MASARYK UNIVERSITY
Faculty of Social Studies
Department of Sociology

DOCTORAL THESIS

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Publics, Participants and Policies: Examining Community Broadcasting in Austria and the Czech Republic

Doctoral Thesis

Supervisor: prof. PhDr. Jiri Pavelka, Ph.D.

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I declare that I have worked on this thesis independently, using only the primary and secondary sources listed in the bibliography.

In Brno, date ……

Dedication

To my parents, whose love and sacrifice made this possible.

Acknowledgments

For most of my adult life I've been involved in broadcasting, for many years as a businessman, and then as an activist. Since enrolling at Masaryk University, I have endeavored to become a scientist in the study of broadcasting. In this scholarly pursuit, I've learned some hard lessons about what it takes to achieve that goal. Hopefully, this PhD thesis will successfully mark another milestone in my journey.

In appreciation for their part in the process, I wish to acknowledge the people instrumental in the production of this research project. They have my sincere appreciation and gratitude. For operational support at Masaryk University, I want to thank Rudolf Burgr, Pavlina Brabcova, and Dagmar Habova. For facilitating the project in Austria, my appreciation goes to Alf Altendorf, Otto Tremetzberger, Judith Purkarthofer, Helmut Peissl, Helga Schwarzwald, Sibylle Moser, Thomas Bauer, Alfred Grinschgl, and Erich König. For facilitating the project in the Czech Republic, I acknowledge the cooperation of Martin Šeda, Iva Jonášová, Jakub Pacner, and Filip Johanek. For translations, I'm grateful for the work of Veronika Lapšanská, Ivana Rybanska, Pavel Sedláček, Vladimir Djordevic, and Erhan Komurcu. For contributions to the methodology, my thanks go to Beatrice Manea. For contributions to the text I'd like to thank Salvatore Scifo and Judith Davis. For the document publishing, many thanks to Jan Martinek, David Humpolik, Alzbeta Cerna, and Marian Misko.

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Abstract

Publics, Participants and Policies: Examining Community Broadcasting in Austria and the Czech Republic

This research project deploys online surveys to volunteer participants in separate case studies of community broadcasting in Austria (n=340) and the Czech Republic (n=85), first to measure the importance of community broadcasting values, and second to evaluate the alignment of community broadcasting policy to the views of those participants. While the values of community broadcasting can be found in a rich mix of scholarly theories, advocacy interventions, organizational charters, and regulatory guidelines, research about the importance of these values to participants is quite limited. This project revealed that many of the widely-recognized values commonly attributed to community broadcasting are also highly-important (with notable exceptions) to the survey respondents in Austria and the Czech Republic. In addition, the selected policy documents from Austria and the Czech Republic show generally positive alignment with the views of the respective nation's survey respondents. The findings and conclusions add to the understanding of community broadcasting, and are applicable to the practice, advocacy, and regulation in the sector.

Anotace

Veřejnost, účastníci a politiky: Průzkum komunitního vysílání v Rakousku a České republice

Tento výzkumný projekt využívá online dotazníky distribuované dobrovolným účastníkům v samostatných případových studiích v Rakousku (n=340) a v České republice (n=85), a to jednak ke změření důležitosti hodnot komunitního vysílání, a jednak k vyhodnocení toho, jestli politika v oblasti komunitního vysílání koresponduje s názory účastníků. Výzkumy věnované fenoménu komunitního vysílání často citují experty, zastánce a provozovatele, zatímco objem výzkumu, který jako zdroje využívá samotné účastníky, je poměrně omezený. Tento projekt odhalil, že mnohé všeobecně uznávané hodnoty běžně přisuzované komunitnímu vysílání jsou důležité (s několika význačnými výjimkami) i pro respondenty průzkumů v Rakousku a v České republice. Kromě toho vybrané politické dokumenty z Rakouska i České republiky ukazují na obecnou pozitivní shodu politiky s postoji respondentů z dané země. Výsledky a závěry práce rozšiřují dostupné znalosti o komunitním vysílání a mají význam jak pro jeho zastánce a provozovatele, tak pro regulaci sektoru.

Keywords

Access, participation, community, media, broadcasting, policy, Austria, Czech Republic, radio, television, civil society, public sphere, FM, cable-access, internet, social media, digital, public sphere, civil society, online, volunteer, values, not-for-profit, gender, politics, social, network, independent, non-discriminatory, objective, public service, experimental, radical, sustainable, representation, human rights, culture, multiethnic, multilingual, European identity, media regulation

List of Abbreviations

1ka – Enklik Anketa

ACM - Alliance for Community Media

AMARC – L'Association Mondiale des Radiodiffuseurs Communautaires

AIP – Access Interaction Participation

APSV – Associace Provozovatelu Soukromeho Vysilani

ARC - The Alliance des Radios Communautaires du Canada

ARD - Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland

CBA – Community Broadcasting Association

CEE – Central Eastern Europe

CEU – Central European University

CMA – Community Media Asociation

CMFE – Community Media Forum Europe

CPB – Corporation for Public Broadcasting

CRA – Community Radio Association

CRTC - Canadian Radio-Television and Telecommunications Commission

DAB – Digital Audio Broadcast

DOE – Council of Europe

DRM - Digital Radio Mondiale

DVB - Digital Video Broadcast

ECHR – European Court of Human Rights

EP – European Parliament

EPRA – European Platform of Regulatory Authorities

EU – European Union

FCC – Federal Communications Commission

FM – Grequency Modulation

GMPC - Global Media Policy Group

IAMCR – International Association for Media and Communication

ICT - Information and Communication Technology

ICT4D - Information and Communication Technology for Development

IMB – Institute for Media Education Salzburg

KommAustria – Kommunikationsbehörde Austria

LCM - Local and Community Media

LPFM – Low Power Frequency Modulation

MHz - Millihertz

NAB – National Association of Broadcasters

NEMBCA – National Ethnic and Multicultural Broadcasters Council of Australia

NKRF - Nichtkommerzieller Rundfunkfonds

ÖRF – Österreichischer Rundfunk

PEG – Public Educational Government

RLS – Recognition Legalization Support

RRTV – Rada pro Rozhlasove a Televizni Vysilani

RTF - Radiodiffusion Television Francaise

RTR – Rundfunk und Telekom Regulierungs

SPSS – Statistical Package for the Social Sciences

TV – Television

UK – United Kingdom

UNESCO – United Nations Educational, Scientific and Cultural Organization

URL - Uniform Resource Locator

USA – United States of America

VFRÖ – Verband Freies Radio Österreich

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1 Introduction

1.1 Community Broadcasting

Community broadcasting is an established worldwide phenomenon, with community radio and television channels operating alongside their commercial and public service counterparts on every continent. The international association of community radios L'Association Mondiale des Radiodiffuseurs Communautaires (AMARC), claims nearly 4,000 members from 110 countries[1]. Europe is an especially robust environment for community broadcasting, as the Community Media Forum Europe (CMFE) estimated in a 2012 survey that there were more than 2,000 community radios and 500 community televisions broadcasting[2]. The rich history and multi-faceted development of community broadcasting form the background for this project, and a foundation for the examination of its publics, participants and policies.

Definitions of community media can be as varied as the many scholars, advocates and practitioners that offer them. Nicholas Jankowski (2002, 6) describes community media as "a diverse range of mediated forms of communication: print media such as newspapers and magazines, electronic media such as radio and television, and electronic initiatives". Arne Hintz (2016) lists numerous forms included in research by members of the International

[1] For more information on this claim, see About AMARC at: http://www.amarc.org/?q=node/5.

[2] To view the report and methodology, see CMFE Community Media Mapping Project at: http://cmfe.eu/?p=864.

Association for Media and Communication Research (IAMCR) Community Communication Section[3] including:

- community
- alternative
- radical
- citizens'
- activist
- grassroots
- civic
- participatory
- social movement-oriented
- development-oriented
- civil society-based

Jankowski (2002, 7) continues with his description of the "conceptual contours" of community radio, offering as his main characteristics those in the list below.

- Objectives: to provide news and information relevant to the needs of community members, to engage these members in public communication via the community medium; to empower the politically disenfranchised;
- Ownership and Control: often shared by community residents, local government and community-based organizations;
- Content: locally oriented and produced media production by non-professionals and volunteers;
- Audience: predominantly located within a relatively small, clearly defined geographic region, although some community networks attract large and physically dispersed audience;
- Financing: essentially non-commercial, the overall budget may involve corporate sponsorship, advertising, and government subsidies.

[3] The IAMCR Community Communication Section can be referenced here: http://iamcr.org/leicester2016/cfp_coc.

In supporting and promoting community media, many advocates and practitioners abide by a set of principles encoded in the articles and publications of their trade associations. The AMARC Community Radio Impact Assessment (2007, 63) states: "Community radio should not be run for profit, but for social gain and community benefit; it should by owned by and accountable to the community it seeks to serve, and it should provide for participation by the community in program making and in management." Public and private institutions facilitate interventions that can provide guidance for advocates and practitioners in the sector, and also influence the decisions of legislators and regulators in policy making. Peter Lewis (2008, 13) cites the Council of Europe (COE) list of "shared interests and common principles" of community media, compiled from submissions by civil society stakeholders on promoting social cohesion. The list includes:

- freedom of speech and media plurality
- public and gender access
- cultural diversity
- not-for-profit
- self-determination
- transparency
- promotion of media literacy

Varying philosophies and concepts also serve to illuminate the *raison d'étre* for community media. Barry Melville (2007, 16) of the Community Broadcasting Association of Australia (CBA) described community broadcasting as being "sustained by the principles of access and participation, volunteerism, diversity, independence and localism". Apart from the widely-recognized values associated with community media, the context of its location in society is also important. Howley (2010, 2) asserts that community media "assumes many forms and takes on different meanings depending on the felt need of the community, and the resources and opportunities available to local populations at a particular time and place."

This project makes an important distinction between broadcasters and other community media forms, such as community theatre, community press, community film, and/or com-

munity telecentres[4]. Community broadcasting shares many of the same philosophies and attributes of other community media forms, but is distinctly a linear audio-visual broadcast service using electronic technology to deliver programs for mass audiences to consume via receiving devices. Community broadcasting in this thesis refers to community broadcasting entities located in democratic societies, beginning in the postwar era of the 1940s up to the present. The discussion generally describes those community broadcasters that are legally authorized and licensed entities, who typically deliver their output on terrestrial FM frequencies and/or wired cable delivery systems. Additionally, other forms are also discussed and examined in the research, including illegally operating "pirate" terrestrial broadcasters and internet broadcasters streaming content via the World Wide Web.

The community broadcasting organizations and the participants who populate them form a fundamental component of this research. Though community broadcast organizations are known for a commitment to democratic principles, they are often formed with a hierarchical structure. Much like their media counterparts, community broadcasting organizations are typically composed of departments responsible for carrying out basic line functions such as programming, technics, marketing, and revenue development, with leadership from management, and overseen by an elected board of directors. The board members are often volunteers, who may be external cooperators or hold regular positions within the organization, who represent the owners of the legal entity and/or license holder of the medium. They typically assume autonomous fiduciary responsibility for its successful operation, primarily through approving strategies, plans, and budgets prepared by management (Miller-Buske 2011). Here it's important to note the distinction between free-standing "independent" community broadcasting organizations that are owned and operated by the license holder, as opposed to cable-access and government-owned open channel models, in which the aforementioned legal, fiduciary and management control of their operation rests with the commercial cable system or media regulator owners

[4] ICT (information and communication technologies) telecentres provide an open space for communities to access and deploy various technologies such as computers and telecommunication networks. You can see more here: http://www.telecentre.org/.

