Diffusion, Winter*, 3–6.
- > Dahlgren, P. (1996). *The not so staunch defence of Swedish public service broadcasting. The Public Javnost*, 3(2), 35-49.
- > European Commission. (1997). *Building the European information society for us all (Final Policy Report of the High-Level Expert Group)*. Brussels, Belgium: European Commission.

- > Jakubowicz, K. (2004). *Ideas in our heads: Introduction of PSBs as part of media system change in Central and Easter Europe. European Journal of Communication, Vol 19(1), p 53–74*
- > Kar, E. (1999). *Emerging models of public service broadcasting. Media Asia, 26(2), 105–107.*
- > Libios, B. (1994). *Public service broadcasting: Prerequisite of a democratic society Diffusion, Summer, 14–18.*
- > Mpofo, A., Manhando, S., & Tomaselli, K. G. (1996). *Public service broadcasting in South Africa: policy directions towards 2000. Johannesburg, South Africa: Anthropos Publishers.*
- > Reljic, D. (1997). *Public service broadcasting and editorial independence: Are there any limits to the freedom of expression? Balkanmedia, 6(3), 34–36.*
- > Rendell, A., Miner, S., & Balding, R.(2001). *The way ahead for public service broadcasters. Commonwealth Broadcaster, 130, 15–24.*
- > Sondergaard, H. (1996). *Public service after the crisis. NORDICOM Review, 1 (Special Issue), 107–120.*
- > Syvertsen, T. (1999). *The many uses of the 'Public Service' concept. NORDICOM Review, 20(1), 5–12.*
- > Tsourvakas, G. (2004). *Public television programming strategy before and after competition: Greek case. Journal of Media Economics, 17(3), p 193–204*
- > Tuazon, R. (2002). *Government Media: rewriting their image and role, National Commission for Culture and the Arts, Manila. From [http://www.ncca.gov.ph/culture & arts/cularts/others/communication/communication-government.htm](http://www.ncca.gov.ph/culture&arts/cularts/others/communication/communication-government.htm)*
- > Yaziz, H. (2000). *TVRI to become a public service station. Asia Pacific Broadcasting, 17(12), 18.*
- > Smudits, A. (1995, July). *The cultural and educational functions of public service broadcasting in Western Europe. International Roundtable on Cultural and Educational Functions of Public Service Broadcasting, Paris.*
- > Ma, Y. (1997, December). *Public service function of broadcasting in China. Paper presented at the international conference on the Public Service Functions of Broadcasting: the Asia-Pacific Perspective, Kuala Lumpur.*
- > Diez, R. S. (1998, February). *Achieving a level playing field between the public and private sectors: The Philippine experience. Paper presented at the AMIC/CBA/ SCS/NTU Conference on Public Service Broadcasting: Thriving in a Diverse Broadcasting Environment, Singapore.*
- > Zaki, S. S. (1998, February). *Autonomy the key to survival of public service broadcasters. Paper presented at AMIC/CBA/SCS/NTU Conference on Public Service Broadcasting: Thriving in a Diverse Broadcasting Environment, Singapore.*
- > Mottaghi, J. (1999, April). *Public service broadcasting and changing environment. Paper presented at the AMIC Seminar on Media Proliferation: How Can Broadcasters Best Serve the Public Interest? New Delhi.*
- > Rosemary, M. (1999, November). *Creating public service broadcasting awareness.*

*Paper presented at Europe-Asia-pacific Dialogue on Public Service Broadcasting, Quezon City.*

> Rowland, W.D. (1985). *The struggle for public service broadcasting in the United States. Media Development, 32(2), 10–14.*

> Supadhiloke, B. (1999, November). *Creating public service broadcasting: Awareness. Paper presented at the international conference of Europe-Asia-Pacific Dialogue on Public Service Broadcasting, Quezon City.*

> Rumphorst, W. (1999, December). *The idea and concept of public service broadcasting. Paper presented at the international conference of Europe-Asia-pacific Dialogue on Public Service Broadcasting, Quezon City.*

> Ranault, P. (2000, June). *Five requirements for the development of public service broadcasting in the XXI century. Paper presented at the AIBD/FES/SBA Meeting on legal, Financial and Administrative Aspects of Public Service Broadcasting, Singapore.*

> Yeo, T. (2002, June 19). *Towards a 21st century model of public service broadcasting. Speech at the Social Market Foundation Conference. Retrieved 19 August 2004, from [http://www.conservatives.com/tile.do?def=news.story.page&obj\\_id=33075&speeches=1](http://www.conservatives.com/tile.do?def=news.story.page&obj_id=33075&speeches=1)*

> Holland, P. (2003, May). *Conceptual glue: Public service broadcasting as practice, system and ideology. Paper presented at the conference of MIT3 Television in Transition, Massachusetts.*

> International Federation of Journalists. (2003, December 3). *Public service broadcasting in Korea must be protected from partisan interests. Retrieved August 11, 2004, from <http://www.ifj.org/default.asp?index=2140&Language=EN>*

> CIBC (2004, 1 September). *Service not motivated by dollars. Cook Island new radio 'An essential public service'. Pacific Media Watch.*

## 2.7.2 Websites

> Constitutional Procedures, Article 19: [www.article19.org](http://www.article19.org)

> Commissioning, Public Service Broadcasting Trust (PSBT): <http://www.psbt.org>

> Commissioning, Media Development Authority (MDA): <http://www.mda.gov.sg>

<sup>5</sup> Colin Peacock, *Public broadcasting the Irish way, report on Mediawatch, Radio New Zealand—<http://www.mediawatch.co.nz/default%2C414.sm> (2003).*

<sup>6</sup> Shelton Gunaratne, *Handbook of the Media in Asia, Sage New Delhi, India (2001).*

<sup>7</sup> Peacock Report, 1989.

<sup>8</sup> P. J. Humphreys, *Mass Media and Media Policy in Western Europe, Manchester U.P, UK (1996).*

<sup>9</sup> For more details refer to M. Raine (ed), *CBA Editorial Guidelines, Commonwealth Broadcasting Association, CBA, London (2004).*

<sup>10</sup> MDA website: <http://www.mda.gov.sg>

<sup>11</sup> Refer to Stefan Verhulst, *Public Service Broadcasting in Europe, www.mediator.online.bg*

<sup>12</sup> H. M. Kepplinger, H.M, *Massenkommunikation. Teuber, Stuttgart (1982).*

### 3.1 INTRODUCTION

The regulation of public service broadcasting is as complex as it is controversial. It has become even more so in recent years, given the profound technological and economic/financial challenges that have emerged globally since the fall of the Berlin Wall. Some of those challenges have posed questions over the continuing relevance of the conventional view of public service broadcasters as state-owned and state-run monoliths often enjoying exclusive rights over the airwaves. A number of alternative approaches have been mooted. This chapter will look at existing best practices and attempt to capture the salient points of that ongoing debate.

“A debate about public service broadcasting (PSB) is in reality a debate about the philosophical, ideological and cultural underpinnings of society and about the role of the State and the public sector in meeting the needs of individuals and society as a whole. This, rather than technological developments, may be the decisive factor in determining the future of PSB.”<sup>14</sup>

The above statement contained in a report to the Parliamentary Assembly of the Council of Europe underlines the importance of appropriate legislation to protect and nurture PSB across the globe.

### 3.2 MODEL LAW FOR PSBS

“The public is not only the beneficiary of public service broadcasting and its paymaster,” argues Rumphorst<sup>15</sup>, in his Model Public Service Law, produced by ITU/EBU/UNESCO, “but also its controller. This is only consistent, and it could not really be any other way.”

What then, does control by the public mean? It means that representatives of the public ensure the public broadcasting organization actually fulfils its public service mission in the best possible manner. To achieve this, legislation may be introduced that creates organisations or institutions in which citizens and citizen’s groups could play an active role in guiding and assisting the PSB to fulfil its public service mission. These devices may include Broadcasting Councils, Communication Commissions, etc.

Rumphorst<sup>16</sup> has drawn up a model law for PSB, produced by ITU/EBU/UNESCO, which includes 18 articles addressing objectives and organisational scope; programming strategy; access to information and confidentiality of journalistic sources; right of reply; organs of the organisations; legal supervision; and transition provisions (for those that are changing from the status of a State Broadcaster to that of a PSB).

**Link (for details of Model Law):**

[http://portal.unesco.org/ci/en/file\\_download.php/5aaba93cbe249941a13c36a](http://portal.unesco.org/ci/en/file_download.php/5aaba93cbe249941a13c36a)

Toby Mendel has recently prepared another model law from Article 19.

### 3.3 NATIONAL LAWS AND PSB MODELS

Different models of PSB can be distinguished depending on the criteria applied. Applying a structural criterion, Mooney<sup>17</sup> listed three organizational models of PSB, which can be found to exist in Europe:

- > Integrated structures, as in the United Kingdom, Spain and Italy, where the BBC, RTVE, and RAI control every area of public audiovisual activity.
- > Federated structures by region, such as the German system, which is derived from the integrated model and reflects the country's political organisation, in which the Constitution delegates responsibility for cultural matters to the länder.
- > Fragmented structures, as in France, where each branch of the audiovisual sector is controlled by one or more separate public operators.

In terms of the links between different forms of PSB to the political world, Mooney<sup>18</sup> distinguished the following:

- > Formally autonomous systems: Mechanisms exist for distancing broadcaster decision-making from political organs (as in Britain, but also Ireland and Sweden).
- > “Politics-in-broadcasting”: Governing bodies of broadcasting organisations include representatives of the country's main political parties and social groups affiliated with them—as in Germany, Denmark, and Belgium.
- > “Politics-over-broadcasting”: State organs are authorised to intervene in broadcaster decisions—as in Greece and Italy, and France in the past.

Details of the public service programming remit vary from country to country, perhaps, because of different legislative techniques and habits, but also, in particular, owing to economic, social, cultural, historical, and other realities prevailing in each individual country. Even so, there is a core of common features that are universally valid and contained in various declarations adopted at international gatherings in recent years (as listed in chapter 1 and also later in this chapter).

These principles are also enshrined in the broadcasting legislation of many countries where there is a strong PSB system. Some examples are given below:

#### 3.3.1 United Kingdom:

The British Broadcasting Corporation (BBC) was founded in 1926 under a Royal Charter (Charter) and continues to enjoy the same status to this day. Royal Charters are granted for a number of years, the most recent for a ten-year period dating from May 1996.

Royal Charters are grants from the Sovereign to undertake certain activities, often on an exclusive basis but in practice prerogative powers, including the grant of Royal Charters, are exercised by the executive. The BBC's Charter is drafted by the Secretary of State for

National Heritage. Procedurally, a Charter is similar to secondary legislation or regulations and is hence not subject to mandatory Parliamentary scrutiny. Decisions made by bodies established under a Charter cannot be subjected to judicial review.

A Licence Agreement between the Secretary of State for National Heritage and the Board of Governors of the BBC specifies in further detail the governance and public service obligations of the BBC. The Agreement is technically a contract between the Minister and the Governors, the most recent having been signed in 1996. The present Agreement stipulates that it is not binding unless it has been approved by a resolution of the House of Commons.

The Agreement authorises the BBC to provide a range of broadcasting services including: two terrestrial television channels and five sound programme services for general reception throughout the United Kingdom, one additional sound programme service for each of Scotland and Northern Ireland, two for Wales, and a number of local sound programme services. A number of specific duties are set out for the Homes Services. These include stimulating the arts and a diversity of cultural activity, providing comprehensive, authoritative, and impartial coverage of news and current affairs, wide-ranging coverage of sporting and other leisure interests, broadcasting programmes of an educational nature, including a high standard of original programmes for children, reflecting the lives and concerns of audiences, and the BBC must transmit daily an impartial account of the proceedings in both Houses of Parliament.

The BBC is also responsible for the World Service, which broadcasts and delivers services to audiences overseas in a number of different languages.

The public service mandate of the BBC is guaranteed by a number of provisions in both the Charter and Agreement. Article 3(a) of the Charter establishes the general public service obligation to provide sound and television broadcasting programmes of information, education, and entertainment as public services. The BBC is also under an obligation to ensure that it remains under constant and effective review from outside, including by public meetings and seminars. Any material changes to programming services must be preceded by an “appropriate process of public consultation.”

The Charter establishes a number of mechanisms to help ensure that the BBC is responsive to public needs and accountable to the public. Article 12 of the Charter mandates the establishment of three National Broadcasting Councils, one for Northern Ireland, Scotland and Wales, while Article 13 provides for Regional Advisory Councils in each area of regional television output in England. The role of these Councils is to advise the BBC on local matters, but they have no formal powers over the Corporation.

The Charter provides for the establishment of a Board of Governors. Article 7 sets out their



**The Act also sets out the Charter for the ABC, which spells out the functions of the Corporation, such as:**

- > To provide within Australia innovative and comprehensive broadcasting services of a high standard;
- > To broadcast programs that contribute to a sense of national identity and inform and entertain, and reflect the cultural diversity of, the Australian community;
- > To broadcast programs of an educational nature;
- > To transmit to countries outside Australia broadcasting programs of news, current affairs, entertainment, and cultural enrichment that will:
  - Encourage awareness of Australia and an international understanding of Australian attitudes on world affairs,
  - Enable Australian citizens living or travelling outside Australia to obtain information about Australian affairs and Australian attitudes on world affairs.
- > To encourage and promote the musical, dramatic, and other performing arts in Australia.

**In section 78 of the Act, the powers of Ministers to give directions to the Corporation in the national interest are clearly spelt out, such as:**

- > If the Minister is of the opinion that the broadcasting of particular matter by the Corporation would be in the national interest, the Minister may direct the Corporation to broadcast that matter over all of its national broadcasting services or over such of them as are specified in the direction. If such a direction is given, the Corporation must broadcast that matter, free of charge, in accordance with the direction.
- > Where the Minister gives a direction to the Corporation under this section, the Minister shall cause a statement setting out particulars of, and the reasons for, the direction to be laid before each House of the Parliament within seven sitting days of that House after the direction was given.
- > Except as provided by this section, or as expressly provided by a provision of another act, the Corporation is not subject to direction by or on behalf of the Government of the Commonwealth.

Link: <http://scaleplus.law.gov.au/html/histact/10/5029/0/HA000100.htm>

**3.3.4 India:** **The Prasar Bharati (Broadcasting Corporation of India) Act of 1990 charters the direction of PSB in India. Section 12 of the Act spells out the functions and powers of the Corporation, such as:**

- > It shall be the primary duty of the Corporation to organize and conduct public broadcasting services to inform, educate and entertain the public as well as ensure a balanced development of broadcasting on radio and television.
- > The Corporation shall, in the discharge of its functions, be guided by the following objectives:

- upholding the unity and integrity of the country and the values enshrined in the Constitution;
- safeguarding the citizen's right to be informed freely, truthfully, and objectively on all matters of public interest, national or international, and presenting a fair and balanced flow of information including contrasting views without advocating any opinion or ideology of its own;
- paying special attention to the fields of education and spread of literacy, agriculture, rural development, environment, health and family welfare, and science and technology;
- providing adequate coverage to the diverse cultures and languages of the various regions of the country by broadcasting appropriate programmes;
- providing appropriate coverage to sports and games so as to encourage healthy competition and the spirit of sportsmanship;
- informing and stimulating the national consciousness in regard to the status and problems of women and paying special attention to the empowerment of women;
- promoting social justice and combating exploitation, inequality, and such evils as untouchability and advancing the welfare of the weaker sections of the society;
- serving the rural and weaker sections of the people and those residing in border regions, backward or remote areas;
- providing suitable programmes keeping in view the special needs of the minorities and tribal communities.

**Link:** <http://indiancabletv.net/prasarbharatiact.htm>

### **3.3.5 France:**

In France, unlike in most jurisdictions, public service broadcasting is undertaken by a number of different public companies. These are established and regulated by the 1986 Law relating to freedom of communication. The main regulatory body, the Conseil Superior de l'Audiovisuel (CSA) is an independent statutory body, established under a 1989 Law.

Laws governing broadcasting are subject to Article 11 of the Declaration of the Rights of Man of 1789, which guarantees freedom of dissemination of thought and opinion. There are now six national programming companies, five established by the 1986 Law and a one by a law of 1994; three of which are television companies and three radio companies: France 2, France 3, La Cinquième, Radio-France, Radio-France-Outre-Mer and Radio France Internationale.

The notion of even commercial broadcasting as a public service, rather than simply a commercial exercise, is still very strong in France. The main elements of the public service mandate are contained in Article 1 of the 1986 Law. This Article provides, among other things, for the CSA to guarantee the independence and impartiality of public service broadcasting

organisations and to ensure that all broadcasters promote quality and diversity of programming, national audio-visual production, and the French language and culture.

Many of the public service obligations established by the 1986 Law are imposed on both private and state-funded broadcasters. Article 15 makes the CSA responsible for ensuring that programmes broadcast by either public or private companies do not harm children or adolescents. Article 14 strictly forbids political advertising. Under Article 20, national programming companies are generally required to contribute to the development of national audio-visual activities.

The five national programming companies established pursuant to Article 44 of the 1986 Law, noted above, all have the same status. The 1986 Law also provides for the establishment of boards of directors for the Article 44 programming companies. Each has 12 members with a three-year mandate as follows: one person representing each chamber of Parliament, four persons representing the State, four qualified persons nominated by the CSA, and two persons representing the workforce. This structure is designed to ensure that the national programming companies are broadly representative of society as a whole and to prevent undue influence by any particular political constituency.

Three bodies exercise some regulatory authority over public service broadcasting organisations in France: the parliament, the government and the CSA. Parliament has overall authority for the legal framework of broadcasting, but otherwise limited direct control. It also exercises considerable financial power and may determine the manner of broadcast of parliamentary debates. The primary source of funding for public service broadcasting organisations in France is the annual licence fee paid by television owners. Parliament sets the rate of the license fee each year and also approves the distribution of this fee among the various national programming companies.

Apart from appointing the presidents of the boards and nominating members to these bodies, the CSA has no power to interfere with the management of the national programming companies. The CSA has direct power to establish rules in three areas: broadcasting during election periods, the right of reply, and broadcasting of messages by political parties, national unions, and professional bodies.

Link: CSA- <http://www.csa.fr/>

### 3.3.6 Canada:

Under the Canadian Constitution, broadcasting is a matter of federal jurisdiction given its transcendent national significance. The cornerstone of the regulatory regime is the 1991 Broadcasting Act (BA), which defines the basic mandate and philosophy for broadcasting in Canada and created an independent administrative agency, the Canadian Radio-Television and Telecommunications Commission (CRTC), to implement and administer the nation's broadcasting policy. Section 3(b) of the Broadcasting Act, provides that "the Canadian broadcasting system should be effectively owned and controlled by

Canadians so as to safeguard, enrich and strengthen the cultural, political, social and economic fibre of Canada.”

The BA also established the Canadian Broadcasting Corporation (CBC) as Canada’s public service broadcasting organisation. The public service mandate of the CBC is set out at Section 3(1) and (m) of the BA. The national public service broadcasting organisation is established to “provide radio and television services incorporating a wide range of programming that informs, enlightens and entertains.” More specifically, “the programming provided by the Corporation should be predominantly and distinctly Canadian, reflect Canada and its regions to national and regional audiences while serving the special needs of the regions, actually contribute to the flow and exchange of cultural expression, be in English and French, reflecting the different needs and circumstances of each official language community, including the particular needs and circumstances of English and French linguistic minorities, strive to be of equivalent quality in English and French, contribute to shared national consciousness and identity, be made available throughout Canada by the most appropriate and efficient means and as resources become available for the purpose, and reflect the multicultural and multiracial nature of Canada.”

For its part, the CBC describes its mission as “the telling of Canadian stories and the reflection of Canadian realities.” Despite the extensive powers that the BA grants the government over the CBC, to say nothing of the broadcaster’s substantial financial dependence on the public purse, the CBC is firmly independent, and operates what many argue is Canada’s finest broadcast news service<sup>19</sup>. CBC journalists pay considerable attention to domestic politics and are often at the forefront of critical investigations into the conduct of government. This independence is not merely a product of fortunate happenstance, but is clearly established in the BA. Most importantly, Section 46(5) states that, “[T]he Corporation shall, in the pursuit of its objects and in the exercise of its powers, enjoy freedom of expression and journalistic, creative and programming independence.”

Under Section 28 of the BA, the Cabinet has the power to override CRTC decisions, but in practice it is rare for this to happen. More importantly, the BA now specifies that the Cabinet can only take such action if it is satisfied that the decision derogated from the attainment of the policy objectives for the Canadian broadcasting system set out in the Act. This provision imposes an obligation on the Cabinet to observe certain principles of natural justice and substantially fetters what would otherwise be a purely discretionary decision-making power. Section 28(5) of the Act now requires that the Cabinet produce reasons for overturning a CRTC licensing decision. Should the Cabinet attempt to use these powers to politically influence the CBC, this would almost certainly fall foul of the guarantees of freedom of expression and the press contained in Section 2(b) of the Canadian Charter of Rights and Freedoms.

Link (CBC): <http://www.cbc.ca>

### 3.4 COMPATIBILITY OF PSB AND COMMERCIAL MEDIA

It is appropriate to recognise that the old dichotomy between public sector (i.e. state-sponsored) broadcasting and commercial broadcasting in relation to PSB has all but disappeared. The modern view gaining ground world-wide in the era of globalisation, is that PSB is best promoted by a combination of public and commercial broadcasters, which has meant some important changes to the regulatory approaches adopted by governments. An indication of the shifting regulatory paradigm is provided by, for example, the unequivocal acceptance by the European Union that while EU member-states “value highly public service broadcasting as a main guardian of freedom of information, pluralism and cultural diversity [...] public broadcasting must respect the basic ground rules of a market economy that ensure a healthy development of the dual system.”<sup>20</sup>

European governments are therefore bound to recognise the ‘public-private’ partnership in their endeavours to promote PSB. To ensure that a proper balance is struck between support for public broadcasting and fairness to commercial broadcasters, a significant body of law has been put in place in recent years.

### 3.5 EUROPEAN UNION PROTOCOL ON PUBLIC BROADCASTING

The basic principle is encapsulated in the Protocol on Public Broadcasting, annexed to the EU Treaty, as amended in Amsterdam (1997):

CONSIDERING that the system of public broadcasting in the Member States is directly related to the democratic, social and cultural needs of each society and to the need to preserve media pluralism;

HAVE AGREED UPON the following interpretative provisions, which shall be annexed to the Treaty establishing the European Community,

The provisions of the Treaty establishing the European Community shall be without prejudice to the competence of Member States to provide for the funding of public service broadcasting and insofar as such funding is granted to broadcasting organisations for the fulfilment of the public service remit as conferred, defined and organised by each Member State, and insofar as such funding does not affect trading conditions and competition in the Community to an extent which would be contrary to the common interest, while the realisation of the remit of that public service shall be taken into account.

Link (EU Protocol): <http://www.poptel.org.uk/carole-tongue/pubs/protocol.html>



Similar broad language is used in the legislation of many other countries. The South African Broadcasting Act of 1999, for example, requires the South African Broadcasting Corporation (SABC) to provide programming that “informs, educates and entertains” on a nationwide basis, including significant amounts of news and public affairs programming that meets the highest standards of journalism (Broadcasting Act, s. 10).

A slightly different approach is adopted by Japan’s Broadcast Law under which the country’s premier PSB, the Nippon Hoso Kyokai (NHK), is required to as well as providing abundant, high-quality programming for the public welfare, in particular strive to satisfy the wishes of the people, enhance the level of civilisation, popularise modern civilisation, and preserve the best features of the country’s past. (Broadcast Law, Acts. 7, 44)

### 3.7.2 Structures and Mechanisms of Governance

The structures governing PSB vary quite considerably between nations. In the United Kingdom, the BBC has been constituted as a largely autonomous legal entity with a Board of Governors appointed under the Royal Prerogative by the Prime Minister of the day. The Governors are drawn from persons who have distinguished themselves in industry, public service, the arts, and so on. Care is taken to ensure that those appointed reflect the increasingly diverse nature of the British population. The Royal Charter requires one Governor to be appointed from each of the countries constituting the United Kingdom, viz. Scotland, Wales, and Northern Ireland. The Director-General is appointed by the Board of Governors and is, in practice, allowed complete freedom over programming and editorial matters. Governors have a fixed five-year term, unless they resign earlier, or are removed after being declared bankrupt, after acquiring interests which conflict with their duties as Governors, suffer from a mental disorder, or absent themselves from meetings for longer than three months without prior consent. Governors may also be removed by Royal Prerogative, though this power has hardly ever been used.

A similar governance structure exists for the Australian Broadcasting Corporation (ABC), one of Australia’s two main public service broadcasters. The other is the Special Broadcasting Service Corporation (SBS), established in 1975 with a mandate to “provide multilingual and multicultural radio and television services that inform, educate and entertain all Australia” and to “reflect Australia’s multicultural society” (Special Broadcasting Service Act 1991, s. 6). Under the ABC Act of 1983, the Governor-General acting on the advice of the Cabinet appoints a Board of Directors consisting of a Managing Director and between six and eight other Directors. Only those with experience and/or expertise in broadcasting, communications, management, financial or technical matters, cultural, or other interests relevant to the oversight of a PSB, are eligible for appointment. Directors can only be removed due to bankruptcy, physical or mental incapacity, misbehaviour, failure to discharge their duties, or absence without consent from three or more consecutive meetings of the Board.

The Board—and the Corporation as a whole—is insulated from political interference by law and strong customary practice.

