

## STRATEGIC RESPONSES OF EUROPEAN PUBLIC SERVICE MEDIA TO TECHNOLOGICAL CHANGES: A CASE-BASED ANALYSIS

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### ABSTRACT

In an era where technological innovation is inevitable, public service media (PSM) confront unprecedented challenges and opportunities. The escalating pace of technological change has compelled these institutions to adapt, innovate, and transform to meet the evolving needs of the audience. This article analyses selected strategic initiatives public service media took to navigate the turbulent waters of technological disruption, ensuring their survival and relevance in a digitised world. The paper focuses on selected strategic responses adopted by PSM, avoiding any attempt to address the full complexity of the issue, for the sake of clarity and conciseness.

**Keywords:** Public Service Media, new technology, digital media, social media

### *Introduction*

Public service media (PSM) has been the cornerstone of information, culture, education and entertainment in many countries for decades. However, the rapid technological change, characterised by the advent of digital media, streaming platforms, and increased internet penetration has compelled PSM to reassess and revamp their traditional operational models. The integration of new technologies and adaptation to changing audience preferences have been entrenched in the social fabric, serving as the epitome of information dissemination, education and entertainment across various societies globally. For years, PSM has played an essential

role in promoting public welfare by offering unbiased, comprehensive and quality content that caters to the diverse needs of the populace. However, the dawn of the digital age, characterised by rapid technological advancements and a dramatic shift in audience preferences, has ushered PSM into an era of unprecedented challenges and opportunities.

Faced with these seismic shifts, PSM confronts existential questions. How can it maintain its relevance in a world where content is abundant and attention spans are fragmented? How can it fulfil its public service mandate amidst escalating competition and rapid technological innovations? These are not just questions of survival but are integral to PSM's evolution in aligning its traditional values and objectives with the opportunities and challenges spawned by the digital revolution.

In this article, I will dissect and analyse the strategic responses deployed by PSM to manoeuvre through this intricate landscape. I will explore how digital transformation, content innovation, collaborations, audience engagement and policy adaptations are not just reactive strategies but proactive steps that redefine PSM's role and impact in the digital age. Through an examination of case studies and current trends, this article aims to offer insights, reflections and perspectives on PSM's metamorphosis in navigating the complex terrains carved out by technological change (Just, Latzer 2016; Van den Bulck, Moe 2018).

### *PSM Strategic Responses*

Amidst the unprecedented challenges, PSM has embarked on a process of transformation, deploying multifaceted strategic responses to ensure resilience, adaptability, and continued relevance. These strategic initiatives underline the vitality of innovation, flexibility, and user-centric approaches in shaping the future of PSM in a digitally dominated ecosystem (EBU 2020).

In order to counter audience fragmentation and adapt to digital consumption habits, PSM is navigating a comprehensive digital transformation journey. This includes bolstering online platforms, launching mobile applications, and leveraging social media to create a robust digital presence (Volkmer 2015). By employing cutting-edge technologies, PSM aims to provide seamless, on-demand, and interactive content experiences to meet evolving audience expectations.

In the face of stiff competition from global tech giants, content innovation emerges as a cornerstone of PSM's strategic response. It involves diversifying content formats, integrating interactive elements, and harnessing emerging technologies such as artificial intelligence (AI), augmented reality, and virtual reality (VR). Storytelling is evolving, with a focus on engaging narratives, visual richness, and interactive experiences that resonate with diverse audience demographics, ensuring content appeal and relevance.

Recognising the power of synergy, PSM is forging collaborations and partnerships with tech companies, content creators and other media houses. These alliances are instrumental in pooling resources, technology and content, enhancing

the competitive edge of PSM. Joint initiatives, content exchange and technological integration underscore the commitment to innovation and audience engagement.

In an era where audience preferences are dynamic, PSM prioritises enhanced engagement. Utilising data analytics, AI and machine learning, PSM is gaining insights into viewer behaviours, preferences, and patterns. This data-driven approach facilitates personalised content delivery, interactive experiences, and audience participation, fostering a sense of community and loyalty among viewers.

Furthermore, PSM is actively advocating adaptive policy and regulatory frameworks. These efforts are aimed at ensuring that regulatory environments are conducive to innovation, flexibility and competitiveness. Lobbying for reforms and flexibility ensures PSM's ability to swiftly adapt to technological changes, audience dynamics and market trends without being encumbered by rigid regulatory constraints.

