

PUBLIC SERVICE BROADCASTING IN THE AUDIOVISUAL SECTOR: LEGAL FRAMEWORK AND PRACTICAL IMPLEMENTATION IN ALGERIA

SAKINA ASFOUR¹, MALIKA ATOUI²

¹Faculty of communication and information, University of Algiers 3 (Algeria)

E-mail: sakinas84@yahoo.co.uk

²Faculty of communication and information, University of Algiers 3 (Algeria)

E-mail: malikatouitfc@gmail.com

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Abstract:

This article delves into the complex interplay between legal structures and practical applications regarding public service broadcasting (PSB) within the audiovisual sector in Algeria. Emphasizing the legal and operational challenges, it addresses how the functions of PSB are influenced by existing laws, regulations, and real-world practices in the country. The study highlights the impact of technological advancements, market competition, and political dynamics in a media environment characterized by monopolistic control over television and radio broadcasting.

In light of the proliferation of digital platforms and evolving media consumption habits, the role and relevance of PSB have significantly transformed. This paper examines the challenges and opportunities in delivering PSB amidst these changes, drawing insights from case studies and various jurisdictions' strategies. By analyzing these diverse approaches, the study sheds light on the critical factors shaping the efficacy and sustainability of PSB models in contemporary media landscapes.

Moreover, the article assesses the influence of audience preferences, technological advancements, and market forces on PSB. The insights from this research provide a nuanced understanding of the legal, regulatory, and operational frameworks that underpin PSB. This comprehensive analysis offers valuable guidance to policymakers, industry stakeholders, and scholars navigating the intricacies of public service broadcasting in the digital era.


Keywords: Public service, audiovisual sector, legal and practical challenges.

Introduction:

Public service broadcasting (PSB) stands as a cornerstone of democratic societies, aiming to provide citizens with diverse, informative, and culturally enriching content. Integral to the functioning of PSB are the legal frameworks that delineate its mandate, funding mechanisms, and governance structures. These legal frameworks, encompassing both international agreements and national legislation, serve to safeguard the independence, quality, and accessibility of PSB. However, despite the existence of these legal provisions, the practical implementation of PSB often faces numerous challenges, revealing a significant knowledge gap at the intersection of theory and practice.

The legal foundation of PSB is anchored in various international instruments, such as the European Convention on Transfrontier Television (ECTT) and the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. These conventions underscore the importance of PSB in fostering cultural diversity, promoting freedom of expression, and facilitating cross-border broadcasting. Additionally, within the European Union, the Audiovisual Media Services Directive (AVMSD) sets out comprehensive guidelines for regulating PSBs, emphasizing principles like impartiality, pluralism, and cultural diversity. At the national level, individual countries enact legislation tailored to their specific contexts, establishing the parameters for PSB operations, funding models, and governance frameworks.

While these legal frameworks provide a solid theoretical basis for PSB, their practical implementation often encounters formidable obstacles. Governance and independence, crucial pillars of PSB, can be compromised by political interference or commercial pressures, as evidenced by cases like Poland's public broadcaster TVP. Financial sustainability presents another pressing challenge, with budget constraints and economic fluctuations undermining the ability of PSBs to deliver diverse and high-quality content. Content pluralism, a central tenet of PSB, faces hurdles in polarized societies, where



accusations of bias or underrepresentation abound. Moreover, the imperative to adapt to evolving technologies poses both opportunities and dilemmas for PSBs, requiring significant investments and innovative strategies to remain relevant in the digital age.

Despite these challenges, PSBs worldwide continue to navigate the complex terrain of media landscapes, exemplified by case studies such as the BBC in the UK, ARD and ZDF in Germany, and NHK in Japan. These broadcasters illustrate varying approaches to governance, funding, content provision, and technological adaptation within diverse socio-political contexts. Analyzing these case studies sheds light on the intricate interplay between legal frameworks and practical realities in shaping the landscape of PSB.

In light of these considerations, there exists a critical knowledge gap in understanding how legal frameworks translate into tangible outcomes and challenges in the realm of PSB. By bridging this divide between theory and practice, scholars, policymakers, and industry stakeholders can devise more effective strategies to uphold the principles of PSB and ensure its continued relevance and resilience in the face of evolving media environments. Thus, this study aims to explore and address this knowledge gap by examining the legal framework and practical implementation of PSB, thereby contributing to a deeper understanding of its complexities and imperatives in contemporary society.