France has taken a slightly different approach to the governance of PSB. As mentioned earlier, no fewer than six companies are responsible for the provision of PSB services. All of them are governed by a single overarching law, the 1986 Law, Relating to the Freedom of Communication, with the individual companies being incorporated, albeit with the State as the sole shareholder. The companies are subject to different programming obligations, which are set out in separate charters, called *cahier des charges*, handed down by the government. The 1986 law requires each of the companies to establish a 12-member Board of Directors, with the Directors being nominated by or representing Parliament, the State, the workforce of the company, and the main regulatory body, the *Conseil Supérieur de l'Audiovisuel* (CSA). The Directors enjoy three-year terms.

Parliamentary input in the structure of PSB governance is also to be found in South Africa where the SABC has a 12-strong Board whose members are appointed by the President of the Republic on the advice of the country's National Assembly. The Broadcasting Act of 1999 requires the National Assembly, prior to advising the President, to publish a shortlist of candidates, prepared in accordance with a nomination process that is transparent, open and conducive to public participation. Members of the Board have to abide by strong conflict-of-interest rules and may only be removed for misconduct or inability to perform their duties, and even then only after due inquiry by the Board. An Executive Committee, formed from among Board members, is made responsible for the day-to-day running of the SABC.

### 3.7.3 Funding Mechanisms of PSBs

There is considerable variation between countries in the funding mechanisms established for PSBs. In the United Kingdom, a substantial proportion (over 80 percent) of the revenue for the BBC comes from a licence fee, which every person who operates a television set within the country is legally obliged to pay. Other sources of revenue include income from commercial activities. In respect of its World Service broadcasting, the BBC receives a direct grant from the British Government that accounts for nearly 90 percent of that service's budget.

Funding for both the PSBs in Australia is also provided by a direct grant from the government, which accounts for well over 75 percent of their respective revenues. The SBS is allowed to generate some advertisement/sponsorship revenue, but there are strict conditions attached to such activities—advertising, for example, is only allowed to be carried for a maximum of five minutes in any hour of broadcasting (SBS Act, s. 45). The Australian Parliament determines the quantum of the grant based on estimates of income and expenditure submitted to it in advance.

The Canadian Broadcasting Corporation also relies heavily on state funding of its activities. It needs to be noted, however, that the CBC is allowed to accept commercial advertising, and has derived some one-fifth of its revenue from this source in recent years to offset some of the funding cuts from the government.

Interestingly, the South African Broadcasting Corporation, almost uniquely among PSBs, relies largely on advertising and commercial activities for its revenue. In 1999, this accounted for some 76.5 percent of the SABC's total budget, with only 10 percent coming from the Government and only 13.5 percent able throughout Canada by the most appropriate and efficient means and as resources becoming from a compulsory public licence fee. The reasons offered for the poor uptake from the licence fee are: (a) the very low rate at which the fee has been set; and (b) widespread fee dodging by keepers of television sets. By contrast, the NHK in Japan received as much as 98 percent of its income from the licence fee.

There are clearly great variations in terms of the funding mechanisms and structures between PSBs around the world. Increasingly, PSBs tend to look for a mix of public/state and commercial revenues. The key is to find an appropriate balance between public and commercial revenues, as an excessively commercially-based revenue stream could have potentially harmful implications on the independence, quality, and programming of PSBs. (examples of funding models are provided in Chapter 7).

### 3.7.4 Regulatory Oversight of PSB

Most national PSB systems have external regulatory mechanisms, which oversee the performance and conduct of the broadcasters. In the United Kingdom, the oversight function is performed primarily by three National Broadcasting Councils (for England and Wales, Scotland, and Northern Ireland), headed by the National Governor and composed of members who represent the public interest. These Councils keep the BBC's programming constantly under review and ensure that it reflects the interests of their respective national audiences. Power has also been given to the Secretary of State for Media, Culture and Sport, to satisfy him or her that the BBC is discharging the mandate set out in the Royal Charter, and in extreme cases of non-compliance to revoke the Charter.

More controversially, the Secretary of State is also empowered to issue directions to the corporation to refrain from broadcasting any matter or matters of a given class (discussed earlier in the chapter). This power was exercised in the 1990s when the Secretary of State directed the BBC to edit out the voices of spokesmen for Sinn Fein, a political party in Northern Ireland that has close connections with the proscribed terrorist group the Irish Republican Army. An attempt by Sinn Fein to challenge the ban, both in the domestic UK courts and before the European Commission of Human Rights, was unsuccessful. It needs to be noted, too, that the BBC itself has certain self-regulatory obligations, such as making

available to all licence holders an annual statement outlining its services, standards and objectives.

In Japan, oversight of PSB and broadcasters in general is carried out through a Consultative Organisation on Broadcast Programmes, which is concerned with the quality and service of programming. A central advisory body and regional bodies within the NHK monitor that entity's output. These bodies have lay representation, with their members being appointed by the President from among persons of learning and experience within their respective areas. In addition, the Minister of Posts and Telecommunications has certain powers vis-à-vis the NHK, including the power to order it to undertake research aimed at improving its programming.

As noted earlier, in France, a statutory body, the Conseil Supérieur d'Audiovisuel (CSA), is the main regulatory authority. This body is entirely state-funded. It consists of nine members, three each nominated by the President of the Republic, the National Assembly, and the Senate. Members enjoy a six-year term of office and cannot hold any other public office. The CSA, while being empowered to enact rules in certain areas (such as election broadcasts and the broadcasting of messages by political parties), is prevented from interfering in the editorial decisions of the PSB companies. It can bring legal proceedings against any such company where the company is seen to have breached any of its obligations under the Law Relating to Freedom of Communication or under its own charter. The CSA submits an annual report to the President of the Republic and to Parliament.

In South Africa regulatory jurisdiction over SABC is exercised by both the Minister of Communications and an Independent Broadcasting Authority established by statute (The Independent Broadcasting Authority Act 1993). The Minister's role is confined largely to financial matters (he must, for example, approve any external borrowing by the SABC), while the IBA deals with content-based regulation. The SABC is obliged to comply with a Code of Conduct contained in the IBA Act, and any breach of that code—or of the Charter of the SABC—will invite the IBA's intervention. Given the extensive powers conferred on the Minister in the area of funding—he is, in effect, the controller of the SABC's purse-strings—this system does have the potential to dilute the independence of the SABC.

### 3.8 CONCLUSION

In terms of best practices, there is a consensus of opinion that strong constitutional guarantees on freedom of expression and of the media, within national legal systems, provide a good starting point for an effective public service broadcasting system. Secondly, it is useful to have regulatory bodies that are: (a) legally insulated from political interference, and (b) composed of men and women of the utmost integrity and competence. Thirdly, sufficient thought must be given to ensuring that public service broadcasters are adequately funded:

they should be provided with resources that are, at the very least, commensurate with the programming and other goals set for them. Fourthly, the system as a whole must be made accountable to the public, so that: (a) they reflect the views and aspirations of those whom they are mandated to serve, and (b) their adherence to their public service obligations is subject to a process of continuous review.

Whilst nations, governments, and broadcasters can learn a good deal from systems and practices outside their own jurisdictions, it would be simplistic to assume that a wholesale replication of those systems and practices in a different environment will produce the same beneficial results. As in other spheres of activity, the success or failure of public service broadcasting is dependent on a number of factors including: local history, geography, culture, political ethos, and social and economic conditions. Any policy that fails to take such factors into account is doomed to failure.

## 3.9 RESOURCES

### 3.9.1 Organisations

British Broadcasting Corporation: <http://www.bbc.co.uk/>  
 Canadian Broadcasting Corporation: <http://www.cbc.ca>  
 Conseil Superior de l'Audiovisuel (CSA): <http://www.csa.fr/>  
 European Union 'Protocol on Public Broadcasting': <http://www.poptel.org.uk/carole-tongue/pubs/protocol.html>  
 NHK (Japan Broadcasting Corporation): <http://www.nhk.or.jp>

### 3.9.2 Publications

- > Report of the review committee on the working of Pasar Bharati (nd). *Retrieved 8 June 2005, from <http://www.scattmag.com/govt%20policies/rcpb1.htm>*
- > AIBD (2000). *AIBD FES SBA Meeting on Legal, Financial and Administrative Aspects of Public Service Broadcasting, Singapore. Kuala Lumpur: Asia-Pacific Institute for Broadcasting Development.*
- > Hibbert, M (2001), *Reform of public service broadcasting in Italy. Media, Culture & Society, Vol 23, p233–252.*
- > McQuail, D. (2003). *Public service broadcasting: Both free and accountable. The Public Javnost, 10(3), 13–23.*
- > Mendel, T (2002), *Media council bill gives Thai government control over broadcasters, Article 19 Press Release 03–006, Bangkok.*
- > Mendel, T. (2000). *Public service broadcasting: A comparative legal survey. Kuala Lumpur, Malaysia: UNESCO & AIBD.*
- > Widiastuti, D (2002), *Repressive Indonesian broadcasting bill. Jakarta, Indonesia: Article 19.*

- > Tian, C. (1997, December). *To strengthen broadcasting legislation and promote the public service function of broadcasting. Paper presented at the International Conference on the Public Service Functions of Broadcasting: The Asia-Pacific Perspective, Kuala Lumpur.*
- > Chua, S. K. (1998, February). *The limits to government regulations: The case of the new (digital) media services. Paper presented at the AMIC CBA SCS/NTU Conference on Public Service Broadcasting: Thriving in a Diverse Broadcasting Environment, Singapore.*
- > Peiris, J. (1998, February). *The limits to government regulations. Paper presented at the AMIC CBA SCS/NTU Conference on Public Service Broadcasting: Thriving in a Diverse Broadcasting Environment, Singapore.*
- > Wagner, M. (1999, October 15). *Competition regulation, state aid and the impact of liberalization. Paper presented at a seminar on Liberalization and Public Service Broadcasting, London.*
- > Rumphorst, W. (1999, December). *Model public service broadcasting law with introductory note and explanatory comments plus as a supplement: Aspects of regulating commercial broadcasting. Paper presented at Europe-Asia-pacific Dialogue on Public Service Broadcasting, Quezon City.*
- > Kor, V. (2000, June). *Legal aspects of public service broadcasting: The Singapore perspective. Paper presented at the AIBD FES SBA Meeting on legal, Financial and Administrative Aspects of Public Service Broadcasting, Singapore.*
- > Rumphorst, W. (2000, June). *Legal aspects of public service broadcasting. Paper presented at the AIBD FES SBA Meeting on legal, Financial and Administrative Aspects of Public Service Broadcasting, Singapore.*
- > AIBD (2000, August). *A draft model on legal status of public service broadcasting. Kuala Lumpur, Malaysia: Asia-Pacific Institute for Broadcasting Development.*
- > Burt, T. (2004, June 30). *BBC sets out vision in fight for charter. Financial Times, p.1.*
- > Manalastas, M. (1999, 2 November). *The GATS issue: Dealing with international entities. Paper presented at the International Conference and Europe-Asia-pacific Dialogue on Public Service Broadcasting, Quezon City.*

### 3.9.3 Websites

- > Model Law For PSBs: [http://www.bild.net/model\\_law.htm](http://www.bild.net/model_law.htm)
- > Prasar Bharati (Broadcasting Corporation of India) Act, 1990: <http://indiancabletv.net/prasarbharatiact.htm>
- > SCALEplus, the legal information retrieval system of the Australian Attorney-General's Department: <http://scaleplus.law.gov.au/home.htm>

<sup>14</sup> Paschal Mooney. *Public service broadcasting report by Committee on Culture, Science and Education, Doc.10029, Parliamentary Assembly, Council of Europe (12 January 2004).*

<sup>15</sup> Werner Rumphorst. *Model Public Service Broadcasting Law, [http://www.bild.net/model\\_law.htm](http://www.bild.net/model_law.htm)*

(2003).

<sup>16</sup> *ibid.*

<sup>17</sup> Paschal Mooney. Public service broadcasting report by Committee on Culture, Science and Education, Doc.10029, Parliamentary Assembly, Council of Europe (12 January 2004).

<sup>18</sup> *ibid.*

<sup>19</sup> Toby Mendel. Public service broadcasting, a comparative legal study, UNESCO/Asia-Pacific Institute for Broadcasting Development, Kuala Lumpur (2000).

<sup>20</sup> H. Ungerer. "Legal and Regulatory Aspects of Public Service Broadcasting"

– Panel Contribution, Paper presented at a conference on Public Sector Broadcasting, Bucharest, 19–20 Sep 2003, European Commission document COMP/C2/HU/rdu (2003).

<sup>21</sup> A New Future for Communications, White Paper published by the UK Government, cited in Monroe E Price and M. Raboy (eds.), Public Service Broadcasting in Transition: A Documentary Reader, Oxford: Programme in Comparative Media Law and Policy, Centre for Socio-Legal Studies, University of Oxford (2001).

## 4.1 INTRODUCTION

This chapter will examine, within the realm of Public Service Broadcasting (PSB), the best practices that have been used, or are currently being used by PSB's with regards to the building of citizen's or people's participation. This is critical to strengthen the position of public broadcasting as a necessary and relevant form of broadcasting, and can enhance the pluralism and diversity of programming available for audiences.

## 4.2 DEFINITION OF CITIZEN'S PARTICIPATION AND UNESCO'S ACTION

Within this chapter, citizen's or people's participation refers to the accessibility that members of the public have with regards to PSB, and the dialogue that goes on between the PSB and the public. Unlike other forms of broadcasting, PSBs that make an attempt to have a dialogue with their audience, generate a greater amount of understanding of exactly what the audience members and the general public feel are important programme areas and types. Ultimately the goal of the PSB is to inform, educate, and entertain. They should not do this from the point of view of "we know what is best for the public," but rather in consultation, so as to determine the values and priorities of citizens and society at large.

The first phase of the World Summit on the Information Society (WSIS) expressed in its Declaration of Principles a "common desire and commitment to build a people-centered, inclusive and development-orientated Information Society, where everyone can create, access, utilize and share information and knowledge" and that "traditional media in all their forms have an important role to play<sup>22</sup>."

"Empowering people through access to information and knowledge with special emphasis on freedom of expression" is the principal priority of the UNESCO in the field of communication and information. Traditional and new media, print press and broadcasting will play a crucial role, public service broadcasting (PSB) and community radio and multimedia centers, providing access to information and knowledge through diverse content reflecting the needs, concerns and expectations of the various target audiences.

UNESCO has been committed to fostering citizens' media and dialogue between media, particularly broadcasters and civil society groups. The exact terms in which that dialogue could be conducted vary from one society to another. The underlying principle, however, must be one of mutual trust. First, trust by the media organizations that the public will understand the practical constraints under which the media, especially radio and TV, operate, particularly when dependent on commercial revenues or when financed by direct government grants, besides tight deadlines media professionals have to keep. Secondly, trust by the public that the broadcasters and media in general will treat the dialogue seriously, not exploiting it as an opportunity to promote their public relations, while failing to recognize obligations towards professional integrity.



## 4.3 PUBLIC BROADCASTING MONITORING BODIES

It is important that the programming contents and processes are monitored by independent citizens or community-based bodies in order to provide feedback to the PSB, or to lobby for better programming content to address public concerns and demands. Some examples of such citizen's association or lobby groups are given below.

### 4.3.1 FRIENDS of Canadian Broadcasting (Canada):

Formed in 1985, FRIENDS of Canadian Broadcasting is an independent, Canada-wide, non-partisan voluntary organization supported by 60,000 households, whose mission is to defend and enhance the quality and quantity of Canadian programming in the Canadian audio-visual system. FRIENDS is not affiliated with any broadcaster or political party.

FRIENDS relies upon individuals for donations to finance its watchdog role, public policy initiatives, public opinion leadership, and research. Contributions are not accepted from organizations that hold broadcasting licences.

FRIENDS serves as a watchdog on behalf of listeners and viewers, and intervenes to defend and enhance Canadian programming in the audio-visual system. In carrying out their task, members of the organisation regularly research and prepare submissions related to the broadcasting system and appear before parliamentary committees and Canadian Radio-Television Telecommunication Council (CRTC) hearings on behalf of their supporters to present the case for more and better Canadian content.

Link: <http://www.friends.ca/>

### 4.3.2 Voice of the Listener & Viewer (Britain):

In Britain, Voice of the Listener & Viewer (VLV), an independent, non-profit-making association, funded by its members, democratically governed, and free from political, sectarian, or commercial affiliations, represents the citizen and consumer interests in broadcasting.

VLV was founded in November 1983 in response to the first threat to turn BBC Radio 4 into an all news and current affairs network. Having launched and won that campaign, VLV now works to keep listeners and viewers informed about current developments in British broadcasting, including proposed new legislation, public consultation on broadcasting policy, and the likely impact of digital technology.

VLV provides a collective voice through which listeners and viewers can make their views known to Members of Parliament, government departments, the BBC, ITC, and other relevant bodies in the UK, Europe, and worldwide. Through its programme of public lectures and conferences VLV engages in discussion with leading figures in the broadcasting industry and with major politicians and policy-makers, providing an accessible forum where all with

an interest in broadcasting can meet on equal terms. VLV does not handle complaints.

VLV maintains a panel of speakers who address a wide range of meetings, conferences, and student groups each year. No fee is charged, but a contribution towards travelling expenses is appreciated. VLV works with many other organizations to support public service broadcasting and high quality, diverse, independent media.

Link: <http://www.vlv.org.uk/>

#### **4.3.3 Friends of the ABC (Australia):**

In Australia, 'Friends of the ABC' aims to defend and promote the Australian Broadcasting Corporation (ABC) in its vital role as Australia's independent, national broadcaster. Basically a citizen's lobby group, they oppose all efforts to censor the ABC, or to compromise its independence through the introduction of advertising.

Friends of the ABC is a national body that operates through state-based organizations. They also maintain a resource centre on the web for people to obtain information on the ABC, threats to it, and other related policy and legislative issues.

Link: <http://www.friendsoftheabc.org>

#### **4.3.4 Citizen's Media Commission (Pakistan):**

The Citizen's Media Commission (CMC) of Pakistan, is an informal coalition of citizens founded in 1997 by a few individuals associated with the arts, women's rights, communication, law and enterprise. It is headed by a former Chief Justice of the Supreme Court of Pakistan and its convenor is a former Information Minister of Pakistan, Javed Jabbar. While it was essential to try to continue using the media to represent citizens' viewpoints, and while the judiciary is also an important institution to seek relief from, there was a growing need to organize a process by which a purely citizens' perspective on the media's role and on media issues, a perspective independent of both the media and the government, could be articulated and projected on a sustained basis.

Thus, their aim from the beginning was to become a forum to initiate and discuss issues, taking initiatives on behalf of citizens in their relationship with media—which would help to open up the Pakistani media for more citizens' participation. For the past seven years, Electronic Media Freedom Day has been observed regularly, to address issues of access and equity in the media, and it is well-attended and fairly well reported. Though the Commission has not yet opened its own website (at the time of writing), it has published several monographs. In 2005, CMC has begun to organize local chapters in various provinces and cities across Pakistan.

**4.3.5 Citizens for Independent Public Broadcasting (USA):** In the United States, the Citizens for Independent Public Broadcasting (CIPB) is a national membership organization dedicated to putting the public back into public broadcasting, so that everyone can join in the debate about the nation's future.

CIPB is dedicated to creating a national coalition to build grassroots support for this proposal. At the same time, CIPB local chapters are working to democratize the governance and programming of their community's public broadcasting station(s). CIPB acts as a clearinghouse on the activities and accomplishments of these local chapters and on programmes available for airing both nationally and locally.

At the national level, CIPB has developed a detailed proposal for a Public Broadcasting Trust (PBT) that is independently funded and publicly accountable. At the community level, CIPB builds chapters, and is working with national partner organizations to democratize community public broadcasting services.

Link: <http://www.cipbonline.org/>

## 4.4 GIVING A VOICE TO THE PEOPLE

The common people of the nation should be the ultimate beneficiaries of any PSB network. And it is because of this that the public should be accorded an equally important role in the whole process. At the community level, local non-profit and educational organizations should be encouraged to get involved in programming, and PSB journalists and producers must be encouraged to incorporate people's perspectives in their reports and programmes on a day-to-day basis.

In many countries of Asia, Africa, and Latin America, there may not be a PSB in the true sense, but rather a State Broadcasting Service (SBS). However, within these SBSs, there may be elements of PSB programming processes or models, which we would present in this chapter as possible "good practices" in terms of creating people's participation in programme contents.

**4.4.1 Mukyamantri tho Mukhamukhi' (India):** A good example, of public broadcasting facilitating public participation and acting as a watchdog, was the 'Mukyamantri tho Mukhamukhi' (Face to face with the Chief Minister) television programme in Telugu on Hyderabad Doordarshan, when Naravarapally Chandrababu Naidu was the Chief Minister<sup>25</sup> of this Southern State in India<sup>26</sup>. This question and answer session was broadcast live with the Chief Minister of Andhra Pradesh answering questions from viewers every week (Mondays at 7pm) for half an hour. Any viewer from any part of the state could dial into the programme with their questions, and the Chief Minister would answer them live on air. Viewers usually would call in with their problems and/or complain about the inaction of bureaucrats in their particular case, and the Chief Minister would try to act on it immediately or get back to the caller with action taken in that instance. This prompted a positive public reaction and forced the slow government machinery to deal with people's issues

faster for fear of being brought to the attention of the Chief Minister.

This is an especially important feature of public broadcasting, where citizens are given a chance to directly debate government policy with its leaders. It is a method of broadcasting that is rarely used, even in the democratic societies of the West. Involving the local communities in day-to-day programming, PSBs will not only ensure that they are catering to the needs of the community, but also encourage the people to get involved in the democratic process in a more interactive fashion. This will empower and encourage public activism, and ensure an independent community watchdog that is essential in the present age of corporate dominance.

#### **4.4.2 ‘Natang Sangkhom’ (Thailand):**

In 2004, the Ministry of Social Development and Human Security launched a new radio programme Natang Sangkhom (Social Window) for listeners to lodge complaints or air their views. The programme has two parts. The first, a 50 minute programme aired at 2:10 pm Monday through Friday on FM 92.5 MHz and AM 891 KHz, is a live broadcast that includes talks on social problems, short feature reports, and a phone-in session. The second part is a 20-minute drama reflecting social issues. It airs on weekends from 7:30–8 pm on AM 891 KHz. The Government has given Radio Thailand 2.5 million baht to run the project.

#### **4.4.3 C-SPAN (United States):**

The C-SPAN (Cable Services Public Affairs Network) was created by the cable television industry in the USA as a public service to their viewers. The stated goal of C-SPAN was to provide open access to their audiences to the live proceedings in both houses of Congress without any form of censorship or editing. In addition, the network provides elected and other ‘Public’ officials a direct channel to reach audiences in a similar manner. Some of the popular programmes on C-SPAN include call-in shows, where home audience members can express their opinions and put questions to the featured public policy makers and officials.

#### **4.4.4 Talk-Back with the President (Sri Lanka):**

In January 2004, in Sri Lanka, at a time of intense debate in the community on the direction of the peace process with the Liberation Tigers of Tamil Elam (LTTE), President Chandrika Kumaratunga went live on the Sri Lanka Broadcasting Corporation’s national radio channel to explain her government’s policy and took a number of calls from listeners to discuss the policy. Some of the calls were critical of the President’s policies and there was some engaging debate as a result.

## 4.5 FACILITATING PUBLIC PARTICIPATION

### IN THE MANAGEMENT OF PSB

People's participation in PSB is a complex issue. It could be judged through various criteria, from legislative paths such as through prescribed nomination processes to PSB administrative structures, or creating windows for programmes with people's participation in its production process. Participation could also be generated without legislation, but through internal processes.

**Article 19<sup>27</sup> argues that members of the public who set up the regulations for PSBs must be appointed in such a way that it minimises the risks of political or commercial interference. The process should be stated clearly in law, and it must be transparent and democratic. To maximise public participation, these laws must also exclude the following from holding such office:**

- > Employees of the civil service or other branches of government,
- > Employees or office bearers of political parties or those holding elected or appointed positions in government,
- > Office bearers, shareholders, or those with other commercial interests in the telecommunication industry.

#### 4.5.1 Broadcasting Councils (Germany):

In Germany public broadcasting has special protection under the federal constitution. Article 5 of the Basic Law guarantees not only freedom of opinion for citizens and freedom of the press, but also, specifically, freedom of reporting on air. It is particularly significant that freedom of broadcasting is regulated by the 'fundamental rights' section of the constitution, as these basic rights are the citizen's first-line of defence against the state. As a result, broadcasting organizations cannot be incorporated into the structure of the state like public authorities, but are independent of the state, so that government has no influence on the content of broadcasts. Under this system, the bases of German broadcasting are established not by Parliament, but by the Supreme Court or the Federal Constitutional Court. The courts are required to merely interpret legislation in the event of a dispute or to close any gaps remaining among the statutory provisions.

The independence given to the public broadcasting sector, through legislation, is such that the state government is not able to give directions or interfere in its programming, except to point out when the broadcasters are in breach of the common law.

Broadcasting Councils (BC) form the basis of the German PSB and depending on the law of each state (Lander) would have a membership of between 11 to 66 unsalaried people. They are delegated by leading groups and members of society such as churches, unions, employee's associations, political parties, sports, cultural and social associations, etc. Internal checks by the BC of the broadcaster's annual budget and programme contents—

with respect to balance and diversity of opinions—are some of the functions of the Councils<sup>28</sup>.

## 4.6 ADVISORY BODIES TO MAKE PEOPLE'S PARTICIPATION MORE INCLUSIVE

To assist in creating access for various sectors of the community to the PSB system, advisory bodies may be set up which could help the broadcaster in monitoring programming standards, creating access criteria and allocation of broadcast times.