In subsequent sections, I will delve into real-world case studies and empirical analyses to illuminate the practical implications, successes and challenges of these strategic responses, offering insights into the evolving landscape of PSM in the digital age (Weeds 2020).

### *New Media Services in the Communication Practice of PSM*

PSM have been trying to keep up with technological changes by offering new, technologically advanced services to their audiences. It is standard among public media organisations, most of which are integrated broadcasters, to have a news portal. Examples include the portals of the BBC, Radio France, ARD/ZDF and NOS, which rank among the top ten most popular *internet* portals in their respective countries (EBU 2015, 2017).

The question is whether the *internet* will displace radio and television in the future, as predicted by many forecasts. Such predictions make at least two erroneous assumptions.

First, the new interactive services do not yet offer sufficient benefits to many viewers. This ignores the different functions of television and radio as conventional media. Second, the intensity of *internet* use is overestimated, which is due to the different measures of *internet*, TV, and radio coverage.

Second, the reception of television, and even radio and music (streaming portals, podcasting, etc.), still dominates *internet* use in Europe and especially in the USA. It can be assumed, therefore, that television and the *internet* are complementary rather than competitive media, and that the convergence process manifests itself more at the level of providers (software and hardware) than at the level of audience behaviour. However, technology is changing rapidly. When only a few years ago it was all about websites and simple search and browsing services, today the world is entering an environment of applications managed by new operating systems, such as Android.

Questions arise as to whether, and at what cost, public broadcasters will be able to undertake these technological developments while benefitting from the solutions

they create? How, when using them, can they capture the attention, especially of young users? What future scenarios should guide the strategic choices of public media organisations?

These are questions that today take on a whole new meaning in an environment of new technologies, both fairly established and emerging.

Social media, streaming services and on-demand content have changed the way people consume media, and public media organisations are constantly adapting to this. Public media organisations are using new technologies to reach audiences in a more interactive and engaging manner. 'Live' broadcasts, podcasts, LLM (Large Language Models), which generate content and images, and digital content creation are all tools through which public media are not only increasing their reach but also presenting new and innovative forms, genres and means of expression. As the media world enters the post-TV era, public media has the opportunity to play an important role in engaging audiences, reaching people with their messages, who were previously absent from their sphere of influence. At the same time—the principles constituting PSM, which speak of obligations to provide reliable, accurate coverage based on quality journalism—are still valid.

According to the literature, public media organisations have learnt from this situation. The EBU's 2021 Media Intelligence Service survey shows that, for 80% of the 50 member organisations (EBU 2022, p. 5), Facebook remains the leading platform for public media organisations. The majority even consider this platform to be strategic. Instagram is becoming a clear priority for public media, due to its presence as well as future investment opportunities. YouTube remains crucial, especially when it comes to reaching specific audiences, such as children.

The EBU survey results also indicate that the platform with the greatest potential for public media is primarily TikTok (EBU 2022, p. 5). With 50 active public media accounts, TikTok is indeed the kind of platform on which these organisations would like to be present even more intensively, which would be crucial in ways of reaching young people (i.e. those audiences who mostly 'bypass' the public media); as many as 74% of the organisations regularly produce original content there (Ibidem). This process is facilitated by the short film format required there.

Public service broadcasters, occupying a unique position in the media landscape, can create an 'online public sphere' only if universality (of content, formats and genres) remains among their core competencies.

The primary platform for public media is still the traditional broadcasting networks. Nevertheless, to reach as many viewers and listeners as possible, public broadcasters are increasingly present on numerous newer platforms, such as terrestrial television, digital radio, internet radio, cable, satellite or IPTV. With an increasing number of content delivery options and multiple receiver device types, public service broadcasters today offer a wide range of linear and non-linear services. Mobile networks are becoming increasingly important for the distribution of audiovisual media services. The fast developments in mobile technologies are largely driven by the ever increasing demand for network capacity resulting from the rapid uptake of innovative services, including audiovisual media, and the growing capabilities

of mobile devices. It is essential for mobile networks to accommodate the current and future needs of PSM. In particular, a large-scale distribution of audiovisual media services in a sustainable and cost-efficient manner is required.