Commonly in community broadcasting organizations, the main source of labor is volunteer participants, mostly part-time workers in their free time apart from personal and professional commitments elsewhere. These participants are primarily producers of programs, but they also can fulfill unpaid duties in the other functions of the organization as their skills and experience warrant. Volunteers are the engine that powers the community broadcasting phenomenon, and without them the model would be fundamentally changed and likely unsustainable. Beginning with perhaps the simple goals of access and participation in media spheres, the values and interests of these participants can also include individual development, community development, promotion of local arts & culture, political ideology, alternativism to mainstream channels, and promotion of their group identity, just to name a few. The views of the participants generally construct the philosophy of the independent community broadcasting organizations, and in some cases, also the policy that governs them. In the case of cable-access and open channels, participants may have similar interests and values, but the owners and managers are merely service providers, albeit with a directive to fulfill many of the aforementioned objectives, but not necessarily connected philosophically to the participants and their communities (Higgins 2007).

For participants, community media can be understood as a space where they are able to express themselves to their community, or as a method of response to issues of the larger world around them. Carpentier (2011, 355) notes: "Participation occurs (or can occur) in a variety of social realms, which generate a multitude of interconnections of discursive and material practices." Regardless of why they come, volunteers remain the driving force of the sector. OFCOM (2015) reports that in the UK in 2014, more than 20,000 volunteers worked a total of more than 2.5 million hours participating at 230 local community radios. This computes to an average of 87 volunteers per channel working 10 hours per month[5]. In this research project examining Austria and the Czech Republic, large organizational examples include TV OKTO in Vienna, Austria, that claims more than 500 volunteer participants and 100 programming groups (OKTO 2015), and student Radio R in Brno, Czech Republic, which reports more than 150 active volunteers (Radio R 2015). Small examples

[5] OFCOM conducts an annual survey by requiring each licensed media organization to produce a standardized report of their operation.

of community broadcasters include Radio Ypsilon in Hollabrunn, Austria, and Radio Bomba in Plzen, Czech Republic, each estimated to have fewer than 30 volunteer participants.

Because these electronic delivery platforms utilize precious terrestrial spectrum and exclusive cable delivery systems, they are subject to primary and intense allocation and regulation considerations not generally applied to other community media platforms such as print, stage, and film. In discussing the separate but interconnected roles of community radio and television, the policy and regulatory requirements for electronic broadcasting places them in relative competition with commercial and public service broadcasters for finite delivery capacities, and plays a major role in their development (or lack thereof). This "third sector" context of comparison to commercial and public service broadcasting, and how it affects the development of community broadcasting, is perhaps the most common frame for examining and understanding the phenomenon (McChesney 2004), and challenges policy makers to serve the interests of communities as well as commercial and state interests (Girard 1992, Bhattacharjee and Mendel 2001).

Similar to many not-for-profit civil society organizations, funding is a key element to the success and sustainability of community broadcasters, and one of its most difficult challenges. The social, economic and political environments in which community broadcasters operate greatly influences funding opportunities and strategies, as does the policy that governs them. Independently owned and operated broadcasting organizations commonly aspire to maintain a mix of revenue sources, including one or more of the following: annual government funds, government project-based and fee-for-service funds, community donations, memberships, sponsorships, advertising, special promotional initiatives, and more[6]. Government funding schemes can be structural or project-based, and are typically managed by the respective media regulator, who disburses the allotted funds according to their assessment of annual broadcasters' proposals for performance (Buckley 2008, 2010, Mendel 2013). In the case of cable-access and open channel models, funding is commonly

[6] The Community Media Sustainability Guide is an excellent source for community broadcasting funding information: http://pdf.usaid.gov/pdf_docs/Pnado691.pdf.

not an issue for communities, because they do not own or operate the media, which are funded by the respective owners of the channel as a service for the community users.

Unlike community broadcasters, commercial and public service broadcasters are symbiotically dependent on attracting and maintaining large audiences to their output. Commercial broadcasters without substantial audience figures they can offer to prospective advertisers are at a disadvantage in a competitive marketplace, and public service operators often face substantial questioning of their efficacy if they fail to deliver representative audiences from all regions of their nation (Minasian 1963, Benerjee and Seneviratny 2006). Community broadcasters typically have a much smaller remit, mandated only to reach the communities they serve. These third sector community broadcasters, whether large or small, radio or television, are programmed mostly by amateur volunteer participants, and simply not held to the audience delivery expectations of their professional counterparts. Furthermore, because the ethos of community broadcasting begins with the philosophies of access and participation, community broadcasters are often judged not by the audience they deliver, but by the level of participation in production of programs by their community members (Bozo and Heimer 2014).

Free from the burden of profit that commercial media must provide, or the constraints of serving governments like public service media, programs on community broadcast channels are typically more varied and diverse. Following the general categories of information, opinion, and entertainment, programs can be seen to serve the interests of the community and reflect the values of the volunteer producers. From political ideology to gardening, the range of subjects and ways to present them is limited often only by the producers' imaginations and motivations. This variety of outputs also fulfills key elements of the community media philosophy, for example the values of access and participation, non-discrimination, independence, alternative to the mainstream and community development. Some independent broadcasters have a singular philosophy promoting their specific cultural representation or political ideology, while many others are a mixed-model of encouraging a diverse array of programs representing many parts of the community it serves (Mendel 2013). Similar to this latter model, most cable-access and open channels are committed to a pure access philosophy, simply providing the facilities for transmitting whatever participants produce (Linke 2016).

While the ethos of community service, the human right to communicate, and alternative programming are fundamental to community broadcasting philosophy, content produced by participants and transmitted by community broadcasters is nonetheless subject to restrictions. Those restrictions are encoded in the law, managed through the rules and regulations enforced by media regulators, and apply to all users of the public terrestrial airwaves and cable systems rights-of-way[7]. Where community broadcasting is recognized and legal, additional codes and guidelines specific to community radio and TV may also be enforced[8].

1.2 Community Radio

The current paradigm of community radio features a galaxy of similar, yet remarkably disparate forms of radio stations around the globe. They are often identifiable by their respective commitments to various ideals of community broadcasting, but more basically by their basic technical and operational configuration. The term "radio" in this context generally refers to the traditional mass medium of audio production and broadcast distribution currently found on terrestrial FM frequencies, and streaming on the World Wide Web. This serves as the starting point for a wide-ranging discussion of what radio is now, what it was in the past, and what it will be in the future. Physically, a typical local FM community radio requires a simple studio for production, a link to a transmitter mounted on a mast, and the requisite office space to manage the enterprise. These terrestrial audio broadcasting stations typically transmit on the FM band between 87 – 108 MHz (with some exceptions), and are received by FM radio receivers in homes, offices and autos, the same as for commercial and public service radios[9]. Depending on transmitter power and height of the antenna above surrounding terrain, standard FM signal coverage areas range upwards of

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[7] For example, the mission statement for the Czech Republic media regulator Council for Radio and Television Broadcasting (RRTV) is here: http://www.rrtv.cz/en/static/about/councils-mission/index.htm.

[8] An example of special guidelines for community radio in the UK is here: http://stakeholders.ofcom.org.uk/binaries/broadcast/radio-ops/kc-changes-guidance.pdf.

[9] More detailed information about FM broadcasting is here: http://rfmw.em.keysight.com/wireless/helpfiles/n7611b/Content/Main/FM_Broadcasting.htm.

100 kilometers in diameter, making it ideal for local broadcasting to cities and towns, as well as limited rural areas. Low Power FM (LPFM) utilizes the same technology as other FM configurations, but with substantially less transmitting power designed to serve a much smaller broadcast signal footprint (typically less than 10 kilometers in diameter). For regulators, LPFM offers a solution to the problem of over-allocation of FM frequencies because LPFM signals are able to fit between and within the geographic and bandwidth footprints of standard FM broadcasts, without causing substantial interference[10]. Whether communities are identified as a small neighborhood (or even a small group within a neighborhood), or as an entire city, either standard FM or LPFM can be configured to best serve the constituents.

In comparison to television, the barrier to entry for technological considerations in radio is quite low. The equipment to produce and transmit audio output on FM frequencies is simple to use and comparatively inexpensive, as are the receivers used by listeners to capture the transmitted signal. Deployment of simple antennae mounted on a mast allows community radios to be located in a myriad of locations, and are especially suited for urban environments comprised of diverse communities. In Austria for example, the FM spectrum is managed to provide specifically-designed broadcasting footprints for community radios covering a whole city and the communities within it. For example, Radio Orange in Vienna has an FM signal covering most of the metropolitan area with more than 1 million potential listeners. Free Radio Salzkammergut, in a scenic but mostly rural and mountainous area, actually employs several FM transmitters to provide its regional service commitment. In the USA and Hungary for example, LPFM systems are deployed to cover only a small portion of a city or town, such as KALY-FM radio in Minneapolis, Minnesota which serves the neighborhoods containing large numbers of residents in the Somali-American community (Prometheus 2015), and Civil Radio in Budapest, serving the neighborhoods of Buda west of the Danube River.

[10] More information about Low Power FM comes from the USA FCC: https://www.fcc.gov/media/radio/lpfm.

While FM broadcast technology is favorable to the development of community radio, access to the FM frequency spectrum is oftentimes not. Due to the limited space on terrestrial FM frequency spectrums, or the unwillingness of regulators to open the spaces to alternative broadcasters, acquiring a license to broadcast is often difficult or impossible, even compared to television. This issue of access to airwaves is a common thread throughout the history of community broadcasting, and is discussed at length throughout this thesis, especially as it relates to the societal environment for community broadcasting development, and the effect of policy on community broadcasting efficacy and sustainability. The 14 community radios in Austria are independent entities owned and operated by legally formed community groups. Their access to the terrestrial broadcasting spectrum is guaranteed by law and managed according to policy enforced by the media regulator Rundfunk und Telekom Regulierungs (RTR). These channels generally provide a mixed-model of program output on terrestrial FM frequencies, typically serving entire cities and the communities that comprise them. In the Czech Republic, where access to the terrestrial broadcast spectrum is not licensed to any community broadcasters, the FM radio dial contains only commercial and public service offerings. The option for alternative radio broadcasters in the Czech Republic therefore is to stream their programs on the World Wide Web, which does not require a license from the media regulator. For example, StreetCulture Radio is an independently owned and funded online streaming audio service operated by a community arts group in Prague with a generally mixed-model output favoring the support and promotion of arts and culture. Radio UpAir is also a streaming online audio service, owned and funded by Palackeho University in Olomouc, and operated by student volunteer producers under the oversight of the university.

1.3 Community Television

The current paradigm of community television can be viewed on the whole in the context of two distinctly differing operational models each having their own separate identities. First, the “access” model of North American cable-access and European open channel TV, and second, the “independent” model of free-standing owner-operated TV stations. These typologies then serve to frame development of the form with regards to programming, policy, funding, sustainability, and impact in the respective societies in which they operate.