### 4.6.1 Broadcasting Committee (Kenya):

For many years, the National Council of Churches of Kenya (NCCK) and the Catholic Mission have maintained a joint Broadcasting Committee (BC) charged with formulating Christian broadcasting policy. The BC is responsible for scheduling participating churches for broadcast programmes, and determining which churches are to produce programmes for which vernacular service. These decisions are effected by the relative popularity and influence of particular churches with different ethnic groups.

**Through the BC, churches that have their own production facilities produce programmes for Voice of Kenya (VOK), the national broadcaster. BC functions as gate-keeper, which makes VOK censorship unnecessary. The VOK, however, reserves the right to preview all tapes to 'ensure quality standards', but the NCCK's BC has clear guidelines for all religious broadcasts, which includes the following:**

- > Church spokesmen should avoid appearing denominational.
- > They must speak on behalf of all churches in Kenya.
- > Must not ridicule or criticize other churches or religions.
- > They may preach against social ills, but must be careful not to blame the government for them, or give people messages that might "confuse them to despise the government or other people."

However, as a result of the tremendous influence church leaders have on Kenyan society, some have severely criticized government policies and have called upon the leaders to mend their ways. Prior to the 1988 elections, clergy in their broadcasts have been critical of the Government's conduct of the election process. This has led some politicians to accuse the clergy of exploiting the constitution's guaranteed freedom of worship to use the airwaves to indulge in political debate and called upon them to keep out of politics<sup>29</sup>.

## 4.7 FEEDBACK MECHANISMS TO PROMOTE PEOPLE'S PARTICIPATION IN PROGRAMMING

The audience participation component of PSB is two-fold. In addition to providing for access to programming so that the publics' voices may be heard, feedback mechanisms are also important so that programming relevance, quality, and accuracy may be maintained.

### 4.7.1 NHK's Quality Assessment of Broadcast Programming: T h e

NHK, Japan's national broadcaster, periodically commissions independent research that looks into the quality of the programming it offers. They work on the assumption that broadcast programming quality means broadcasting that meets the standards and fulfils the objectives of public service<sup>30</sup>.

In the case of NHK, the definition of quality refers to a certain standard of excellence backed up by a set of values or norms that are relevant to the public in Japan. Of course these values are not taken in a vacuum and are dependent on other factors such as age and gender. However, these are aspects that NHK is acutely aware of and as such conduct these assessments to ensure that they are on the right track with regards to the needs of the public. NHK does this by looking at the broader picture: i.e. the social, political, cultural, economic, ideological and technological contexts of broadcasting. It takes a holistic view in this review process, and by looking at the larger picture, they are then able in turn to focus on the smaller areas in order to improve on what they provide as a PSB. This represents the values and needs of Japanese society, which is unlikely to speak with a single identifiable voice, but rather as point of entry for multiple voices to make their inputs known.

This mechanism means that NHK is meeting its mandate as a PSB to intervene strategically in its own productions and to ensure that a certain quality, diversity, and independence in programming are adhered to. By doing so, NHK has inserted in its organizational structure a provision for public input to the assessment process during its review, hence allowing for people's participation.

### 4.7.2 The Canadian Experience in Assessment of Broadcast Programming:

**Similarly, the Canadian Broadcasting Corporation (CBC) also, in 1992<sup>31</sup>, consulted with the public to determine what Canadians feel the role of the PSB should be. The feedback they obtained can be summarized as follows:**

1. Canadians want their broadcasting system to remain Canadian and reflect Canadian interests and values.
2. PSB in Canada should continue to meet certain socio-cultural objectives.
3. Greater place should be given to other primary non-commercial services such as the provincially-operated broadcasting outlets which can then find broadcast

opportunities for their programming within the Canadian PSB, allowing them a greater voice.

In addition to gaining feedback from the public on what Canadians felt the PSB should be doing, they also examined the question of programme origin. The CBC wanted to know if the amount of Canadian programming that was being screened not only by itself, but by other players in the industry were meeting the minimum amount of 60 per cent as required under legislation. As such there are independent checks that allow the CBC to self-regulate itself and to ensure that the amount of content available to Canadians is what is required by law, and simultaneously lets CBC know exactly what its audience expects of it as a PSB.

In this process, the CBC learnt that its audience share was the greatest during the children’s and the news programming time slots. This is quite interesting for the Canadian situation, as children’s programming is particularly unprofitable as it prohibits advertising directed at children.

This is an important factor for the CBC to be aware of as it shows that some programming while not profitable is viewed by the largest number of audience members and thus serves an important public need. As a result of conducting this review the CBC was able to adjust its industrial strategy. CBC became aware that it must take into account the financial cost of producing these programmes on the one hand, the regulation that prohibits advertising aimed at children on the other, and the impact that it has on its audience through this mechanism. This means that the CBC, rather than just concentrating on the bottom line cost realised that the cost of programming and production is justified despite the lack of revenue as the use-value to the audience is very high.

Besides looking at what Canadians wanted from their PSB, the cost and implications of programming, and the amount of Canadian-made programming that was broadcast per week, the study also examined the financial performance of the CBC, and it was precisely information on audience viewing habits that let the CBC, and in turn the public, have a clearer picture of where the funds allocated to it had been spent.

**4.7.3 Ofcom’s PSB Study: Measuring the Value Produced by PSB:**

**Britain’s broadcasting regulator, Ofcom, commissioned a study in 2004 to calculate how much the viewers value a PSB service. At the heart of the approach lies a fundamental formula for calculating the ‘opportunity cost’ to ITV1 of showing PSB programmes.**

**This formula aims to capture the true cost of PSB, which is not simply how much these programmes cost to make. Rather, it is the margin (or contribution) generated by these PSB programmes compared to what might have been shown if the PSB**

**obligation did not exist. More specifically, the 'opportunity cost' of a PSB obligation is made up of:**

- > the additional production costs of the relevant PSB programmes that were actually shown, compared to those of alternative non-PSB programmes that might have been shown in their place; plus
- > the net advertising revenue (NAR) foregone by showing the relevant PSB programmes rather than more commercial non-PSB programmes.

In order to complete the specification of this approach, one needs to take a view on what types of programmes ITV1 might show if it were not under obligation to show PSB programming. A deliberate mechanism was developed, based on the underlying principle that, in the absence of PSB obligations, ITV1 would simply show more of the types of commercial programming that it already shows in similar time slots. Thus, a stylised schedule was created that represented the types of programmes that ITV1 actually showed in 2002, along with a series of alternative schedules showing what might have been shown had each of the PSB obligations not existed. The results of this exercise showed the annual opportunity costs to ITV1 associated with each PSB genre and the number of hours of programming stipulated each year because of this obligation.

**Link for more information on the study:** [http://www.ofcom.org.uk/tv/psb\\_review/reports/psb/asses/?a=87101](http://www.ofcom.org.uk/tv/psb_review/reports/psb/asses/?a=87101)

## 4.8 DEVELOPING PROGRAMMES TO FACILITATE PEOPLE'S PARTICIPATION

Public broadcasters have a primary obligation to promote the public's right to know through a diversity of voices and perspectives in broadcasting, and it must be in accordance with the principle of the 'public service remit', which should be linked to the PSBs being adequately funded, as defined by legislation, argues Article 19<sup>32</sup>. This remit should include providing a quality service with independent programming and a plurality of opinions.

It is important to give proper training to PSB production staff, so that they are able to develop programming genres and production procedures that incorporate people's participation in programming, where their voices are reflected in the broadcasts.

### 4.8.1 *Vox Populi* (Australia):

In the mid-1980s, the government-funded Special Broadcasting Service (SBS) television introduced a weekly half-hour magazine programme during peak viewing time on Sunday evening called *Vox Populi* (voice of the people). It was begun by two researchers at the public broadcaster who were of 'ethnic' (non-Anglo Saxon) descent, who felt that the non-Anglo Saxon components of Australian society were not given a voice in the Australian media, particularly television. *Vox Populi* was a news and cur-



have taken place between these communities and up to 60 service providers. In about 60 per cent of these cases the dialogue has resulted in the extension of service or an amendment in policy. Almost 100 radio programmes have been produced and broadcast by the DBU, and this has led to a further 35 self-initiated RLCs being established across the country.

**4.8.3 DTR Radio Listening Clubs (Zambia):** In a project that ran for almost three years, involving over 13 women's radio clubs in the Mpika district, 600 km north of Lusaka, Zambia National Broadcasting Corporation (ZNBC) played a role in facilitating a development dialogue between the people and the service providers.

The clubs recorded their discussion of development issues or requests for development support. These were then sent to a radio producer in Lusaka, who recorded a response from the relevant service provider or a politician. The discussion and responses were recorded into one programme and broadcast as a weekly programme on ZNBC radio. The clubs listened to the programmes and discussed them at their weekly meetings.

An evaluation of the project by Panos in 2001 found that the project brought substantial development benefits to the community, with the clubs and the communities empowered to access development inputs themselves, and that the radio producer has acted as an important mediator in the process.

## 4.9 HOW TO MAKE A COMPLAINT:

### PEOPLE'S RIGHT TO QUESTION 'BAD PRACTICES' OF PSBS

While we have looked at good practices in creating peoples' access to PSB programming, it is also important to look at what models there are which are good practices in making complaints to the PSB, when their programmes reflect "bad practices".

Some countries, especially in recent years, have established such procedures. One such avenue is the use of an Ombudsman.

#### 4.9.1 Ombudsman (Canadian Broadcasting Corporation):

The Ombudsman is completely independent of the Canadian Broadcasting Corporation (CBC) programme staff and management, reporting directly to the President of CBC and, through the President, to the Corporation's Board of Directors.

The Ombudsman acts as an appeal authority for complainants who are dissatisfied with responses from CBC programme staff or management. He/she generally intervenes only when a correspondent deems a response from a representative of the Corporation unsatis-

factory and so informs the Office of the Ombudsman. However, the Ombudsman may also intervene when the Corporation fails to respond to a complaint within a reasonable time. The Ombudsman determines whether the journalistic process or the broadcast involved in the complaint did, in fact, violate the Corporation's journalistic policies and standards. The gathering of facts is a non-judicial process and the Ombudsman does not examine the civil liability of the Corporation or its journalists. The Ombudsman informs the complainant, and the staff and management concerned, of his/her finding. As necessary, the Ombudsman identifies major public concerns as gleaned from complaints received by his/her Office and advises CBC management and journalists accordingly.

Link: [http://cbc.radio-canada.ca/htmen/media\\_accountability/ombudsman.htm](http://cbc.radio-canada.ca/htmen/media_accountability/ombudsman.htm)

#### **4.9.2 Ombudsman (National Public Radio—USA):**

The Ombudsman is the public's representative to National Public Radio (NPR), empowered to respond to significant queries, comments and criticisms regarding NPR programming. The Office of the Ombudsman is completely independent of NPR staff and management, reporting directly to the President and, through the President, to NPR's Board of Directors.

The Ombudsman will serve as an independent source of information, explanation, amplification and analysis for the public regarding NPR's programming and NPR's adherence to its programming standards and practices. He/she is empowered to receive complaints from the public regarding NPR programming, and refer the complaints to relevant management for response. Should a complainant deem a response from NPR management unsatisfactory, the Ombudsman is empowered to investigate NPR's standards and practices with regard to the matter raised, respond to the complainant, inform the management of findings and conclusion, and make public any conclusion(s) if the issue is relevant to people other than the complainant. The Ombudsman may also intervene if NPR management fails to provide a timely response to a complaint.

Link: <http://www.npr.org/yourturn/ombudsman/mission.html>

#### **4.9.3 Independent Complaints Review Panel (Australian Broadcasting Corporation):**

**The Independent Complaints Review Panel (ICRP) has been established by the Australian Broadcasting Corporation (ABC) Board to facilitate independent review of complaints at no cost to the complainant. Members are appointed by the ABC Board, on the basis of their backgrounds in:**

- > Journalistic ethics and practice.
- > Media operations.
- > Electronic media and programme production.
- > Complaints handling or other review processes.

> Assessing public issues.

ABC also has its internal complaints review process, but if a listener/viewer is not satisfied with the ABC's response to a written complaint about serious bias, lack of balance or unfair treatment it is possible to have the decision reviewed by the ICRP. It can only look into complaints about these issues.

Link: [http://abc.net.au/corp/audience/complaints\\_how.htm](http://abc.net.au/corp/audience/complaints_how.htm)

Many other countries around the world have appointed ombudsmen and mediators to attend to complaints and monitor PSB performance. In France, for example, a mediator is appointed by the President to evaluate and respond to complaints by citizens on specific programmes. The first step is where the citizen contacts the complaints and feedback cell of the PSB channels. If the individual is not satisfied with the response provided to them by the channels in question, they can then resort to the mediator who makes his own evaluation and decision regarding the channel's conduct and the validity of the complaints by citizens. Switzerland also has an ombudsman to ensure that PSBs respect journalistic processes and standards.

These are positive developments towards enhancing the responsibility of public service broadcasters towards their audiences while at the same time offering citizens a channel through which they can express their concerns about content that they find inappropriate or unacceptable. It is critical for PSBs to continue to put in place such mechanisms that will certainly go a long way in building citizens' participation and empowering them while at the same time making public broadcasters themselves more credible and responsible public institutions.

## 4.10 RESOURCES

### 4.10.1 Organisations

Citizens for Independent Public Broadcasting (USA): <http://www.cipbonline.org/>

Friends of Canadian Broadcasting: <http://www.friends.ca/>

Friends of the ABC (Australia): <http://www.friendsoftheabc.org>

Independent Complaints Review Panel (ABC, Australia):

[http://abc.net.au/corp/audience/complaints\\_how.htm](http://abc.net.au/corp/audience/complaints_how.htm)

Ombudsman (Canadian Broadcasting Corporation):

[http://cbc.radio-canada.ca/htmen/media\\_accountability/ombudsman.htm](http://cbc.radio-canada.ca/htmen/media_accountability/ombudsman.htm)

Ombudsman (National Public Radio—USA):

<http://www.npr.org/yourturn/ombudsman/mission.html>

Voice of the Listener & Viewer (UK): <http://www.vlv.org.uk/>

## 4.10.2 Publications

- > Aquilia, P. (2003). *The SARS Channel in Singapore: A short return to non-commercial public service broadcasting*. *Media Asia*, 30(4), 206–215.
- > Barnett, S, & Docherty, D. (1987). *Public service broadcasting in different cultures*. *Communication Research Trends*, 8(3&4), 2–4.
- > Bourges, H. (1993). *The public service channels in France: Independence and responsibility*. *Diffusion, Summer*, 2–6.
- > Boyle, R. (1999). *Young Asia Television experiments with public service broadcasting*. *Media Development*, 46(1), 10–12.
- > Heath, C. W. (1998). *Private sector participation in public service broadcasting: The case of Kenya*. *Journal of Communication*, 38(3), 96–107.
- > Jabbar J., “Citizens’ media dialogue. *The book of the website: www.wiredet.com/cmd*”. UNESCO. *Decent Print Enterprises*, Royal Book Company. April 2005, Karachi - *Citizens’ media dialogue. The book of the website: www.wiredet.com/cmd*
- > Jakubowicz, K. (1996). *Civil society and public service broadcasting in Central and Eastern Europe*. *The Public Javnost*, 3(2), 1996.
- > Joseph A., “Media Matter- Citizens Care. *The who, what, when, where, why, how, and buts of citizens’*. UNESCO, May 2005
- > Karnik, K. (1999, December). *Public service broadcasting: Issues and survival strategies. Paper presented at the international conference of Europe-Asia-pacific Dialogue on Public Service Broadcasting*, Quezon City.
- > Lowe, G.F. (1995). *Transformation and restructuring in public service broadcasting: Lessons from the Finnish Radio reform*. *The Nordicom Review*, 1, 43–47.
- > Mendel, T. (2002). *Access to The Airwaves: Principles on Freedom of Expression and Broadcast Regulation*. UK: Article 19.
- > Pieper, A.K. (1992/1993). *German public service broadcasting, an instrument of democracy*. *Diffusion, Winter*, 28–32.
- > *Public and commercial broadcasting in New Zealand—a new model?* (1999, November). *Paper presented at the International Conference, 2nd, and Europe-Asia-pacific Dialogue on Public Service Broadcasting*, Quezon City.
- > *United Nations Educational, Scientific and Cultural Organization*. (1998). *Public service broadcasting and editorial independence: Strengthening democratic voices. Report of the International Seminar, Tampere 16–18 June 1997, Paris*.
- > Ward, D. (2003). *State aid or band aid? An evaluation of the European Commission’s approach to public service broadcasting*. *Media Culture & Society*, 25(2), 233–250.
- > Youshkovitchus, H. *Public service broadcasting for the good of a nation and society—[http://www.unesco.kz/ci/projects/aibd/psb/fr\\_youshkovitchus\\_eng.html](http://www.unesco.kz/ci/projects/aibd/psb/fr_youshkovitchus_eng.html)*

<sup>22</sup> <http://www.itu.int/wsis/>

<sup>23</sup> [www.wiredet.com/cmd](http://www.wiredet.com/cmd)

<sup>24</sup> Joseph, A., “Media Matter- Citizens Care. *The who, what, when, where, why, how, and buts of citizens’*. UNESCO, May 2005

<sup>25</sup> Equivalent to the elected head of the state government.

<sup>26</sup> This very successful programme was discontinued after Mr. Naidu's party, the Telugu Desam, lost the elections and the Congress party came to power in the state elections in 2004.

<sup>27</sup> Toby Mendel, *Access to the Airwaves: Principles on Freedom of Expression and Broadcast Regulation*. UK: Article 19, 2002.

<sup>28</sup> A. K. Pieper. "German Public Service Broadcasting, an instrument of democracy", *Diffusion*, EBU (Summer 1993).

<sup>29</sup> Carla Heath. "Private sector participation in Public Service Broadcasting: The case of Kenya", *Journal of Communication*, Vol. 38, No. 3 (1988).

<sup>30</sup> M. Raboy. "Towards a new ethical environment for public service broadcasting", *Studies of Broadcasting*, 29, p7-35 (1993).

<sup>31</sup> *ibid.*

<sup>32</sup> Toby Mendel, *Access to the Airwaves: Principles on Freedom of Expression and Broadcast Regulation*. UK: Article 19, 2002.

## 5.1 INTRODUCTION

The case for independent public service broadcasting with appropriate checks and balances—supported by legal means—to safeguard this independence, is starkly reflected in the quote by Paul Krugman in Box 5.1.

In order to be able to serve as disseminators of news and as scrutinizers of public affairs, PSBs need to have the greatest possible degree of freedom, within the framework of the ‘freedom of speech and expression’ principles and the constitutional rights of freedom of speech. At the same time, however, it is important that the individual be protected from unwarranted suffering as a result of publicity.

This chapter will examine regulations, codes of practices, and international declarations on the principles of PSB, which are designed to assist in the creation of an independent PSB system at a national level.

**Box 5.1**

*A funny thing happened during the Iraq war: many Americans turned to the BBC for their TV news. They were looking for an alternative point of view, something they couldn't find on domestic networks, which, in the words of the BBC's director-general, "wrapped themselves in the American flag and substituted patriotism for impartiality."*

*Leave aside the rights and wrongs of the war itself, and consider the paradox. The BBC is owned by the British government, and one might have expected it to support that government's policies. In fact, however, it tried hard—too hard, its critics say—to stay impartial. America's TV networks are privately owned, yet they behaved like state-run media.*

*—Paul Krugman, in The China Syndrome: Corporate Media and Iraq War<sup>33</sup>*

## 5.2 REGULATING AND CODES OF PROFESSIONAL PRACTICE

There has been much debate on whether codes of professional practices should be regulated or be considered a voluntary code. Many argue that ethics does not consist primarily in the application of a formal set of rules but in the maintenance of a responsible attitude in the exercise of journalistic duties. The codes of ethics for the press, radio, and television are intended to provide support for this attitude and there are over 370 Codes of Practices listed by the International Press Council in their website (<http://www.presscouncils.org>). Some examples pertaining to PSBs are as follows:

### 5.2.1 Editorial Code of the South African Broadcasting Corporation:

The Board and Management of the SABC have affirmed their commitment to the principle of Editorial Independence and to an Editorial Code of Ethics. For the purpose of this Code, it is understood that the authority for editorial decisions is vested in the editorial staff.

**Included in the Code are guidelines for editorial independence and avoidance of discrimination, such as:**

- > We shall report, contextualise, and present news honestly by striving to disclose all essential facts and by not suppressing relevant, available facts, or distorting by wrong or improper emphasis.
- > We shall be aware of the danger of discrimination being furthered by the media, and shall do our utmost to avoid promoting such discrimination based on gender, race, language, culture, political persuasion, class, sexual orientation, religious belief, marital status, physical or mental disability.
- > We shall evaluate information solely on merit, and shall not allow advertising, commercial, political or personal considerations to influence our editorial decisions.
- > We shall seek balance through the presentation as far as possible of relevant viewpoints on matters of importance. This requirement may not always be reached within a single programme or news bulletin but should be achieved within a reasonable period.
- > We shall be enterprising in perceiving, pursuing and presenting, issues, which affect society and the individual, in serving the public's right to know<sup>34</sup>.

### 5.2.2 Canadian Broadcasting Corporation Codes of Standards and Practices:

**The Canadian Broadcasting Corporation (CBC) has a 54-page document (accessible via the International Press Council website) that sets out the code of practice for journalists and programme makers with reference standards and practices. Its first paragraph sets out the CBC programme policy philosophy as resting on certain premises, which distinguish the Corporation's philosophy:**

- (a) The air waves belong to the people, who are entitled to hear the principal points of view on all questions of importance.
- (b) The airwaves must not fall under the control of any individual's or group's influence because of their special position.
- (c) The full exchange of opinion is one of the principal safeguards of free institutions.
- (d) The Corporation maintains and exercises editorial authority, control, and responsibility for the content of all programs broadcast on its facilities.

**The policy also says that the Corporation takes no editorial position in its programming. A section on the 'Transparency of Funding' says:**

CBC is committed to the principle of transparency of financing of all information programs.

Audiences must be confident that decisions are made only for good editorial reasons, not as a result of pressure, be it political, commercial or special interest. The CBC's integrity must never be compromised by any financial pressure or commercial inducement from any outside organisation or interest group. To protect credibility we should acknowledge all sources of funding on air. Full details of all financial and related understandings with third parties regarding a program procured by CBC should be disclosed to the CBC in writing. These policies apply to all independent productions made for the CBC and contracts between CBC and independent producers must reflect this. Contracts will also ensure that the CBC knows and approves all sources of funding before the commissioning of a program.

**And on programme research policy, the Code says:**

The CBC requires a high standard of program research, which is subject to careful editorial supervision and attention. A minor error of fact can damage the credibility of a whole program. Any research in the social sciences involves explicitly or implicitly the development and testing of an hypothesis. The original hypothesis of a program project must meet the test of research because, if it is not verified or called into question, the project has a built-in editorial bias. CBC Research will be consulted about the choice of method for the study. Such studies based on surveys, polls, focus groups, content analysis, etc. should be conducted by or commissioned through CBC Research. Any project relying on social studies methods must be authorized by the senior officer in information programming. Should it utilize the resources of institutions and experts outside the CBC, it should be recognized, however, that sometimes these have a partisan interest in the subject and that there must accordingly be a balance in the outside resources that are used. Responsibility for the program, for its editorial focus and the context in which the facts are put forward rests solely with the CBC.

Link (for details): [http://www.presscouncils.org/library/Canada\\_CBC.doc](http://www.presscouncils.org/library/Canada_CBC.doc)

**5.2.3 Radio France International Code of Ethics:**

**Radio France**

**International (RFI), the international arm of French public radio, in its code of ethics has an interesting section on 'Respect for the Accuracy of Facts,' which says:**

The right to look for information and to disseminate it is also an obligation. This is the first mission of the media. This mission, and the manner in which it is accomplished, is the source of its legitimacy and its freedom. The texts originating from the Constitutional Council of the French Republic lay more and more stress on the link between the right to inform and the right to information: this right helps all men to comprehend the society and the world in which they live and to act as citizens.

**Respecting the accuracy of facts is to apply the principles of honesty and impartiality. Obviously, it implies leaving out lies and being cautious about rumours and approximations. It also implies:**

> Checking and confirming the sources. Irrespective of the requirement of speed, that is ever increasing, no one can be compelled to give out any information if one is not sure that it is accurate.

> Stepping back before a piece of information one has or an event one has witnessed. But stepping back does not necessarily mean delaying.

> It is legitimate and necessary to act fast—the RFI editorial staff, as other journalists, can and should have a taste for “scoops”, if, of course, an accurate and important piece of information is involved.

> Respecting the meaning of the words and documents that one cites or broadcasts in part.

> Refusing any fakes and, if there is a risk of ambiguity, making it clear that the report has been edited.

> If required, giving the source of the documents.

**Link (for more details):** <http://formation.rfi.fr>

#### **5.2.4 Swedish Code of Ethics:**

Sweden’s code of ethics adopted by the Co-operation Council of the Press, which applies to public radio and television as well, has an interesting section on “Rules Against Editorial Advertising” that should be a useful guide for PSBs operating in a highly commercialised media environment.

#### **The general regulations covering this code of practice include the following:**

1. Frame the material only in accordance to journalistic and/or program-related decisions. Your intention must never be to give publicity to any products or services; neither can the presentation of the material be such that the audience think it is commercial by nature. Beware that the commercial material should not be mixed with the editorial material, in the slightest.

2. Dismiss ideas and proposals of articles and programs if they include in return, as a favour, advertisement in any form. As a principle, also dismiss offers of free or heavily subsidized trips. Reject gifts and other benefits. Never promise beforehand that you are going to publish anything.