Two key issues facing public organisations today are as follows:

- Ensuring the availability of linear services (radio and TV) on all platforms and for all receiving devices. Traditional distribution networks can serve users with suitable receivers but are unable to reach the growing number of users with alternative, usually mobile, receiving devices, such as smartphones, tablets or laptops. This means that there is a risk that the users of these devices will never become large audiences for PSM.
- New innovative media-technology solutions (e.g. hybrid, 'on-demand' or multi-screen services) have limited reach due to the low penetration and capacity of broadband networks. These networks cannot deliver TV services to a large audience, especially for popular live programmes. Many receivers are also unable to connect to broadband networks, and broadcasters have limited control over the signal and service quality. The cost of service delivery can also be a significant barrier to access. Furthermore, the potential of wireless broadband technologies to cover the provision of broadcasting services is largely unknown.

PSM deliver their services, in principle, free of charge and leave the choice of receiving equipment to users. They need to be present on multiple platforms, as no single platform can deliver the full range of services to all types of receiving devices. While terrestrial content delivery is still popular, technically sound and efficient, there is pressure in many countries to free up some or all of the TV spectrum for other users, mainly those using smartphones. This could limit the future growth of terrestrial broadcasting and lead to its end. Thus, wireless programme delivery is the only way to support mobile devices and respond to the growing market demand.

Media users benefit from a wide choice of streaming platforms and devices that allow them to watch TV in a completely different manner than traditional TV viewing, using, for example, binge watching or interactive tools for the co-creation of series. Streaming platforms, such as Amazon Prime Video, Hulu, Netflix, and Disney+ have quickly become established players in the media market. If one adds to this the fact that traditional, long-established broadcasters also face competition from large media and IT corporations, such as Apple, Facebook or Google, which create original content, the situation for public media becomes extremely difficult and requires new strategies and innovative solutions. Graham Murdock even suggested the creation of a 'digital commons', recognising that public media should join forces with other cultural organisations, such as libraries, museums, schools, interest groups or social movements—all with the aim of becoming 'the central node of a new network of public and civic institutions together creating a common digital area'(Murdock 2010, p.182).

Another solution is to go even deeper and more intensively into the network. Paradoxically, there will then be an opportunity to make the public media system an organisation in line with the nature of the network (i.e. decentralised, comprehensive, and democratic).

In 2021, Otfried Jarren and his team studied the ‘networked’ public media system, where they compared regulations in Switzerland and five other countries (Jarren et al. 2021). According to Niklas Luhmann’s systems theory, public media organisations are part of a network that comprises separate but interconnected systems (Luhmann 2007). In their view, a public media organisation is an essential part of such a media system, which, willy-nilly, has to maintain ties with both the political system (through its remittance) and the economic system (through its funding system) and, of course, with the public (e.g. through mechanisms for evaluating its programme offer). The study found that striking this balance is as crucial as it is difficult to achieve. Indeed, the links to politics and the economy are often too strong, while those to society—in general—are too weak.

Manuel Castells (2008), although not explicitly, identified public media as a kind of ‘node’ present in the ‘global network society’ as platforms for the production and dissemination of information. In doing so, he recognised the potential of public media to provide diverse perspectives, challenge dominant narratives and facilitate citizen participation in public discourse. He argued that public media, acting as networked entities, have the capacity to connect individuals, communities and organisations across geographical boundaries, thus enabling the creation of transnational public spheres. He believed that by linking with other nodes (social movements, civil society organisations and alternative media), they form a complex network of communication and interaction. This network structure enables the circulation of information, the exchange of ideas and the mobilisation of collective action on a global scale. Following this line, Katherine Sarikakis (2014) sought the need for cosmopolitan public media organisations.

### *New Services of PSM*

The following selected additional services are present in the practice of public broadcasters.

#### *Interactive services*

Interactive public media services include various technologies and platforms that allow for greater audience engagement and interaction with media content. These services are used by public media to enhance the appeal of their offerings, to better understand audience needs and to adapt to new technologies and media consumption trends. Here are some examples of interactive services:

1. **Mobile apps:** Mobile apps allow audiences to access on-demand, live and additional content on smartphones and tablets. Users can browse the catalogue of available programmes, adjust settings to their preferences and receive notifications of important events.
2. **Interactive web services:** Public media also offer interactive web services that allow audiences to access news, articles, podcasts, videos, and other multimedia content. Users can comment, share content, and participate in polls or competitions.
3. **Social media:** Public media are increasingly using social media, such as Facebook, Twitter, and Instagram to reach a larger audience and allow interaction with content. Users can comment, share and react to posts, and participate in discussions with journalists or programme guests.
4. **Interactive television (ITV) services:** ITV services, such as Hybrid Broadcast Broadband TV (HbbTV), allow viewers to access additional content, such as information, on-demand programmes, TV guides or games directly on the TV screen. Users can access these services using the TV remote control.

