

Model of Broadcasting as a Model for Local Media: Distinctiveness with Market Orientation

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ABSTRACT The idea of satisfying cultural and economic dimensions of a society is the crucial issue of modern media in local environment. Management of local media organizations has become a very complex process. It is inevitable to anticipate different interests, technological changes, changes in regulation, political changes and different societal trends. The paper explores the issue of confrontation between public interest, and economic success of media organisation, and management approaches to fulfil the economic success and social responsibility at the same time. The case of Channel 4, public service broadcaster in UK, explains why it is important to attract a broader range of viewers with its programmes while still catering for minorities with new digital services. The idea of Channel 4 will be examined as a possible broadcasting model for a local media environment.

KEYWORDS: • local environment • local media • media management • local broadcasting • Spain • UK

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1 Introduction

Television is expected to be an important component of the social, cultural, and political system. In the last decade, it has been additionally stressed that electronic media function as an important component of the economic system. In order to succeed, television should fulfil the special mission that was given to it when it was established. The economic success of television is connected with its mission of public good, which is the basis of its functioning. Broadcasting is becoming one of the main agents of the free market. Accordingly, to function in the public interest of a whole society, television should be governed by political, social and, particularly in the last decade, economic rationale (Van Cuilenburg & McQuail, 2003: 181-207).

Television, as the main national media, follows certain values which contribute to the public welfare (Rožanova, 2007: 129-147). Besides public and social welfare, the broadcasting industry contributes to the economic welfare. Economic values follow the criteria of the free market and there are no media that can deny the importance of economic development. Economic incentives are always the main incentives in commercial media, but even strict public media should respect the rules of the free market. How to combine economic interests, and work in the public interest is a very difficult question.

Today, television is facing unique and rapidly changing environment. Consequently, the modern society is calling for a different system of media regulations and management of media organisation (Albarran, 2002: 17-28). Along with many dynamic changes in the media field, the question arises how to regulate the convergence. And above all, how to regulate efficiently and at the same time offer high quality media contents? Accordingly, the organizational structure and the mission of television are going to change in the multichannel environment. Television, like nothing else before, is a true "mass" medium (McQuail, 2001). Consequently, it was granted a specific position in a situation which differed from print. There was an expectation to have its position preserved and it was "granted" the mission of public good. The special position of the medium was transferred into the special position of the institution – public service broadcaster.

In new circumstances, the characteristics of a public service broadcaster that had formerly been very strict and non-commercial have been modified (Freeman, 2008: 111-127). There is no clear public service model in Europe which would be looked upon as a model for all the PSBs in European countries (Basic Hrvatinić 2002: 11-19). Moreover, public service media are no longer limited to radio and television as new media genres emerge. When new media emerge, the level of diversity is expected to increase (Trappel, 2008: 313-322). The concept of diversity was one of the main reasons to establish a specific regulatory regime some 40 years prior to the emergence of new online media. Public service

obligations were imposed and public service privileges were granted to broadcasters all over Europe. Diversity can be understood as the dominant media policy concept in Western Europe with a variety of means to implement it. As Olof Hulten puts it: "Public service broadcasting in Western Europe is however, regarded as the primary guarantor of diversity in pluralism" (Hulten, 2007: 197).

Diversity is the key value also at the level of ownership where public service media are considered to function as "antipodes" (Kiefer, 1996: 26) against commercial media. A large variety of models is implemented to ensure a fair representation of citizens and society at large in public service broadcasting organizations. However, there is no ideal model of public service broadcasting to ensure diversity of society. The local media environment is particularly sensitive when it comes to the representation of citizens and all the social groups. Viewers identify themselves with the local media which represent their home in comparison to global media that reflect the problems that are "far away" from their reality.

2 Channel 4 – A Hybrid Model of Broadcasting

In the terrestrial broadcasting market in the UK, there are two broadcasting models, the BBC, a public service broadcaster, and commercial broadcasters (for example ITV and Channel 5). The BBC functions as a typical public broadcaster which serves as a model of an ideal public service broadcaster in Europe. The BBC has a safe source of financing, the licence fee, which gives it a certain monopoly in the market. In the UK media market, there are also many commercial terrestrial channels which are established as commercial broadcasters. These commercial competitors have clear supply-demand logic, and they have fewer obligations to underprivileged niche markets. Channel 4 is endeavouring to fulfil these obligations as it is following strong public service remit.