3. Articles and programs informing consumers put especially heavy demands on journalistic integrity. Therefore show how the choice of the products/services in the article/program has been made. Make it clear how the products/services have been compared or tested. Be particularly careful and critical when dealing with reviews of products. Avoid bias in informing about limited groups of products or only about one provider of products /services, warehouses, shops, restaurants etc.

4. Put information about theatre shows, concerts, films, art exhibitions, sport events, and such through a normal journalistic evaluation to determine the value of it as news. Look critically through the material and make sure that it is given in a journalistically motivated form.



5. Only mention companies and organizations that donate prizes, or take part in any other way, for example, as a sponsor at parties, competitions, carnivals, charity balls, and such, if there are very strong journalistic reasons to do so.

Link (for details): <http://www.presscouncils.org/library/Sweden.doc>

## 5.3 INTERNATIONAL DECLARATIONS AND PRINCIPLES OF PRACTICE FOR PSB

Recent years have seen the emergence of a number of international declarations and principles of practice, which are designed to guide public service broadcasting. Some of these declarations are contained in multilateral instruments signed by national governments, and are therefore of more than persuasive value. Others are contained in declarations and resolutions passed at international forums (listed in chapter one). In addition, a number of courts and other adjudatory bodies, at both international and domestic levels, have been handing down decisions containing principles and guidelines, which have evolved into an impressive corpus of case law of general applicability. Some of these declarations are summarised here:

### 5.3.1 Universal Declaration of Human Rights:

**The Universal Declaration of Human Rights (UDHR) is one of the foremost documents of global applicability in the post-war world. This document contains a general guarantee of freedom of expression, which has been seen as supportive of PSB, such as Article 19 of the document which says:**

Everyone has the right to freedom of opinion and expression; this right includes the right to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

This right has been reaffirmed in the International Covenant on Civil and Political Rights (Article 19), a multilateral treaty under which signatory governments—some 145 of them around the world—are legally obliged to ensure that people within their territories are able to enjoy the rights laid down therein. Similar guarantees of freedom of expression are also contained in regional human rights instruments, such as the European Convention for the Protection of Human Rights and Fundamental Freedoms (Article 10), the American Convention on Human Rights (Article 13), and the African Charter on Human and Peoples' Rights (Article 9).

Link (Full Text): <http://www.unhchr.ch/udhr/lang/eng.htm>

### 5.3.2 Inter-governmental Declarations:

As discussed in chapter one, public service broadcasting has also received strong support in a number of inter-governmental resolutions passed in recent years. In 1992, the UNESCO-sponsored Declaration of Alma Ata urged governments to encourage the development of public service broadcasters within their respective territories, while a Resolution of the Council and of the Representatives of the Governments of the Member States of the European Union, after noting the close connection between PSB and democracy, underlined the need for media pluralism. Yet another resolution on the Future of Public Service Broadcasting, passed under the auspices of the Council of Europe, called for the establishment of at least one comprehensive PSB organisation in each country<sup>35</sup>.

Link (Full Text): [http://www.unesco.org/webworld/com\\_media/communication\\_democracy/almaty.htm](http://www.unesco.org/webworld/com_media/communication_democracy/almaty.htm)

### 5.3.3 Recommendations of the Committee of Ministers of the Council of Europe:

International instruments have also underlined the need for broadcasters in general, and public service broadcasters in particular, to enjoy a high degree of independence, especially from government pressures, so that they are able to discharge their obligations to the public effectively. In 1996, for example, the Committee of Ministers of the Council of Europe issued a Recommendation on the Guarantee of the Independence of Public Service Broadcasting, which called for strong guarantees to PSB operators on freedom from interference in programming matters, against arbitrary dismissals from employment, and against potential conflicts of interest (Recommendation No. R(96) 10—see esp. Arts. 9–13). The management of a PSB operator should, said this document, be given exclusive responsibility for the day-to-day running of broadcasting operations and it should be properly shielded from any form of political interference (Articles 4–8).

Link (for information): <http://www.mediator.online.bg/eng/broadc.htm>

### 5.3.4 Declarations of UNESCO/UNDPI Seminars:

UNESCO and UNDPi in cooperation with international professional NGOs organized a series of regional media seminars. The participants to these seminars publicly emphasised the need for such independence. The Declaration of Windhoek in 1991 endorsed the criteria that the “public media should be funded only where authorities guarantee a constitutional and effective freedom of information and expression and the independence of the press.” The Declaration of Almaty in 1992 stressed “its importance as a milestone in the struggle for free, independent and pluralistic print and broadcast media in all regions of the world”. The Declaration of Santiago in 1995 re-emphasised that state authorities “should make available in a timely and reasonable manner the information generated by the public sector.” The Declaration of Sana’a in 1996 urged the necessary independence to electronic media institutions. The Declaration of Sofia, issued a year later, expressed the hope that state-funded PSB would gradually transform

themselves into truly independent organisations enjoying real editorial freedom. Though these declarations are not binding documents, the fact that they have been endorsed by UNESCO’s General Conference reflects the will of the international community.

Link: [http://www.unesco.org/webworld/com\\_media/communication\\_democracy/basic\\_texts](http://www.unesco.org/webworld/com_media/communication_democracy/basic_texts)

The independence of a PSB is, of course, inextricably linked to the sufficiency of its funding. This fact has also been given explicit recognition in many of the published international standards. For example, the Resolution of the Council of Europe on the Future of Public Service Broadcasting, referred to earlier, strongly stresses the pivotal importance of financial independence for PSBs, as do a number of other documents issued by that body in recent years<sup>36</sup>. Funding for PSBs should, it has been noted elsewhere, not only be commensurate with their obligations, but also insulated from arbitrary increases or decreases at the whim of whoever controls the purse strings.

**The need for stability and security of funding was underlined in a paper published by the European Broadcasting Union in 2000<sup>37</sup>:**

To be stable and secure, such funding needs a clear legal basis (apart from a law approving the state budget), which projects the level of funding for an appropriate period of time. Dependence on annual decisions (on the state budget) or on ad hoc measures would create a climate of insecurity and would undermine a public broadcaster’s ability to plan ahead and invest<sup>38</sup>.

**5.3.5 Judicial Interpretations:**

Despite the general terms in which the right to freedom of expression has been couched in these documents, its relevance to the promotion of public service broadcasting has been underlined time and again by the strong support that the mass media have derived from judicial decisions in which the right has come up for interpretation<sup>39</sup>.

The courts in a number of countries have also expressed strong views on the need for PSBs to be conferred the maximum possible degree of independence. Among the specific obligations highlighted by the courts of direct relevance to PSB are the principles of diversity and pluralism. The European Court of Human Rights has noted, for example, “(Imparting) information and ideas of general interest ... cannot be successfully accomplished unless it is grounded in the principle of pluralism<sup>40</sup>.”

The Supreme Court of India has held that, in order to fulfil its constitutional obligation of guaranteeing the free speech rights of its citizens, the state had a positive duty to ensure plurality and diversity of views, opinions, and ideas through the airwaves<sup>41</sup>.

In the judgment of the Indian Supreme Court noted above, for example, the court ruled that

the airwaves being public property, any attempt by the Government of India to exercise a monopoly over broadcasting was totally unacceptable.

The Federal Constitutional Court of Germany has ruled, more explicitly, that public service broadcasting organisations have a duty to ensure that they offer their viewers and listeners a wide and comprehensive range of programmes<sup>42</sup>.

**The Supreme Court of Ghana, in a judgment delivered in 1993<sup>43</sup>, expressed equally robust views on the need for publicly-owned media outlets to be free of government control:**

The state-owned media are national assets: they belong to the entire community, not to the abstraction known as the state; nor to the government in office, or to its party. If such national assets were to become the mouth-piece of any one or [a] combination of the parties vying for power, democracy would be no more than a sham.

In 1997 the Supreme Court of Sri Lanka, striking down a law under which the government could influence the appointment of Directors to the country's broadcasting regulatory authority, ruled that if the law were to stand, it would lead to the authority lacking "the independence required of a body entrusted with the regulation of the electronic media which, it is acknowledged on all hands, is the most potent means of influencing thought."<sup>44</sup>

In the next chapter, we will examine how programming standards are achieved in the context of the regulation, models, codes of practices, and declarations we have discussed in this chapter and in the previous chapter.

## **5.4 PROTECTING PSB IN THE MARKET PLACE: PLURALISM AND BEST PRACTICE**

Global experience demonstrates that the actual PSB-value leveraged from a particular PSB organization depends not just on the quality of the organization itself but also on how it interacts with other (PSB and non-PSB) players around it. This is a matter partly of culture and partly of regulation.

For example, the arrival of new players, with multi-choice satellite or cable TV, is not inevitably a setback for public service broadcasting. PSBs may hold or even increase its importance if the satellite or cable operator carries PSB-type channels—either its own or established terrestrial channels. The arrival of new players does, however, create a challenge for regulators tasked with striking the right balance between commercial enterprise and PSB values, as well as a challenge for PSB organizations themselves in responding to new competitive situations.

It is general practice among media regulatory bodies to strike a balance between the interests and enterprise of new media players and those of established (usually) terrestrial networks. The obvious way to do this is to build must-carry obligations into the allocation of new licenses; whereby business opportunity based on subscription and advertising revenue is traded not just against the financial cost of spectrum access but also against programming limitations or requirements. Such obligations are simply an enforcement on society's behalf by the regulators, of the universal access principle for PSB programming. Among many "standard practice" instances, some are the following:

**5.4.1 Denmark:** Denmark's 1998 Communications Act prescribes that all satellite and cable packages must carry Denmark Radio and TV2. In addition, wherever there is a regionally or locally targeted PSB service it must be included in any satellite and cable package sold in the relevant area.

**5.4.2 Germany:** As can readily be imagined there is continual interface between established PSB players and market entrants offering satellite or cable pay television 'bouquets' with an option to include those players' standard programme schedules. A typical and important case involved the pay- television cable company Kabel Deutschland (KD), which had acquired most of the broadband cable networks previously owned by Deutsche Telekom. Germany's two main PSBs, ARD and ZDF, wanted KD carriage in the most accessible way (i.e. unencrypted) of the whole range of digital public service channels—ARD Digital and ZDF Vision. It seemed that despite KD opposition, the law and the regulatory authorities supported ARD and ZDF: a decision, which could have ramifications beyond the programmes of those two networks. From a PSB point of view this was an encouraging outcome since it indicated an official view that cable and satellite transmission did, like terrestrial, belong to the sphere of public space, with the presumption that public service programming should be carried, wherever possible, by purchasers of such space<sup>45</sup>.

**5.5 PROTECTING PSB VALUES IN THE MARKET PLACE:  
ENCOURAGING PRIVATE PSB-STYLE MEDIA**

The need for licensing commercial broadcasters in areas where there is a government monopoly or near-monopoly, to encourage PSB-Style programming competition, may perhaps sound ironic. But there are examples that show that this helps to persuade government news services to generally improve their coverage. In addition, some of the commercial operators actually produce a very high standard of investigative reporting, e.g. NDTV in India and MTV in Sri Lanka, which is essentially PSB. This too can have a beneficial effect on the government broadcasters, by making them compete (Smith, 2005).

### 5.5.1 NDTV: India:

Launched in April 2003, New Delhi Television (NDTV) operates two 24 hour news channels—one in English and the other in Hindi. Within a year, their English language service became the number-one news provider in India, and its Hindi service number two. During the 2004 general elections, NDTV held a contest for advertising agencies to make a 30-second public service television commercial to convince people to “get out of the comfort of their easy chairs and perform their civic duty of voting”. Raj Nayak, CEO of NDTV Media, described the marketing rationale of the contest as “using an opportunity to create a buzz among creative people in advertising agencies, and get the best minds in the industry to work on a public service television spot that will get people to the polling booths.” Nayak said the real motivation for the contest came from NDTV’s sense of social responsibility. “As a responsible news broadcaster, we would have anyway created a promo to educate the viewer on the importance of exercising his franchise, and getting him to go out and vote” (Dixit, 2004). Perhaps there is no better way to explain the role of a public service broadcaster, yet it is a fully privately owned broadcaster and the brainchild of news journalist, Prannoy Roy, who aims to make his network the CNN of Asia.

Link (NDTV): <http://www.ndtv.com>

### 5.5.2 Sirasa Radio: Sri Lanka:

In Sri Lanka the establishment of private radio stations since the mid-1990s, have added much diversity to the radio sector. In a highly politicised and crisis-driven country, commercial radio has risen to the occasion by providing both entertainment and information to their audiences. The introduction of private radio to the country also coincided with the liberalization of the political climate in the country since 1994. One private radio channel, Sirasa, implemented an effective formula of entertainment and hard-hitting current affairs. The channel was so successful in attracting a large share of listeners that it prompted the state-owned SLBC to launch a new radio channel called Lakhanda in 1996. Communications consultant, H. M. Gunasekare observed that: “Newly established media channels (both radio and TV) have ventured into areas of controversy in their programming on political, social and cultural issues. State-sector media which earlier avoided controversy were now left with no alternative and had to follow suit, though perhaps with less intensity. This trend is seen as a positive consequence of media liberalization.”<sup>46</sup>

## 5.6 RESOURCES

### 5.6.1 Publications

- > Chua, A. (1998, February). *Regulating for quality from the commercial sector. CBA SCS/NTU Conference on Public Service Broadcasting: Thriving in a Diverse Broadcasting Environment, Singapore.*
- > Dixit, S.V. (2004). *NDTV targets advertising community with poll contest, 16 March, agencyfaqs!, New Delhi*
- > European Commission (17 October 2001). *Commission clarifies application of State*

*aid rules to Public Service Broadcasting, press release, IP/01/1429. Brussels.*

- > Seneviratne, K (2001, September). *Radio in Asia: Is liberalisation facilitating peoples' voices on the airwaves? Paper presented at the International Radiocracy conference in, Durban, South Africa*
- > Smith, E. (1998, February). *Regulating for quality from the commercial broadcasting. Paper presented at the AMIC CBA SCS/NTU Conference on Public Service Broadcasting: Thriving in a Diverse Broadcasting Environment, Singapore.*
- > Smith, E. (2005, April). *Comments on behalf of CBA in online conference.*

### 5.6.2 Websites

- > African Charter on Human and Peoples' Rights:  
[http://www.diplomacy.edu/africancharter/acharter\\_intro.asp](http://www.diplomacy.edu/africancharter/acharter_intro.asp)
- > Canadian Broadcasting Corporation Codes of Standards and Practices:  
[http://www.presscouncils.org/library/Canada\\_CBC.doc](http://www.presscouncils.org/library/Canada_CBC.doc)
- > Council of Europe Parliamentary Assembly Report on PSB (January 2004):  
<http://assembly.coe.int/Main.asp?link=http%3A//assembly.coe.int/Documents/WorkingDococs/doc04/EDOC10029.htm>
- > Declaration of Sofia: <http://www.unesco.org/bpi/eng/unescopress/sofiad.htm>
- > Inter-governmental Declarations:  
[http://www.unesco.org/webworld/com\\_media/communication\\_democracy/almaty.htm](http://www.unesco.org/webworld/com_media/communication_democracy/almaty.htm)
- > International Covenant on Civil and Political Rights:  
[http://www.unhchr.ch/html/menu3/b/a\\_ccpr.htm](http://www.unhchr.ch/html/menu3/b/a_ccpr.htm)
- > International Press Council Code of Ethics:  
<http://www.presscouncils.org/html/frameset.php?page=library2>
- > NDTV (India) – <http://www.ndtv.com>
- > Radio France International Code of Ethics: <http://formation.rfi.fr>
- > Recommendations of the Committee of Ministers of the Council of Europe:  
<http://www.mediator.online.bg/eng/broadc.htm>
- > Swedish Code of Ethics: <http://www.presscouncils.org/library/Sweden.doc>
- > UNESCO Declarations:  
[http://www.unesco.org/webworld/com\\_media/communication\\_democracy/basic\\_texts](http://www.unesco.org/webworld/com_media/communication_democracy/basic_texts)
- > Universal Declaration of Human Rights: <http://www.unhchr.ch/udhr/lang/eng.htm>
- > Universal Declaration on Human Rights: <http://www.un.org/Overview/rights.html>

<sup>33</sup> Paul Krugman, *The China syndrome: Corporate media and Iraq War* (2003, 13 May). New York Times. Retrieved 1 June 2005, from [http://www.thirdworldtraveler.com/Corporate\\_Media/China\\_Syndrome.html](http://www.thirdworldtraveler.com/Corporate_Media/China_Syndrome.html)

<sup>34</sup> International Press Council website: <http://www.presscouncils.org/>

<sup>35</sup> Resolution No. 1, *Future of Public Service Broadcasting*, Fourth Council of Europe Ministerial Conference on Mass Media Policy, Prague, 1994



## 6.1 INTRODUCTION

This chapter examines PSB programming standards with a focus on television. Public service television programming can include all television programming content (irrespective of origin) that is created and delivered in the interest of the general public/common audience without any profit motives. The purpose of such programming is spelt out in Box 6.1. Hence, an ideal public television network conjures up images of pristine television content, on the 'socially' right path, free of any profit-making biases inherent in privately-owned, commercial television.

Every country has experimented with some form of public television. In India, public television conjures up images of social development and nation building programming on Doordarshan (especially from the SITE-days to the pre-satellite television era). In the United Kingdom, public service broadcasters like BBC, ITV, and Channel Four cater not only to British and European audiences, but also to global audiences with well appreciated enriching programming. In the United States of America, public television brings to mind images of classical music, the Lehrer News hour, and award winning programming like Nova, Scientific American, and Frontline.

### Box 6.1

***Public service broadcasting, whether run by public organisations or privately owned companies, is distinguished from broadcasting for purely commercial or political reasons by its specific remit, which is essentially to operate independently of economic and political power. It provides the whole of society with information, culture, education and entertainment, enhances social, political and cultural citizenship and stimulates the cohesion of society. To that end, it is typically universal in terms of content and access; it guarantees editorial independence and impartiality; it provides a benchmark of quality; it offers variety of programmes and services catering for the needs of all groups in society and it are publicly accountable. These principles apply whatever changes may have to be introduced to meet the requirements of the 21st century.***

***—Report on Public Service Broadcasting by the Committee on Culture, Science and Education, Parliamentary Assembly, Council of Europe (2004)***

## 6.2 THE PROMISE OF PUBLIC SERVICE PROGRAMMING

PSB holds many promises in an 'ideal' context that may seem overly challenging and unsustainable, if not unattainable, in an era of corporate privatization, commercial globalization, competitive greed, capital-intensive infrastructure needs, and audience narrowcasting.

However, with the right mix of political intent, programming autonomy, public participation, and financial resources, PSB does have the potential to live up to the promise of providing rich entertainment that is informative, educational, and above all in the public interest. In



broadcasting have no role to play in the day-to-day management of the public service broadcasters.

- > The top management positions of the public service broadcasters must be open for public tender and must be allocated for a fixed term regardless of any terms of office of the elected government.
- > In order to fulfil their journalistic duties, pay levels and working conditions for journalists must be appropriate.

Link (Zagreb Declaration): <http://www.ifj.org/default.asp?index=290&Language=EN>

## 6.4 EDITORIAL GUIDELINES IN PROGRAMME PRODUCTION

Many PSBs have devised editorial guidelines for their production staff. These guidelines could make or break the independence of a PSB system, especially its news and current affairs programming. The examples presented below are drawn from outstanding experiences around the world.

### 6.4.1 CBA Editorial Guidelines<sup>48</sup>:

The Commonwealth Broadcasting Association (CBA) in partnership with UNESCO produced a comprehensive booklet of “editorial guidelines” for broadcasters that reflects many of the PSB principles discussed in this book

**The basic editorial principles enshrined in the booklet include the following criteria:**

- > Report and present news and current affairs honestly by disclosing all the essential facts.
- > Respect the right of listeners to hear a variety of views. Do not suppress relevant, available facts or distort by wrong or improper emphasis.
- > Try to present all sides of a question. Try to achieve balance. This may not always be achieved in a single programme or news bulletin, but should be done within a reasonable time.
- > Reach editorial decisions on news merit. Fairness does not mean being unquestioning, or that every side of an issue should receive the same amount of time.
- > It is vital to uphold the principle of journalistic freedom. Protection of a journalists’ source is an important part of this principle.
- > Take great care in the presentation of brutality, violence, atrocities, and personal grief.
- > Respect a person’s legitimate right to privacy and do not intrude into private grief and distress, unless it is justified by overriding considerations of public interest.
- > Do not allow advertising, commercial, political, or personal considerations to influence editorial decisions.
- > Do not take any editorial position in reporting and programming.

#### 6.4.2 Producer's Guidelines, RTHK (Hong Kong):

In 1998, RTHK began to codify their editorial practices. This effort led to the publication of the first RTHK Producers' Guidelines, to enhance the transparency and accountability of their operation. **The Guidelines reflect not only their working principles, but also the community's expectation with regard to social norms and standards. It includes a mandatory referral system, which specifies that the following matters be referred to divisional heads or discussed in advance at editorial or senior staff meetings:**

- > Interviews with criminals and people sought by the police.
- > Any proposal to grant anonymity to anyone trying to evade the law.
- > Payment to criminals or former criminals.
- > Broadcasting any surreptitious recording originally made for legal or note-taking purposes.
- > Disclosing details of kidnapping or serious crime that have been obtained surreptitiously or unofficially.
- > Requests from outside parties to see or obtain untransmitted recorded material.
- > Commissioning of opinion polls on any political issue.

Link for details: <http://www.rthk.org.hk/about/guide/e3.htm>

#### 6.5 MAKING POLITICS TRANSPARENT:

##### PARLIAMENTARY BROADCASTING

Making the political process transparent is a prime undertaking of any PSB system, and this could also test the legislative guarantees of freedom of expression.

#### Box 6.2

*The ability of the broadcast media to transmit live events allows listeners to become virtual partners to those events. Live parliamentary broadcasts, in this context, provide an opportunity for the constituents to appraise the conduct of their elected representatives. No doubt, that such appraisal by electors is essential to develop effective and accountable representation in democratic governance. It also ensures the right of people to receive diversity of viewpoints on important political issues and the freedom to seek information on matters that directly affects them. Parliamentary broadcasts, therefore falls squarely within the remit of the public broadcaster.*

*- Torben Krogh, Chairman IPDC, Informed Democracies Parliamentary broadcasts as a public service; a survey across the Commonwealth countries. UNESCO/CBA, 2003*

**Parliamentary coverage sits on the communications conveyor-belt that drives an informed democracy. Ten years after television cameras were admitted for the first time to the British House of Commons, a report stated:**

At the heart of the new technologies of information and communication is the capacity for interactivity. Traditional media have been largely non-interactive. One could send a letter to a newspaper or call a radio or television phone-in, but in general both print and electronic media have been monological... Despite some far-fetched visions of push-button direct democracy, there is good reason to believe that representative political structures will continue to be regarded by most citizens as the most efficient, convenient and intelligent way of organizing democracy<sup>49</sup>.

A number of television channels from Australia's ABC TV, India's Doordarshan, C-SPAN, local access television in the United States, and Britain's BBC, have air devoted time to tele-cast senate/parliamentary proceedings.

**Box 6.3**

*Parliaments are open to the public so that they may see what is being enacted in their name. Pressures on space mean that visits are impractical for all, but the one way that the proceedings of Parliament can be brought into every home is through broadcasting.*

—Elizabeth Smith, Secretary-General  
of Commonwealth Broadcasting Association,  
- *Informed Democracies Parliamentary broadcasts as a public service; a survey across the Commonwealth countries. UNESCO/CBA, 2003*

Over 60 countries around the world now allow television cameras and radio microphones to record and broadcast their proceedings<sup>50</sup>. The real pioneers were New Zealand and Australia—the former started radio broadcasts out of the House of Representatives in 1936, and the latter followed suit a decade later.

**6.5.1 New Zealand:**

Responsibility for the broadcasting of Parliament rests with Radio New Zealand (RNZ). RNZ, the national radio service, is required by statute to broadcast Parliament proceedings and releases on a weekly basis some 17 hours of live broadcasting on RNZ's AM frequency and just over an hour in packaged extracts. TV New Zealand's TVONE channel, which puts out more serious programmes with news, current affairs, and information aimed at "a mature audience", does not broadcast live from Parliament but it streams Parliament's Question Time on its web portal—nzzoom.com<sup>51</sup>. It has cameras in Parliament for this purpose and uses the footage in its news programmes every day where appropriate.

### 6.5.2 Australia:

Under the Parliamentary Proceedings Broadcasting Act of 1946, and subsequent amendments, the Australian Broadcasting Corporation (ABC) has a statutory obligation to broadcast the proceedings of the Senate and House of Representatives and joint sittings of both houses on radio and television.

Towards the end of 1988, a radio network was established to handle solely the broadcasts of parliament. The original act was very specific. It laid down that these broadcasts “should be carried on an AM frequency by a national broadcasting station in the capital city of each state.” It has since evolved to be part of 24-hour national news network, ABC News Radio, which carries live coverage from both Houses when Parliament is in session. Outside these hours, it becomes a dedicated news service that broadcasts its own news as well as overseas programmes from others PSBs such as the BBC, Radio Netherlands, and Deutsche Welle Radio.

A Joint Committee on the Broadcasting of Parliamentary Proceedings is drawn from both Houses to determine exactly how the parliamentary radio broadcast works, which debates are to be covered, and which House receives coverage. This committee was established by the Act of 1946 and has nine members, including the Speaker of the House of Representatives and the President of the Senate. Of the remaining seven members the House appoints five and two are from the Senate, reflecting party strengths in parliament.