As their names imply, the access TV models offer individuals and groups access to the facilities for production, the training necessary to obtain the skills for production, and the delivery of their programming output. In the case of the cable-access Public Educational Government (PEG) model that originated in the United States and Canada, the local commercial cable operators, as a condition of their exclusive distribution franchise contract with the city or county, are required to provide for access to erstwhile content producers from within the cable system coverage area[11]. The PEG moniker refers to a hybrid combination of previously separate channels on disparate platforms for standard public access to individuals and groups, educational services delivered over broadcast media, and local government output of information and coverage of government activities. The inclusion of this public access requirement became almost standardized in cable systems contracts in the build-up of the cable TV phenomenon in the USA and Canada (Lindner 1999). The funding mechanism for this cable-access PEG model is typically included as a provision in the commercial cable system operator agreement with the local government, and can be a fixed annual fee or an amount based on a formula related to the number of subscribers and revenue for the cable operator.

The European open channel version of access television offers the same opportunities for access, training, production and delivery as the cable-access model, with one very important difference. Open channels are typically owned and operated directly by the media regulatory agency with jurisdiction over the distribution area. The media regulator constructs and operates the production facilities and, where feasible, also the delivery systems, either terrestrial or cable. In other cases, the regulator will reserve channels on local commercially-owned cable systems for their open channels. The media regulator in the case of open channels takes full responsibility for funding all aspects of the open channel operations, typically contained in an annual budget allocation. The open channel models of ownership and control apply to both radios and televisions primarily in Scandinavia and portions of Germany (Linke 2016).

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[11] More information on cable-access "PEG" channels in the USA is here: https://www.fcc.gov/media/public-educational-and-governmental-access-channels-peg-channels.

The independent model of community television is distinctly different from the access models in that they are owned, operated, and licensed independent of commercial cable systems operators, local governments or media regulators. Independent TV stations are typically founded by civil society groups for many of the same reasons as their access counterparts, but in these cases they are able, due to favorable regulatory policy in their societal environment, to establish free-standing community media organizations with direct access to available terrestrial broadcasting frequencies and cable channels. These broadcasters typically own and operate their own facilities for production and training, then rely on the external operators, such as commercial cable operators and/or commercial terrestrial tower/transmission operators for distribution of their output. Access to these external distribution systems is typically mandated as a provision of their licensing agreements with the government media regulatory agencies, and/or local governments' agreements with commercial cable systems operators (Lithgow 2012).

In some states (for example Australia, Denmark, Norway, Switzerland and Austria), these independent channels, while not owned or operated by units of government, are funded primarily from the local city governments in which they operate, bolstered by additional funds from regional/national government funds supporting arts and culture. Jankowski (1999) in his examination of community broadcasting in the Netherlands, also identified a hybrid model that combined attributes of both the open channel and independent models similar funding mechanisms. In environments where government funding is not typical, community televisions (like their radio counterparts) must rely on sponsorships, advertising (where permitted), donations from supporters, and project-based funding grants for their financial sustainability. The three licensed community (or "free") televisions in Austria -- OKTO TV in Vienna, DORF TV in Linz, and FS1 TV in Salzburg -- are prime examples of this independent community TV model. All three own and operate their own studios, distribute their mixed-model program output via external distribution systems, primarily on cable channels, but also over newly-developed local terrestrial digital TV platforms. These independent Austrian channels enjoy a favorable community broadcasting environment (shared by their radio counterparts) where local, regional and national government policy mechanisms comprise the primary source of community broadcasting funding.

1.4 The Project: Problem, Aims, Questions, Methods

While the values, philosophies and attributes of community broadcasting can be found in a rich mix of scholarly theories, advocacy interventions, organizational charters, and regulatory guidelines, research about the importance of these values to participants is quite limited. Volunteer participants are a key component of the community broadcasting phenomenon, and could also be a critical source for understanding community broadcasting and the ideologies that comprise it. Thus, this project aims to learn more about the views of these participants who populate the publics and produce the content of community broadcasting - by deploying online surveys in Austria (n=340) and the Czech Republic (n=85). The first research question asks:

- "What values of community broadcasting are important to participants?"

To address this first research question, the surveys ask participants to judge the importance of a group of widely-recognized terms representing the values, attributes and philosophies of community broadcasting. The rankings of importance as reported by respondents to the surveys should present a picture of what values are important, and additional survey questions also provide demographic and organizational profiles of the participants and their organizations. Together variables offer opportunities for cross-tabulation computations to reveal more detailed findings about the participants and their values.

The secondary aim of this project - to examine the alignment of policy to the views of participants - addresses a major issue for the community broadcasting sector. The leading scholar, advocate and practitioner Steve Buckley (2008) writes that effective media policy can be instrumental in establishing and maintaining effective community broadcasting. This project offers the opportunity to separately examine Austria and the Czech Republic, two nations with shared geopolitical and historical experiences, yet different paths to their current media environments that have led to completely different broadcasting paradigms, participation, and policies.

In both these environments, participants could provide valuable insight into the efficacy of community broadcasting policy. The secondary research questions to facilitate that research aim are:

- "To what extent does Austrian community media policy, often cited as among the world's best, align with the values important to Austrian participants?"
- "To what extent does the proposed new Czech Republic community broadcasting policy and plan align with the values important to Czech community broadcast participants?"

To address these policy-related research questions, terms from a policy document related to each country are overlaid onto the ranking of importance of values from the survey results to present a picture of the relative alignment of policy to participants' views. In the Austrian case, the terms are extracted from the "Funding Guidelines for Non-Commercial Broadcasting", and in the Czech Republic, the terms are extracted from the "Proposed Community Broadcasting Policy and Plan".

The overall design and methods of this research project present numerous challenges and possible limitations. While the views of volunteer participants have been studied in several research projects, previous research comparing policy terms to participants' views in the study of community broadcasting could not be found. In addition, issues such as data collection methodology, language translations, and relatively small populations of participants (especially in the Czech Republic) also pose challenges for the successful execution of the project. Despite those challenges, the research pursues its aim to gain a better understanding of community broadcasting, which then can be applied to its study, practice, advocacy, and regulatory development.

1.5 Contents of the Thesis

The opening chapter "Introduction" presented an overview of community broadcasting, and introduced the research project. Following this introductory chapter, the thesis describes and discusses the research project in this manner:

Chapter 2: History of Community Broadcasting

The section on history prepares the reader for understanding the background of community broadcasting and its current state around the world. Beginning with the origins of community radio in the Americas, the chapter traces its development on FM across the globe through to the present. The text then reviews the history of community television from the

establishment of cable-access TV in the USA to the open channels and independent televisions of Europe today.

Chapter 3: Community Broadcasting in Austria and the Czech Republic

This chapter examines the history of community broadcasting in Austria and the Czech Republic. In Austria, the contentious struggle for adoption of community broadcasting is described in detail, followed by a review of the current favorable situation. The section on the Czech Republic begins with reviews of the public service and commercial sectors, then describes some steps taken in the restricted development of a community broadcasting sector, finishing with an examination of the proposed new community broadcasting policy and plan.

Chapter 4: Literature Review

The literature review addresses the theoretical underpinnings that help explain the community broadcasting phenomenon. It begins with an in-depth treatment of the concept of community, exploring its descriptions and definitions. That is followed by a section examining the concept of civil society from various theoretical approaches. The chapter then discusses Jürgen Habermas' public sphere as an important foundation of media and specifically community media. Finally, the section reviews literature and research specific to community broadcasting, identifying approaches and findings that contribute to the aim of this research project.

Chapter 5: Methods

The chapter begins with an overview of the aims, problem, and research questions in the project. Then a discussion of selected methodology is presented, along with design parameters, systems, people, and languages utilized in the project. Then the population and sample are described in detail, incorporating information about the response and methods deployed to generate it. Then the methods for acquiring and processing the data are described, including the survey instrument and the software for statistical computations. The survey instrument is also described, followed finally by a detailed description of the data analysis method. Finally, the data analysis method is presented describing the processes, technologies, and data to be examined using statistical computations.

Chapter 6: Findings and Discussion

The section begins with a profile of the various demographic and organizational cohorts in the sample. The primary and secondary research questions are then addressed, using charts to illustrate the findings. For the primary research question, respondents to the survey in each country judge the importance of selected widely-recognized community broadcasting terms. To address the secondary research questions concerning policy alignment, terms contained in the selected policy documents are overlaid to the same list of recognized terms. In both phases, demographic and organizational variables provide additional cross-tabulation findings.

Chapter 7: Conclusions

This chapter reports the conclusions drawn from the findings, and discusses the implications of the project. It makes statements about findings related to publics and participants in each country sample, then about the importance of values and the alignment of policy. In addition, this chapter suggests outcomes related to the practice, advocacy, and regulatory development of community broadcasting.

2 History of Community Broadcasting

2.1 Community Radio

Community radio is the most prominent form of third sector broadcasting in the world. Originating in the 1940s in the Americas on AM frequencies, the establishment of non-commercial alternative community broadcasters across the globe was later facilitated by the development of the FM frequency band in the 1960s. This simple, low-cost technology lowered the barriers to access, and enabled media activists to acquire the means and skills necessary to establish their own broadcast operations, often as illegal pirate channels. In many nations, enabling legislation and policy was not the first step towards facilitating the development of a community radio sector, but often times the last (Price-Davies and Tacchi 2001). This "pirate to policy" process is a common theme in the worldwide history of community radio.

In the post-WWII era in the USA, not-for-profit and educational channels, established by the Radio Act of 1927 and mostly licensed to schools, colleges, and universities, were a small counterpoint to the dominant commercial sector which controlled the majority of available frequencies (Head, *et al* 1998). Non-commercial "community" radio in the USA began with the iconic Pacifica Radio, licensed as KPFA in Berkeley, California in 1948. An outgrowth of the pacifist movement, Pacifica Radio sought to provide the ethnic, labor, and socialist communities with an opportunity to share their opinions through access to the public airwaves (Kessler 1984, Tracy 1996). Other community radios in this period included stations established in cooperation with the broadcasting pioneer Lorenzo Milam in Dallas, Portland, St. Louis, and Seattle (Barlow 1998). The Public Broadcasting Act of 1967 resulted in the formation of a "public service" sector in the USA, populated by many of those same educational licensees, but now producing a wider range of programs that

included information, opinion, and entertainment. These newly formatted channels were designed as a service to citizens, and a contribution the democratic process (Engelman 1996, Witherspoon, *et al* 2000).

Apart from the new public service sector in the USA, the regulatory Federal Communications Commission (FCC) was instrumental in the development (or lack thereof) of community radio in the following decades (Bekken 1998). Reservation of spectrum on the FM band for non-commercial broadcasting enabled the community radio sector to grow slowly alongside the public service stations, supported by the trade association National Federation of Community Broadcasters (NCFB)[12], which also facilitated ongoing discussions of the nature and role of community radio (Bergethon 1992). In 2000, the FCC set out new rules establishing Low Power FM (LPFM) as an additional source of access to the FM spectrum for non-commercial community broadcasters. However, legislation enacted in the US congress severely reduced the breadth of the initiative, restricting most of the new licenses to rural areas, and awarding a large portion of the 600 new licenses to christian church groups (Sterling and Keith 2008). After several unsuccessful legislative attempts in 2005-2009 to improve LPFM's effect on media plurality, the Local Community Radio Act of 2010 was enacted by the congress and signed into law by President Barack Obama. The new legislation further opened the FM spectrum in cities across the US, resulting in a process by which more than 1800 new LPFM licenses have been granted since 2013 (Angel Fire 2015).