I- Literature Review.

Public service broadcasting (PSB) has been extensively studied within media and communications research, with a significant body of literature examining its legal frameworks, operational challenges, and societal impacts. The role of PSBs in promoting cultural diversity and democratic values is underscored in key texts such as the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO, 2005). Scholars like Jakubowicz (2006) and Bardoel and d'Haenens (2008) have emphasized the importance of governance structures in maintaining PSB independence, highlighting the tension between state influence and editorial freedom. The European Audiovisual Observatory (2016) provides comprehensive analyses of funding models, demonstrating how financial sustainability is critical for PSBs to fulfill their mandates without compromising quality or impartiality. Recent studies by Steemers (2016) and Lowe and Yamamoto (2020) explore the adaptation of PSBs to digital technologies, noting both successes and persistent challenges in maintaining audience engagement in the digital age. Case studies on institutions like the BBC, ARD/ZDF, and NHK offer valuable insights into the practical implementation of legal provisions, illustrating the diverse approaches and outcomes in different national contexts.

II-Legal Framework.

Public service broadcasting is underpinned by a robust legal framework designed to guarantee its independence, quality, and accessibility. Key international and regional legal instruments include:

1. The European Convention on Trans frontier Television (ECTT): This convention, established by the Council of Europe, sets standards for cross-border broadcasting, promoting freedom of expression and the free flow of information.

The European Convention on Trans frontier Television (ECTT), established by the Council of Europe, serves as a seminal legal instrument shaping the landscape of cross-border broadcasting within Europe. Enacted in 1989 and supplemented by the revised ECTT in 2019, this convention lays down comprehensive standards and principles aimed at fostering the free flow of information and promoting freedom of expression across national boundaries (Council of Europe, 1989; Council of Europe, 2019). By delineating common regulatory frameworks and facilitating mutual recognition among member states, the ECTT endeavors to harmonize regulatory practices and ensure a level playing field for broadcasters operating in multiple jurisdictions (Lunt & Holmes, 2013). Moreover, the convention underscores the significance of cultural diversity and linguistic plurality, thereby safeguarding the rights of linguistic and cultural minorities within the European broadcasting landscape (Lochrie, 2016). Through its provisions on advertising, sponsorship, and content standards, the ECTT seeks to strike a balance between commercial imperatives and public interest objectives, thereby upholding the integrity and independence of broadcasting services (Graber & McQuail, 2007). Overall, the ECTT represents a landmark initiative in promoting cross-border cooperation and facilitating the unhindered dissemination of audiovisual content, thereby contributing to the enrichment of European cultural heritage and the advancement of democratic principles within the audiovisual sector.



2. UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions:

This convention emphasizes the role of public service media in promoting cultural diversity and providing a platform for all voices in society.

The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions represents a pivotal international agreement aimed at safeguarding cultural diversity and promoting the plurality of voices within the global media landscape (UNESCO, 2005). Enacted in 2005, this convention underscores the intrinsic value of cultural expressions as vehicles for fostering dialogue, understanding, and mutual respect among diverse communities (UNESCO, 2005). Central to its provisions is the recognition of the critical role played by public service media (PSM) in advancing cultural diversity and ensuring access to a wide range of perspectives within society (Nordicity Group Ltd., 2008). By emphasizing the importance of PSM in providing platforms for marginalized voices, promoting linguistic diversity, and fostering intercultural dialogue, the convention underscores the imperative of nurturing vibrant and inclusive media ecosystems (Nordicity Group Ltd., 2008). Moreover, through its emphasis on the equitable distribution of resources and support for local content production, the convention seeks to counteract the homogenizing effects of globalization and digitalization on cultural expressions (Cultural Diversity Watch, 2016). In essence, the UNESCO Convention on Cultural Diversity serves as a cornerstone for international efforts to uphold the principles of cultural pluralism and ensure the continued vitality of diverse cultural expressions in the digital age.

3. EU Audiovisual Media Services Directive (AVMSD): The AVMSD provides a comprehensive framework for the regulation of audiovisual media across EU member states, ensuring that PSBs adhere to principles such as impartiality, pluralism, and cultural diversity.