### *On-demand services*

Video-on-demand (VoD) services provide the ability to access multimedia content, such as films, series, TV programmes, or sports according to individual users' needs. Recently, many European public media have started offering VoD services to adapt to changing viewer preferences and competition from global platforms, such as Netflix or Amazon Prime Video. Here are some examples of VoD services offered by public media in Europe:

All these services aim to offer viewers diverse and high-quality content tailored to their needs and interests. VoD services give viewers more flexibility and control over what and when they watch by allowing them to browse through a catalogue of programmes and play them back at any time.

European public media, by offering VoD services, aim not only to satisfy the changing preferences of viewers but also to compete with global streaming platforms. High-quality content and thematic diversity, including news, educational, cultural, and entertainment programmes are key to keeping public media competitive in a digital world.

In addition, through VoD services, public media can better reach younger generations, who are increasingly consuming online content instead of traditional TV channels. Adapting to new technologies and offering VoD services can also help increase audience engagement and further strengthen the position of public media as relevant sources of information and culture.

### *Mobile services*

Public media mobile services in Europe include various apps and platforms available on smartphones and tablets that facilitate access to media content, such as news, TV programmes, films or live broadcasts. Many European public media have developed their own mobile apps to better meet the needs of their audiences and deliver content in a more convenient and accessible manner.

Hybrid TV and radio (a.k.a. Smart TV or Connected TV, 3G TV or DNS Radio) combine traditional linear services on TV and radiosets (i.e. content delivered by a TV or radio broadcaster) with non-linear services accessible via the internet. Smart TV, or DNS, is not even a specific system but a trend towards integrating internet-accessible services with traditional TV and radio in a single device. The TV and radio programme is broadcast via satellite, terrestrial or cable, and additional services are available from the internet through special web portals. However, what will be made available on this service is decided by the broadcaster, who may offer only its own services or sign contracts with external companies (e.g. online shops). The availability of the service, in contrast, depends on the TV and radio service providers, which should enable this function.

The introduction of mobile applications can help increase audience engagement and strengthen the position of public media as sources of information, education, and entertainment in a digital world.

### *Radio visualisation*

Radio visualisation is the process of presenting a radio programme in video or graphic form, enabling viewers to further understand and engage with the message. Radio, in the digital world using new technologies and storytelling techniques, today adds a visual dimension to its content. In its simplest form, the visualisation of radio leads from the display of graphics on digital TVs, various applications present on smartphones and network players to social media content. Projects such as RadioDNS and dDAB indicate that radio listeners use the screen to see information that may be omitted from the radio narrative, such as song titles.

### *PSM case studies*

In this section, I delve into PSM examples adapting to digital transformation. The following selected examples focus on the so-called additional services present in the practice of public broadcasters in high-tech countries. Five distinguished PSM organisations—BBC, ARD/ZDF, France Television, Swedish Radio, NOS, YLE and RAI—illuminate the various strategies in action, each showcasing a unique approach to navigating the challenges and opportunities presented by technological advancements.



## 1. BBC

The BBC has pioneered the integration of digital platforms with traditional broadcasting. Its digital service, iPlayer, stands as a testament to innovation, offering extensive on-demand content, from TV shows to live broadcasts (Rutkowska 2022, Konarska 2014). The corporation has also made significant strides in utilising data analytics to personalise content, ensuring that viewers have a tailored experience that aligns with their preferences and viewing habits. The BBC's commitment to content innovation is evidenced by its investment in interactive and immersive content, including VR.

BBC Red Button is an interactive service offered by the UK public service broadcaster BBC across all digital platforms (cable, satellite and terrestrial). The brand was launched in November 2001 and replaced BBCi, and before that, BBC Text (BBC Trust 2015). Red Button offers text and video services, including different types of data, background information, and quizzes. Currently, Red Button allows, among other things, to check the latest local, national and international news, sports news and sports results; select alternative commentaries on sports events; select numerous alternative sports events covered live; check the weather forecast and business information; commentate on live programmes and select games for children.