In the United States, not-for-profit broadcasting enjoys little financial support from government sources. Public service broadcasters average less than 15% of their revenue from government grants (Corporation for Public Broadcasting 2012), and community broadcasters even less, as they are tasked to develop revenue sources primarily from sources within their communities. Advertising is strictly forbidden, and while sponsorship is allowed, these channels, staffed mostly by volunteer participants, often struggle to secure adequate

[12] The National Federation of Community Broadcasters survived the many financial struggles common to its members, and still serves to represent the interests of community radio in the USA. Their website is here: http://www.nfcb.org/.

funding streams to ensure their sustainability. Community broadcasting models elsewhere in the world follow both similar and different trajectories.

The history and structure of community radio in Latin America is acknowledged to have begun in 1948 with Radio Sutatenza in Columbia, followed shortly thereafter by the iconic miners' radios in the mountains of Bolivia (Gumucio-Dagron 2001). These examples of participatory social movement media, owned and operated by communities, grew to become a template for how community radio could serve as a powerful instrument for social and political action (Downing 2011). Taking advantage of FM broadcasting technology, community radio grew exponentially across Latin America in the following decades, mostly as unlicensed pirate radios due to lack of effective policy in repressive political environments. Consequently, many radios were established in support and defense of human rights and social justice for indigenous peoples, the poor and marginalized, workers, and political activists. Individual nations developed unique variations on the model: popular radio in Ecuador, free radio in Brazil, participating radio in El Salvador, community radio in Paraguay, native radio in Mexico, socialist radio in Venezuela, and citizens' radio in Argentina (Brunetti 2000). The "pirates to policy" process has resulted in greatly improved community broadcasting environments in some countries including Paraguay, Chile and Argentina, but in many others the process remains relatively stagnant. On the whole, community radio in this century continues to be an important institution across Latin America, as evidenced by the 2010 AMARC Conference in La Plata, Argentina, attended by more than 200 community radio members from Latin America (L'Association Mondiale des Radiodiffuseurs 2011).

The societal paradigms that contributed to the typologies of community radio in Latin America in the 20th century were also present on the continent of Africa. Dysfunctional governments, repressive regimes, lack of overall infrastructure development, and mismanagement of resources stunted the growth of licensed community radio (Meyers 2011). However, a resilient form of locally-supported community FM radio, concerned less about political ideology and more about community development, was able to take root and grow organically across the African continent in the 1970s and 1980s. In this difficult environ-

ment, foreign aid agencies and international media activists introduced the ICT4D model[13]: community radios constructed and funded chiefly by external sources as seedlings and/or surrogates for local community radios. While providing initial benefits to many communities, this model has often been difficult to transition to local ownership and sustainability (Fraser and Estrada 2002). Several nations, however, have seen consistent development and growth of the medium. A prime example is the Republic of South Africa, where in the post-apartheid era, President Nelson Mandela oversaw the creation of a vibrant community radio sector (Valentine 2013) of more than 75 radios that continues to operate in 2015 with the support of enabling policy in the form of large frequency allocations, facilities and partial funding schemes (Mansell and Raboy 2011).

Isolated examples of community radio development can be found in Asia, for example in Nepal, Bangladesh, and Indonesia. These radios are primarily similar to African models of ICT4D media development by NGOs, resulting in radios and sectors without effective models for independent sustainability. A prime example is Nepal, in which a group of local community radios operate across the country, but struggle to survive solely on support from their communities, forcing them to depend on external resources from international aid organizations (Pringle and Subba 2007).

In India, a major initiative to develop a country-wide community radio sector was approved by the government in 2010, establishing the recognition and legalization of community radio. Although hampered at times by restrictive terms and fees, the process of awarding licenses and granting access to broadcast frequencies has continued apace, with the goal of building out a sustainable community radio sector with the projected capacity to contain up to 5,000 individual radio channels (Pavarala 2015). In 2013, the media regulator reported 1,200 applications, 428 letters of intent for licensing, 148 radios licensed and operating, and 227 applications in process for community radios (India Ministry of Information and Broadcasting 2013).

Community broadcasting history in Australia is important due to its early implementation of enabling nationwide policy, and also to its overall success as a primary sector of the

[13] ICT4D is an acronym commonly used by international aid agencies to denote "information and communication technology for development".

nation's media landscape. Following initial recognition of community radio in 1974, the landmark Broadcasting Services Act of 1992 established the legality and legitimacy of community broadcasting, allocating frequencies, facilities and funding for the creation of this third sector of community channels (Rennie 2006). The result was an incremental development of community radio stations on the FM band across Australia, serving a broad range of diverse communities. The Community Broadcasting Foundation of Australia (2015) estimates that in 2014 more than 400 community radios are operating, staffed by 25,000 volunteers, and funded by a mix of government grants, sponsorship, and donations.

Unlike the dominant commercial broadcasting ethos in the USA, public service state-run broadcasting monopolies for radio and television existed across Western Europe for most of the 20th century (Burns 1998, Shiers and Shiers 1997). Examples such as the British Broadcasting Corporation (BBC), Radiodiffusion Television Francaise (RTF), Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland (ARD), and Österriecher Rundfunk (ÖRF) were seen by policy makers as adequately fulfilling the public's need for information, opinion, and entertainment (Abramson 2003). In the latter part of the century, the exclusivity of public service state-run broadcast radio and television monopolies was eventually dismantled in favor of a "public vs. private" dichotomy. The process brought with it the establishment of private commercial channels, and the formation of lucrative national (and local) commercial media markets, often dominated by a select few large corporate operators. Notably, Austria was among the very last nations to open their broadcast spectrum to private broadcasters, ending the monopoly of ÖRF in 1995 (Purkarthofer, *et al* 2010). This new paradigm of radio and television broadcast spectrums now controlled by either government or commercial interests was a catalyst in the demand for a third way; one that afforded access and participation for ordinary citizens and their communities (Lewis and Booth 1989, 105).

The 1960s and 1970s brought the rise of leftist counterculture values, politics, and lifestyles to Western Europe, prompting many communities, lacking access to the broadcasting airwaves, to subvert the dominant broadcast paradigm by constructing their own unlicensed pirate radio broadcasting stations. These alternative radios gained substantial audiences and support from communities, and while still largely unlicensed, formed the origins of community radio in Europe (Peissl 2013). The legalization of community radio begin-

ning in the 1970s and continuing across Western Europe through to today has established the sector as a viable third way of radio broadcasting (see table 2.1).

Table 2.1 Community Radio in the European Union 2008.

Country	No. of services	Legal Status	Public Funding
Austria	12	No specific provision	No
Belgium	11	Well established	Yes
Bulgaria	3	No specific provision	No
Czech Republic	3	No specific provision	No
Cyprus	0	No specific provision	No
Denmark	175	Well established	Yes
Estonia	0	No specific provision	No
Finland	5	No specific provision	No
France	683	Well established	Yes
Germany	304	Varies by region	Yes
Greece	10	Mainly unlicensed	No
Hungary	100	Well established	Yes
Ireland	21	Well established	No
Italy	100	Well established	No
Latvia	0	No specific provision	No
Lithuania	0	No specific provision	No
Luxembourg	1	No specific provision	No
Malta	38	Well established	No
Netherlands	264	Well established	Yes
Poland	30	No specific provision	No
Portugal	30	Mainly unlicensed	No
Romania	10	No specific provision	No
Slovakia	2	No specific provision	No
Slovenia	3	No specific provision	No
Spain	130	Mainly unlicensed	No
Sweden	165	Well established	No
United Kingdom	159	Recently adopted	Yes

Source: Buckley 2010.

In Central/Eastern Europe, the post-WWII authoritarian regimes that predominated the region also exerted absolute control over civil societies and media environments, leaving listeners and viewers with only state-run broadcasters producing mostly tightly-controlled propaganda. Some outliers did manage to spring forth on FM frequencies as pirate radios,

such as Radio Student in Ljubljana, Tilos Radio in Budapest, and Radio Stalin in Prague to name a few. Overall, community broadcasting in the post-authoritarian states of Central/Eastern Europe, even a generation after the transition to democratic governance, still has not developed as a legitimate component of erstwhile pluralistic media environments (Doliwa and Rankovic 2014). One exception could be seen in Hungary, where a community radio sector was legalized in 1995 (Molnar 2014), but struggles to survive today under restrictive policies of the current Hungarian government (Varga 2015).

In the United Kingdom, the 1972 Sound Broadcasting Act broke the BBC monopoly and unlocked the radio spectrum, authorizing the licensing and development of private local radio in the UK, albeit mostly commercial radio for many years (Scifo 2011). These first local FM radios in the UK failed to meet the most basic of community radio criteria as presented by the scholar Peter Lewis (1977), which led to further debates arguing for the legalization of iconic offshore pirate radios, as well as the hundreds of other pirate radios operating across Britain (Kippen 2013). In 1983 the formation of the Community Radio Association (CRA)[14] spurred the development of a small group of legally licensed local radios, but without the benefit of comprehensive legislation and funding, these channels faltered, and the community radio sector remained chiefly the province of unlicensed pirates. That changed when the newly created Office for Communications (OFCOM) in 2004 began the establishment of a genuine community radio sector by incrementally awarding 106 new broadcast licenses, many to ethnic and marginalized communities, over the next several years. By 2010, more than 200 licensed community radios were broadcasting on terrestrial frequencies across the UK, and the the OFCOM 2015 Annual Communications Market Report[15] listed 233 community radios currently on air including stations in England, Wales, Scotland, and Northern Ireland (see figure 2.1). This new aggressive licensing environment, however, was not accompanied by any significant government

[14] Originally founded as the Community Radio Association, the organization in 2015 is known as the Community Media Association, and continues to support community broadcasting in the UK. You can view it here: http://www.commedia.org.uk/.

[15] The OFCOM 2015 annual communications report can be viewed here: http://stakeholders.ofcom.org.uk/binaries/research/cmr/cmr15/CMR_UK_2015.pdf.

funding mechanism, leaving the community radio sector to develop private revenue streams such as donations and advertising for their sustainability (Buckley 2010, Loeser 2011).