The EU Audiovisual Media Services Directive (AVMSD) stands as a cornerstone of regulatory framework governing audiovisual media within the European Union, playing a pivotal role in shaping the operations and obligations of public service broadcasters (PSBs) across member states (European Union, 2018). Enacted in 2018, the AVMSD builds upon earlier directives and regulations to establish a comprehensive framework for the regulation of broadcasting services, including traditional television channels, on-demand services, and video-sharing platforms (European Union, 2018). Central to its provisions is the commitment to upholding fundamental principles such as impartiality, pluralism, and cultural diversity, thereby ensuring the integrity and inclusivity of audiovisual content offered to European audiences (European Union, 2018). By mandating PSBs to adhere to stringent standards of editorial independence, transparency, and accountability, the AVMSD seeks to bolster public trust in broadcasting services and safeguard the democratic values underpinning the European media landscape (Gautschi&Moeckli, 2020). Moreover, through its emphasis on promoting European works and facilitating cross-border cooperation, the directive aims to foster a vibrant and diverse media ecosystem that reflects the cultural richness and linguistic plurality of the European Union (Gautschi&Moeckli, 2020). In essence, the AVMSD represents a landmark legislative instrument that underscores the EU's commitment to promoting high-quality, diverse, and socially responsible audiovisual content, thereby contributing to the enrichment of European cultural heritage and the advancement of democratic principles within the digital media environment.

4. National Legislation: Each country has its own specific laws and regulations governing PSB, which often reflect the principles outlined in international and regional agreements. These laws typically establish the remit of PSBs, funding mechanisms, and governance structures to ensure independence from political and commercial pressures.

National legislation plays a pivotal role in shaping the regulatory framework for public service broadcasting (PSB) within individual countries, providing the legal foundation for the operation and governance of PSBs. Across jurisdictions, these laws and regulations are tailored to reflect the unique cultural, social, and political contexts of each nation while aligning with the principles outlined in international and regional agreements. At the core of national legislation governing PSB are provisions aimed at defining the remit and responsibilities of PSBs, delineating their mandate to serve the public interest and provide diverse and informative content (Barnard-Wills &Moeckli, 2015). Moreover, these laws establish funding mechanisms to ensure the financial sustainability of PSBs, ranging from license fees and government subsidies to commercial revenue and donations (Humphreys, 2017). By securing stable and adequate funding, national legislation aims to safeguard the editorial independence and

autonomy of PSBs, shielding them from undue influence or interference from political or commercial entities (Barnard-Wills & Moeckli, 2015). Additionally, governance structures outlined in national legislation often incorporate mechanisms for ensuring transparency, accountability, and public participation in the decision-making processes of PSBs, thereby enhancing their legitimacy and responsiveness to societal needs (Donders & Pauwels, 2018). Overall, national legislation plays a crucial role in shaping the regulatory environment for PSB, balancing the imperatives of public service provision with the realities of evolving media landscapes and societal expectations.

III- Practical Implementation.

While the legal frameworks provide a solid foundation for PSB, their practical implementation can be challenging. The following sections explore key areas where theory and practice intersect.

1. Governance and Independence:

- **Theory:** Legal texts often stipulate that PSBs must be independent from government and commercial influence, ensuring editorial freedom and accountability.

- **Practice:** However, maintaining this independence can be challenging in reality. Instances of government interference in editorial decisions or senior management appointments have been reported in several countries. For instance, Poland's government has faced criticism for exerting influence over the public broadcaster TVP, raising concerns about media pluralism and freedom (European Commission, 2020).

2. Funding:

- **Theory:** Sustainable and adequate funding is fundamental for PSBs to fulfill their public service mandate effectively. Legal provisions typically outline various public funding mechanisms, such as license fees or state subsidies, to ensure financial stability.

- **Practice:** Nevertheless, financial pressures often jeopardize PSBs' ability to deliver high-quality content. Economic downturns or political decisions may lead to budget cuts, affecting programming diversity and quality. Notably, the British Broadcasting Corporation (BBC) has encountered significant funding reductions in recent years, impacting its services and prompting debates about the future of public broadcasting (Cini, 2017).

3. Content and Pluralism:

- **Theory:** PSBs are mandated to provide diverse and impartial content that reflects the needs and interests of all segments of society, promoting media pluralism and inclusivity.

- **Practice:** However, achieving true pluralism can be challenging, especially in polarized societies. PSBs may face accusations of bias or inadequate representation of minority viewpoints. For instance, in the United States, the Public Broadcasting Service (PBS) has been criticized from both ends of the political spectrum for perceived biases in its programming, highlighting ongoing challenges in ensuring balanced and inclusive content (Browning, 2018).