In the early 1980s, Channel 4 was launched as a public commercial broadcaster to correct the mistakes made by pure public or commercial broadcasters. Channel 4 offered alternative programmes to ITV and the BBC. Therefore, Channel 4 was established as a hybrid model which had tight public service remits, but it had to fulfil them in a way that would be accepted on the market.

Many broadcasters in Europe have mixed funding, but they are treated as public service broadcasters. They can follow supply and demand logic of the market only because at least part of their financing is constant (consisting of state grants or licence fees). Besides that, the commercial broadcasters have a clear commercial rationale, and they do not need to follow a mainly public interest, as is the case with Channel 4. Channel 4 is a public corporation without safe financing, and there are no shareholders waiting for profits. Its profits are transferred to the programme and to the development of infrastructure. Obviously, Channel 4 is a

hybrid model of broadcasting and as such a unique model of broadcasting in Europe.

In 2001, the *Times* described Channel 4 as “a British experiment in broadcasting, envied and admired throughout the world”.¹ It works because, as a corporation with no shareholders, it can take greater creative risks with its programmes which attract viewers sought after by advertisers. They recycle the profits directly back into programmes and new services. It is seen as a major cultural asset for a culturally diverse Britain, commercially financed without public funding. As a television company, Channel 4 has several unique features.

Our research focused on the activities of a broadcaster which acts as a hybrid model of broadcasting. The success of Channel 4 is related to the unique economic, political and cultural circumstances in the UK. Channel 4 was established as a “fourth channel” and (more precisely) as a third national Broadcasting Corporation in the UK. It was a political decision aimed at offering a new public broadcaster that would compete with ITV and the BBC. Additionally, economic circumstances and the size of the market enabled the survival of new agents in the media market. The government supported abolition of “funding formula” but insisted that additional funds were to be invested in new technologies (Zilic Fiser, 2010: 49-62).

The Conservative government in the UK stressed the need for a larger amount of British production in broadcasting (Blanchard & Morley, 1982). By commissioning programmes from many independent producers, Channel 4 would support British production. Additionally, there was a demand from media regulators in the UK for programmes that should be offered by Channel 4 (Lambert 1982; Harvey, 2001). These were educational and innovative programmes for minorities, as stated in Channel 4’s licence and some authors would support (Isaacs, 1989). The high level of self-regulation, media plurality and a long history of democracy in British society have contributed to the unique media environment of Channel 4, and light-touch regulation of broadcasters. Unlike other “traditional” broadcasters, Channel 4 is organized as a publisher. The “publisher” structure is very rational and efficient, and it supports independent production in the British environment. Channel 4 was forced to be unique because its role was to offer something different to the society, making it a complement to the BBC and ITV.

2.1 Programme Strategy of Channel 4

At the beginning, the fourth Channel was expected to be a minority channel. It was presupposed that it would offer programmes that were not shown by the other three channels, and was thus sometimes even more “cultural” and “educational”. However, there are evident changes in its offering of different kinds of programmes in various periods. In the last decade, it started to attract larger

audiences and it became more of an "entertaining" and "sports" orientated channel than before.

Channel 4's programme strategy clearly changed after the abolition of its funding formula. When the Channel started to compete in the market it became more of a majority channel, particularly during prime time. The greatest changes can be observed in its programme output. The weekly output of programmes has not changed; it was 167 hours in 1997, and the same amount in 2001. However, there has been an increase in factual programmes. As expected, there has been an evidently smaller weekly output of documentaries (10:31 in 1997 and 6:09 in 2001). There has been a great increase in educational programmes (more than 7 hours weekly in comparison with 1997) but this has occurred at the expense of children's programmes that have undergone a great decrease in these years (7 hours). There has been a smaller output of feature films, and accordingly an almost one third increase in entertainment programmes. Actually, one fourth of all weekly output has been entertainment (39:54 hours). Additionally, there have been more sports programmes, compared to the 1990s (ITC, 2001; C4 Co, 2001; OFCOM, 2010). Although Channel 4 was supposed to be a channel for independent producers when it was established, nowadays it is evident that the amount of independent production programming has decreased since the mid-1990s.