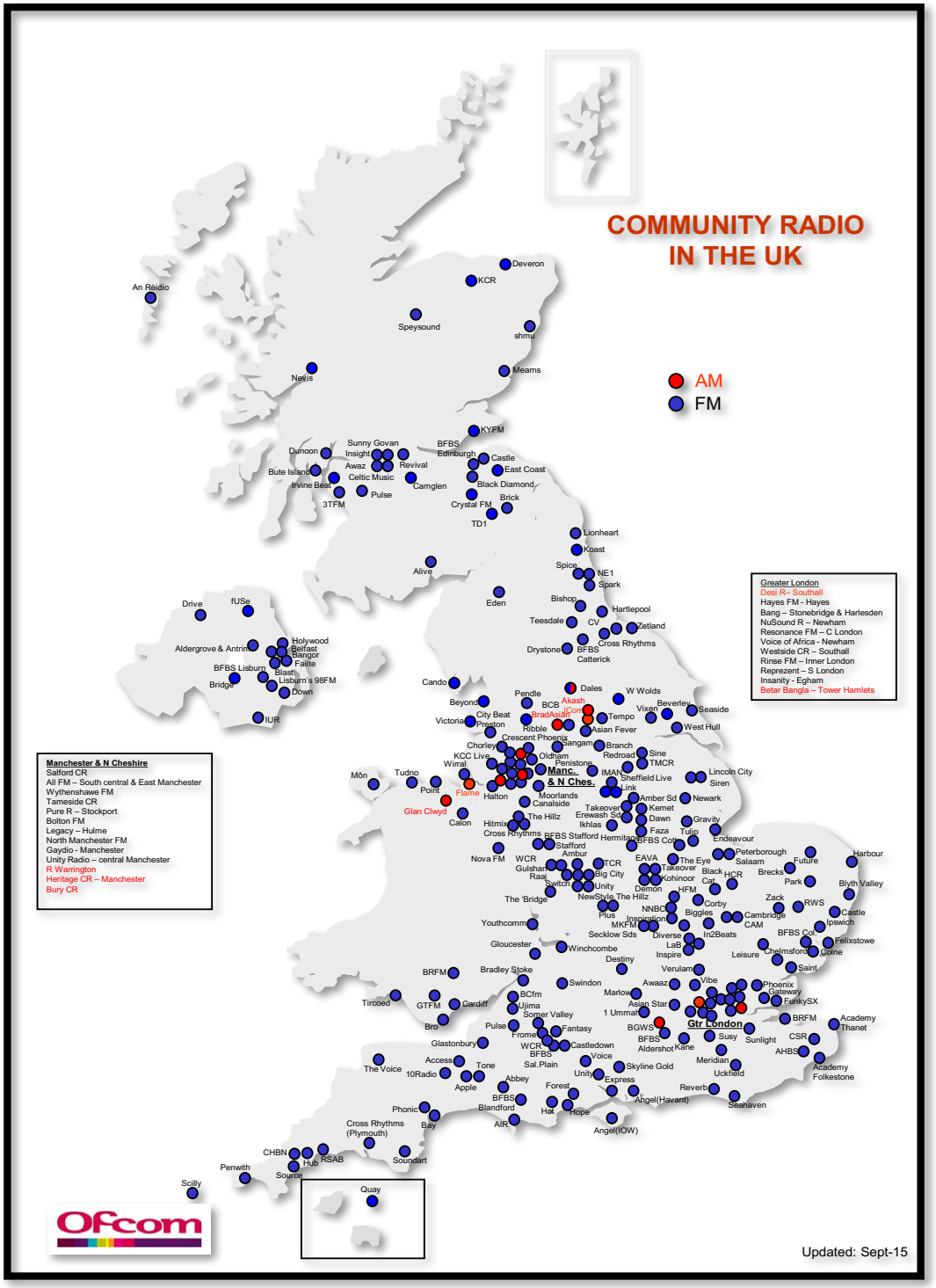

Figure 2.1 Community Radio Stations in the United Kingdom 2015. OFCOM

Thanks to favorable legislation enacted in the 1980s, France can lay claim to one of the most vibrant community radio sectors in the world, with over 600 channels operating across the country licensed on FM frequencies, and supported by government funding (Mendel 2013). Assimilating the former unlicensed pirate radios of the leftist counterculture, the sector includes a mix of community or "associative" radios serving ethnic and marginalized communities, as well as those promoting political and ideological philosophies, and operated by local not-for-profit organizations. The competitive government funding model, paid by a portion of the commercial radio advertising revenue pool, typically provides more than half the annual revenue for an average radio, and is historically the oldest continually functioning public funding mechanism for community media in Europe (Cheval 2013).

In Italy, instability and fragmentation of politics, and the resulting dysfunction of media regulation has resulted in a similarly unstable and fragmented non-commercial alternative broadcasting environment in Italian society for the past 50 years. The 1975 Reform Law, coupled with a series of court decisions, effectively broke the state broadcasting monopoly and legalized private broadcasting for the first time (Scifo 2016). Those actions, not accompanied by effective regulatory measures or enforcement, unleashed a wave of haphazard commercial broadcast development (Kelly, *et al* 2004). The 1990 Broadcasting Act recognized community broadcasters as not-for-profit entities and as "expressions of particular cultural, ethnic, political religious instances*"* (*Commissione di vigilanza servizi radiotelevisivi* 1990). Barbetta (1997) researched the private radio sector in Italy and identified associations representing more than 500 radios affiliated with the Catholic church, about 20 associated left-wing radios, and four large independent radios, led by the iconic Radio Populare in Milan. Despite the presence of regulatory policy, the environment for radio and television broadcasting in Italy remains one of dysfunction, as many community radios operate without licenses, and struggle to survive in an environment rife with political interference, corruption, and economic uncertainty (Radovan 2007).

Unlike most countries where community radio and community television originate and evolve in distinctly differing media ecosystems, both forms are inextricably linked together in the Netherlands. The Media Act of 1987 affirmed the earlier establishment of locally

owned and operated local community radios, televisions and cable TV systems (Huizenga 2002). This so-called “Dutch” model of local government-supported community channels combines elements of the public service, open channel, and public access models, mandated by national government policy, and supported by additional revenue sources including advertising, sponsorship and donations. The resulting community broadcasting environment is robust, with more than 393 community broadcasters in the Netherlands in 2015, comprised of multiple channels offering a diverse spectrum of programming in small towns and major cities (deWit 2016).

The community radio sector in Germany began with the 1977 founding of Radio Dreyeckland in Freiburg as an unlicensed pirate radio by anti-nuclear activists, and in 1988 became the first licensed non-commercial local Freie Radio (free radio) in Germany. The German media landscape is noted for its fragmentation, as each of the 16 Lander (federal states) has its own media regulations and media regulator, creating distinct media environments. Subsequently, the community broadcasting sector is also highly fragmented and comprised of numerous forms, including educational, campus, open channels, and non-commercial local broadcasters (see table 2.2).

Table 2.2 Citizens' Broadcasting in Germany 2015.

Citizens' Broadcasting in Germany 2015							
Lander	OK	NKL	SBF	BRF/C	AFEL	CR/CTV	Total
Baden-Wurttemberg		12			5		17
Bayern		3			4	16	23
Berlin-Brandenburg	1	1					2
Bremen				1			1
Hamburg		2		1			3
Hessen	4	7					11
Mecklenberg-Vorpommen	5	1					6
Niedersachsen				15			15
Nordrhein-Westfalen			30		1	13	44
Rheinland-Pfalz	20						20
Sachsen		3			1	4	8
Sachsen-Anhalt	7	2					9
Schleswig-Holstein	4						4
Thuringen				7		3	10
Total	41	31	30	24	11	36	173
OK = Open Channel TV or Radio; NKL = Non-Commercial Local Radio; SBF = Citizens Broadcast Service; BRF/C = Community Broadcaster; AFEL = Educational Broadcaster; CR/CTV = Campus Radio / TV							

Source: Bundesverband Offene Kanale 2015.

The distinction between philosophies of the free radios versus the open channels in Germany is a source of much debate among community media advocates and practitioners (Coyer and Hintz 2010), mainly over the lack of community ownership and control of the open channel broadcasters. In 2015, the Bundesverband Freier Radios (Free Radio Association)[16] listed 31 members including several new projects and online radios. Government

[16] The Bundesverband Freier Radios list of members is here: http://www.freie-radios.de/radios/adressliste.html.

funding mechanisms for the free radios are substantial and contribute to the sustainability of the sector. The funds originate from a small percentage of the user fee charged to each household, collected on a national level, then distributed to the radios by the media regulators (Linke 2016).

2.2 Community Television

The Australian scholar Ellie Rennie (2003) identified three major themes that greatly influenced the origins and development of community television worldwide: access and freedom of speech in the USA and Canada which led to the cable-access model, access versus quality of program output in the open channels of Europe, and the role of information and communication technology for development (ICT4D) in support of social change in the "global south". While the technology for production and delivery of terrestrial and/or cable television programs has been known throughout the world since the 1930s, the actual implementation of television broadcasting for much of the world has been primarily that of commercial and state-run channels (Abramson 2003).

The limited availability of frequencies for delivery, the substantial costs associated with production, and the recognized political power of the medium have all contributed to the lack of development for community television, especially in the less-developed societies of the Southern hemisphere, where community radio has instead gained strong footholds. Consequently, a history of community television is dominated by the history of the public access PEG channels of the USA and Canada, and by the open channels and independent television stations of Europe and Oceania. In these nations, it has been the combination of economic prosperity, functional governments, proliferation of broadcast media forms, and the enactment of enabling policy that have been instrumental in their development of community television (Engelman 1990). These viable community television sectors form the background for understanding the history of the community television phenomenon.

The history of community television as we know it today begins in the United States and Canada with the origin of the cable-access PEG television model. In the 1960s several

early alternative television activists developed the cable-access channels concept, most prominently George Stony, who was instrumental in the inclusion of a cable-access PEG requirement provision in the first cable system franchise agreement in New York, NY, in 1970[17]. The cable-access PEG model was encoded in policy enacted by the USA Federal Communications Commission (FCC) in 1969, and revised by the FCC in 1970. It included "must provide" and "must carry" rules requiring every cable TV system in the top 100 USA television markets to facilitate 3 access channels: one each for public, educational, and government output (Gillespie 1975). The policy essentially made every cable system operator responsible to not only construct and operate facilities for production and delivery, but also to provide funds for organizational needs, as well as training and recruitment of volunteers to staff the channels. This launched the cable-access phenomenon, with new access channels providing opportunities for communities across America to produce and deliver alternative content (Pool 1973).

The legal jurisdiction of the cable-access requirement was later changed by the US Congress in the Cable Communications Act of 1984, which handed the authority from the FCC to local governments and their individual franchise cable system agreements (Starr 2000, Fairchild 2001). Coinciding with the proliferation of local cable-access channels across the country, the cable-access trade association Alliance for Community Media (ACM) was formed to support, promote, and protect the interests of cable-access channels. The USA cable-access PEG model continued to thrive into the 1990s, and reflective of 40 years of favorable policy and funding environments in the United States, the various iterations of community television in the cable-access model numbered greater than 3000 in 2008. This list included channels operated by independent not-for-profit organizations, local governments, and/or by the franchised cable system operators (Goldfarb 2008).

The non-commercial landscape began to change, however, when the neoliberal commercial model of broadcasting was prioritized over the public service ideal by the broadcast deregulation in the United States Telecommunication Act of 1996 (Ali 2012b). A similar dynamic occurred in the cable-access sector, as new legislation initiatives at the state level,

[17] You can view an interview about the history of cable-access television with George Stoney here: https://www.youtube.com/watch?v=-M0m0jVXdOA

championed in part by the political organization American Legislative Exchange Council (ALEC), in more than 20 states, removed the "must carry" and "must provide" requirements in the cable system operators' franchise agreements (Progressive 2013). This trend has fueled the continued degradation of the cable-access PEG model, resulting in a reduction of numbers of cable-access channels in the USA (McCausland 2015). New legislation, the Community Access Preservation Act of 2013, has been proposed but not yet approved in the US Senate to restore the cable system operators' franchise fee requirement and guarantee reliable funding for cable-access channels[18].

Similar in time frame and events to the USA, the origin of community television in Canada is also the story of several prominent experiments and projects pioneering the concept of cable-access TV (Howley 2005). Enactment of policy by the Canadian Radio-Television and Telecommunications Commission (CRTC) in 1971 required all cable television systems operators to provide public access channels, as well as the facilities and organizational funding as needed. In parallel to the prolific growth of the cable-access channels in the USA, Canada also saw the establishment of hundreds of community cable-access channels across the country in the 1970s and 1980s. These channels formed a distinct sector of Canadian broadcast television, prospering well into the 1990s, providing a community alternative to mainstream commercial and public service offerings in cities, towns, and indigenous communities across Canada (Ali 2012a). They also enjoyed the support of several regional community TV trade associations including *Federation des televisions communities autonomes* in Quebec, and the community TV subsection of the national trade association Canadian Cable Television Association.