4. Technological Adaptation:

- **Theory:** Legal frameworks encourage PSBs to embrace new technologies to remain relevant and accessible in the digital age, facilitating audience engagement and content delivery across multiple platforms.

- **Practice:** Yet, transitioning to digital platforms presents significant financial and technical hurdles for PSBs. While some have successfully navigated this transformation by offering online streaming services and interactive content, others struggle to keep pace due to resource constraints. For instance, the BBC's iPlayer stands as a notable success in digital adaptation, providing extensive online content access. However, many PSBs worldwide continue to grapple with the challenges of digital innovation, underscoring the imperative for supportive policies and adequate resources (Freedman, 2020).

VI- Case Studies. The Legal Organization of Algerian Television

Algerian television has gone through several stages in its legal organization as an important media outlet. It started with the single-party stage where it was merely a means of conveying the ideological discourse of the ruling party. Given the nature of the political system prevailing since independence until the end of the eighties, this was reflected in the legal texts issued during that period.

This was evident from the intensive presence of the state in programs, especially news and illustrated newspapers, at the expense of society, individuals, and other activities: cultural and social.



- Legal Organization of Algerian Television under the Single-Party System:

It can be said that the audiovisual sector went through the following stages, both in terms of texts and legislative laws:

*** The First Stage 1962-1965:**

After independence, there was no change in the legal status of the media because the Algerian government did not issue a new legislative law specifically for the media. Instead, a law was issued on December 31, 1962, stating that "work continues according to French legislation in all fields that do not conflict with national sovereignty." This stage was characterized by the dominance of the party and the government over radio and television (Qazadri, 2008). The Algerian Radio and Television Corporation was placed under the authority of the Ministry of Information. The first radio broadcasting decree was issued on August 1, 1963, establishing and organizing Algerian radio and television as a public institution under state ownership with commercial and industrial character, enjoying the authority of radio and television broadcasting (ben bouza, 1996).

*** The Second Stage 1965-1979:**

This stage was characterized by the issuance of partial regulatory decrees affecting all media sectors. French laws regulating media activities were repealed. This stage was marked by a lot of ambiguity both legally and in the field. One of the regulatory texts for media, including television, was Order No. 67-234 issued on November 9, 1967, which annulled all provisions issued in 1963 regarding the organization of Algerian radio and television as a public institution owned by the state with commercial and industrial character, granting it monopoly rights in radio and television broadcasting as part of the regulation of Algerian radio and television in 1967.

The Charter of 1976 also addressed the audiovisual sector and defined the role of television, stating that "the press, television, and radio, along with audiovisual media of all kinds, must work to disseminate a stimulating and high culture that responds to ideological and aesthetic needs." During this period, there was no media law regulating media activities. The 1976 constitution emphasized freedom of expression, basic freedoms, and human rights. This legal vacuum undoubtedly had negative repercussions on the activities of the media, including the audiovisual sector, which led one expert to describe this period as a period of hibernation.

*** The Third Stage 1979-1988:**

This stage witnessed a real interest in media issues, including audiovisual media, especially with the completion of the construction of various political and economic institutions. The outlines of media policy began to emerge with the issuance of the National Charter in 1976, which emphasized the strategic role of the media in serving development goals and called for the issuance of laws and regulations to clearly define the role of the press, radio, television, and cinema in various national projects. On February 6, 1982, the Media Law was issued, but it did not bring the expected changes. It failed to give real impetus to the media movement, failed to ensure its independence, and allowed party domination. It stipulated that direction should be given by the Minister of Information and the responsible party official, and the directors of media institutions who are party members.

- Legal Organization of Algerian Television under Multiparty System 1988 to Present:

After the events of October 1988, Algeria witnessed radical changes in cultural, economic, and political fields after the adoption of the new constitution in 1989, which allowed political and media pluralism. Article (35) of the constitution stated, "There shall be no infringement of the sanctity of freedom of belief and the sanctity of freedom of opinion," followed by Article (36) which prohibited any institution from monopolizing any print or media outlet, stating that "the freedom of intellectual, artistic, and scientific creativity is guaranteed to citizens, and the rights of authors are protected by law. No print, recording, or any other means of publication may be seized except by a judicial order." Despite the fact that the 1989 constitution guaranteed the freedom to take initiatives, it did not embody the starting point of the era of pluralism, and media pluralism was not improved until the Media Law of 1990 was issued.