Over the last few years most of the complaints about Channel 4 programmes referred to taste and decency, namely sexual portrayals, religious offences, and language. According to the meeting of core targets for 2002, it is shown that the average weekly requirements for news and current affairs, schools and multicultural programming were exceeded, while the achievement of eleven hours for adult education ran well ahead of the minimum seven hours (ITC, 2002). The small religious requirement of one hour per week was exceeded, but more than half of the transmissions were repeats. There were increases in sports and entertainment with decreases in feature films and arts. Overall, repeats were held at 38 per cent (it could be 40 per cent), and 18 per cent in peak time (it could be 20 per cent). Programmes specially commissioned for Channel 4 comprised 66 per cent of the schedule (it could be 60 per cent); in peak time they comprised 81 per cent (it could be 70 per cent). Two thirds of commissioned programmes went to independent producers (it could be 25 per cent). The value of programmes commissioned from outside the London region rose to 29 per cent of the originated production expenditure. Expenditure on training rose to 0.7 per cent of total revenue (it could be 0.5 per cent).

According to the collected data, it can be concluded that Channel 4 has been able to fulfil its special remit and acts as a flexible commercial channel. It has followed the activities needed to stay economically competitive and invested heavily in technological developments. Development of new products and services, as well as improvements in technologies and services, has been crucial for its success.

According to the public service remit from OFCOM, Channel 4 has fulfilled its public remit even after the abolition of its funding formula. However, it is evident that the main channel has attracted a larger audience and not only minorities. It has tried to attract minorities through digital channels and other services. Also, Channel 4 has opened its schedule to new cultural practices, such as reality shows. Channel 4 is the broadcaster which has started to break the gender stereotypes through social roles with the prime time shows (Lauzen et al., 2008). Additionally, there are new approaches to meeting targets. The shift from minority to majority channel, and openness to new cultural practices were definitely its main steps.

2.2 Market Share

The audience did not seem to be the primary issue for Channel 4 in the late 1980s. However, it should be the most important issue for the channel in the late 1990s when funding formula was abolished. The audience share of Channel 4 can be seen from two perspectives. On one hand, it has decreased during the last five years. On the other hand, it stabilized in comparison with the 'bigger channels', such as the BBC 1 and ITV. Additionally, what seems to be dangerous for Channel 4 is the increase of 'smaller channels' such as Channel 5. It can be said that a stabilised audience is a great advantage for a channel but the multichannel dynamic market seems to disable stabilised share in the long run. Accordingly, audience and advertising shares are the primary issues of a commercial public service broadcaster, Channel 4 (Thompson, 2003).

It is evident from the data that Channel 4 Corporation plans to fulfil certain audience and programme gaps in the broadcasting environment and therefore it is looking for a "quality demography". Viewing, which is one of the main indicators of market success, is stable in the most desirable category (ABC1). The viewing data showed that overall viewing for the main Channel 4 programme has slightly decreased. Accordingly, main broadcasters, the BBC and ITV, have lost far more viewers than Channel 4. Channel 4 viewing has increased in the whole family of channels (including E4 and FF). In today's multichannel era, it is necessary to take into account the success of the corporation together with all digital channels. Accordingly, the results are very optimistic for Channel 4.

Today, Channel 4 is a general entertainment channel specialized in programmes outside peak time for an under 50s audience. It has the youngest audience of all terrestrial channels, and is the most upmarket channel in the commercial sector. The targeted audience are men from 16 to 34 and upmarket adults. Since the early 1990s, Channel 4 has maintained viewing share at over 10 per cent. In 1999, Channel 4 earned 10.3 per cent of all viewing, and 19.0 per cent of advertising revenue. In 2000, it achieved a 10.5 per cent share of all viewing (ITC, 2001). It is important to stress that viewing in multichannel homes has evidently increased on Channel 4 (in comparison with the BBC and ITV), and the advertising share for

Channel 4 has remained the same in all years, whereas for ITV it has been decreasing throughout the last three years.

The answer to the question of its commercial success can be seen in its market share data, which explains Channel 4's market success. The market share measures show that Channel 4 increased viewing in the whole family of channels and, moreover, the audience share of Channel 4 stabilized in comparison with "bigger channels" (BBC1 and ITV).