Similar to the USA, the cable-access model in Canada was disrupted in the 1990s when deregulation resulted in substantial turbulence and a general decline in the number and quality of cable-access community televisions. New policies enacted in 2002 by the media regulator slowed that decline (CRTC 2002), and recent initiatives in Canada have brought forth proposals towards building a network of publicly-funded multi-platform community media centers, including the creation of many new community radio and television chan-

[18] Introduced by Senator Tammy Baldwin of Wisconsin, you can view the text from the Library of Congress here: https://www.congress.gov/bill/114th-congress/senate-bill/1244.

nels independent from cable companies. Since then, several independent free-standing community TV channels have been launched, broadcasting over terrestrial frequencies as well as cable systems, including stations serving local communities in Alberta, Ontario, New Brunswick, and Nova Scotia (Timescale 2009).

In Australia, after several test broadcasts in the 1980s, the Broadcasting Services Act of 1992 legalized community television. The act authorized the reservation of terrestrial frequencies and funding mechanisms for constructing community television production facilities. The legislation spawned a new community television sector with more than 80 licenses issued, flourishing in both urban and rural environments with stations broadcasting alternative programming often targeted to minority and marginalized communities (Rennie 2006). Community television in Australia saw a period of expansion beginning in 2002 when the original Broadcast Services Act was amended by parliament to authorize several new large-coverage terrestrial community TV licenses. This action created new TV stations in Sydney, Perth, Brisbane and Melbourne operating with licenses and partial funding from the national government. The trade association Australia Community Television Association (ACTA) supports the sector with advocacy and training for member stations and participants.

New Zealand also has a history of community television, with original independent channels broadcasting on terrestrial frequencies. One example is Channel North TV in Whangerei, which developed from a community center project in 2008, and has maintained its output and service to the community through years of policy changes challenging the continued sustainability of the community TV sector in New Zealand (Peters 2015).

Whereas cable television was the main conduit for the development of community television in the USA in the 20th century, cable television did not enjoy the same early popularity in Europe, with fewer cities wired for cable TV systems of significant penetration. Consequently, media activists were typically limited to terrestrial frequencies for their channels. In this model, the barrier to entry was substantially higher than cable-access TV due to prohibitive costs and extensive know-how requirements, thereby limiting the opportunities for unlicensed pirate television (Buurma 2013). Typically for community television in Europe, policy came first, facilitating and supporting the development of new terrestrial broadcasting channels, often solving the cost and know-how problems through government

ownership and control in the open channel model. With the advent of the 21st century, cable systems were eventually built out with higher penetration rates, providing more opportunities for community channels to develop on cable TV systems, independent from government ownership.

In the UK, absent a specific policy enabling the development of a genuine sector, several independent community televisions operated from the 1970s in Britain, such as the Bristol Channel, which broadcast as a cable-access community TV from 1973-1975 (Bristol Post 2011). Some continue to operate, resulting not from support in any nationwide policy mandate, but more directly from local grassroots civil society activism. Examples include Northern Visions TV, which broadcast terrestrially in Belfast, Northern Ireland, and Southwark TV in London, an online curated video channel. In the 1996 Broadcasting Act, the first temporary service licenses (RSL) were authorized for local community television, spurring the growth of the form. In 2010, the United Kingdom media regulator OFCOM authorized the creation of a community television sector by opening some full-time local terrestrial frequencies for non-commercial alternative community television. While debate persists about the true community intentions of several of the new licensees, community televisions have been launched in a number of cities across the UK, including Mustard TV in Norwich, and Sheffield Live TV in Sheffield[19]. The Sheffield organization is noteworthy in that it has utilized a unique "shareholder" model of legal entity to raise funds for constructing and operating the station (Buckley 2013).

The Republic of Ireland, a nation similar in size and population to Austria and the Czech Republic, has boasted a small community television sector with licensed stations operating as of 2013 in the cities of Cork, Dublin and Nava (Murray 2015). Thanks to the 2009 Broadcast Act, the channels were afforded "must carry" status on both terrestrial and cable delivery systems, along with competitive funding mechanisms through the Sound and Vision Fund[20]. These government policies established the channels as stable, relatively

[19] Co-owned and operated with Sheffield Live Radio, the channel can be seen here: http://web.sheffieldlive.org/.

[20] For more about the Sound and Vision Fund of Ireland, go to http://www.bai.ie/index.php/funding-sectoral-support/sound-vision/.

sustainable entities serving a range of community interests, similar to their community radio counterparts. However, subsequent reductions in funding from the Irish government, compounded by the lack of support from cable system operators and local governments, has threatened the long term viability of the sector. Recently Dublin Community TV was forced to curtail its full-time broadcasting and revert to a reduced output model as they seek new sources of funding to continue operations (Byrne 2015).

In Italy at the beginning of the 21st century, a network of small pirate televisions sprang up in urban neighborhoods of medium and large cities, utilizing open micro spaces in the terrestrial spectrum to provide access for communities to broadcast programs. A reaction to the dysfunctional management of the broadcast spectrum and subsequent dominance of large media conglomerates, these "telestreet" channels flourished in cities across the Italy for much of the decade (Berardi 2003). This Italian telestreet model is one of the few recognized examples worldwide of pirate television, but the success of these innovative and ubiquitous pirates did not lead to the enactment of enabling policy. Instead, beginning in 2004, the arrival of internet delivery for television saw these channels migrate to a new model of web television, continuing to the present with more than 100 community televisions in Italy streaming programs on the internet without need for a license (Andreucci 2010).

The open channel philosophy in Germany can be traced to the success of pilot TV projects in Berlin and Dortmund in the 1980s that facilitated the creation of open channel televisions in those cities as the first in Germany. The open channel radios and televisions offered a first-come, first-served access policy, without any structured program schedule, with 100% ownership and funding of operations directly from the media regulator. Since then, the open channel model has grown to number 41 in 2015 (see table 2.2), and has evolved over several decades to also include private community ownership, but generally retains the original policy of unfettered access, lack of curation of content, and media regulator funding/ownership mechanisms (Linke 2016).

3 Community Broadcasting in Austria and the Czech Republic

Community broadcasting in Austria is recognized, legalized, and supported by law. Thousands of Austrian citizens devote their time and energy as volunteer participants in 14 radio and three television community broadcasting organizations. These organizations are regulated and funded by government in a cooperative and collaborative environment. The policy that enables the effectiveness and sustainability of community broadcasting in Austria was developed with substantial contributions from scholars, advocates and leaders in the sector. Conversely, in the neighboring Czech Republic, community broadcasting on terrestrial channels doesn't exist, and is limited to a select few alternative online forms. Legalization, licensing, and support for community broadcasters are the natural steps in the process of development; steps the Czech Republic has yet to take. Examining the history and status of community broadcasting in each country forms a background for the more detailed research methodology in this project.

3.1 Austria

Mass media broadcasting in Austria throughout the 20th century is largely the history of Österreicher Rundfunk (ÖRF), the state-run radio and television monopoly. The radio services that became the structure, mandate and programming of ÖRF originated in the 1920s, and evolved as a component of the changing Austrian society (Frank 2003). The identity of ÖRF and its monopoly of terrestrial radio and television frequencies, without competition from commercial or community broadcasters, was established in 1957 and

affirmed by legislation again in 1985[21]. That changed in 1993, when the European Court of Human Rights, in an action brought by Austrian alternative media activists, examined the public monopoly on broadcasting. The court, in the case of Informationsverein Lentia and Radio Agora, found violations of Article 10 of the European Convention on Human Rights[22]. The court ruled that the interferences which the ÖRF monopoly had caused the applicants were "not necessary in a democratic society" (Council of Europe 2007, 62). The verdict forced open the radio airwaves to private broadcasters, and subsequently led to the 1995 Austria Regional Radio Act[23], which finally broke the ÖRF monopoly and fundamentally changed the public broadcaster.

In television, several court rulings and legislative actions at both the European and Austrian levels, coupled with new digital distribution platforms, opened the spectrum to private broadcasters in the 2000s. Concurrently, ÖRF itself went through a structural change resulting from the 2001 Audiovisual Law[24] that reorganized the institution as an independent, semi-autonomous entity, legally separate from the government. Among the reforms, ÖRF was now charged with offering programming that: "serves the general public with special consideration of ethnic minorities" (Thiele 2009, 253). Funding of ÖRF operations has recently come under increased scrutiny for its ability to effectively deliver on its mandate within the prescribed financial budgets. Nevertheless, ÖRF radio and television today are generally considered legitimate and independent public service broadcasters with both national and regional outputs garnering significant shares of audience, though somewhat

[21] The full list of legislation and guidleines enacted pertaining to Österreicher Rundfunk is here: https://www.rtr.at/de/m/ORFG.

[22] Council of Europe Convention on Human Rights can be accessed here: http://www.echr.coe.int/Documents/Convention_ENG.pdf.

[23] The 1995 Ausria Regionla Radio Act is described in detail here: http://merlin.obs.coe.int/iris/1996/9/article22.en.html.

[24] The 2001 Audiovisual law: Bundeskanzleramt Rechtsinformationssytems "Bundesrecht Konsolidiert: Gesamte Rechtsvorschrift für Fernseh-Exklusivrechtegesetz" is available here: https://www.ris.bka.gv.at/GeltendeFassung.wxe?Abfrage=Bundesnormen&Gesetzesnummer=20001413.

less than earlier years due to competition from the commercial and community sectors (Peissl 2013).

The community radio sector, known as “Freie Radios”, originated in the Second Republic’s monopolistic media environment of the 1970s, when unlicensed pirate radios in Vienna, Linz, Klagenfurt, and elsewhere in Austria were established as non-conforming illegal enterprises. Through the 1980s, they grew along with social movements outside of the mainstream to become important components of the alternative political and cultural scene. Ironically, despite their counter-public identities, some of these pirate radios were receiving government arts and culture funding for their activities (Peissl 2013). The 1990s saw continued growth of illegal pirate operations, but also brought increased enforcement by the regulator, as dozens of transmitters were seized and substantial financial penalties assessed.

The political activities of community broadcasting activists in collaboration with the Green Party and Social Democrats were also laying the foundation for a new legal private radio sector with access to the restricted FM radio frequencies. Even before the legalization of the sector and the establishment of radios, the association of the free radios was established 1993. The Verband Freier Radios Österreich (VFRÖ) was founded to provide leadership for the community radio sector through interventions in policy discourse (Wahl 2013). It still operates today, supporting the effective and sustainable operation of member radios with capacity-building initiatives, and the charter of the organization guides the sector with a set of principles which govern the participants and organizational members (VFRÖ 2015).

The Regional Radio Act of 1995 was amended in 1997 with new provisions creating both regional and local radio services, allotting 42 local frequencies from more than 300 applications (Haller 1996). From that allotment eight new not-for-profit radios were granted licenses in 1998, and the community broadcasting sector of Austria was legally established (Hirner 2003). After 2002, several educational channels were re-licensed as community radios including Radio Helsinki in Graz, and Campus/City Radio in St. Pölten. Further development of the sector yielded the licensing of Radio Freistadt in 2003, Radio B138 in Kirchdorf an der Krems in 2008, and Radio Oberpullendorf in 2009, bringing the total to 14 community radios in Austria (Tremetzberger 2016).