Televising of Senate proceedings began in 1990 and of the House of Representatives the following year. When parliament is in session proceedings are broadcast on ABC TV, and unlike with radio, it is ABC, not parliament, which determines the allocation of the television broadcast question time. It alternates its coverage between the two Houses, with the House that is not covered live having its question time broadcast in the evening.

### 6.5.3 Canada:

Canada claims to be the first Commonwealth country to televise live parliamentary debates, beginning with the Speech from the Throne by Queen Elizabeth during her visit to Ottawa in 1977. Two years later, the national broadcaster, the Canadian Broadcasting Corporation (CBC), was given the exclusive license to cover parliament by the regulatory body, the Radio-Television and Telecommunications Commission (CRTC). Originally CBC had a dedicated channel for the broadcast of parliament, but ceased running it in 1991, because of cutbacks in its budget. Today, the CBC does not broadcast parliament live except on special occasions such as the Speech from the Throne or the delivery of a new Budget. But they use in their newscasts and current affairs programmes regular clips from “Question Period” during parliamentary sitting days, and CBC Radio has a regular one-hour Saturday morning programme, “The House”, which provides an overview of parliamentary issues.

**6.5.4 Denmark:**

Was the front-runner (1977) in parliamentary coverage in Europe. There is a dedicated channel, DK4, covering all the debates—as well as TV2 and EDR having studios inside the parliament building and offering what the viewing public seems strongly to appreciate.

**6.5.5 Britain:**

There was a major and lengthy struggle to get the cameras and microphones into parliament in Britain. The BBC first suggested broadcasting parliament's proceedings as far back as the 1920s, but the idea was rejected. The BBC carried out several broadcasting experiments and permanent radio coverage was eventually allowed in 1978. But television was another matter. It was claimed that television would trivialize and distort the work of Parliament; MPs would be tempted, by the presence of cameras, to play to the gallery to get them on television. And the equipment—the cameras, the bright lights, wires trailing everywhere, and technicians operating the equipment—would all be too intrusive.

It was the Upper House, the Lords, who first agreed to be televised in 1985, and then only on an experimental basis. It took almost another five years for the House of Commons to admit the cameras. Today, the BBC is required to “broadcast an impartial account, day by day, prepared by professional reporters of the proceedings of parliament” through the programme *Today in Parliament* on Radio 4, a nationwide channel. It goes out in the late evening and is repeated, with updates as necessary from late night or overnight sittings. The original 15 minutes script summarizing proceedings, quoting Ministers, MPs and Peers is now updated in format and extends from both the House of Commons and the Lords.

BBC Radio broadcasts the Prime Minister's Questions on Wednesdays at midday and transmits Question Time live on Tuesdays and Thursdays. Important events, such as the State Opening of Parliament, are traditionally broadcast live with speeches by the Prime Minister and the Leader of the Opposition, the Chancellor of the Exchequer's presentation of the budget, remarks by the Opposition Finance spokesman, or a crucial debate on a matter of importance—for example possible military action against Iraq early in 2003.

Television also provides occasional live coverage of debates, usually from the House of Commons. The BBC's rolling news channel, News24, carries a late evening 30-minute programme, *The Day in Parliament*, summarizing the day's proceedings.

For those in Britain who want more there is a special dedicated parliamentary channel, BBC Parliament. First launched in 1992, by a group of cable companies as a non-profit venture and taken over by the BBC six years later, it provides continuous unedited coverage of proceedings but is available only on satellite, cable, or digital terrestrial television. The debates are shown live and are uninterrupted without commentary. This channel also broadcasts the whole sequence of key committees' meetings and gives them a regular place in the sched-

ule at weekends. There is a daily half-hour review shown last thing in the evening and repeated early the next day, as well as a weekly overview—also repeated.

During the parliamentary recess, programmes are shown on BBC Parliament aimed at helping viewers better understand the work of the two Houses. During the Easter recess of 2003, for example, they explained in great detail, using archive material, the work of the House of Commons specialized-committees.

#### **6.5.6 India:**

In the world's biggest democracy, parliament is frequently shown live on television but not broadcast on radio. Special events such as the President's address to members of both Houses are shown live as are other major occasions like the national budget and the budget for the railways.—highly important in a country where some ten million people are said to travel by train every day, and where fares are highly subsidized. Major government announcements are also shown live such as the government's decision to resume a dialogue with Pakistan in early May 2003, made by Prime Minister Atal Bihari Vajpayee, and broadcasted through international satellite channels throughout the world. The state-owned All India Radio (AIR) has always been the only station permitted to broadcast news on radio. It records Question Hour, which is then broadcast later the same day on the National Channel of AIR. AIR's regional stations arrange live coverage of the Governor's Address to the State Assemblies and the presentation of the Budget by the state Finance Ministers. The state television broadcaster, Doordarshan, puts out one hour of live parliamentary broadcasting a day.

#### **6.5.7 South Africa:**

The South African Broadcasting Corporation (SABC) carries live parliamentary sessions on a national channel, which reaches just over three-quarters of the population. It dedicates eight hours a week to reporting live from the floor of the National Assembly during parliamentary sessions. However, this could be reduced to make space for special broadcasts such as the Earth Summit, which was held in Johannesburg in August and September 2002. SABC's television news bulletins, including packaged reports from parliament, are also available on the Internet.

In many other developing countries and smaller European nations, parliamentary broadcasts are either transmitted live on radio AM frequencies or only during special sessions. Extracts from debates are included in daily news programmes or evening special parliamentary reporting segments. Television usually covers parliament during a special debate or on budget day or the opening of a new parliamentary session.

### 6.5.8 Rules for Parliamentary Broadcasts:

While parliaments in most democracies welcome the national broadcaster's transmission of live proceedings to the nation, as representatives of the people, members of parliament are conscious of their dignity and keen to uphold it. To this end they have established a series of rules to control the way broadcasters operate.

Under the rules drawn up by a House of Commons Select Committee on Television in the UK, for example, filming in the chamber is strictly controlled; there are rules on how the cameras can operate and rules on the use of film footage of parliamentary proceedings. "Coverage should give an unvarnished account of the proceedings of the House, free of subjective commentary and editing techniques designed to produce entertainment rather than information<sup>52</sup>."

Thus the cameras focus on the speaker, cut-away reaction shots are not permitted, except of those named in the debate. The cameras cannot show MPs yawning or dozing on the green baize benches, unless they happen to be in the frame behind the MP who is speaking or sitting next door. If there is disruption—as for example in 1987 when a Labour MP hurled papers at a Minister, grabbed the Mace, the symbol of the Speaker's authority and threw it to the floor, or when a leading Conservative front bencher grabbed the Mace and whirled it above his head, or when a young woman MP from Northern Ireland tried to grab the lapels of a Conservative government minister—the rules require that the cameras must not show disorderly scenes and focus on the Speaker instead.

Another area where the parliaments are concerned to protect their dignity is over the use that can be made of any recordings or footage. The wording of directives issued by the British and Australian parliaments, for example, are very similar. The guidelines issued by Australia's Joint Committee on the Broadcasting of Parliamentary Proceedings spell out that reports of proceedings shall be such as to provide a balanced presentation of different views, and that recordings of proceedings (of the Senate and the House of representatives) are only to be used for the purposes of providing fair and accurate reports of proceedings.

#### **They are not to be used for:**

- > Political party advertising;
- > Satire or ridicule;
- > Commercial sponsorship or advertising.

Also, no extracts of parliamentary proceedings may be used in any form of advertising, promotion, or other form of publicity or any light entertainment programme or in a programme of political satire, though extracts of parliamentary proceedings may be included in broadcast magazine programmes that also contain music or humorous features provided that the different types of items are kept separate.

In Australia, it is a requirement that the cameras should focus on the member speaking and shots should be no closer than head and shoulders. The Canadian guidelines stipulate much the same. Cameras are told to ignore “deliberate misconduct designed to secure television coverage.” And on occasions of grave disorder, the guidelines say, “the camera should focus on the occupant of the Chair for as long as proceedings continue or until order has been restored.”<sup>53</sup> The UK House of Commons rules are also very similar—neither interruptions from nor demonstrations in the galleries should in any circumstances be televised. If such an incident should occur, the director should cut either to a wide-angle shot of the chamber, which does not show the offending incident, or to the occupant of the Chair. The press, public galleries, officers and visitors boxes behind the Speaker’s Chair, not being directly related to the proceedings, should not be shown other than unavoidably as part of wide-angle or other authorized shots of the Chamber.

The Australian and British parliaments also prohibit the cameras from showing close up shots of members’ papers. Most Commonwealth countries follow these guidelines.

## 6.6 MINORITY PROGRAMMING

A major role that PSB should perform is broadcasting for ethnic and religious minorities. In most countries, programming for these sectors of the community is not commercially profitable for private broadcasters, especially when most of these communities may be in the lower socio-economic category.

To address this problem, in some countries there are dedicated ethnic or religious radio and television channels. In some cases, these needs may be catered for through ‘window’ style programming on national or regional PSB channels.

**Box 6.4**

*The media should, and do, reflect the existing reality in its complexity and report on ethnic diversity as well as ethnic conflict, ethnic discrimination and racism. In so doing, the media have the difficult task of behaving responsibly and critically. The media should aim to provide a more diverse and balanced view of the existing reality. Broadcasters could pay more attention to the application of existing recommendations.*

*If a company does not have any recommendation on reporting ethnic issues, it should adopt one which contributes to diversity and tolerance in its programmes. Companies should pay attention to the diversity and multi-culturalism of their programmes, and offer programmes for national minority groups, including during prime-time. Journalistic training institutions should carry out studies how their media deal with minority issues and suggest ways to improve the media performance.*

—University of Tampere, Finland  
(Source: European Ethnic Broadcasting Association)

**6.6.1 BBC Asian Network:**

In Britain, the BBC Asian Network was introduced to cater especially to the growing South Asian communities. It is a national radio station based in Birmingham reflecting Asian life, culture, and music in the UK. In 2002, the station went national on digital radio to serve large Asian communities in London and Southeast England. The station broadcasts a mix of speech and music to second and third generation Asians. Its sharp, contemporary tone and content is designed to reflect the issues that matter to British Asians.

Vijay Sharma, Head of the BBC Asian Network, describes the new station as a “one stop shop for Asian communities where they can get daily national news, top international stories, big consumer stories and music ranging from the latest in British Asian sounds to old favourites. We are an outward-looking station with a role to hold a mirror up to the community so people see things which are a cause for celebration as well as less comfortable ones.”<sup>54</sup>

Station personality, Sonia Deol, says her programmes are “all about the listeners, it’s going to be highly interactive and in that sense quite unpredictable.” This will include “the only truly national phone-in for Asians that deals with the real issues in their lives.”<sup>55</sup> From breakfast



**6.6.3 ‘Sleeplessness’ on Estonian Television:**

In Estonia, the government

used the media as an important tool to integrate the Russian-speaking and other minorities into mainstream society. The project included training for Russian-speaking journalists, the broadcasting of radio programmes in minority languages, and of Estonian and Russian language and bilingual seasonal television programmes. The overall aim has been to engage the Russian-speaking audiences to consume the national and local media. One of the components targets media education, increasing the number of media professionals among young non-Estonians and ‘raising’ a new generation of non-Estonians with a regular media consumption habit and orientation skills. The target groups are the faculty and students of secondary and vocational schools, the beneficiaries also include the Association of Media Educators and the Media Association of the Young. The activities of this project include implementing media educational programmes in Russian-language schools in order to “enable the students to gain a better understanding of media opportunities, a critical approach and an interest to participate in the media-making.”

During the past years one of the most popular talk shows on the public television has been a bilingual programme, Sleeplessness, which discusses some of the most controversial social and political issues of the day. The editors of the programme invite guests from different ethnic backgrounds and citizenship status, along with a couple of experts in the particular fields, and in which some of the most controversial social and political issues are discussed. The programme received one of the highest ratings ever; not only for a bilingual but also for a social/political telecast, yet many of its viewers were disappointed when its broadcasting time was shifted from 9:30 pm to 11:15 pm on Thursday evenings<sup>56</sup>.

**6.6.4 ‘Meer van Anders’ Department (Netherlands):**

The objective of the

Dutch government’s media policy is to ensure that as many citizens as possible have access to independent, varied, and high-quality media. With the composition of the Dutch population changing under the influence of immigration, a basic principle of the government media policy is that this must also be reflected in the output, the makers, and the consumers of the media.

The Dutch Programme Foundation, NPS, whose main task is to supplement programmes produced by other public broadcasters, has a special task here, being required to devote 25 percent of its radio airtime and 20 percent of its television broadcasting time to programmes on the multicultural society. The Media Act (via the imposed brief and reporting requirements) also requires other licensed broadcasters to reflect this cultural diversity, both on-screen and behind the scenes. The Dutch Broadcasting Foundation, NOS, the umbrella organization for public broadcasters, has for many years had a department specialising in diversity, the ‘Meer van Anders’ department. This department seeks to foster awareness among programme makers of the need for a balanced portrayal of different groups on radio





Sesame Street, a production closely associated with the Public Broadcasting System (PBS) of the United States, being a well known example. Also Australia's Play School and the BBC's various popular children's programmes have played a leading role in educating and entertaining small children.

#### 6.7.1 Sesame Street (USA):

North American children's television took a dramatic turn in 1969 with the creation of the visionary PBS programme Sesame Street. Still in production over thirty years later, Sesame Street is an educational programme produced by the Sesame Workshop and featuring Jim Henson's Muppets. The show blends human and puppet characters, animation, song and dance, and colourful production numbers with basic educational material oriented for children anywhere from toddlers to the age of six. It is through this television show that many children of the world are first exposed to things like basic mathematics and language skills, as well as social skills and multicultural thinking. The effect of Sesame Street was so powerful that within a few years children's television was universally considered to have an educational mandate.

#### 6.7.2 Play School (Australia):

In Australia, the popular programme Play School, produced by the Australian Broadcasting Corporation (ABC) that began in 1966 is still running. Two episodes are screened every day, at 9:00 am and 3:00 pm. It is the longest-running programme on Australian television, second only to Sesame Street in terms of influence on Australian children. Since the inception of the programme, the producers of Play School have made efforts to promote equality, playful education, and a love of learning in its audience. Working on Play School has come to be considered an unusually demanding and important job for some talented actors, because they feel they are becoming part of a generation of children's lives, and providing a foundation for learning that will last for life. Play School's stated philosophy is to encourage a child "to wonder, to think, to feel and to imagine." The two presenters (always a male/female pairing) address the child directly and personally, so that every child watching the show feels that they are spending time with two people they know and can trust. Into this relationship are woven the stories, songs, and activities that form the fabric of Australian children's culture. Play School is successful because it satisfies our basic human need to interact with other people and to be valued by them.

#### 6.7.3 Children's Television Channels (China):

All TV stations in provincial China will launch a special channel for children by the end of 2006, China's State Administration of Radio, Film and Television (SARFT) announced in May 2004. State-owned broadcaster, China Central Television Station (CCTV), launched a special channel for children in 2003. According to the three-step plan, one-third of China's provincial television sta-

tions were ordered to launch their children’s channel by the end of 2004. The television stations are required to produce and broadcast excellent cartoons, movies, TV plays, educational programmes, entertainment programmes, and feature programmes suitable for young viewers. 28 percent of the Chinese population is under the age of 18, and the Central Commission for Guiding Ethical and Cultural Progress says “strengthening and improving the ideological and ethical development of minors constitutes an urgent requirement for building a well-off society in an all-round way.”<sup>57</sup>

## 6.8 EDUCATIONAL BROADCASTING

In many countries PSB has and is playing a major role in distance adult education. Some of the most successful examples are the farm broadcasts on public radio channels in Asia, particularly in the 1970s, which played a major role in the success of the green revolution.

In developed countries too, in recent decades public radio and television have become major components of adult education services, with digital technology (refer to Chapter 7) poised to play a leading role in expanding this role of PSB.

### 6.8.1 Countrywide Classroom (India):

In 1984, the University Grants Commission (UGC) in India initiated a unique ‘countrywide classroom’ (CC) project in collaboration with the national public broadcaster Doordarshan. Starting with one hour of broadcasts each working day, via Doordarshan’s national television network, by 1999, it had expanded to 20 hours of broadcasts a week. While the CC has a niche audience of youth and adults across the country, especially in small towns and villages where educational facilities are non-existent, the project has also created a network of university-based production houses giving opportunities for creative talent to produce PSB-style educational programmes. The UGC has established media centres—Educational Media Research Centres (EMRC) and Audio Visual Research Centres (AVRC)—in selected universities to produce almost all the required educational programmes. The Consortium for Educational Communication (CEC), a nodal agency at the national level, coordinates the work of all EMRCs and AVRCs, and acts as the effective link between them and Doordarshan for the transmission of the UGC’s CC programmes. The CC project is fully funded by the UGC, which comes under the Ministry of Human Resource Development. The CC project seeks to exploit the potential of the media for immediacy, omnipresence, animation and special effects, visual power and intimacy, in the delivery of educational programmes<sup>58</sup>.

### 6.8.2 Wisconsin Telecourses:

In the State of Wisconsin in the United States, the public investment in non-commercial broadcasting carries the expectation that a portion of the funding supporting public broadcasting will be used for educational purposes. At the

higher education level, both university and technical college, public broadcasting provides a vehicle for delivery of educational programming.

Thus, public television offers a venue for telecourses, PK-12 instructional programming, and teacher development through online opportunities, satellite-delivered consortia activities, teleconferences and instructional television. College and university credit and non-credit telecourses are broadcast each semester, including summers, for students and general audiences to use as part of a degree programme, professional advancement, or personal learning. Except for non-credit courses, all telecourses broadcast on Wisconsin Public Television are also broadcast on WMVT-TV. WMVT-TV broadcasts additional courses for the Area Technical College (MATC) credit only. In this area, ECB provides the programming and scheduling function for WPT and programming for WMVT. WMVT serves between 2,500–3,000 students annually through broadcast telecourses.

A number of these telecourses are delivered overnight for users to record at their convenience. WMVT is a charter member of the PBS Going the Distance Project. WMVT is committed to offering complete degrees through broadcasting telecourses. The University of Wisconsin-Madison (UW) provides courses for enrolled students through delivery on Wisconsin Public Television's second channel on the Madison area cable system.

The future holds much for telecourses; hybrid courses are emerging that blend traditional telecourses with emerging technologies, and these offerings are expanding <sup>59</sup>.

### 6.8.3 Continuing Science Education for Teachers via Television (CONSTEL), Philippines:

The Philippines is a country with many areas that are difficult to access, either because they are small islands or mountainous regions. This geographical difficulty has caused problems in the delivery of in-service education for the upgrading of teachers. In particular, science teachers require practical in-service training and this is impossible to provide via printed materials. High-level discussions between politicians, academics, education officials, and the private sector, identified television as the most suitable and feasible medium to fast track the training and upgrading of science teachers.

The University of the Philippines in conjunction with the Department of Education, Culture and Sports (DECS) and the public broadcaster Peoples' Television Network (PTV), developed a proposal to implement a television-based training programme supported with government funding. A series of workshops were held during which teacher-hosts were auditioned, selected, and trained in the production process. Three tele-courses were developed in Science made easy, Chemistry in action, and Physics in everyday life.

The tele-lessons are shown on Saturday morning on national PTV network and run for 90 minutes. Replays are shown on three afternoons during the following week. The 120 tele-lessons have been copied to videotape and have been distributed to the 200 Division Leader Schools and the 200 Elementary Lead Schools of DECS. There are 40 episodes for each of the three areas and supporting print materials have also been produced. Each completed tele-lesson was previewed and evaluated by the CONSTEL steering committee, project consultants, subject area specialists, technical writers, and teacher-hosts. Episodes were also piloted with a sample of teachers. The project began in 1975.

#### **6.8.4 Partnership for a Nation of Learners (USA):**

In September 2004, the Corporation for Public Broadcasting (CPB) and the Institute of Museum and Library Services (IMLS) announced the creation of a broad initiative to spark collaboration among local public broadcasters, museums, and libraries.

Partnership for a Nation of Learners, a multi-year, \$3-million initiative, provides resources to bring together libraries, public broadcasters, and museums to create new pathways to learning, discovery, and exploration. The initiative will offer competitive grants to support existing collaborations and to create new ones. IMLS, is a federal agency supporting museums and libraries nationwide, and CPB, is a private non-profit corporation that allocates the federal investment in public broadcasting.

“Changing technology and a proliferation of information resources have helped to stimulate a keen appetite for the type of trusted, authentic, and high quality learning experiences offered by libraries, museums and public broadcasting,” says IMLS Director, Dr Robert Martin. “The effectiveness of community-based collaborations creates a compelling case to support partnerships that make the most of existing resources, assets, and experiences.”

“Public broadcasting stations, like libraries and museums, are deeply committed local institutions with a great wealth of educational resources,” says CPB President and CEO, Kathleen Cox. “By working together, we can do more for more people. This is a great opportunity to create an unprecedented level of public service for the new media age.”

#### **6.8.5 NHK Education Corporation (Japan):**

NHK Educational Corporation is renowned for the excellence of its children’s programming. For instance, more than 80 percent of all Japanese children learn to enjoy the fun of song and dance by watching On TV with Momma. Plus, shows like I Can Make it Myself!, which teaches children how to cook, Let’s Play in English, which gives pre-schoolers a head start in learning English, and Hodge-Podge Station, an entertainment show toddlers and parents can enjoy together, are also hugely popular.

NHK Educational Corporation also plays an important role in the education of older children and adults. Besides the many programmes they create for elementary and junior high school classrooms, NHK also teams up with top academics to develop shows for University of the Air, the TV and radio correspondence courses administered by Japan's Ministry of Education that make it possible to earn university credits at home. Moreover, NHK's introductory and business English programmes are popular amongst adults, and many foreign residents in Japan learn Japanese through the NHK Japanese for Daily Living show ([www.nhk-ed.co.jp](http://www.nhk-ed.co.jp)).

**One of the most outstanding characteristics of NHK ETV today is the programming of specialised programmes of high quality. Today there are nine main areas of specialization forming the core programme groups. These are:**

- 1) School broadcasts: a programme area targeted at kindergarten, elementary school, and junior high school children. Programmes are oriented solely to the curriculum of Japanese school textbooks.
- 2) Senior high school courses: targeted mainly at students who learn through correspondence, but students not attending classes also use these courses.
- 3) Culture and liberal arts: a programme group dealing with cultural subjects in Japan and the rest of the world, literature, history, science, and society.
- 4) Hobbies and practical knowledge: hobby courses for board games, shogi and igo, gardening, and programmes useful for people's daily lives on themes such as cooking, fashion, and health.
- 5) Arts and performing arts: a programme group that features the arts, operas, classical music, and Kabuki and Noh performances.
- 6) Language courses: eight foreign language courses plus a Japanese course.
- 7) Welfare: broadcasts, which includes programmes targeted at the disabled and the elderly and also deal with human rights issues for children, and news bulletins in sign language broadcast daily. Both (6) and (7) are essential areas for NHK ETV.
- 8) Infants and children: This programme group enjoys the highest broadcast ratios. In addition to programmes for mothers and pre-school children, studio variety shows in which elementary school children take part and foreign dramas for boys and girls are also included in this group.
- 9) News: programmes in which experts comment on social and world affairs<sup>60</sup>.

### 6.8.6 Radio for Easy Listening and Education (Australia):

The Australian Broadcasting Corporation (ABC) radio's national network, for many years has been producing educational programmes designed both for easy listening by the average radio listener as well as for use in classrooms and as resource material for assignments. **Foremost in many producers' minds is the obligation to make educational programmes as accessible as possible. Two examples of such programmes are:**

### 6.8.6.1 Offspring:

Weekdays 9:00–9:30 am Offspring is a smoothly presented, highly professional, live-to-air daily programme that deals with the whole process of care giving to children, which is universal in its appeal. While many programmes in the series are of primary interest to parents, the producers deliberately do not exclude other listeners. Issues like foster parenting, child sexuality, learning problems, and family therapy, are dealt with in a way that is both sensitive and authoritative—authoritative because the programme relies heavily on good expert research. The producers see the effect of the programmes as cumulative, resulting in the listeners becoming better parents.

### 6.8.6.1 Talking Point:

Thursdays Radio National 7:15 pm: Talking Point is an ongoing series that begun in 1984. It is, as the name implies a discussion programme and deals with serious, important concepts such as fundamentalism, the making of political attitudes, human rights, and many others. The presenter together with guest comperes, talk with experts on each subject giving the listener, over a period of time, the experience of listening to structured, complex discussions in a number of disciplines. The programme differs from other similar talk shows in that it tends not to thrive on topicality; rather it develops an awareness of the basic truths and values underlying most of intellectual activity<sup>61</sup>.

## 6.9 BUILDING NATIONAL IDENTITY

Public service broadcasting plays a crucial role in protecting national cultures, and if properly directed or guided, in building national identities. Some criticize this for promoting cultural or racial chauvinism, while others hail it as a much-needed barrier against foreign cultural penetration or cultural imperialism.

New Zealand's Broadcasting Minister, Steve Maharey,<sup>62</sup> told an international conference that his government has reasserted the importance of public service broadcasting as part of the push to develop New Zealand's national identity. He said public broadcasters continue to have a vital place in New Zealand, but there needs to be much more debate about how they should fulfil their mandate.

“The principles of public service broadcasting have been revitalised and placed at the heart of the government's broadcasting agenda. Those principles are: universality of availability, universality of appeal, provision for minorities, serving the public good, a commitment to education, independence and autonomy, competition in good programming rather than in numbers, and a liberal and open environment for programme makers. Public service broadcasting in the 21st century does not provide a haven for a nostalgic view of the past. Nor is it about producing ‘worthy but dull’ programming. In order to get the ‘mix’ right it's important that we continue to foster a lively national conversation about how we want to see ourselves and our aspirations explored and portrayed.” he said.