2.3 Channel 4 as a Publisher

Nowadays, Channel 4 is still promoted as a creative, cultural and innovative channel, but in the 1990s it was also promoted as a minority channel that stood out from the crowd. Its commitments to innovations on the technological side have recently changed. Accordingly, Channel 4 places itself among UK media companies that take advantage of new media platforms. They are building new cross-platform brands to better serve the demands of the audience. Furthermore, the commitment to innovation is a justification for exploring the potential of new platforms in a more effective and imaginative way than its competitors (for example *Big Brother*). Therefore, what was promoted as innovation and creativity in its early years (minority programmes, art programmes, documentaries and marginal topics) differs from today with the exploration of technological developments, and the use of synergy with traditional and new media. Channel 4 is aiming for the largest possible audience. At the launch of the Channel in 1982, ratings were not an important factor, but now and in the future, Channel 4 is being forced to consider them.

By 1990s Channel 4 grew from a relatively small organization to a big corporation. It is evident that it does not have a clear public service organizational structure but it is more like the commercial broadcaster Channel 5 and ITV. From its early years 'outside resources' (independent producers) played an important role for Channel 4. As it became established as a publisher, the organization has been rational and effective in acquiring and appraising what is of great value for the programme. Thus, additional costs of research and creative talents have been evaluated according to the effects they have had on the programme and their final results.

It was clear from the very beginning that it would be costly to hire expensive talents (creative industry) without knowing the result of their work. Independent producers can better manage the creative talents, and offer their projects to the broadcaster (publisher). Therefore, being a publisher rather than a broadcaster seems to have greater effects on a successful schedule. The independent production companies took over the responsibility for the quality of the programmes, and consequently have to manage their budgets on their own. The publishing company commissions the projects (final products) that are suitable for

its programme schedule. The publishing company, Channel 4, must have a clear idea about what kind of programme it wants to have in the schedule, and how much it is prepared to pay for it. Therefore, it calculates and decides on the expected ratings, and the value of the programme.

In comparison with the traditional broadcasting, the publisher-broadcaster has no burden of expense for the creative industry (talents) until the programme is broadcasted. The purchase of technical and production equipment is excluded from the publisher's budget. The publisher-broadcaster is concerned with only two factors: clever content and a managed schedule. This includes determining which programme is to be broadcasted at what time, which is directly related to the preferences of the targeted audience. Accordingly, a general programme strategy of the channel is its top priority. A hierarchic, bureaucratic institutional structure would not be effective in a creative broadcasting environment. Therefore, a modern flat structure is effective for the public-commercial publisher Channel 4, which helps to support British independent production, and works efficiently in the market.

The vertically integrated model of organization and flexibility are key elements in market oriented broadcaster. Additionally, the relationship between the producer and publisher is discussed as a new way towards a more efficient organizational structure. The modern flat structure is the pre-condition to be able to react quickly to complex social and economic demands. The establishment of the publisher, rather than a producer, brought many advantages seen in the better management of talent and content resources. In terms of these management approaches, Channel 4 is unique in the UK, and even on the European market.

2.4 Special Circumstances of Channel 4

The success of Channel 4 is related to unique economic, political and cultural circumstances in the UK.

Economic circumstances. Channel 4 was established as a "fourth channel" and (more precisely) as a third national Broadcasting Corporation in the UK. It was a political decision aimed at offering a new public broadcaster that would compete with ITV and the BBC. Additionally, economic circumstances and the size of the market enabled the survival of new agents in the media market. The government supported abolition of "funding formula" but insisted that additional funds were to be invested in new technologies.

Political and cultural circumstances. The Conservative government in the UK stressed the need for a larger amount of British production in broadcasting. Channel 4 would support British production as it would commission programmes from many independent producers. Additionally, there is a demand from media regulators in the UK for programmes that should be offered by Channel 4. These

are educational and innovative programmes for minorities, as stated in Channel 4's licence. Also, a high level of self-regulation, media plurality and a long history of democracy in British society have contributed to the unique media environment of Channel 4 and light-touch regulation of broadcasters.

Institutional circumstances. Unlike other "traditional" broadcasters, Channel 4 is organized as a publisher. The "publisher" structure is very rational and efficient, and it supports independent production in the British environment. Channel 4 was forced to be unique because its role was to offer something different to the society, making it a complement to the BBC and ITV.