The collaboration among legislators, regulators and practitioners, which began during the formation of the community radio sector in the 1990s, was reaffirmed after a difficult decade in the 2000s as insufficient funding mechanisms threatened its sustainability. The various stakeholders worked together to formulate new policy initiatives designed to set community radio on a path of effectiveness and sustainability (Peissl 2015). As a result, many of the guiding elements from the VFRÖ charter were used in developing new recognition and funding guidelines for non-commercial broadcasting, established in 2009 by the Rundfunk und Telekom Regulierungs GmbH (RTR). That new policy initiative created the "Fonds zur Förderung des nichtkommerziellen Rundfunks"[25] (Fund for Non-Commercial Broadcasting), which diverts a portion of the broadcasting user fees to community radio and television. To manage and control this funding program, the RTR established a set of guidelines for applicants in the "Fonds zur Forderung des Nichtkommerzialen Rundfunks Richtilien" (Funding Guidelines for Non-Commercial Broadcasters) [26]. Under these guidelines, annual proposals by the individual radios and televisions are submitted to the media regulator for review, and roughly €3 million per year is competitively granted over and above a minimum standard amount for every qualifying applicant (Altendorf 2014). Although a high degree of dependence on government funding is an ongoing concern of the stakeholders, government support continues to assure the relative financial sustainability of the sector.

As a result of their shared history, Austrian community radios are very similar in their characteristics. The organizations that comprise the Austrian community radio landscape are generally mixed-model broadcasters that cover a local geographic area, aspiring to serve the communities identified within their geographic reach. Thus, they typically feature a wide range of programs about social, cultural, and political subjects important to the local community, produced by individuals and teams of mostly volunteer participants.

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[25] A descritption of the Austrian fund for non-commercial broadcasting can be seen here: https://www.rtr.at/de/foe/NKRF_Fonds.

[26] The guidelines for the Austrian non-commercial broadcast funding are here: https://www.rtr.at/en/foe/RichtlinienNKRF_Fonds/NKRF_Richtlinien_20150930.pdf.

These volunteers are tasked by organizational charters and regulatory guidelines to observe and promote the values and philosophies of community broadcasting, both in the programs they offer, and within the organizations they operate.

Because the Austrian technological model for community radio deploys citywide standard FM broadcast coverage areas, the largest cities in Austria predictably also have the largest radios in terms of volunteers, staff and subsidies. In Vienna, Radio Orange is an iconic institution among the diverse population, with more than 500 participant producers making programs in more than 15 languages (Moser 2013). Radio FRO in Linz and RadioFabrik in Salzburg are also large organizations with hundreds of volunteer participants from a diverse number of communities (Wahl 2013). A second tier of free radios in smaller cities and towns is highlighted by the successful organizations of Radio Helsinki in Graz, Radio Salzkammergut in Bad Ischl, Radio Agora in Klagenfurt, and Freirad Radio in Innsbruck, all of which are estimated to have more than 50 volunteer participants each. The balance of the sector is comprised of local radios usually with fewer than 50 volunteers serving smaller towns across the country (see figure 3.1), from Radio Proton in Dornbirn in the west, to Radio Freistadt in the north, to Radio Ypsilon in Hollabrunn in the east[27]. In terms of enabling policy, organizational development, volunteer participation, and service to diverse communities, the Austrian community radio sector can be seen as among the most successful in Europe (CMFE 2011). The success of the community radio sector also helped spawn the community television sector in Austria, as activists from these radios substantially contributed to establishing new community televisions in Austria (Tremetzberger 2014).

[27] Austrian activist and practioner Alf Altendorf reports these numbers are highly problematic: the radios publish their user numbers following different principles, such as active users, members of organisations (if any), number of programes and so on. For example, Radiofabrik (2016) has 320 active producers, 220 members, 160 programes. His estimates of active users in the sector: Orange more than 500, FRO more than 300. Helsinki / Freirad 200 – 300, Agora / Salzkammergut /Freistadt are above 100, the rest below 100.

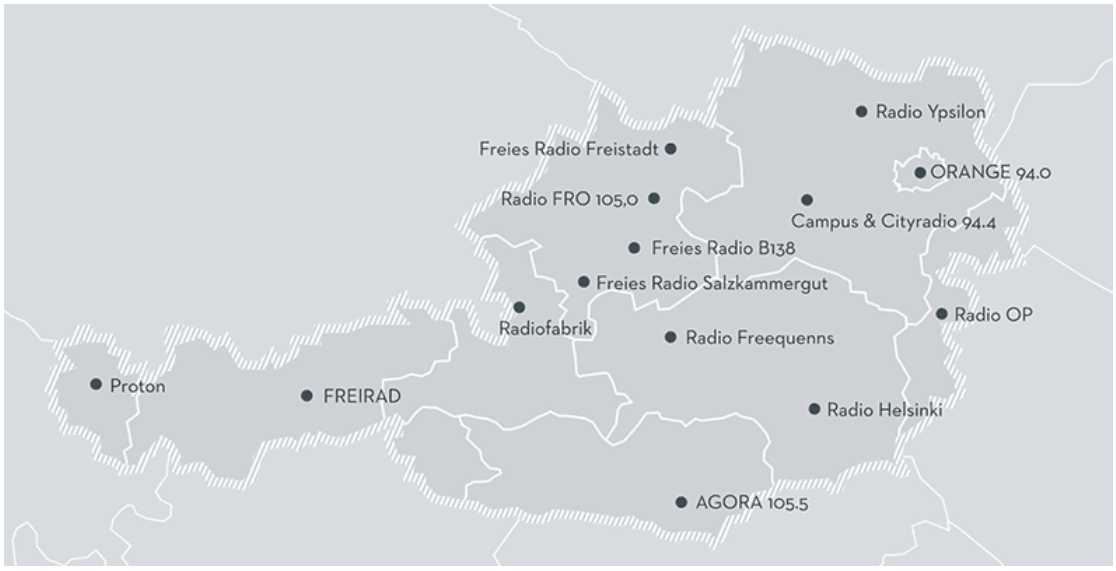

Figure 3.1 Map of Community Radios in Austria. VFRÖ 2015

The ÖRF television monopoly ended in 2001 when the Federal ÖRF Television Act opened up the television delivery spectrum to private operators[28]. This development led to the establishment of a number of regional and local TV commercial channels on terrestrial and cable platforms, as well as numerous popular foreign-based commercial channels (Trappel 2007). It also provided the first opportunity for establishment of a legal non-commercial television sector.

In Austria, similar to neighboring Germany, despite the ÖRF monopoly, the community television ideal did manifest itself in some small project initiatives emanating from academia and civil society as far back as the 1970s and 1980s. The Styrian Academy and the City of Graz supported a non-profit organization under the name: "Workers Making Television" that produced videos from 1976-1983 with the aim of "promoting political and cultural education, school and extracurricular elementary and adult education, especially by means of the implementation of video work " (Schutz, *et al* 2002, 66). "Local Television Burgenland" was launched in 1976 with support from the regional government culture ministry and was followed by "Local Television Styria" which grew to locations in four cities in the region. These video services lacked access to broadcast spectrum, were pro-

[28] The Federal ÖRF Act can be seen here: https://www.rtr.at/en/m/ORFG.

ject-based, and lasted only a few years. Ironically, although Austrian community television as a genuine sector was not established until 2005, the 1970s video pioneers of Austria were seen to be an inspirational model in the much earlier establishment of open-channels in Germany (Schutz *et al* 2002). The first alternative television in Vienna was initially realized in the founding of "True Image Vision", a commercially-funded project offering two hours of programming per day, distributed on the local cable system from 1999-2001 (Stachel 2002). Though this commercial model of an alternative channel proved unsuccessful, several participants in the venture, including Amina Handke and Alf Altendorf, later went on to help establish the community channel TV Okto in Vienna, and subsequently FS-1 television in Salzburg (Bauer 2013).

In the latter half of the 1990s and into the 2000s, the drive to establish a true alternative community television in Vienna was supported by a wide range of activists from civil society (Alf Altendorf, Barbara Eppensteiner), academia (Thomas Bauer, Johannes Schutz), politics (Christoph Chorherr, Marie Ringler), and community radio (Fiona Steinert, Thomas Thurnher). The 2002 report for the city of Vienna: "Studie zur praktischen Umsetzung des offenen Fernsehkanals Wien" proposed the establishment of Okto TV, citing the success of community channels in the Netherlands, Australia, and Germany, but recommending an "independent" model with autonomous ownership and control (Schutz, *et al* 2002). Led by a coalition of political parties, the city council in 2003 approved a measure authorizing annual funding for the new Vienna community television channel of approximately one million euros (Bauer 2016).

Subsequent organizational development saw the formation of a board of directors led by Thomas Bauer, and a management team headed by Christian Jungwirth. They incorporated the student television at the University of Vienna into the technical development of studios and transmission capacities, resulting in the launch of Okto TV in 2005 on channel 8 of the Vienna cable television system. Okto TV has grown incrementally in the more than ten years since its founding, eventually moving into new studios and offices which now accommodate a team of salaried employees and more than 500 volunteer participants comprising 150 production groups (Jungwirth 2016a). Annual funding from the City of Vienna continues apace, as do grants from the RTR Fund for Non-Commercial Broadcasting and fees for services, assuring at least on annual basis, the sustainability of the channel.

An outgrowth from the successful ARS Electronica Festival[29] in Linz, DORF TV was conceptualized in 2005 by a group of artists and media activists including Otto Tremetzberger, Gabrielle Kepplinger and Georg Ritter as an interactive open access TV channel. The concept was based upon experiences of Stadtwerkstatt TV[30] and the Austrian community radios to be "TV as an instrument of art" (Tremetzberger 2005). A 2008 funding and development program supported the initiative, and the first broadcasts took place via digital video broadcast (DVB) in 2010. After repeated refusals of the Linz cable system operator to offer access, the group filed a "must carry" complaint with the Austrian media authority in 2013, and the cable system was ordered to carry DORF's programs. The channel is supported by shareholding organizational scheme that supplements local, regional and national government funding, and includes more than 180 registered local arts organizations, as well as more than 800 individuals registered as supporters and/or volunteers. DORF TV is especially noteworthy for its technological development of systems that encourage production of user-generated video via mobile telephones (Tremetzberger 2014).

The development of community television in Salzburg originated with a public proposal by Salzburg´s community radio Radiofabrik in 2009 by managing director Alf Altendorf. In 2010 Markus Weisheitinger-Hermann (IMB – Institute for Media Education Salzburg) joined along with the collaboration of more than 30 local cultural organizations. Together they founded the legal organization "Community TV Salzburg", and in 2011 the group secured a commitment for transmission of a new community television channel via a local digital television service and by the local cable system Kabelnet Salzburg AG. After some delays due to legal and financial concerns, the channel was reorganized as a legal shareholders' entity with local individuals, groups, and institutions co-owning the not-for-profit enterprise. The new shareholding organizational scheme proved effective in generating local private revenue[31], and also secured an annual funding grant of €193,000 from the

[29] More information about the ARS festival is here: http://www.aec.at/festival/en/.

[30] Te original Stadtwerk TV website can be found here: http://www.stwst.at/kunst/stwsttv/stwsttv.htm.