Carole Taylor, chair of CBC/Radio Canada, is a firm believer in the role of public service broadcasting in building a national identity and a national consciousness. In an address to the Canadian Club of Ottawa,<sup>63</sup> she described her broadcasting organization as a “platform for Canadian voices” that sing, act, debate and inform. “They are CANADIAN voices... Voices that should be heard and celebrated, not only here at home, but around the world,” she noted. “You can’t be an independent strong nation in any meaningful way without a vibrant, beating sense of who we are, what our stories are, what our values are, what our history is ... and therein lies the role of public broadcasting.”

CBC offer services in English, French, and eight Aboriginal languages, radio and television, on eight networks, three specialty channels, a 45-channel digital pay audio service, a short-wave radio service broadcasting internationally in seven languages, and the Internet. “So, in offering this comprehensive service, we must ensure that our programming reflects Canada in all its geographic and cultural diversity and complexity” Taylor explained. “To do this, I believe first and foremost we must build back our regional production, we must build up our regional voices and ... we must also work to reflect the cultural diversity of Canada today, not only on air, but also in our production units, decision-making offices and on our Board.”

In Singapore, the Media Development Authority (MDA) has introduced a Local Content Commissioning Scheme, which aims to encourage the production of quality Made-by-Singapore TV content for Singaporeans. The Scheme provides local independent television production companies with the opportunity to produce and showcase original and creative television content that is timely, relevant, and appealing to the local audience. Proposals accepted under the Scheme will receive funding from MDA, and as the sole financier of the programme, MDA will retain full rights to the programmes. The Scheme commissions quality local programmes that reflect and develop Singapore identity and culture. Genres supported include information, arts and culture, dramas, sports, children’s, and minority programmes. Applicants need to secure local free-to-air television broadcaster’s commitment to telecast the programme prior to submitting the application to MDA.

Thus, building production capacity on a national basis and reflecting cultural diversity in programming and production staff is a recipe for building a national identity via PSB.

### 6.9.1 Building National Archives

Many PSBs with a long history of broadcasting important events and recording local music, dance, and other cultural material, are crucial reservoirs of invaluable national and global archival material. With the advent of digital technology, much of this material could be reprocessed and stored in a less cumbersome and more conveniently accessible format. Many of the richer PSBs are already building up their programming archives using the new digital technology available.



**6.9.1.4 CBC (Canada):**

The Canadian Broadcasting Corporation (CBC) Archives Project was launched in 1998. The first phase, funded entirely by CBC, concluded in March 2002. As a result of this work, hundreds of thousands of hours of radio and television history—at both the CBC and Radio-Canada—have been restored, preserved, and catalogued for safe-keeping and the use of future generations. The Archives Project stemmed from a 1995 CBC task force on the Preservation and Enhanced Use of Canada’s Audio-Visual Heritage. That task force recognized that despite the efforts of some CBC archivists and librarians, age and neglect were having a devastating effect on national broadcasting heritage. Specifically, it warned the CBC Board of Directors that “Canada’s audio-visual legacy is fading away—taking essential traces of our culture and society with it.” Thus, the Archives Project was created with the following three main objectives:

- > To restore and preserve the CBC’s vast radio and TV heritage before many treasures were lost forever.
- > To store and catalogue this material in ways that enable the CBC to realize its full historical and economic potential.
- > To make available this historical and cultural legacy to the people of Canada

Link: [http://archives.cbc.ca/info/281g\\_en1.shtml](http://archives.cbc.ca/info/281g_en1.shtml)

**6.10 RESOURCES****6.10.1 Publications**

- > Blumler, J. G. (Ed.). (1992). *Television and the public interest: Vulnerable values in west European broadcasting*. London: Sage.
- > Carnegie Commission on Educational Television (1967). *Public television: A program for action*. New York: Bantam.
- > De Vreese, C. H (2001). *Election coverage: new directions for public broadcasting—Netherlands and beyond*. *European Journal of Communication*, Vol 16(2), p 155–180.
- > Eashwar, S. (1999, 2 December). *New paths, new roles: Challenges before the public service broadcaster today*. *International Conference, and Europe-Asia—Pacific Dialogue on Public Service Broadcasting*, Quezon City, Phillipines.
- > Greenberg, B. S., & Albers, R. (1991). *Production, technological, economic and audience factors in assessing quality in public service television*. *Studies of Broadcasting*, 27, 133–190.
- > Harding, Phillip (2003), *News & Current Affairs: the yardstick for integrity, speech to World Electronic Media Forum, 11 December, Geneva*.
- > Kobayashi, A. (1998, February). *Quality and diversity in the digital age. Paper presented at the AMIC/CBA/SCS/NTU Conference on Public Service Broadcasting: Thriving in a Diverse Broadcasting Environment, Singapore*.
- > Long, T. (1986). *Do more—with less: Some challenges for the public service broadcaster*. *Media Information Australia*, 41, 21–26.
- > Mano, W. (2004). *Renegotiating tradition on Radio Zimbabwe*. *Media, Culture & Society*,

26(3), 315–336.

- > Meier, H. E (2002). *Beyond Coverage: Understanding programming strategies of public broadcasters in competitive environments*, *European Journal of Communications* Vol 18(3), p 337–365.
- > Meyer, M. (1993). *Educational programmes on television-deficiencies, support, chances: Contributions to an international symposium*. Munchen: Saur.
- > Mytton, G. (1998, February). *Strategies to address changing audience preferences*. Paper presented at the AMIC/CBA/SCS/NTU Conference on Public Service Broadcasting: Thriving in a Diverse Broadcasting Environment, Singapore.
- > Raine, M. (2003). *Informed democracies: Parliamentary broadcasts as a public service; a survey across the Commonwealth countries*. CBA/UNESCO.
- > Richeri, G. (1984). *Television from service to business: European tendencies and Italian case*. Paper presented at the International Television Studies Conference, London.
- > Shalabieh, M. (1995). *The Cultural and educational functions of public service broadcasting in the Arab World*. UNESCO.
- > Takashi, O. (2004). *Disaster reporting & the multi-nature of broadcasting*, NHK, Japan.
- > UNESCO (1995). *The Cultural and educational functions of public service broadcasting in Western Europe*. International Round Table on the Cultural and Educational Functions of Public Service Broadcasting; Paris.

## 6.10.2 Websites

- > ABC Australia's Parliamentary Broadcasts: [abc.net.au/public/Parliament](http://abc.net.au/public/Parliament)
- > ABC (Australia) NewsRadio: [abc.net.au/newsradio](http://abc.net.au/newsradio)
- > ABC Play School: [www.abc.net.au/children/play/home.htm](http://www.abc.net.au/children/play/home.htm)
- > BBC Asian Network: [www.bbc.co.uk/asiannetwork/](http://www.bbc.co.uk/asiannetwork/)
- > CBA/UNESCO Editorial Guidelines - <http://www.unesco.org/webworld>
- > CBC /Radio Canada: [cbc.radio-canada.ca](http://cbc.radio-canada.ca)
- > CPB (USA): [www.cpb.org](http://www.cpb.org)
- > Doordarshan (India): [www.ddindia.net](http://www.ddindia.net)
- > Maori TV (New Zealand): [www.maoritelevision.com/](http://www.maoritelevision.com/)
- > Media Development Authority (Singapore): [www.mda.gov.sg](http://www.mda.gov.sg)
- > NHK (Japan): [www.nhk-ed.co.jp](http://www.nhk-ed.co.jp)
- > RNZ (New Zealand): [www.radionz.co.nz/](http://www.radionz.co.nz/)
- > SABC (South Africa): [www.sabc.co.za/](http://www.sabc.co.za/)
- > SBS Radio: [www.sbs.com.au/radio](http://www.sbs.com.au/radio)

### 6.10.3 Documents:

UNESCO/ CBA survey on parliamentary broadcasting, 2003, New Delhi—  
[http://portal.unesco.org/ci/en/ev.php-URL\\_ID=11194&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/ci/en/ev.php-URL_ID=11194&URL_DO=DO_TOPIC&URL_SECTION=201.html)

- <sup>47</sup> **Reforming Broadcasting: Towards Editorial Independence in Public Service Radio and Television**, declaration by the International Federation of Journalists, Zagreb, 17 April 1999. Retrieved from <http://www.ifj.org/default.asp?index=290 &Language=EN>.
- <sup>48</sup> Mary Raine, **CBA Editorial Guidelines**, CBA/UNESCO, 2004.
- <sup>49</sup> Mary Raine, **Informed democracies: Parliamentary broadcasts as a public service; a survey across the Commonwealth countries**. UNESCO/CBA, 2003
- <sup>50</sup> *ibid.*
- <sup>51</sup> *ibid.*
- <sup>52</sup> *ibid.*
- <sup>53</sup> *ibid.*
- <sup>54</sup> **BBC Asian network goes digital**, BBC press release, London, 25 October 2002.
- <sup>55</sup> *ibid.*
- <sup>56</sup> Liisi Keedua. **The role of media in the integration of Estonians and Russian speaking minorities**, International Policy Fellowship Programme - [www.policy.hu/keedus/research.paper.html](http://www.policy.hu/keedus/research.paper.html), 2003.
- <sup>57</sup> **TV station to launch children's channel**, Xianhua news agency, Beijing, 30 May 2004.
- <sup>58</sup> Govindaraju, P & Bennerjie, I (1999), **A Retrospective View of the Countrywide Classroom in India**, *Journal of Education Media*, Vol 24, No.2, pp 103–116
- <sup>59</sup> **The relationship between public broadcasting and distance education**, Commission on Public Broadcasting, paper #9, Wisconsin Education Curriculum Board, USA, 1997.
- <sup>60</sup> R. Ito. **40 years of NHK Educational TV: core of public broadcasting** - [cgi2.nhk.or.jp/bunken/bcri-fr/h07-f1.html](http://cgi2.nhk.or.jp/bunken/bcri-fr/h07-f1.html), 1999.
- <sup>61</sup> J. Patrick. **The role of the ABC in educational radio broadcasting**. *Australian Journal of Educational Technology*, 2(2), 67–73 - [www.ascilite.org.au/ajet/ajet2/patrick.html](http://www.ascilite.org.au/ajet/ajet2/patrick.html), 1986.
- Public service broadcasting increasingly relevant**, New Zealand Government press release, 21 Nov - [www.scoop.co.nz/mason/stories/PA0311/S00439.htm](http://www.scoop.co.nz/mason/stories/PA0311/S00439.htm), 2003.
- <sup>63</sup> Carole Taylor. **Public Broadcasting: why bother?** Address to the Canadian Club Ottawa, 22 Oct - [cbc.radio-canada.ca/htmen/speeches/20031022.htm](http://cbc.radio-canada.ca/htmen/speeches/20031022.htm), 2003.
- <sup>64</sup> **BBC News**, 23 August 2003.

### 7.1 INTRODUCTION

Public service broadcasting based on large, universally accessible, publicly-funded, non-commercial broadcasting organisations, faces many challenges brought on by global political, economic, commercial, and technological forces. There are questions about what form these services should take in order to withstand these challenges.

The challenge for public service broadcasting has largely come about as a result of the ideological shifts after the triumph of capitalism over socialism. For example, McChesney<sup>65</sup> states that it “is the logical consequence of the worldwide neo-liberal adoption of the market and commercial values as the superior regulator of the media—and of all else. In this sense, the attack on public service broadcasting is part and parcel of the current attack on all non-commercial, public service institutions and values.” As commercial values strengthen, there is corresponding philosophical and political disfavour of the state as a legitimate or efficient provider of goods and services in society.

### 7.2 CHALLENGES TO PUBLIC SERVICE BROADCASTING VALUES

The neo-liberal critique argues that the fundamental premises for public service broadcasting are certainly not valid in the contemporary global political and economic environment.

- > The multi-channel world created by unprecedented technological possibilities has removed the argument based on the radio spectrum being a scarce resource.
- > Public resources (taxes) cannot justifiably be used to provide a universal service that is only being enjoyed (consumed) by a diminishing segment of the population (audience).
- > The market is the best arbiter or determinant of what the public wants. If public broadcasters cannot produce programmes that people want to hear and watch in large numbers then they are not producing a public service.
- > Correspondingly, if commercial stations are giving the people what they want to hear and see, then that’s the real public service. Audiences, particularly the young, are freely moving away from PSB-type programming towards light entertainment and other commercial options.
- > Public, state-owned broadcasting is not necessarily an appropriate response to market failure by commercial broadcasting as it can also lead to government failure.
- > Public broadcasting’s claim to building national consensus is challenged by ideas of diversity and plurality, and the dominant ideology of the state was challenged by the emerging role of civil society. Even broadcasters themselves “are more cautious about claiming the role of voicing a national consensus and societies are less certain what it is they want.”

### 7.2.1 How Do You Respond to these Challenges?

While these neo-liberal critiques do seem to be relevant at first glance, they are actually inaccurate as they essentially refer to state broadcasters and not to genuine public service broadcasters. Moreover, their arguments can also be refuted on various grounds. To begin with, public service broadcasting was not created solely on the grounds of scarcity of the radio spectrum. Since the advent of broadcasting, governments and people around the world were convinced that the key role of broadcasting should be to serve the public interest and inform and educate citizens.

Secondly, it is not accurate to state that PSBs are consumed only by a diminishing segment of the population. The UK, Germany, and numerous other examples of PSBs from around the world clearly prove that PSBs have the potential to be as popular and respected as any commercial broadcaster, provided they are willing to provide high quality content. In fact, it is indeed ironic that all those PSBs which have fulfilled their real mandate to serve the public interest have been most successful and popular around the world, while state/public broadcasters have lost their credibility and ratings.

Last but not least, the populist argument that providing the people with what they want to see and hear is the real public service is profoundly fallacious as then a 24-hour pornographic channel could also be considered a PSB. These are generally shallow and weakly formed arguments against PSB that to a certain extent can apply to public/state broadcasters who have failed in their mission. However, when one refers to a genuine PSB, these arguments don't hold ground.

In countries with a strong tradition of public service broadcasting, independent from political control and known for truthful and impartial news, such as in the United Kingdom and Germany, the systems seem secure in the short-to-medium term.

Where traditional PSB is not deeply embedded the pressures are stronger. For example, the challenges seem more demanding in many developing countries where state-owned broadcasters have operated as government megaphones, in emerging societies of Eastern Europe where authoritarian traditions still linger, or the United States where public broadcasting has always been on the margins of the dominant commercial broadcasting sector.

There have been no uniform across-the-board responses, but there are some discernable patterns in the actions taken by individual PSB systems in response to the challenges of under-funding, audience fragmentation, and commercial competition.

**These can be summarised as:**

> Internal cost efficiencies including staff cuts, re-organisation and restructuring, and reductions in programme production and transmission costs to reduce operating expenses.

- > Aggressive marketing of products and services and other entrepreneurial activities to increase revenue.
- > Creating commercial divisions to operate in parallel with the public service divisions.
- > Changing the programme mix on public service channels in favour of commercial genres capable of attracting large audiences and advertising revenue.
- > Formation of strategic alliances with the commercial broadcasting sector, nationally and internationally.
- > Investing in new web-based technology businesses.

These responses have enabled public service broadcasters in most countries to continue to be significant players in the broadcast sector. However, the original remit of public service broadcasting has to be redefined and the sector repositioned for the new global environment. This will also require new approaches to governance that would, among other things, create a greater role for citizens and civil society.

Let us first begin with a brief recitation of the economic justification for public funding of broadcasting.

### 7.3 ECONOMIC JUSTIFICATION FOR PUBLIC FUNDING

Traditionally, government investment in the production and distribution of public service broadcasting has been justified largely on the basis of the perceived social and cultural benefits that accrue to society as well as the personal enrichment of audiences that 'consume' these products. In other words, PSB "places greater emphasis on viewers and listeners in their capacity as social beings, citizens, voters rather than as consumers."<sup>66</sup>

One theoretical argument is based on the concept of the 'merit good,' something that is considered to be intrinsically desirable, uplifting, or socially valuable for other people to consume, independent of the actual desires or preferences of the consumer himself.

Governments may consider it socially or culturally desirable that broadcasting should include certain offerings like news and current affairs, documentaries, the arts, education, public health, lifestyle choices, cultural identity, and gender considerations. It may also be considered necessary to include 'local content' rules, requiring that a certain percentage of programmes be of domestic origin as a way of balancing foreign content. These are examples of public policy requiring the provision of 'merit goods.'

### 7.4 MODELS OF FUNDING PUBLIC BROADCASTING

In such circumstances, how is public funding of broadcasting services justified, and what models are available to support such funding?

As discussed in chapter 1, the main forms of financing public broadcasting around the world are direct government grants, licence fees, advertising, and voluntary subscriptions. Only a small number of PBS systems use any of these forms as a 'pure' model. The evidence is that most systems use a combination of some of the four forms.

## 7.4.1 Funding by Government Grants

### 7.4.1.1 Australian Funding Model:

Australia's two government-funded national broadcasters, the Australian Broadcasting Corporation (ABC) and Special Broadcasting Service (SBS) are funded by special parliamentary appropriation. These funds cover broadcast operating costs, transmission, development of digital television services, and capital and equity injections. For 2003–4, total grants from the Australian government amounted to \$758.6 million, down slightly from \$771.3 million the previous year<sup>67</sup>.

As discussed in Chapter 4, the Australian Broadcasting Corporation Act of 1983 sets out the Charter of the Corporation that spells out its functions, such as: providing high standard, innovative, and comprehensive broadcasting services, programmes that contribute to a sense of national identity and reflect the cultural diversity of the Australian community, and broadcasting programmes of an educational nature.

## 7.4.2 Licence Fee Model

The licence fee is arguably the best method of funding public service broadcasting because it is largely independent of government or commercial pressures, even though governments set the level of the licence fee. This model ensures that it is the people who pay for the PSB, not the government, so the finances of the entity do not form part of the government's annual spending reviews or budget setting. Additionally, the fee is not subject to the vagaries of a country's economic cycles, and unlike advertising-supported media, the licence fee also insulates PSB stations from commercial pressure on programme content. Finally, the licence fee provides citizens with a sense of ownership of PSBs forcing them to be more responsible and accountable to their citizen-owners.

The licence fee as the only or principal source of funding is actively implemented in only a handful of countries, including the United Kingdom, which uses the licence fee to fund the BBC, in Germany where it is used to partially fund the two state broadcasters, ARD and ZDF, and in Japan where it funds the NHK, the national public service broadcaster.

**7.4.2.1 The United Kingdom:**

From the very outset, the BBC has been funded by a licence fee on receiving equipment—first, on radios; then, from 1946, separately on radios and televisions; and from 1971, on televisions alone. Currently, 94 percent of the UK's 25 million homes and businesses pay a licence fee of £121 per year, generating an income of £2.8bn in 2003/04<sup>68</sup>. The BBC's licence fee income funds its radio and online services as well as its domestic television services.

The current funding arrangements are formally spelled out in an agreement between the Secretary of State for National Heritage and the Corporation dated 26 January, 1996. It remains in force until the expiry of the Royal Charter, 31 December, 2006, which is now the subject of intense public debate in the United Kingdom.

The British make a clear distinction between the 'domestic' services, which are financed by the licence fees, and other services that can be financed by commercial and other means. With the Corporation entering into a range of commercial services, a dichotomy is emerging between the BBC as a pure public service broadcaster and a commercially driven organisation. Not surprisingly, there has been considerable debate in the UK in the run-up to the renewal of the Charter in 2006.

Naturally, the BBC itself makes a strong case for retention of the licence fee as essential to its ability to remain independent, to offer universal service, and to serve "everyone on equal terms and to delivering quality and originality." In part, the argument is that the UK's culture, society, and democracy, benefit greatly from the universal availability of high-quality broadcast services that create public value.

Licence fee funding confers on the BBC an obligation and responsibility to treat every person in the UK fairly and equally, ensuring they receive high-quality programmes they value, even if audiences are not always large. This direct connection between the BBC and the British public has conditioned the way the BBC behaves and the programmes it makes. Because rich and poor, old and young pay the same, the BBC treats all the same. In the words of Lord Puttnam, "The licence fee remains the most effective and equitable form of funding that has ever been created for a public body."<sup>69</sup>

**7.4.2.2 Germany:**

In Germany, where the BBC "served as a model" for public broadcasting in the country's reconstruction after the Second World War, the licence fee is also the basic form of funding, although there are some important variations. In Germany, media policy is determined by state governments and not the central government; hence it is harder to establish a 'national' broadcasting policy like in the UK.

There are also important differences in the relationship between public and private broadcasting. For example, the UK has had a dual system of commercial and public broadcast-

ing since 1955 while Germany's experience of competing with commercial broadcasters only began in 1984. On the other hand, ARD and ZDF are permitted to include commercial advertising in their domestic programming, although this is limited to 20 minutes a day before 8:00 pm.

#### 7.4.2.3 Japan:

Japan's Nippon Hoso Kyokai (NHK) is the country's national public service broadcaster supported "almost entirely" by licence fee. In its early iteration (1920s) the radio stations, which later became the basis for the NHK network, were under the direct control of the government. Broadcasting was mainly used "to promote government policies and strengthen national unity."

This dominant ideology model prevailed until after the Second World War. With the Japanese surrender after the war, a new Radio Law was passed under which NHK operated as a public service broadcaster with the aim of "promoting public welfare" through nationwide broadcasting. Today, NHK is one of the largest broadcast operations in the world, with a wide range of radio, terrestrial, and satellite networks.

The process of establishing the level of the licence fee begins with the management of NHK making a proposal to Parliament based on its expenditure projections.

In its budget, NHK proposes a licence fee level in line with the estimated cost of its annual operating plans. Both Houses of Parliament consider the budget and decide to accept or reject it. NHK's licence fee rate for the coming year is, thus, set by Parliament when it approves NHK's budget of revenues and expenditures.

Despite this supervisory role by Parliament over its finances NHK is regarded as politically independent. "It accepts no investment, advertising or financial assistance from government or any commercial or other organisation."

NHK has a large base of fee-paying viewers to support its public service operations. In the mid-1990s, NHK had a staff size of 13,000 for four television channels and three radio services, financed by fees from 34.6 million television households and 5.7 million DBS-receiving homes. At the time, this compared to the BBC with its two television channels and 5 radio services and a staff of 25,000, but a much lower number (22 million) of fee-paying households. The annual licence fee for both, however, was comparable at about US\$150 a year per household.

The results of the licensing fee model have not been uniformly successful. One reason is that the fee has been criticised as a regressive tax, that is, it falls disproportionately on the poor for whom the flat fee represents a higher proportion of income. Thus opponents of the

fee argue that a more equitable way of funding PSB would be from general tax revenue, usually a progressive tax, based on income. Hence, governments, particularly in poor, developing countries are generally unwilling to risk taxpayer wrath by advocating a system that could be politically unpopular.

Another problem is that in most cases, the funds generated have been insufficient to adequately finance broadcast operations. This could be because the fee was set at levels that were politically acceptable but practically inadequate. In these cases, the licence fee is usually supplemented by advertising or other sources of revenue. In some other cases, the fee has been abandoned

### 7.4.3 Hybrid Funding Model

Within the Commonwealth group of nations, that is the former British colonies, most public broadcasting systems were modelled on the BBC, although there is no exact copy. The various systems have been adapted to meet local circumstances.

In most of South Asia, public broadcasting is financed in part by licence fee, the exceptions being India and Nepal. India abolished the license fee in 1985. The idea of restoring the licence fee in India was raised by a special committee in 1996; however, it was not placed on the political agenda “as the government fears that it would be a political embarrassment.”<sup>70</sup>

Another interesting hybrid combination is the “contestable funding model,”<sup>71</sup> whereby public money is allocated from a central fund to broadcasters (or directly to producers) via a competitive tendering process to support specific programming with PSB values. This type of model has been in place in New Zealand since 1989. Some of these hybrid models are explained below.

#### 7.4.3.1 India:

The Prasar Bharati review committee considered many options for funding PSB in India, but rejected the license fee idea as it was found difficult to implement and costly to administer. The committee concluded that the success and failure of a model could depend on the national values and traditions of a country, and on the media market opportunities available.

It also said that sole dependence on Government grant runs contrary to the basic principle that Prasar Bharati should keep at arms length from the Government and recommended exploring attempts made by other countries, to neutralise the direct influence of the Government through appropriate institutional mechanisms (statutes), organisational structures, as well as healthy traditions and conventions. While advertising and sponsorship revenue could bring about a much desired efficiency in the utilisation of public resources, it may

on the other hand dilute the purpose of a Public Broadcaster. This is because the Public Broadcaster may not be in a position to correct market deficiencies by providing a genre of programming that is necessary for society. Therefore, funding a Public Broadcaster entirely through advertising and sponsorship revenue was not recommended. Funding entirely through a 'pay TV' system was not the solution either, because it runs contrary to the basic philosophy of a public broadcaster in a developing economy, and is required to provide its basic service universally, irrespective of the viewer's capacity to pay. However, the committee said that the 'pay TV' option certainly merits consideration for the premium products that may be marketed by Prasar Bharati. For example, the specialist channels targeted at the upper end of the market or New Media services such as Direct To Home (DTH) or the Internet.

Thus, for a large country like India, with its local programming that has some international appeal, the committee was of the opinion that a hybrid system of funding could be developed to include government grants, programme sales internationally, exploiting New Media business, hiring of its facilities to outside production groups, providing uplinking facilities via its transmission facilities (such as DTH services) for private broadcasters, and other revenue raising through better marketing of their public service style programme contents and services.