3 Local Media Environment

Development of local political and economic system is always closely connected to activities and development of media at local level. Local media play important role in building the relationship to political and economic actors in local area. As such there is a widely accepted importance of public interest in the local media activities. Local media are highly influenced by societal factors and values from of local society. We researched what management approaches we can apply from broadcasting the Channel 4 model to the Spanish regional media market. In Spain there are 13 public regional channels that cover different *Autonomous communities*. The regional public broadcasting services were created in 1983 with the Law 46/1983, that allowed regional governments to have competences on radio and television activities and firms operating on their territories and followed the Spanish model of public broadcasting with a high level of governmental intervention and a dual funding system based on subsidies and advertising. These companies belong to FORTA (Federación de Organizaciones de Radio y Televisión Autonómicas) in order to acquire audiovisual rights and sell advertising.

The Spanish state has preserved the control on over the national broadcasting activities and on the spectrum management. As a result of this division of competences, some *autonomías* are more developed than others on broadcasting legal and market aspects, but these developments are shaping only regional and local media with activities on their territories. For example, in Catalonia, an important change in the audiovisual corporation took place in 2007 with a new and specific law (*Law 11/2007*). The CCRTV lost the words of 'Radio and Television' of its corporate name and become CCMA (Catalan Audiovisual Media Corporation). Behind this nominal change was the idea to enlarge the scope of its mission to new digital media. The new law was also addressed to avoid direct intervention from regional government into media management and make CCMA more accountable to regional parliament.

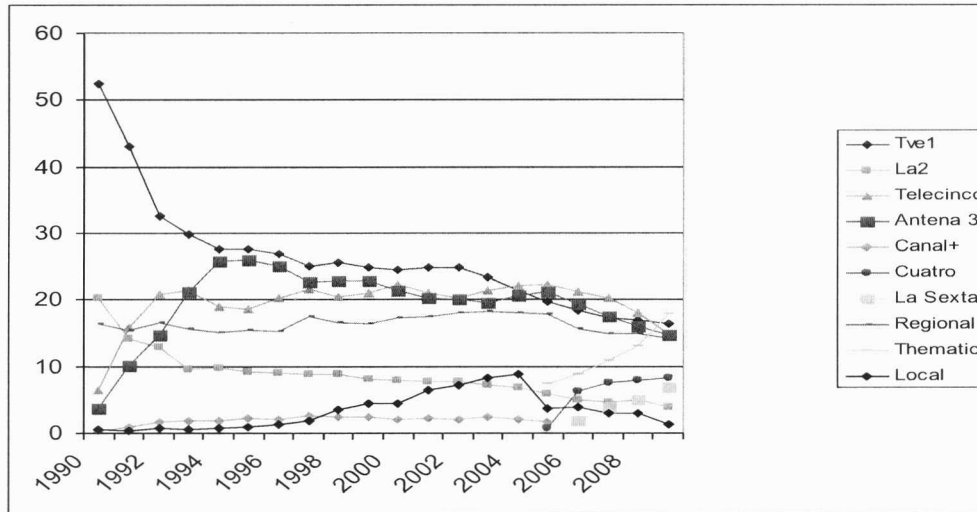
CCMA managers decided to transform some of the traditional media products in order for the new ones to be able to attract new audiences and develop new radio

concepts associated with the Internet. As a result, CCRTV Interactiva and Catalunya Ràdio developed a new radio product and a new station was born in 2006 together with an Internet portal: iCatFM. It is based on an urban music format separated by 2-minute pieces of cultural information and some specific programmes in certain hours. If it is listened by Internet, iCatFM provides a lot of information about the song, which is being aired: lyrics, CD cover, links, other songs and musicians related to it, and so on. Moreover, iCatFM is an umbrella for 5 other music radio stations, which function only on the Internet: totCat, specialised in Catalan music, iCatjazz in jazz, musiCATles in world and ethnic music, mediterràdio in Mediterranean music, and Xahrazad, specialised in music from and addressed to women. The aim of these new products is to attract local and migrant audiences.