The BBC's NewsLabs is developing projects around the use of AI. The BBC has bots on several social media platforms—including the first to be launched, Mundo Messenger, which sends alerts with article headlines. However, the most advanced is the corporation's other tool, BBC News Juicer, for news aggregation and content extraction. It takes articles from the BBC and other news outlets, automatically analyses them and tags them with related DBpedia entities. Information is grouped into four categories: people, places, organisations, and things (anything that does not fall into the first three).

BBC iPlayer (UK): The BBC iPlayer is a VoD platform offered by the BBC in the UK. It provides access to a wide range of programmes, such as series, films, documentaries, news, sports or children's programmes. BBC iPlayer is available on various devices, including computers, smartphones, tablets, and Smart TVs. Once a programme has been downloaded from the BBC website to the iPlayer app, the user can use it for 30 days. After this time, the files automatically disappear, but there is an option to purchase them. The service is funded by subscription fees.

## 2. ARD/ZDF (Germany)

ARD and ZDF have focused on creating a comprehensive media library that caters to the on-demand content consumption habits of modern audiences. Their partnership model, fostering collaborations with content creators and tech companies, has enriched their content portfolio. With a focus on policy adaptation, ARD/ZDF have been pivotal in lobbying for regulatory reforms that enhance flexibility and innovation in content creation and delivery.

ARD Mediathek (Germany): ARD Mediathek is the VoD service of the German public broadcaster ARD, providing users with access to a wide range of content, such as films, series, documentaries, news, sports or cultural programmes (Stepka 2007). ARD Mediathek is available on various platforms, including computers, smartphones, tablets and Smart TVs. ZDFmediathek is integrated with a streaming platform as well as an RSS (Really Simple Syndication) feed and podcasting. This platform allows you to watch programmes broadcast by ZDF over the past seven days and to watch live coverage through streaming. In addition, the service allows you to create your own list of favourite programmes. In addition, the platform features photo galleries and educational multimedia files. The service can be received via suitably equipped television sets, personal computers or mobile phones allowing web browsing.

ARD (Germany): The German public broadcaster ARD offers a mobile app that allows access to TV programmes, live broadcasts, news and radio broadcasts. The app allows users to browse a wide range of content available on ARD's various thematic channels.

### 3. *France Television (France)*

France Television has adopted a multifaceted approach to digital transformation. The integration of AI and machine learning technologies not only enhances content personalisation but also aids in content creation. The organisation's investment in original, high-quality digital content targets the younger demographic, ensuring PSM's relevance among a digitally native audience. Furthermore, interactive platforms that facilitate audience engagement and feedback are central to France Television's digital strategy.

### 4. *Swedish Radio (Sweden)*

Swedish Radio epitomises the shift towards audio-visual content and podcasts, catering to the mobile audience's growing preference for on-the-go content. By adopting an audience-centric approach, the organisation has revitalised its content strategy to reflect listener preferences, utilising real-time data analytics to adapt content in real time. Collaborations with independent content creators have expanded their content diversity, fostering creativity and innovation.

SVT Play (Sweden): SVT Play is the VoD platform of the Swedish public broadcaster SVT. It provides access to a wide range of content, such as series, films, documentaries, news, sports or children's programmes. SVT Play is available on a variety of devices, including computers, smartphones, tablets and Smart TVs.

### 5. RAI (Italy)

RAI has been emblematic in blending traditional and digital media. Its strategic focus on cross-media content ensures that viewers have a seamless experience, whether on TV, online or mobile platforms. The RAI Play platform epitomises this integration, offering live streaming, on-demand content, and interactive experiences. RAI's focus on educational and informative content is enhanced by interactive and immersive technologies, ensuring content richness and diversity.

RaiPlay (Italy): RaiPlay is the VoD service of the Italian public broadcaster RAI. It offers access to a wide range of programmes, including films, series, documentaries, news, sports or children's programmes. RaiPlay is available on various platforms, including computers, smartphones, tablets and Smart TVs.

### 6. NOS (Netherlands)

The NOS mobile app provides users with the latest national and international news and allows them to watch TV programmes, live broadcasts and VoD content. Users can browse the catalogue of available programmes, adjust settings according to their preferences and receive notifications of important events.