This law was issued on April 3, 1990, and published in the official gazette on April 4 of the same year. The document was in line with the new constitution of the country, which opened the door to political pluralism, and Article (02) stated, "The right to information is a right that embodies the citizen's right to fully and objectively access facts and opinions relevant to the national and international

community, and his right to participate in the auditory or visual, as well as the use of electrical radio frequencies, is considered a specific method of operating the public property of the state.

Audiovisual Law 2014

Law No. 14-04 dated February 24, 2014, concerning the audiovisual activity, is considered the first specialized law in the audiovisual field since independence. Despite the issuance by the Algerian legislator of many laws and decrees related to media practice, each time it sufficed to mention some scattered articles here and there in some media laws issued since independence, such as Law No. 1982, 11990, the preliminary projects for the years 1998-2001, and each time only studying some aspects of media activity, defining the general framework, the concept without mentioning details of the audiovisual sector, and without opening the door to private investments in it. The state remained monopolistic and controlling over the media in general and the audiovisual sector in particular.

Through the content of its articles 113, the main features of the Audiovisual Law 2014 can be highlighted:

A - Sector liberalization: For the first time, the audiovisual sector is opened to private individuals, and this can be inferred from the content of Article 3, which specified the parties authorized to engage in this activity, namely:

- Legal entities that operate audiovisual communication services belonging to the public sector.
- Institutions, bodies, and agencies of the public sector licensed to do so.
- Institutions and companies subject to Algerian law that are licensed.

B - Restriction of the private sector: While Article 4 stipulated that audiovisual communication services belonging to the public sector are regulated in the form of public channels and thematic channels, Article 5 indicated that licensed audiovisual communication services consist only of thematic channels. According to Article 7 of the law, which defines concepts, a thematic channel refers to television or radio programs revolving around one or more subjects and is not allowed to include news programs except within limits specified in the exploitation license, leaving it to regulatory texts to determine how to implement this.

C - Establishment of the Audiovisual Regulation Authority: Referenced by Article 64 of the Organic Law on Media 2012, the Audiovisual Law came to define the tasks, powers, and composition of this authority. According to Article 54, the tasks of the regulatory authority include overseeing the freedom to practice audiovisual activity under the conditions specified in this law and current legislation and regulation, ensuring impartiality of legal entities that operate audiovisual communication services belonging to the public sector, ensuring respect for pluralistic expression of thought and opinion through appropriate means in radio and television broadcasting programs, especially during political and general information programs. The authority also has the power to study requests to establish audiovisual communication services without a license, which was entrusted to another entity referred to as the granting authority by the law, and defined by Article 7 as the executive authority signing the decree granting a license to establish an audiovisual communication service for the benefit of a private legal entity subject to Algerian law. This new procedure is not applied in the field of issuing printed newspapers for the press regulatory authority, and it was assumed that the audiovisual regulatory authority would study requests and grant or refuse the license or authorization to establish any audio or visual communication service, or revoke it, or close the audiovisual activity, or order the suspension of broadcasting for the concerned television or radio channel as stipulated by the law, and if the granting authority is responsible for this, it means that the audiovisual regulatory authority has no place in it.

D - Authority domination over the sector: This is evident, first, through the composition of the Audiovisual Regulatory Authority, which completely excludes professionals unlike the press regulatory authority, where journalists constitute half of the members. Second, through its monopoly over the radio and television broadcasting institution, in addition to retaining the authority to grant or reject channel licenses.

Audiovisual Law 2016: Public Service through Executive Decree No. 16-222.

The executive decree was issued containing the general conditions that specify the rules imposed on each television or radio broadcasting service. Two other decrees were issued in the same official gazette, one of which defines the conditions and methods for announcing candidacy for the grant of a thematic audiovisual communication service license, and the other specifies the amount and methods

of payment of the financial consideration associated with the license to establish a thematic audiovisual communication service.

In accordance with the provisions of Article 47 of the law concerning audiovisual activity, this decree aims to establish general conditions specifying the rules imposed on each television or radio broadcasting service. It also clarifies the duties of the public service authorized for audiovisual communication services.