The Channel 4 model stresses the importance of using new platforms in the digital world. Regional and local broadcasters in Spain follow the modern managerial approaches with the innovation in the field of new technologies. There were rational and successful management approaches that attract new users of media. CCRTV Interactiva is an example of a public company ready to innovate and to change. One of the factors that explain this strategy is the fact that the Group is not exclusively seeking economic profits, but mainly public service. According to the General Manager of CCRTV Interactiva, the new objective is to become powerful nodes in social networks. So, it is a matter of deconstructing traditional media and using its components to reach users and enable audience and participation momentum around them (Miralles, 2008).

Despite the audience segmentation because of the increment of TV channels, the audience share of regional channels increased during the 2000s and remained between the first positions in the ranking, as the following Graph shows. Viewing of regional televisions in Spain is stable as it is a case with Channel 4 in the UK. The programme strategy with broadcasting the programmes for majority and minority audiences was a successful management approach.

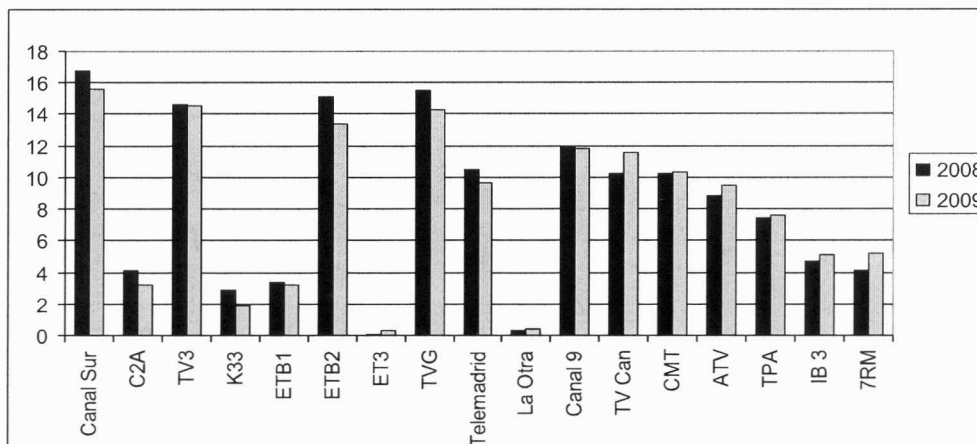
Graph 1: Audience share of TV channels in Spain (1990-2009)



(Source: TNS - Sofres)

Among regional channels, TVG (Galicia), ETB 2 (Vasc Country), Canal Sur (Andalucia) and TV3 (Catalonia), are the ones with the biggest audience share in the regions, as you can see in Graph 2.

Graph 2: Audience share of Regional Channels (2008-2009)



(Source: Corporacion Multimedia with TNS-Sofres data)

In Spain, there are also local channels that cover the local boroughs. The local Spanish television was regulated for the first time in 1995, with the law 41/1995. This law allows the city councils to grant the licences for these local channels. Some of them are public, but most of them private, managed by media groups. Both regional and local channels have promoted the activity of local producer companies related to these channels. The use of local independent production is a successful management approach for Channel 4. Channel 4 commissions programmes from independent production companies and this is a very efficient

way of managing the company resources. Regional televisions in Spain are increasing commissioning programmes from independent production companies but the overall still represents is less than 50 per cent of the entire programme. The main reason is in the media regulation in Spain that supports the in-house production more than production from independent production companies.

4 Conclusion: A Broadcasting Model for Local Environment

Channel 4 is financed by advertising but the broadcaster was set up on a “non-for-profit” basis. It has been expected to pursue a public service remit that would involve complementing the services provided by the other three channels. The special public role of Channel 4 can be seen in the support of independent production all over the UK, and very careful orientation towards a small group of viewers. The advantages of the suggested approach to be a publisher rather than a typical broadcaster can be seen in the fact that the organization is managed more efficiently, the creative talents give better results, and it also supports the national independent production. In the case of local media, the inflexible organization with a big production department cannot bring such efficiency as in Channel 4. However, we have to take into consideration a society with political, cultural and economic systems that influence the media organisation on local level much more than on national and global levels. As some authors would argue, national culture has a great impact on organisation (Sagiv & Schwartz, 2007) and the societal culture influences organisations’ values directly and also indirectly. In the case of local media in Spain there is a state regulation that doesn’t support the independent production in the same amount as in the UK.