#### **7.4.3.2 Canada:**

In Canada, under the Canadian Broadcasting Act, all broadcasting is considered "a public service essential to the maintenance and enhancement of national identity and cultural sovereignty" (Article 3). Thus broadcasting is a seamless system of public, private and community elements with the Canadian Broadcasting Corporation (CBC-Radio Canada) as the centre of the public system. In reality the Canadian system is a 'hybrid' of public and private.

The 1991 Act states that broadcasting should be "predominantly and distinctly Canadian," reflect the multicultural, multiracial nature of Canada but must also "contribute to shared national consciousness and identity."

When the Corporation was established in 1936, the licence fee was used to finance the CBC, but it soon became clear that the fee system would not support the CBC's public service mission "even when supplemented with advertising. In fact, from the beginning the high cost of television had led to the creation of the affiliate system whereby private corporations were allowed to own and operate stations dedicated to distributing the CBC system."<sup>72</sup>

The licence fee was abolished in the 1950s and replaced by an annual grant from parliament. This remains in place despite efforts to get multi-year funding that would make financing more secure. The grant is supplemented by advertising. By 1992, advertising on CBC television peaked at \$309 million or about 22 percent of the total budget.

Among other things, 'Canadian-ness' has always meant Canadian content quotas, which was set at 60 percent in 1970 and continues to increase. Canadian content on CBC was 85 percent in prime time<sup>73</sup>.

### 7.4.3.3 South Africa:

Post-apartheid South Africa is an interesting model of a country with an official policy of using public broadcasting as part of the process of transformation. The three broadcast sectors—public, commercial, and community—are required by regulation to promote diversity and maintain local content levels.

As part of the process of developing democratic institutions, South Africa deliberately looked to the western democracies for models and has made significant progress in the 10 years since 1994, although there are notable problems given the different political traditions and stages of development.

The SABC, the principal public service broadcaster, is funded by a combination of advertising, licence fees, sponsorship and investment income. In the 1993/94 financial year the SABC achieved 74 percent of its total annual income mainly from advertising revenue; licence fees made up 20 percent and other income contributed six per cent. There was no direct state funding or grant and the corporation achieved a surplus of R106.2 million and generated a cash flow surplus of R77.8 million for the year.

But with greater competition from private media since democratisation began a decade ago, SABC has less command of advertising revenue and faces severe hurdles in delivering its public service remit in the new South Africa.

The South African Communist Party in a submission to the draft editorial guidelines committee of the SABC in 2003 argued that the challenge faced by the public broadcaster is to bring all marginalised communities during the apartheid area into the public sphere. This challenge requires meaningful and thoroughgoing redress of the exclusion and marginalisation of groups and interests from access to the SABC as a public broadcaster.

Therefore, a critical task is the comprehensive transformation of the public broadcaster to reflect the diversity of the people and the needs of the democratic society. Related to this is the central question of how the SABC aligns its goals, policies and practices with the country's developmental objectives as enshrined in the country's constitution and the Reconstruction and Development Programme (RDP) without becoming a state broadcaster. Thus the SACP argued that the SABC's goals, aims and objectives must be accountable and answerable to the developmental and constitutional vision, aims, objectives, principles and values enshrined in the RDP, which is not the same as state control of the public broadcaster.

#### 7.4.3.4 New Zealand:

The 1989 Broadcasting Act, separated out the television and radio businesses of the Broadcasting Corporation of New Zealand (BCNZ), leading to the establishment of TVNZ—a state-owned enterprise to be run as a commercial business, focused on maximising profits, which were to be returned to the Treasury. TVNZ no longer received the proceeds of the licensing fee, and at the same time its explicit responsibilities to deliver PSB style ‘social purpose’ programming was dropped. A new body—the Broadcasting Commission, later changed to New Zealand On Air (NZOA)—was formed, to collect the license fee. Under these reforms, a ‘contestable funding’ model was established, where any broadcaster or independent producer could bid for NZOA funding for programmes deemed to serve the PSB ‘social purpose’ and could otherwise not be commercially funded. The licensing fee was abolished in 1999, but NZOA continued to be funded by general taxation revenue and it is administered by a six-member Board of Directors appointed by the Government for a three-year term. They meet every two months to make funding decisions, and producers applying for NZOA funding must have already secured a broadcasting agreement with a television broadcaster.

In 2003, the newly elected Labour Government, which was critical of the strong commercial focus of TVNZ, introduced the TVNZ Act, which refocused the national broadcaster (accounting for about 95 per cent of the market) towards a clear PSB remit. TVNZ is now charged with fulfilling its PSB social purpose, as set out in its Charter, while at the same time maintaining its commercial performance of being the most popular television broadcaster in the country. In 2003 and 2004, TVNZ was granted a small amount of direct funding by the government to support its Charter obligations and to supplement its commercial revenue and NZOA funding. NZOA focuses its funding on four core areas—drama (including comedy), documentaries, children’s and special (minority) interest programming—and it usually does not fund sports and entertainment programmes, which are deemed commercially viable, and also news and current affairs programmes, to avoid political interference in such programmes by the governing party of the day. NZOA is also responsible for funding two public radio stations, public music services, and other related areas, such as archiving services. This funding is allocated on a non-contestable basis. The government funds the new Maori Television (refer to Chapter 6) channel through direct funding rather than via the NZOA.

#### 7.4.4 Funding Network of Production Houses

Funding a network of content production houses to form a public broadcaster or a PSB network is a model worth considering. This may also allow some of the fledgling community radio and television sectors to become networked PSB

### 7.4.4.1 Netherlands:

The Netherlands, for example, has a unique system of funding local programmes that provide a diverse society with the freedom to produce content for PSB, which, with the Media Act, safeguards the independence of the PSB system and the level of funding.

The Netherlands has three national television channels and five national radio stations. What makes Dutch public broadcasting unique is that it is not one single organization (like the BBC), but is instead made up of a collection of individual, independent and member-based broadcasting organizations representing a diversity of social and religious movements.

The member-based organizations known as A-associations with a minimum of 400,000 members receive government subsidies to produce television or radio programmes for broadcast on the public broadcasting services. The number of members determines the allocated broadcasting time, which comes to about 735 hours of television and 3,000 hours of radio per A-association per year. To produce all these hours of radio and television, an A-association receives a subsidy of some €50 million from the Ministry of Cultural Affairs.

Collectively, the public broadcasting system comprises some 30 independent member-based and non-member-based organizations. The entities are held together by the Nederlandse Omroep Stichting (NOS) as an umbrella organization for the public broadcasting organizations. Its main tasks are to coordinate programmes and broadcasting conditions and to protect the common interests of the broadcasting organizations. In addition, NOS provides a large proportion of the news and sports programmes.

Until 2000, the system in the Netherlands was funded from the (fluctuating) advertising revenues of STER (Dutch Radio and Television Advertising Foundation) and the licence fee, which was fixed by law and had to be paid by every household in possession of a radio and/or television set. The licence fee was scrapped in January 2000 and replaced by an index-linked national broadcasting subsidy, which is funded by the public treasury. Thus, the broadcasting service is now funded directly from tax revenues. The average household currently pays an annual fee collected through the tax system, which amounts to approximately €98 for national and regional radio and television.

## 7.5 REPOSITIONING PUBLIC BROADCASTING

The fundamental issues confronting public service broadcasting over the past 20 years or so—competition for markets, legitimacy of mission, authority of news and information, financial uncertainty and migration of audiences—demand equally fundamental repositioning of PSB if the system is to succeed in confronting the present challenges. In the debate about the future, it is acknowledged that the monopoly model of a state broadcaster is gone forever.

er; the issue is over the replacement.

At one end of the debate, the ultimate goal is to have the public service sector as the dominant component of the broadcasting and media system. "Hence the struggle for public service broadcasting cannot avoid direct confrontation and conflict with the existing corporate media giants. Our goal must be to break them up into smaller units, and to encourage the success of media workers' unions as a counterbalance to corporate muscle. And commercial broadcasters should be held to high public service standards. For example, there is no reason that children's TV shows or TV news programmes should have any advertising<sup>74</sup>."

**At the other end Jakubowicz<sup>75</sup> identifies the arguments of opponents of PSB as three models, namely:**

- a) The 'attrition' model that would keep public service broadcasters out of digital technology and the Internet, reserving the emerging future for the commercial sector.
- b) Distributed public service model, in which public service programming can be separated from the organisation providing it and can be provided by any (commercial) broadcaster commissioned or financed to do so by the regulator.
- c) The monastery model where the PSB is a niche, complementary channel offering services that the commercial broadcaster cannot provide profitably. Hence the public broadcaster would not compete with the commercial.

## 7.6 FUTURE FUNDING MODELS

### 7.6.1 Redistribution of Broadcasting Resources

A new funding regime can be created based on a more appropriate distribution of wealth and resources generated by the broadcasting system in its totality, supplemented by public subsidy and strategically targeted advertising.

A tax could be imposed on the subscriber television sector and the revenues could be dedicated to public service programming. In Jamaica, for example, cable operators are required to pay five per cent of their gross income as a licence fee.

Commercial broadcasters could also contribute a small percentage of gross revenue to a programme development fund under specific terms and conditions. This would be operated as a revolving loan scheme; producers would be required to pay back loans from the proceeds of their production. The fund must not end up in general government revenue and must be strictly used for programme creation

### 7.6.2 Production Development Funds

This Production Development Funds has been used effectively in the Netherlands and



Canada. To encourage high-quality cultural programming, the Fund for the Promotion of Cultural Broadcasting was set up in 1988 in Holland. This Fund, which is financed by advertising revenue, contributes to the costs of relatively expensive cultural television and radio productions.

To boost Canadian content on private television, the Broadcast Program Development Fund was established to provide private production companies and independent producers with funds to create Canadian content for both the CBC and private stations. Since the late 1990s the fund has pumped in about \$140 million a year.

India has also introduced a PSB-style content funding scheme via the Public Service Broadcasting Trust (as discussed in chapter 2).

### 7.6.3 Export-led Model

There are two aspects to this model. One aspect involves production of programmes with broad international appeal that can be sold in other markets. The second is to produce programmes directed at nationals living outside the country who are increasingly able to develop local access channels.

### 7.6.4 Resource Exploitation

Many traditional broadcasters are beneficiaries of substantial investments in broadcast infrastructure making them the only national terrestrial broadcaster that has the capacity to reach the entire audience. These assets can be used effectively to generate revenue.

This can and should be seen as a national asset/resource rather than be made available to private operators who would be required to deliver some public service content to be guaranteed by an independent and right thinking regulator, including the setting of quality standards.

The resources and technology of the main broadcaster can be used to create and/or support other public service broadcasters that can target specific markets. This is the only sensible response to the challenge of audience fragmentation.

The BBC for instance has proposed, in the interest of plurality in public service programming, to support other PSBs in the UK—namely, Channel 4 and Channel 5 to ease the financial burden to make the transition from analogue to digital.

## 7.7 CONCLUSION

Public service and state broadcasting have been, in one form or another—the dominant systems in most of the world, the notable exceptions being the United States and parts of Latin America. Now it is facing serious challenges perhaps the most serious being the political, technological and commercial pressures against public funding.

Market failure, one of the economic arguments for public broadcasting, may also be its own Achilles heel. Given that broadcasting is a public good, “There is little point to public funding of merit goods if they are consumed by a few.”<sup>76</sup>

For the foreseeable future, raising funding and financing will be an increasingly challenging prospect for PSBs. There is, thus, an inherent threat to independence of public service broadcasting in this economic environment.

**However, the threat can be minimised through a three-pronged approach:**

- a) Retain some degree of public funding.
- b) Minimal reliance on advertising while maximising other commercial and business opportunities.
- c) Adoption of new governance systems that give viewers more control and ‘external’ governance structures and more say over allocation of resources for programme production.

It would be ironic if the broadcasting technologies that are providing greatly increased number of channels contributed to a reduction in the range of available programming. These new technologies, if strategically harnessed, could usher in a new era of digital public service broadcasting.

## 7.8 RESOURCES

### 7.8.1 Documents:

Commission clarifies application of state aid rules to public service broadcasting. (2001, October 17). Retrieved August 19, 2004, from <http://europa.eu.int/rapid/pressReleasesAction.do?reference=IP/01/1429&format=HTML&aged=0&language=EN&guiLanguage=en>

### 7.8.2 Publications:

> Asia-Pacific Institute for Broadcasting Development. (2000). *Public service broadcasting in South Asia: Legal, financial and administrative issues*. Kuala Lumpur, Malaysia: Asia-Pacific Institute for Broadcasting Development.

- > Crawley, W. (1999, April). *Public service broadcasting: Sustainability in the new media order. Paper presented at the AMIC Seminar on Media Proliferation: How Can Broadcasters Best Serve the Public Interest? New Delhi.*
- > Gunasekera, D. (2000, June). *Financial & administrative aspects of public service broadcasting. Paper presented at the AIBD FES SBA Meeting on legal, Financial and Administrative Aspects of Public Service Broadcasting, Singapore.*
- > Jakubowicz, K. (2003). *End Game?: Contracts, audits, and the future of public service broadcasting. The Public Javnost, 10(3), 45–62.*
- > Kini, S. (2000, June). *Financial & administrative aspects of public service broadcasting. Paper presented at the AIBD/FES/SBA Meeting on legal, Financial and Administrative Aspects of Public Service Broadcasting, Singapore.*
- > Kops, M. (1999, November). *Financing and sustaining political will to support public service broadcasting. Paper presented at the international conference of Europe-Asia-Pacific Dialogue on Public Service Broadcasting, Quezon City.*
- > Kops, M. (2001). *What is PSB and how should it be financed? Working paper for Institute of Broadcast Economics, Cologne, Germany.*
- > Lim, C. H. (2000, June). *Singapore's approach to public service broadcasting funding. Paper presented at the AIBD FES SBA Meeting on legal, Financial and Administrative Aspects of Public Service Broadcasting, Singapore.*
- > Liu, J. D. (1998, February). *Living with competition in a multichannel world. Paper presented at the AMIC/CBA/SCS/NTU Conference on Public Service Broadcasting: Thriving in a Diverse Broadcasting Environment, Singapore.*
- > Malakar, T. R. (1999, November). *Financing & sustaining political will to support public service broadcasting. Paper presented at the international conference of Europe-Asia-Pacific Dialogue on Public Service Broadcasting, Quezon City.*
- > Martin, J. (2004, April 23). *Pact seeks 50% BBC quota. Retrieved August 19, 2004, from <http://media.guardian.co.uk/bbc/story/0,7521,1201594,00.html>*
- > National Economic Research Associates. (1991). *Public service television: Accountability and finance. London: National Economic Research Associates.*
- > Rumphorst, W. (1997). *Public financing of public service broadcasting vis-à-vis Article 92 of the European Treaty. Diffusion, Spring, 44-48.*
- > The future funding of the BBC: Report of the Independent Review Panel. (1999). *London: Department for Culture, Media and Sport.*
- > Tjernstrom, S (2002). *Theoretical approaches to the management of a public broadcasting media firm. Journal of Media Economics, 15(4), p 241–258.*
- > Ursell, G. (2000). *Turning way of life into a business: An account and critique of the transformation of British television from public service to commercial enterprise. Critical Perspectives on Accounting, Vol 11, p 741–764*
- > Zen, C. (2000, June). *Administrative & financial aspects of public service broadcasting (TVRI experiences). Paper presented at AIBD FES SBA Meeting on legal, Financial and Administrative Aspects of Public Service Broadcasting, Singapore.*

### 7.8.3 Websites:

- > India, Public Service Broadcasting Trust (PSBT): <http://www.psbtr.org>
- > Singapore, Media Development Authority (MDA): <http://www.mda.gov.sg>
- > South Africa, South African Broadcasting Corporation: <http://www.sabc.co.za>

<sup>65</sup> R. W. McChesney, R.W. The mythology of commercial broadcasting and the contemporary crisis of public broadcasting. Retrieved September 30, 2004, from <http://www.ratical.org/co-globalize/RMmythCB.html>, 1997.

<sup>66</sup> A. Brown. Public service broadcasting in four countries: Overview. *The Journal of Media Economics*, 9(1), 77–81, 1996.

<sup>67</sup> ABC annual report 2004.

<sup>68</sup> BBC annual report 2004.

<sup>69</sup> Future of the BBC - Chapter 7: Paying for BBC services, 107 (nd). Retrieved 1 June 2005, from [http://www.bbc.co.uk/thefuture/text/bbc\\_bpv\\_chap7.html](http://www.bbc.co.uk/thefuture/text/bbc_bpv_chap7.html)

<sup>70</sup> W. Crawley. Public service broadcasting: Sustainability in the new media order. Paper presented at the AMIC Seminar on Media Proliferation: How Can Broadcasters Best Serve the Public Interest? New Delhi, 1999, April.

<sup>71</sup> Helm, Dieter et al (2005), Can The Market Deliver?: Funding Public Service Television In The Digital Age, pp 151–169, John Libbey, UK

<sup>72</sup> M. Raboy. The world situation of public service broadcasting. Public service broadcasting in Asia: Surviving in the new information age. Singapore: AMIC, 1999. <sup>73</sup> *ibid.*

<sup>74</sup> R. W. McChesney, R.W. The mythology of commercial broadcasting and the contemporary crisis of public broadcasting. Retrieved September 30, 2004, from <http://www.ratical.org/co-globalize/RMmythCB.html>, 1997.

<sup>75</sup> K. Jakubowicz. End Game?: Contracts, audits, and the future of public service broadcasting. *The Public Javnost*, 10(3), 45–62, 2003.

<sup>76</sup> Collins, R., Finn, A., McFadyen, S., & Hoskins, C. Public Service Broadcasting Beyond 2000: Is There a Future for Public Service Broadcasting? *Canadian Journal of Communication*, 26(1). Retrieved 10 June 2005 from <http://www.cjc-online.ca/viewarticle.php?id=615&layout=html>, 2001.

## 8.1 INTRODUCTION

New digital communication technologies have made broadcasting cheaper, mainly by bringing down the cost of content production and distribution. Many see these technologies as the answer to reinvigorate public service broadcasters or to encourage the establishment of new ones.

**Digital technology has done a number of things that have revolutionized communications. It has:**

- > Reduced the size and cost of information-communication equipment;
- > Reduced the time required to gather, edit, compile, store and retrieve content;
- > Made storage, retrieval and reuse of large amounts of content possible;
- > Created new distribution and transmission platforms between locations, and between service providers and individual homes.

**But, as Ian McGarrity<sup>77</sup> argues, the digital divide between the developed and developing countries in terms of news and information dissemination could be overcome if:**

- > Local news crews are equipped with new digital video tools;
- > Easier and cheaper access to international satellite uplinks are established;
- > There is a relaxed attitude to “foreign” portable satellite uplinks;
- > There is less local concern regarding critical reporting.

By using cheap audio visual technology, media could be made more accessible at local levels; and since the communities may want their people, events and issues shown on television in their own languages, local television stations and community and village resource centres may be equipped with digital video shooting and editing facilities. National public service broadcaster (PSB) can provide transmission windows in schedules for state, province or local city or village material.

Thus, one challenge PSBs face in the digital age is how to maintain high standards of professional programming and content production, while giving more access to the airwaves at the community level via low-cost digital production technology, such as desktop video editing facilities. Yet, others may argue that this role is best left to community broadcasters who are not necessarily PSBs.

### Box 8.1

*Information and communication technologies (ICTs) open up new horizons for building inclusive knowledge societies through education, the exchange and sharing of knowledge, the promotion of creativity and intercultural dialogue. They also bring about new challenges for freedom of expression, which is an essential condition for sustainable development, democracy and peace.*

—Dr Abdul Waheed Khan, Assistant Director-General for Communication and Information, UNESCO (2003)

## 8.2 THE RUSH TOWARDS DIGITAL BROADCASTING

There is much promise as well as many potholes in the rush towards digital broadcasting for PSBs. On the promising side, it would allow PSBs to operate a number of niche channels at a comparatively low cost. But, on the other side, they would also be competing in a multi-channel environment with commercial broadcasters who have deeper pockets to promote their services in the wider community.

It is one thing to be able to get on air cheaply, but it's another thing to let the people know that the service exists, what's on it and where to find it.

“One of their dangers is that in the rush to operate in the modern world, they exhaust themselves and spread themselves too thin, chasing every possible new opportunity on the Internet, launching digital channels, setting up help lines—all wonderful developments, but all costing money,” warned Elizabeth Smith,<sup>78</sup> Secretary General of the Commonwealth Broadcasting Association. “The result can be to starve the heartland, the domestic TV and radio programmes, of the funding they need to sustain their quality, their distinctiveness, and their service to minorities.”

She was mainly addressing PSBs in the developed world. Having said that she went on to point out the contribution major PSBs have made to the quality of information on the Internet: “They are turned to as trusted and reliable sources, when much of the information on the Internet is of unproven merit.” And she noted that “[t]he potential for minorities on the Internet is immense and it is the role of the PSBs to help provide trusted information to them as part of its public service. They are also right not to be sidelined out of the world of greater choice through offering specialized digital channels.”

But the European Federation of Journalists (EFJ) warned in November 2004 that plans to introduce digital television services in the UK would result in the reduction of regional news coverage, which will set a “disastrous” trend in Europe. They were reacting to plans by the UK broadcasting regulator, Ofcom, to remove the obligation to provide regional news services under new digital licenses granted for commercial public broadcasting.

“There is a possibility that hundreds of jobs of journalists and broadcasters will be sacrificed in a policy that puts the future of news for the regions of Britain at risk,” warned Marc Gruber, public broadcasting campaign officer of the EFJ. “If this trend is taken up across Europe we might see the death of news programming on a disastrous scale.”

## Box 8.2

*In the new digital era, PSBs will acquire the tools to do their job much better. In order to take advantage of this, it should be available on all significant platforms of distribution. After all, PSB, like all media, has to follow its audiences wherever they tend to look for content. Platforms and Electronic Programme Guides should give priority to PSB. It should be able to offer a personalized public service on the Internet and serve as a 'portal' and a trusted guide to the new universe of content and services.*

—Karol Jakubowicz, Vice Chairman, Steering Committee, Mass Media Council of Europe (2004)

Britain is home to one of Europe's most extensive public service broadcasting systems, where the national broadcaster competes with terrestrial commercial broadcasters who must also follow extensive public service rules.

The British regulator Ofcom, in its Review of Public Service Broadcasting, published in September 2004, has proposed the setting up of a new public service broadcaster parallel to the BBC that would act more like a publisher. The proposed channel is not being described as a broadcaster because it will be specifically designed for the digital age—when much programming will be available on demand instead of through a rigid television schedule.<sup>79</sup>

It will be free to distribute its content via digital television, broadband internet, mobile phones or straight to viewers' digital video recorders. Ofcom has calculated that the new station would cost around £300 million a year, which could be funded through income tax, a tax on other broadcasters, or an extension of the BBC license fee.

"To refresh PSB for the digital age, and to make sure there are plenty of broadcasters to serve it, we think there are good arguments for creating a new publicly-funded service—we have called this a public service publisher (PSP)" said Ofcom.<sup>80</sup>

"Just as the early Channel 4 had guaranteed funding and a strong ambition to pursue PSB with new ideas, so a PSP could encourage similar ambitions for the digital age," it added.

In its early years in the transition to digital, Ofcom expects that much of the channel's digital content will be likely to resemble traditional television programmes, but will not be a television channel in the traditional sense, nor will it publish books, magazines, or newspapers.

Ofcom said that all major broadcasters in Britain, including the commercial operators such as BskyB, will be eligible to apply for the new PSP license once the guidelines are in place. Licenses will be available for a set period of 10 years.

### 8.3 RADIO AND THE DIGITAL AGE

Radio Denmark's Ole Mølgaard <sup>81</sup> notes that the digitalization of radio has reminded us that the strength of radio is its low costs and that it can be present and used everywhere. "And that is exactly what makes the radio the great communicator" he argues. "One of the features that the listeners welcome is the ability to choose to a greater extent what to hear, when to hear it—and where to hear it. [Thus] a radio is not just a radio any more."

Yet, digitization of radio offers many opportunities for the industry. For example, Radio Denmark used to broadcast just about 40,000 hours a year on four FM channels. In 2004, the number of channels reached almost 20, and a total of 160,000 hours. The listeners can receive this on any platform available. Mølgaard points out that "digitalization has moved radio from a single distribution system to a multi-system medium utilizing terrestrial, satellite, cable, internet, digital television, set top boxes, mobile phones and other wireless devices."

The challenge thrown down to PSBs by this then is that they must try to organize the formats according to listeners and their anticipated listening situations. "Digitalization of radio allows us to present listeners with alternatives, opportunities and products they did not [previously] have access to," Mølgaard says. "In the digital age we can make the listening situation determine the format. Via recycling, repackaging and digital distribution we can now offer listeners radio in more formats and on a greater variety of platforms than ever before."

But warns, Malte Lind <sup>82</sup> of Radio Sweden: "In today's society—at least that is true about my country—the alienation of people is growing, the feeling of loneliness. Isolation is a disaster to our society. When a society loses its identity—and at the same time, the trend of modern life is individualisation, then lots of people get lost [...] and suddenly Local Radio is a place where you can find a common ground [...] It gives me identity."

### 8.4 PSB TELEVISION AND WEBCASTING

In the Netherlands, Omroep.nl, the website representing Dutch public broadcasters, is planning to launch a new media player that allows television programmes to be offered directly through portal websites and those of content providers.<sup>83</sup> A media player is a programme that enables users to access, navigate, and play video files on the Internet. This particular media player will allow users to view previous TV broadcasts on demand.