According to Article 3, the provisions of this decree apply to all television or radio broadcasting services transmitted via satellite, terrestrial waves, and cable, whether the broadcast is open or encrypted, meaning that all institutions providing audiovisual services are subject to the provisions of this executive decree concerning the general conditions.

Regarding provisions related to ethics and morals, the media are required to ensure freedom of expression and the expression of opinion while respecting the principles of equality, transparency, and independence, in accordance with the legislation and laws in force. Responsible audiovisual communication service providers ensure pluralistic expression of thought and opinion in the content of broadcast programs within the framework

Conclusion.

Public service broadcasting remains a vital component of the media landscape, ensuring that citizens have access to high-quality, diverse, and impartial content. While legal frameworks provide the foundation for PSBs, their practical implementation is fraught with challenges. Ensuring governance independence, securing sustainable funding, maintaining content pluralism, and adapting to technological changes are critical for the success of PSBs. By examining case studies and the intersection of legal texts and practice, we can gain a deeper understanding of the complexities involved in public service broadcasting and the ongoing efforts to uphold its principles.

In conclusion, the audiovisual sector, comprising both public and private channels, plays a crucial role in fulfilling the public service mandate of informing, educating, and entertaining, in accordance with the principles governing public service operations and adherence to the legal texts and conditions stipulated. Our study of the legal framework in the audiovisual sector, based on the principle of public service, and how broadcasters embody this concept through their programming and television shows, has led us to conclude that some legal provisions in Algeria need to be updated to keep pace with developments in the audiovisual space. Additionally, it is essential to strengthen this sector with laws that guarantee journalists the right to training, enabling them to effectively fulfill their public service duties.

Finally, it is important to acknowledge that the state of public service broadcasting in Algeria requires an in-depth study, considering the economic, social, cultural, political, and legislative transformations. This comprehensive evaluation is crucial to ensure that public service broadcasting meets the diverse and evolving needs of the audience while balancing technological advancements with the legal standards governing this vital field.

Recommendations.

Recommendations for Public Service Broadcasting (PSB) in the audiovisual sector encompass both legal frameworks and practical implementation strategies to ensure the continued effectiveness and relevance of PSB. Here are some recommendations:

1. Strengthen Legal Frameworks: Enhance and update existing legal frameworks at both national and international levels to safeguard the independence, quality, and accessibility of PSB. This may involve reviewing and amending legislation to reflect technological advancements and changing media landscapes.

2. Ensure Funding Stability: Implement mechanisms to secure sustainable funding for PSBs, ensuring they have adequate resources to fulfill their public service mandate. This may include exploring diverse funding models beyond traditional methods like license fees, such as public-private partnerships or earmarked taxation.

3. Enhance Governance and Independence: Safeguard the editorial independence and governance structures of PSBs to prevent undue political or commercial influence. Establish transparent appointment processes for senior management and governing bodies, with clear guidelines to maintain autonomy and accountability.



4. Promote Content Diversity and Pluralism: Encourage PSBs to produce diverse, impartial, and culturally relevant content that reflects the needs and interests of society. This may involve setting quotas or guidelines for programming diversity and investing in content that represents a wide range of viewpoints and perspectives.

5. Embrace Technological Innovation: Support PSBs in adapting to technological advancements and changing audience behaviors by investing in digital infrastructure and content delivery platforms. Encourage the development of innovative programming formats and interactive services to engage audiences across different platforms.

6. Enhance Public Engagement and Accountability: Foster meaningful dialogue and collaboration between PSBs and their audiences to ensure their programming remains responsive to public needs and interests. Establish mechanisms for public feedback and evaluation to assess the effectiveness and impact of PSB initiatives.

7. Facilitate International Cooperation: Foster collaboration and knowledge-sharing among PSBs at the international level to exchange best practices, resources, and experiences. This may involve participating in forums, partnerships, and joint initiatives to address common challenges and promote the values of public service broadcasting globally.

8. Monitor and Evaluate Performance: Develop robust monitoring and evaluation frameworks to assess the performance and impact of PSBs in fulfilling their public service remit. Regularly review key performance indicators and outcomes to identify areas for improvement and ensure accountability to stakeholders.

By implementing these recommendations, policymakers, regulators, and stakeholders can contribute to the resilience and effectiveness of public service broadcasting in the audiovisual sector, ensuring it continues to serve the public interest and contribute to democratic discourse and cultural diversity.

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