Obviously, Channel 4 has the ability to satisfy public interests while the commercial incentive is also very clear in the corporate management. Additionally, satisfying the needs of a demanding public fulfils the special public interests, and the selected groups also play an important role in the advertising industry. Therefore, there are not only high ratings that give good results, but the selected demography is very important for public remit and for commercial interests (Zilic Fiser, 2007: 178). The research on a selected period of Channel 4’s development shows a good result in fulfilling the public and commercial missions. The selected demography and satisfaction of different groups’ needs (but not at the same time) have brought good results to Channel 4. The case of Spanish local television explains the increasing viewing as a result of an appropriate programme strategy. The fulfilment of different viewer needs at different times of a week brought overall very good results of viewing and in comparison with other television channels the audience of local televisions increased.

One of the main incentives was to strengthen the Channel 4 brand by the online and digital media. This was the important element in the programme orientation. Financial investment into all online and digital platforms was a priority of Channel 4 in the last decade. Local media in Spain put efforts towards the development of

digital platforms, which has caused an increasing rating of the whole family of platforms. The appropriate management approach of Channel 4 in UK describes the relevance for the local media in Spain as well. The innovation on the field of new media was very successful management approach for Channel 4 and for Spanish local media. Particularly, local media audiences found the use of new media as a participatory mechanism for local self-government. The local media play an important role in local politics and the use of new technologies and social networks was a successful and powerful mechanism.

Some arguments by scholars hold that public service broadcasting has an important role to play in the new digital services. "Internet users appreciate websites offered by public broadcasters for the quality of news and information" (Hulten, 2007: 212). The main rationale behind online media provided by PSB is the basic consideration that the public service remit is not confined to a specific technology (like radio or broadcasting) but to a specific service. PSB therefore has to follow the audience to where they would access such services (Trappel, 2008: 320). Public service broadcasting was and is commissioned to provide high quality services for a wide variety of tastes and preferences. It should cater for minorities and function as a counterbalance to overwhelming commercialism. The need for these values is equally evident in the field of online and digital media (Trappel, 2008: 320). The e-governance is prerequisite in a democracy, and local self-government plays an important part in it.

The main aims in the media environment, which are to realize the public good and to be successful on the market, are clearly seen in the Channel 4 broadcasting model. Since it has special public service remits and acts on the market, it can be examined as a new model of a PSB in Europe (Zilic Fiser, 2010: 60). The relevance of some managerial approaches can be clearly seen in the case of local media in Spain. However, there are specific circumstances defined by the state and by the local market which influence the activities of local media. Some arguments in favour of local televisions emphasise the relevance of local media for local promotion in the field of politics and economics (Barca, 1999: 109-122).

The role and the position of television as an institution in our society are changing. Commercialization is the most common trend in all PSBs in Europe (Costera Meijer, 2005: 27-53; Steemers, 1999: 44-66). Public and commercial broadcasters are striving for the same aims. Treating PSB as a narrow elite and a cultural institution is becoming unrealistic. An overview of the media environment in different countries shows that the main source of media funding will be commercial funding and direct payment for programmes (Tracey, 1998: 45). It is also predicted that the content will be dispersed across a number of different media platforms. PSB should not become a "ghetto" for content that is commercially unattractive. It must endeavour to attract as many viewers and listeners as possible. The audience must be a warrant that the special position of a PSB will be protected in the future (Spencer & Straubhaar, 2006: 368-82).

Accordingly, the idea of PSB is going to change as the boundaries between public service broadcasting and commercial broadcasting are blurring. Some authors (Enli, 2008: 105-120). suggest a higher level of participation of public in PSB Channel 4 is an innovative channel with a strong brand and this is an important orientation in the digital era. A similar approach toward new technologies can be seen in local media in Spain. Vertical organizational structure of publishing companies, orientation toward technical and programme innovations and a selected demography are interesting approaches in the media management of Channel 4. From the perspective of local television institutions, new managerial practices are the answer to the challenges of the market: how to produce more with fewer funds in a very competitive market? One possible solution can be seen in a hybrid model of PSB. Undoubtedly, the model of Channel 4 cannot be completely copied by other countries; however, some lessons can be learned from the management approaches of the existing hybrid model and approaches could be applied to local media.

Note

¹ In *The Times* (February, 2001).

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