### 7. YLE (Finland)

The Mobile TV pilot project—a joint project between numerous companies, including infrastructure operators (e.g. TeliaSonera Finland) and media content providers (e.g. YLE and MTV), to create mobile TV reception (DVB-H standard).

### *Response to PSM in Poland*

Recently, there are several ideas for the reconstruction of public service media in Poland. These projects consider various aspects such as adequate funding, the use of new technologies and audience involvement. The regulations aim to create a unified and comprehensive legal framework to regulate the functioning of public media in Poland, as well as to ensure transparency, consistency and efficiency in the activities of public broadcasters.

They cover all types of MP activities, including digital services (e.g. VoD and news portals). In addition to audio and audiovisual broadcasts, there are also print and digital texts. All MP-created content should be subject to due prominence, i.e. the obligation to give it adequate prominence in the services of other online providers.

Public service media must have access to a stable source of funding to fulfil their informational, educational and cultural missions.

To reach a larger audience, especially the younger generation, public media must invest in new technologies, such as digital platforms, mobile apps, analytics and artificial intelligence. This will help to better tailor the content according to audience needs and increase engagement.

The next would be strengthening regional and local media by integrating regional public stations with TVP affiliates. Regional and local media play a key role in informing communities about important events and issues (Świerczyńska-Głównia 2016, p. 282–283). Supporting the development of regional and local radio, TV and internet stations can contribute to a greater diversity of content and a better understanding of the needs of local communities.

Promoting diversity seems particularly important, as it can contribute to greater social understanding and tolerance, as well as better reflect the needs and expectations of different groups in society.

Public media should seek to involve diverse communities in content creation and editorial decisions. This can be achieved through the creation of programme boards, community consultations or partnerships with NGOs and cultural institutions.

The crucial question for public broadcasters in Poland today is what the relationship between the scale and costs of public broadcasting and the opportunities for public funding should be. Without an answer to this question, the development of TVP and PR will not be possible.

However, there are more questions. The most important would be how to respond to the changing behaviour of audiences (i.e. media users), how to define your portfolio in new media services and finally how to account for fulfilling your obligations to audiences and not just to regulatory institutions.

Radical changes are now needed to ensure, if not the future of public broadcasting in the institutional sense, the provision of public media services in general.

In Poland, the most developed and mature concept for change is the 2022–2023 concept developed by the Social Team of Experts with J. Dworak, J. Weksler, T. Kowalski, S. Jędrzejewski and K. Kościński as well as M. Kaczmarek-Śliwińska entitled *Citizen Media – new public media*.

The current Broadcasting Act of 1992 does not contain norms on the issues of cooperation or dependence between radio companies and TVP SA and between radio companies, and this alone indicates that the system of public media established by the Act should be assessed as highly expensive, not using the opportunities created by the phenomenon of consolidation, synergy effects and economies of scale.

Ultimately, however, the consolidation of *Telewizja Polska* and *Polskie Radio* seems inevitable and not far away. In such a consolidated structure, it will be easier to use resources synergistically in the production of content ‘for all azimuths’, as well as to place programme content in various channels or through multiple distribution platforms (radio, television, Internet and social networks). The latter means that the journalistic profession, undergoing a process of convergence, is becoming omnipotent.

An important element of the project would be the transformation of TVP SA and PR SA first into regional media companies in 16 voivodships and later on a nationwide

scale. The idea is thus to consolidate the public broadcasters, starting ‘from the bottom up’, which means that the regional broadcasting units of Polish Radio, which are currently separate companies of the State budget, would be merged in the process of the programme and organisational and financial consolidation of regional public media with the hitherto territorial branches of TVP. Their programme offer would be, more than at present, characterised by local and regional themes.

With the development of technological convergence and new technologies, the time has come to consolidate PR and the TVP field centres, making them multi-media organisations. Certainly, the functioning of the public broadcasters’ news service with a common newsroom and a common Public Media Portal should be rethought as having a distributed nature, along with a guarantee of permanent statutory cooperation on part of the regional media. Here, consolidation is particularly needed to exploit synergies of financial and human resources, technology, etc.

The unique content for the Public Media Portal should be created with the specific features of digital media in mind, and the way in which it is made available should be characterised by innovative technological solutions and high-quality service.

The task of the Public Media Portal should be to achieve the widest possible popularity among users to fill the digital gap in public broadcasting services and, in particular, to connect with younger audience groups whose world is primarily online.