Omroep.nl is currently negotiating with several Internet content providers interested in taking up its offer for television material. Content manager of Omroep.nl, William Valkenburg, argues that if they can get material from the Dutch public broadcaster "under certain conditions," there should be no need for content providers to produce video content themselves, which is an expensive process. One of these conditions is that no advertisements be placed on video pages accessed by viewers. This is because Dutch regulation makes it unlawful for

public broadcasters to contribute to third-party profits.

Meanwhile, NOB, the company responsible for providing technical production support to Dutch radio and television broadcasters, has succeeded in adapting video for broadcasting to mobile phones, and can now offer Dutch mobile users current and archived television programmes.<sup>84</sup> NOB developed this technology on behalf of the public broadcaster, Publieke Omroep, which had been approached by mobile operators to provide entertainment content for their as-yet-unsuccessful portals.

NOB is also discussing converting old television programmes—including old black-and-white news bulletins—in Publieke Omroep's Internet streaming archive, Uitzending Gemist. However, this could raise legal problems depending on the programme and related rights contracts.

### 8.5 DIRECT TO HOME PUBLIC SERVICE BROADCASTING

In December 2004, India's public broadcaster Doordarshan (DD) television launched the country's first free-to-air direct-to-home (DTH) satellite service. The Prime Minister, Dr Manmohan Singh, launched DD Direct Plus at a ceremony in New Delhi. The service includes 33 television channels and 12 radio channels.

DD Direct Plus, as the KU-band service is known, is probably a unique experiment undertaken by a media company. For the first two years or so, beyond a one-time investment of approximately Rs 2,500, a subscriber would have to pay nothing.

DD's DTH service is primarily aimed at those places where cable or terrestrial television penetration is low. They also plan to make available on the service the popular commercial channels, which are not owned by DD.

Initially, nineteen of the TV channels will be Doordarshan's own. But also included are private channels: Star Utsav, Aaj Tak, BBC World, CNN, Sun TV (Tamil), Kairali (Malayalam), Zee Music, and ETC Punjabi. Under India's broadcasting regulations, DD does not pay to include these private channels on its platform, nor does it charge for them. DD plans to increase the number of TV channels on its platform to 50 by the end of 2005.

Dr Singh hailed the launch of the service as a "landmark event" in India's broadcasting and communications history. He said the digital revolution now made it possible to reach vast numbers of socially and economically disadvantaged people in the country.

## 8.6 'CURRICULUM' BROADCASTING IN THE DIGITAL AGE

One area where there may be much scope for PSBs to play an important role is as educational “institutions” (distance education channels), and there is an important role digital technology could play in this process.

UNESCO’s Universal Declaration on Cultural Diversity, adopted during the UNESCO General Conference in 2001, calls for “encouraging the production, safeguarding and dissemination of diversified contents in the media and global information networks, and to that end, promoting the role of public radio and television services in the development of audio-visual productions of good quality, in particular by fostering the establishment of cooperative mechanisms to facilitate their distribution.”

This UNESCO declaration reflects upon the educational and cultural dimensions of PSB, which can be instrumental in promoting access to education and culture, developing knowledge, and fostering interactions among citizens. In this regard, UNESCO has committed itself to supporting and promoting “editorially independent PSB as well as the preservation of programs that are designed to serve the interests of people as citizens rather than as consumers, reaching all sections of the world population and thereby, contributing to social inclusion and the strengthening of civil society.”<sup>85</sup>

In both developed and developing countries, national broadcasters are looking at ways of incorporating public service broadcasting and content production with curriculum development and delivery, both for school age children as well as adult education. In this process the marriage of digital technology with conventional television and radio broadcasting provides exciting possibilities.

### 8.6.1 BBC’s ‘Digital Curriculum’:

In January 2003, the British government approved the BBC’s application to create a ‘Digital Curriculum,’ which is a no-fee public service that will distribute—via Internet—interactive, online learning material suitable for the UK school curriculum. Some of these would be in the form of radio (audio) material, while others would be television (video or CD-ROM) programmes. The project would involve US\$ 281 million of public funding over the next five years.

In announcing the approval, Tessa Jowell, Britain’s minister for culture, media and sports outlined 18 conditions that she maintained would make the service complementary rather than competitive with those offered by the industry. The conditions include issues relating to quality standards, regional diversity, innovation, and reporting and planning procedures. Most significantly, there’s a requirement that at least 50 percent of funding resources used must be spent on commissioning services from the private sector.<sup>86</sup>

### 8.6.2 India's University on Air:

In the new multi-channel-broadcasting environment, many PSBs have been forced to raise advertising revenue or sell airtime to compensate for reduced public funding. But, Karnik<sup>87</sup> warns that this strategy may not work for educational broadcasting, especially in developing countries where the 'economic elites' may not be interested in subscribing to educational channels. "A programme that deals with the latest business practices will attract far more advertising support or revenue than an adult literacy programme, even though the audience size for the latter may be ten times that of the former" he noted.

Karnik argues that digital and satellite technologies provide both threats as well as opportunities for non-profit educational public service broadcasting. The joint venture between India's Doordarshan (DD) Television and All India Radio (AIR) with the Indira Gandhi National Open University (IGNOU) is one example.

Gyan Darshan, an educational television channel was set up by IGNOU in collaboration with DD. Taking advantage of the newly opened FM frequencies, a chain of dedicated educational radio stations called Gyan Vani was established with AIR. While new technology and liberalization of the media laws have created the climate for such educational broadcasting, in a multi-channel environment these services could be marginalized as viewers or listeners may opt for entertainment.

Taking the path of paying a 'carriage fee' for cable operators to carry the feed will ensure that the channels are brought to the homes (audience), yet there is no guarantee that they would be watched (or listened) to it. Thus, Karnik argues that rather than put emphasis on "supply-and-push" strategy, one must give priority to the "demand-and-pull" solution, which will require extensive marketing aimed primarily at the potential audience.

He also argues that more attention must be paid to the scope of the Internet as a potential delivery vehicle for educational broadcasting and programming. "We have scratched only the surface of what could possibly be a goldmine," Karnik observes. "With its wide reach, comparatively low cost, immense versatility and most importantly, two-way (or rather, multi-way) and interactive capabilities, the internet has endless possibilities for education," he argues.

## 8.7 PUBLIC BROADCASTERS AND E-SCHOOLS

### 8.7.1 Thailand's Classroom Via Television<sup>88</sup>:

A project in Thailand provides a good model for possible collaboration between PSBs, education ministries, and schools, especially in providing top quality education to children in remote locations.



## 8.8 SPECIALISED CHILDREN'S AND SCHOOL CHANNELS

### 8.8.1 ABC's New Digital Children's TV Channel:

In Australia, the Australian Broadcasting Corporation (ABC) television and radio has provided supplementary 'lessons' for primary school children for many years. Use of either live ABC broadcasts in the classrooms or incorporating video lessons into the curriculum has been widely practiced in Australian schools for sometime. Many Australian pre-school kids have also grown up with ABC-TV's 'Play School' programme broadcast in the mornings.

The ABC is now using the multi-channel environment created by digital broadcasting to launch a new Children's television channel in 2005. The ABC has been able to scrape together A\$ 2-million from scarce public funds to launch the channel, which will include not only children's programmes but also regional news, current affairs, history, and arts documentaries. ABC plans to make 100 hours of children's programmes per year, especially for this channel, which will be broadcast from 6:00 am to midnight.

### 8.8.2 PBS's Teaching Aids:

In the United States, a partnership between the Annenberg Foundation and the Corporation for Public Broadcasting (CPB) is using a combination of traditional media and telecommunications to offer quality-teaching aids to schools across the country. The channel is distributed free by satellite to schools and to other educational and community organizations nationwide.

The programmes are broadcast from 8:00 am to 8:00 pm and repeated from 8:00 pm to 8:00 am. Each day of the week is allocated for certain curriculum topics, such as art and humanities on Sundays, Mathematics on Tuesdays, and Languages and World Culture on Fridays.

## 8.9 PSB REACHING OUT TO MIGRANT WORKERS

There are an estimated 75 million international migrant workers and their dependents living and working in different countries on short- and long-term bases. Many of them remit money back home to help their families, and plan to go back one day to their home countries. Thus, it is important for them to be in touch with their homelands, not only with the latest news but also cultural trends and so forth.

Public (as well as commercial) broadcasters in countries where a significant number of its citizens work overseas, such as the Philippines, have expanded their services using Internet and satellite communication technologies to keep the expatriate communities informed and up to date with their home country.

### 8.9.1 Philippines Reaching Out:

The Philippines is committed to globalizing its public service broadcasting says Claro Fernandez<sup>89</sup>, assistant press secretary of the Press Secretary's Office in the Philippines. "The Philippines is committed to this primarily because we are exporters of labor (and) a large proportion of the eight million Filipinos abroad regularly watches and listens to broadcasts from the Philippines" he explains. "They are very important to the country and it is for this reason that the government and bureaucracy try to connect with and maintain communication with them."

A law was passed on 13 February 2003, which allows Filipinos living abroad to participate in elections back home. "When this law was passed, we knew that the job of communicating with OFWs (overseas Filipino workers) and informing them of their newly established rights would not be easy. It entailed an intensive information and communication campaign and a huge amount of resources," Fernandez noted. "However, it is precisely because of this need to reach Filipinos worldwide that Philippine PSB has become global."

With remittances from Filipinos abroad being the biggest foreign exchange earner for the country, the government knows that despite the distances, OFWs' decisions have an impact on what happens at home and vice versa. And despite long years of working abroad, OFWs are up-to date on local happenings thanks to the programmes beamed to them across the seas.

Many of the Filipino channels broadcast via satellite and the Internet to foreign countries are offshoots of private television stations in the Philippines. But, because of a local law, Filipino PSBs are able to use the infrastructure of these private channels to broadcast a number of plugs and public service messages regularly. The private companies get something in return, usually import tax credits.

Fernandez says that the practice of using the private sector has been a very successful strategy. For example, shows of the government station NBN-4 (National Broadcasting Network) are being aired via NBN World. A total of about 12 hours of government network shows can be seen on the Television and Radio Broadcast System of Australia (TARBS) every day. As for radio, the Philippine's major PSB networks are heard all over the world via the Internet and short wave. Thus, Filipinos abroad are constantly informed and updated on the developments in the Philippines, be it in news and current affairs or entertainment.

### 8.9.2 Fiji's Reaching Out on the Web:

Sitiveni Halofaki<sup>90</sup>, Director of Fijian Programs of the Fiji Broadcasting Corporation (FBC) sees the World Wide Web as both a challenge and an opportunity to effectively preserve "our unique stories, rituals and legends on this powerful global medium while it continues to be the gateway of free flow of information around the world."

After launching the first-ever Fijian language website, [www.radioriii.org](http://www.radioriii.org), in March 2003, the FBC received many favourable responses from indigenous Fijians living in America, Britain, the Middle-East, Australia and New Zealand. “This feedback from our people living overseas signifies the potential of an untapped cultural market that we have yet to discover,” noted Halofaki. “It shows their connection to their roots that we as information providers must include in our current master plan.”

He also sees the Internet as a good medium for PSBs to share information about each other’s cultures and countries. “For centuries, our ancient wooden ships were sufficient for our grandparents in the Asia-Pacific region to carry them through to new worlds rich in commerce and culture. Today we are travelling that same road again, only this time in a different direction toward new worlds of freedom and democracy” he said. “We must learn to communicate better, to express forthrightly the values underlying our agenda and draw the connection to Asia-Pacific concerns about the preservation and promotion of our cultural diversity. As we move into the Information Age, we can reap the benefits that come with revolutionary technologies and use them to eliminate the disparities that exist amongst our cultures.”

## 8.10 EXPANDING NEWS AUDIENCE VIA THE INTERNET

For many PSBs a Web presence has helped to expand the reach of their news and information services. While the scope of the audience for their free-to-air services is restricted by the power of the transmitter and its signal, the Internet provides a worldwide audience, both for live broadcasts as well as for news bulletins.

### 8.10.1 ABC Website:

The ABC in Australia has a comprehensive English language website, which carries not only web-streaming of their news and television programmes, but also transcripts of many of their documentaries and current affairs programmes—both on radio and television—which provides a very useful service as an information and education source. The BBC also has a similar service, and both these are accessible to anyone around the world without any subscription fees.

Bob Johnson, manager of new media portfolio at ABC, says that for ABC Online as a whole, and by implication for the news unit, it is about pursuing a “policy of differentiation,” which means making the ABC site and its news service different to the commercials, and developing a sense of community with Australian online surfers<sup>91</sup>.

Radio Australia website, which is in English as well as in five other regional languages, receives at an average over 200,000 hits a week. Johnson says that it is always a challenge to devise a format for news presentation on the Web for a broadcaster, because the head-



*The BBC is attempting to build on its online popularity in the US with a targeted campaign in the run up to the presidential elections.*

*The drive for [bbcnews.com](http://bbcnews.com) will feature across a range of US news sites including AOL, MSN, International Herald Tribune, Washington Post, Time magazine, The Economist, and The Far Eastern Economic Review.*

*In a major coup for the BBC, Reuters has also for the first time agreed to an external news company to take over its homepage with a combination of ads and BBC-branded wallpaper.*

*Steve Herrmann, world editor of [bbcnews.com](http://bbcnews.com), said: “The US market is significant to us. A large part of our international audience is based in North America.”*

*“We get a lot of interest and a significant volume of feedback and comment from people in the US, many of them responding to news events through our interactive area, Have Your Say.”*

*In recent years, both the BBC and Guardian Unlimited websites have taken off in the US, with impressive user numbers and page impressions. Herrmann added: “Our users in the US tend to have a strong interest in international news, often because they have close family or business connections with other regions of the world.*

*“As the US election approaches, we expect more people to want access to the wider view we can provide. We don’t see ourselves as replacing domestic news suppliers but we offer valuable alternative — in-depth insights on the day’s news from a global perspective.”*

*—Mediaweek.co.uk, 22nd September 2004*

### 8.10.3 CBC’s Website:

Canada’s public service broadcaster CBC’s English language website—[www.cbc.ca](http://www.cbc.ca)—has increased its traffic by 200 percent over the last two years. In January 2004, for the first time, it became Canada’s most visited news site, attracting nine million unique visitors and 25 million hits during the month, with more than half of its traffic flowing through CBC.ca’s news zone, according to ComScore Media Metrix<sup>93</sup>.

CBC’s studies have shown that users want news first and thus they have concentrated more on news and less on audio and video streaming. The site offers limited live streaming, largely because it is so expensive, and downplays archived audio and video on demand.

Extensive research in the US, much of it conducted in 2003 by members of the Online Publishers Association, alerted many media companies to the existence of a large online news audience composed principally of workers who use high-speed office connections to check the Web many times a day. The largest continuous Internet tracking study, by the Pew Internet and American Life Project, confirmed that online “news gathering” was the third-most-common daily Web activity, after e-mail and search<sup>94</sup>.

Thus, in this digital age, PSBs are well set to exploit their traditional strengths in news gathering activities to become major players in the web broadcasting and news industry.

## 8.11 THE DIGITAL ARCHIVES

Digital technology has also made it possible to develop and expand archival services of PSBs such as NHK, BBC, ABC and CBC, as already discussed in this publication. In addition to making it easier to store archival material with the least amount of physical space, digital streaming will make it possible to distribute it at low and affordable costs to the public.

The British Broadcasting Corporation's Creative Archive, one of the most ambitious free digital content projects to date, will make available to the public thousands of three-minute audio and video clips of nature programming for non-commercial viewing, sharing, and editing.

"The Creative Archive is fuel for the creative nation," said Paula Le Dieu, co-director of the initiative. "It allows people to download these excerpts and be able to edit them and incorporate them into their own creative works."

In contrast to record companies and Hollywood, which are trying to lock down their content with help from legislators, the BBC believes that liberal licensing terms will generate even more interest in their content. In fact, in the BBC's case, access to its programming archive is part of its charter. In the United Kingdom, anyone who owns a television must pay a BBC-allocated fee, so the public owns its programming.

Thus, the BBC archive would only be available to British citizens who pay the yearly television license fee. Anyone who tries to visit the site through a foreign IP address won't be allowed to log on, Le Dieu said.

In this publication we have focused on a whole gamut of issues covering public service broadcasting. As we have noted on a number of occasions, there is no one model or paradigm, which could define a PSB. Many political, social, economic, and cultural issues play a role when judging a best practice in PSB. As we have stated right at the beginning of this book, PSB is "neither commercial nor State-controlled; public broadcasting's only *raison d'être* is public service." We hope, by the many examples of 'good practices' given in the chapters from across the world, that we have provided you with ideas and motivation to make your public broadcasting system a real service to the public.

## 8.12 REFERENCES

### 8.12.1 Publications

- > Abramsky, J. (2003). *Future of digital radio in Europe*. Retrieved from [http://www.bbc.co.uk/pressoffice/speeches/stories/abramsky\\_nab.shtml](http://www.bbc.co.uk/pressoffice/speeches/stories/abramsky_nab.shtml)
- > Akhavan-Majid, R. (1992). *Public service broadcasting and the challenge of new technology: A case study of Japan's NHK*. *Gazette*, 50(1), 21–36.
- > BBC (2004). *Building public values: reviewing BBC for a digital world*. Retrieved from, <http://www.bbc.co.uk/thefuture>.
- > Copper, G.G. (1999). *Future options for public service broadcasting in the context of Digitization*. *Studies of Broadcasting*, 34, 41–79.
- > Eun, H., Kang, M., & lee, W. (2001). *A study of the public interest for digital broadcasting services: In the case of terrestrial broadcasting service*. *KBI Report*, 2, 5–10.
- > Girard, B. (Ed.). (2003). *The one to watch: Radio, new ICTs and interactivity*. Rome, Italy: Food and Agriculture Organization of the United Nations.
- > Goodwin, P. (1998). *Public service broadcasting and new media technology: What the BBC has done and what it should have done*. *The Public Javnost*, 4(4), 59–74.
- > Hijanen, T. (2001). *Public service strategy in digital television: from schedule to content*. *Journal of Media Practice*, Helsinki.
- > Hills, J., & Michalis, M. (2000). *The Internet: A challenge to public service broadcasting?* *Gazette*, 62(6), 477–493.
- > Karnik, K. (2001, November). *Re-engineering educational broadcasting, speech to the first ever round-table on educational broadcasting*, New Delhi
- > Lind, M. (2003, 11–12 December). *DAB in Sweden, speech to World Electronic Media Forum*, Geneva.
- > Malkani, G. (2004, July 6). *BBC cuts websites after inquiry attacks*. *Financial Times*, p.3.
- > Molgaard, O. (2003, 11–12 December). *Digital radio in Denmark*. *Speech to World Electronic Media Forum*, Geneva.
- > McGarrity, I. (2004). *Digital TV: The reviews*. Retrieved from [http://networkinsight.org/publications/publications\\_08June04McGratty.asp](http://networkinsight.org/publications/publications_08June04McGratty.asp)
- > Nagaya, T. (1998). *Digital technology and the expansion of market principles: The impact of changing technology on the concepts and nature of public service broadcasting*. *Broadcasting Culture & Research*, 2, 5–10.
- > Nagaya, T. (1999). *The impact of changing technology on public service broadcasting—a Japanese perspective: Digital technology and the expansion of market principles*. *Inter Media*, 27(1), 27–32.
- > Phillis, R. (1997). *Public service broadcasting in a digital age*. *Media Asia*, 24(2), 79–82.
- > Scharf, A. (1999). *Public service broadcasting in the digital age*. *EBU Yearbook 1999*, 2–3.
- > Smith, Elizabeth (2003, 11–12 December). *Promoting PSB in digital age: Principles, best practices and guidelines, speech to the World Electronic Media Forum*, Geneva. Retrieved from <http://portal.unesco.org/ci/en>
- > Stephens, G. C. (1998, February). *The impact of digital technology on the broadcasting business*. Paper presented at the AMIC/CBA/SCS/NTU Conference on Public

*Service Broadcasting: Thriving in a Diverse Broadcasting Environment*

> Singapore. Winsbury, R. (1998). *Public service broadcasting: Looking to telecoms for a new vision of itself*. *Inter Media*, 26(5), 24–27.

## Web Links:

- > ABC Australia: [www.abc.net.au](http://www.abc.net.au)
- > BBC: [www.bbc.co.uk](http://www.bbc.co.uk)
- > Radio Netherlands: [www.rnw.nl](http://www.rnw.nl)
- > South African Broadcasting Corporation: [www.sabc.co.za](http://www.sabc.co.za)
- > Asia-Pacific Institute for Broadcast Development: [www.aibd.org.my](http://www.aibd.org.my)
- > CPB Channel (US): [www.learner.org/channel](http://www.learner.org/channel)
- > Canadian Broadcasting Corporation: [www.cbc.ca](http://www.cbc.ca)

<sup>77</sup> Cited in Sucharita Eashwar (ed),

Responses to Globalisation and Digital Divide in the Asia-Pacific, AIDB, Kuala Lumpur, 2003.

<sup>78</sup> Elizabeth Smith, Promoting PSB in the Digital Age: principles, best practice and guidelines, speech to the World Electronic Media Forum, 9–12 December, Geneva, 2003.

<sup>79</sup> Philippe Naughton, Watchdog proposes rival for BBC in digital age, 30 Sept, Times Online, UK, 2004.

<sup>80</sup> Cited in *ibid*.

<sup>91</sup> Ole Mølgaard, Radio – the great communicator, speech to the World Electronic Media Forum, 11 December, Geneva, 2003.

<sup>92</sup> Malte Lind, Local Radio gives you identity, speech to the World Electronic Media Forum, 11 December, Geneva, 2003.

<sup>93</sup> Planet News, Dutch public TV to deliver VOD, [www.dmeurope.com](http://www.dmeurope.com), 2004.

<sup>94</sup> Joe Figueiredo, NOB adapts public TV programming for mobiles, 30 July, [www.dmeurope.com](http://www.dmeurope.com), 2004.

<sup>95</sup> Abdul Waheed Khan, Introductory remarks to the World Electronic Media Forum, 11–12 December, Geneva. [http://www.wemfmedia.org/documents/speech\\_khan](http://www.wemfmedia.org/documents/speech_khan), 2003.

<sup>96</sup> Jim Ashling, BBC's Online Curriculum, Information Today, March, USA, 2003.

<sup>97</sup> Kiran Karnik, Re-engineering educational broadcasting, speech to the first ever round-table on educational broadcasting, November, New Delhi, 2001.

<sup>98</sup> Khwankeo Vajarodaya, Lifelong Learning via Technology. In Sucharita Eashwar (ed), Responses to Globalisation and Digital Divide in the Asia-Pacific, AIDB, Kuala Lumpur, 2003.

<sup>89</sup> Cited in Sucharita Eashwar (ed), Responses to Globalisation and Digital Divide in the Asia-Pacific, AIDB, Kuala Lumpur, 2003.

<sup>90</sup> Cited in *ibid*.

<sup>91</sup> Cited in Madanmohan Rao, Online news profile I: Australian Broadcasting Corporation on the net, Asia-Pacific Internet Handbook, AMIC, Singapore (2003).

<sup>92</sup> M. Arino & C. Ahlert, Beyond broadcasting: the digital future of public service broadcasting, Prometheus, Vol 22, No.4, Dec, UK (2004).

<sup>93</sup> Cited in M. Fuerst, We can compete on the Web - [www.current.org/web/web0405\\_fuerst.shtml](http://www.current.org/web/web0405_fuerst.shtml) (2004).

<sup>94</sup> *ibid*.

<sup>95</sup> Kattie Dean, BBC to Open content floodgates, wired news, 16 June - <http://www.wired.com/news/culture/0,1284,63857,00.html> (2004).

"The modern broadcasting environment is characterised by the apparent irony of an explosion in number of channels available... and viewers and yet a general decline in the quality, and even diversity, of programme content. This context provides a natural justification for, almost promotion of, public service broadcasting...."

There is a growing global response of support for PSB. The UNESCO-sponsored publication, *Public Service Broadcasting: A best practices sourcebook*, makes an important contribution to this movement, providing readers with an impressive wealth of comparative best practices and innovative solutions to the problems facing PSB and will be a particularly useful resource for those wishing to make a practical contribution in this area."



**Toby Mendel** Article 19

"Though there is no single model of PSB, we all believe in shared values such as transparency, accountability, quality, reliability and independence. PSB also sets standards for fairness at work, social justice and protection for journalists and all who work in the industry.

These aspects are essential not only in countries that struggle for the creation of genuine public media, but also in the countries where PSB has been existing and considered as a model over the past decades. The International Federation of Journalists put this issue on top of its agenda, through campaigns and projects in various parts of the world.

This handbook is a valuable resource for ... all those who need reliable information for their work."

**Aidan White**  
International Federation of Journalists



"This is a marvelous pull-together of all the information about public service broadcasting. It goes from why it is important, to how to do it and the importance of Guidelines, then on to the key role of supportive pressure groups, legal aspects, the regulatory side, standards, funding and the future of PSB in the digital age. It is well sourced, comprehensive, and above all shows the importance of this sector and how, in many parts, it is still holding its own and developing in new ways, for example by offering trusted web sites. It provides encouraging examples of best practice for struggling organisations to follow. This is an essential reference book for all working in the media."



**Elizabeth Smith**  
Commonwealth Broadcasting Association

This sourcebook will be immensely useful for broadcasters, civil society, regulators, political circles and other stakeholders recognizing electronic media's essential contribution to social development and democracy. Not only isn't PSB obsolete in the 21st century; it has yet to show its full potential. PSB is the essential, but complex tool to develop.

This sourcebook explores the ways and means to implement PSB... It is compulsory reading.



**Guillaume Chenevière**  
World Radio and Television Council