An important part of the portal will be the archival collections of Polish Radio and Polish Television, as a unique centre of the memory of generations requires proper storage and preservation to preserve their integrity and quality. The digitised archival collections of public media will be integrated and made available to the public on the Public Media Portal in accordance with existing regulations on copyright and related rights, as well as on the protection of archival resources. The portal is expected to create high-quality digital material, make available the archive resources collected over many years, build the brand and maintain relations with the audience. An important part of the portal will be digitised collections of the TVP and PR archives made available to users (individuals, institutions, and organisations) in compliance with copyright and related rights.

However, the new location of the existing regional broadcasting units and territorial branches of public television must not mean dysfunctionality and disintegration of the entire public broadcasting system. Therefore, it is necessary to look into using organisational solutions through which consolidation and synergy effects can be achieved on a national scale. This implies the need for cooperation between national and regional structures and between regions. Here, the Austrian model of radio (ORF Regional), the French model of television (France Region 3), and the German model of ARD seem to be particularly inspiring, although the latter grew out of a federalist state system.

The way in which public media authorities are appointed would also be a major change. The new management structure would be a 7–9 member Council of Trustees elected from among representatives of provincial assemblies, universities, local arts and community organisations. The Boards of Trustees would combine the

functions of Supervisory Boards and Programme Boards. The Board of Trustees would be appointed for a 6-year term of office and would consist of representatives of the president, marshals of voivodships, and mayors of cities with a population of over 100,000, rectors of research universities, the ombudsman, and the ombudsman for Children.

With the merger of TVP and PR at the national level, the Board of Trustees would consist of about 30 people: representatives of 16 regional councils and those of national arts organisations, universities and NGOs.

The project will consider the proportionality of funds allocated for task implementation, as well as stability and therefore predictability of the amount of the funds during the period of the Charter of Obligations (5 years) and the indexation of the funds to inflation.

The source of funding will be an audiovisual fee. The contribution will be collected automatically (in the form of a deduction), together with the tax, to a separate account managed by The National Broadcasting Council. Thanks to the universality of the contribution, its amount will not constitute a significant burden for the taxpayer. In the event that the anticipated amount of funds obtained through the collection of the levy is not reached, the Act will provide for a write-off from the state budget in an appropriate amount to make up for the shortfall.

## *Conclusions*

The strategic responses to technological change by PSM are a testament to their resilience and adaptability. By embracing digital transformation, innovating content, fostering collaborations, enhancing audience engagement, and adapting to policy and regulatory landscapes, PSM ensures its sustained relevance and contribution to societal information and cohesion needs. In the vortex of technological change, these strategies offer a lifeline, ensuring that PSM not only survives but thrives amidst digital disruption.

Each of these case studies underscores the adaptive strategies pivotal for PSM's survival and growth in a digitally dominated landscape. The common threads – digital transformation, audience engagement, content innovation, partnerships and policy adaptations – are tailored uniquely by each organisation, reflecting the contextual, cultural and demographic nuances.

The abovementioned PSM entities are not just reactive but proactive, pioneering innovations that are shaping the future media landscape. The balance between traditional mandates and contemporary audience expectations is central, with each case exemplifying adaptability, resilience and innovation amidst the ongoing digital revolution.

As technology continues to evolve, the agility, flexibility and innovation of PSM will be the barometers of their sustained relevance and success in the information age. The journey of transformation is ongoing, and strategic responses to technological challenges will continue to shape the future of PSM globally.

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## STRESZCZENIE

### **Strategiczne reakcje europejskich mediów publicznych na zmiany technologiczne: analiza przypadków**

W erze, w której innowacje technologiczne są nieuniknione, media publiczne stoją w obliczu bezprecedensowych wyzwań i możliwości. Rosnące tempo zmian technologicznych zmusiło te instytucje do adaptacji, innowacji i transformacji w celu zaspokojenia zmieniających się potrzeb odbiorców. Niniejszy artykuł analizuje wybrane działania strategiczne podjęte przez media publiczne, zapewniające im przetrwanie i utrzymanie znaczenia w zdigitalizowanym świecie i w dobie dynamicznego rozwoju technologii. Artykuł koncentruje się na wybranych strategicznych działaniach podjętych przez media publiczne, unikając prób odniesienia się do pełnej złożoności zagadnienia

**Słowa kluczowe:** Media publiczne, nowe technologie, media cyfrowe, media społecznościowe

First View