[31] Though not commonly found in community media, shareholder's organizational schemes and similar membership models of funding have also proven successful at Radio Populare in Milan, with more than

Non-Commercial Broadcasting Fund of the RTR in 2012 (FS-1 2015). Later that year, the TV was renamed FS-1, and proceeded to launch its video broadcasting service from newly-reconstructed studios and offices in the arts quarter of Salzburg (Altendorf 2016).

FS-1 provides a 24-hour daily program service supported by more than 50 registered members and 150 active volunteer producers, managed by a small salaried management staff. The organization is sustained financially through the shareholder's scheme and an ongoing combination of private and public support, highlighted by grants from the RTR, city of Salzburg, and Salzburg regional government. FS-1 prioritizes the recruitment and training of youth video producers, many of whom contribute to a robust selection of youth-based programs on the channel.

The three television channels of Austrian community television sector developed in sequential overlapping time frames, beginning in 2005 with OKTO TV in Vienna, followed by the 2010 debut of DORF TV in Linz, and finally in 2013 with FS-1 TV in Salzburg. Each television originated as an independent organism within their local, social, economic, political, and technical environments, and each developed within the governance and funding of the media regulator RTR, complemented by local and regional government support (Tremetzberger 2015).

3.2 Czech Republic

Similar to many European states, the history of mass media broadcasting in the Czech Republic begins with the public service sector. Since its founding in 1923, the state-run Czechoslovak radio has earned a degree of iconic status in Czech history for its role during various conflicts, including as the setting for street battles over Czechoslovak sovereignty in 1945 and 1968. Following the 1989 Velvet Revolution and through the 1993 secession of the Slovak Republic, these broadcasters were challenged to transform from state-run censored institutions of the postwar authoritarian period to models of public service broad-

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10,000 supporting members (CMFE 2015) and community TV Sheffield Live in the UK, which raised 160,000 selling shares for its launch in 2014 (Sheffield Live 2015). One of the world's largest non-profit shareholders' enterprises is the Green Bay Packers Football Club, with over 350,000 shareholders and an estimated value of nearly $2 billion USD (Forbes 2014).

casting operating in a new democratic, free-market environment (Culik 2001). In the generation that followed, Cesky Rozhlas and Ceska Televize, through their national coverage and regional/local extensions, appear to have incrementally regained their credibility (Krupicka 2014).

Funding for Czech public service broadcasting is provided by the radio and television user fee charged to households, supplemented by a small percentage of revenue from advertising[32]. Czech public service broadcasting has strived to be an accepted and trusted source of news, information, and entertainment, despite weathering several well-publicized conflicts concerning government interference and control[33]. These incidents seemingly compromised their role as an important voice of democratic pluralism, and as a watchdog of powerful public and private interests. Nevertheless, Cesky Rozhlas and Ceska Televize currently can be viewed as legitimate institutions fulfilling their mandate as national public service radio and television providers in a bipolar public/commercial broadcasting environment (Metykova 2006).

Diversity and inclusion have been subjects of discussion among lawmakers and regulators with regards to broadcasting in the Czech Republic. Citing European Union (EU) mandates for the protection and inclusion of marginalized groups in societal institutions, government officials have proclaimed their intentions to integrate minorities into Czech public service broadcasting (Romea 2007). The 2001 Act on Radio and Television Broadcasting[34] encoded these intentions into law, requiring every broadcast licensee (public and private) to contribute to the inclusion of national and ethnic minorities' voices. Monika Metykova (2006, 107) notes public service broadcasters' responsibility to democracy and diversity "There are many references in legislation to diversity – public service broadcasters should cater for the needs of diverse groups such as ethnic minorities, children, the deaf and blind etc. The obligation includes the provision of programs in minority languages". Some pro-

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[32] The Czech radio Annual Report 1998 can be accessed at: http://media.rozhlas.cz/_binary/00294547.pdf.

[33] A 2001 report about the conflicts in governance at Ceska Televise can be seen here: http://news.bbc.co.uk/2/hi/europe/1133532.stm.

[34] The full text of the 2001 Act on Radio and Television Broadcasting is available here: http://www.wipo.int/wipolex/en/details.jsp?id=7720.

grams which meet these responsibilities are delivered on Czech public service broadcasting platforms, but in a very small percentage relative to the overall output. For example, Cesky Rozhlas serves the Romani minority with a regular Roma-based show called "*O Roma vakeren*" which was awarded the 2013 Roma Spirit award in 2014[35].

Since the political changes of 1989, the private commercial radio and television operators of the Czech Republic have emerged ostensibly as the independent media component of a developing open and pluralistic society. In the formative stages of the new democratic political system, the politicians, regulators, and licensees were enthusiastic in their embrace of western commercial broadcasting models. The initial Czech model in the early 1990s was built to most resemble the Anglo-American paradigm establishing a bipolar system of strong commercial operators, balanced by a public service broadcaster supported primarily by government funding (Smid, Kaplan and Trager 1996). This model, with modifications along the way, is generally still in place today.

The commercial broadcasters are both national and local in their networks of program distribution and advertising sales, delivering mostly entertainment output with limited news and information. While subject to licensing and regulation activities of the media regulator Rada pro Rozhlasove a Televizni Vysilani (RRTV), they are seen as independent and mostly immune to undue government interference in their news coverage and programs. In addition, the broadcasters' political influence and ability to seek successful redress in the courts to overturn decisions by the regulator has minimized many regulatory issues. National terrestrial radio stations Frequency 1, Impulse, and Europe 2, and terrestrial televisions Nova and Prima combine with local stations serving all major regions and cities. They effectively cover the country with mainstream, commercially viable programming similar to their European and American counterparts. The market-based paradigm

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[35] For details see the report "Cenu Roma Spirit získala i vedoucí romského vysílání Českého rozhlasu" at: http://www.rozhlas.cz/radiozurnal/zpravy/_zprava/cenu-roma-spirit-ziskala-i-vedouci-romskeho-vysilani-ceskeho-rozhlasu--1431456.

continues to deliver substantial profits from media properties, led by TV Nova, the most profitable commercial television in Central Europe[36].

Czech commercial broadcasting is expected by the regulator to be a viable source for independent news and information for Czech citizens, and provide an effective counterbalance to output from the state-controlled public service broadcasters. Commercial stations are licensed to serve local communities and in the process are mandated to provide local communities with important local information and culturally relevant or appropriate programs. Recent consolidations of ownership in the Czech commercial broadcasting sector have resulted in the centralization of programming, and in a subsequent reduction in locally-focused and locally-originated programming. Continuing consolidation also makes acquisition by foreign ownership easier and perhaps more likely as already American, French, Irish, and German operators have held significant ownership of the major stations and national sales networks. In addition, the media scholar Vaclav Štětka (2013) identifies a new trend of media consolidation by wealthy Czech oligarchs in search of new platforms of political power, likely to further marginalize civil society and local communities.

In the Czech Republic, many alternative interests and perspectives are served by print publication of books, magazines, newsletters and brochures. Some alternative cinema can be found in major cities such as Prague and Brno and Zlin. Neighborhood live-production theaters are a regular fixture across the Czech landscape, serving their communities as a non-profit source for access, community development, and cultural representation. The situation with terrestrial broadcasting is virtually the opposite. While a few small cable-access television production studios generate local programming, their footprint is minuscule in relation to the powerful public service and commercial television broadcasters on terrestrial and cable delivery platforms. Some online radios and televisions offer student radio (Radio R, Radio Up Air), alternative radio (Radio StreetCulture), and minority-based programs (iRoma Radio). Currently, no recognized community broadcasting exists on any Czech terrestrial frequency.

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[36] Go to Central European Media Enterprises Operations: TV Nova for more details at: http://www.cetv-net.com/en/operations/nova-tv-cr.shtml.

One interesting aspect of the Czech case has been the role of the media regulator RRTV attempting to find ways to implement their mandates for inclusion and diversity in programming. The RRTV has, through its regulatory powers, sought to intervene in several procedural processes in the interest of carrying out those requirements. In the licensing process for any broadcaster, the regulator first solicits programming proposals with general guidelines, then approves specific proposals by candidates, often with little or no changes or amendments. This process has enabled it to develop opportunities for creating broadcasters who will deploy programs with the desired attributes of alternativism and diversity.

An early example of this commitment can be seen in the case of Radio 1 in Prague. It was originally established by students in the 1980s as the illegal Radio Stalin, so named due to its location under the iconic statue of Josef Stalin on the Letna Plain. After the Velvet Revolution, it was licensed in 1991 as Radio 1, the first legal commercial radio in the Czech Republic[37]. Radio 1 has very specific license requirements that stipulate it remains alternative to the mainstream by broadcasting only content deemed alternative, new, and artistic. Should the radio violate the mandate by programming more popular commercial fare, it would be subject to sanctions from the media regulator. This avant-garde music format proved popular among successive generations of young listeners as Radio 1 staked out a sustainable position in the competitive Prague radio market[38], later bolstered by the influx of expertise in management and advertising sales. Today it maintains that position as a relatively successful legal alternative commercial broadcaster, seemingly an endorsement of the regulator's use of the licensing process to implement alternativism in the broadcast spectrum.

The narrative of the now defunct Radio Student in Brno offers another interesting example of the media regulator's commitment to the values of diversity and alternativism. The case illustrates the importance of enacting enabling legislation with support mechanisms to assure the sustainability of alternative broadcasting organizations. Radio Student won the 2005 tender for a new radio in Brno targeting the large student population in the city, and

[37] The complete history of Radio 1 is self-reported here: http://www.radio1.cz/o-nas/.

[38] For detailed information about the audience survey, see: http://apsv.netgate.cz/data/vsichni%201.4.%20-%2030.9.2013.pdf.

was awarded the license to broadcast on 107 FM frequency. In awarding the license, the RRTV endorsed the licensee's proposed commitment to multilingual, non-discriminatory, and alternative programming. Radio Student owner Petr Holecek promised: "Student radio program will have a different format than commercial radio...should broadcast in different program blocks 24 hours a day...will be broadcast in foreign languages...devoted to minorities of various types and will focus on xenophobic sentiments in our society" (Ondruskova 2004, 1). These attributes of the program are typical values of the community broadcasting ethos, and it seemed as if the regulator had accomplished its goal of establishing an alternative radio for Brno within the parameters of the licensing guidelines.

Although designed and approved as an alternative to the mainstream, Radio Student was however still a commercial radio, completely reliant on the selling of advertising spots for its revenue, and the owners soon realized the harsh realities of the competitive commercial radio market. Alternative programming is not designed to be commercially viable, and the radio failed to attract enough listeners to make an impact in the audience surveys, or on the advertising market. That reality, coupled with the owners' backgrounds in academia and culture, not business, put them at a serious disadvantage against the skill and experience of their competitors in the highly developed commercial broadcasting industry. After a two-year existence, the radio was sold to a competitor and converted to a commercially viable format without the alternative and diverse aspects of the original[39]. In this case the media regulator was unable to fulfill its goal of implementing the mandates of alternativism and diversity by intervention in the licensing process.

Another hybrid type terrestrial radio in the Czech Republic is the religious broadcaster Radio Proglas, which transmits programs by and about the Catholic Church on frequencies located throughout the nation. Although a registered charity under Czech law, the radio is organized as a commercial enterprise in order to qualify for the terrestrial licenses under Czech broadcasting regulation. Whether the institutional form of religious broadcasting is actually a community medium is an ongoing debate among international stakeholders (Doliwa 2014). Values such as open access, social and cultural representation, and diversi-

[39] For more details about the history of Radio Student, see Marketing & Media at: http://mam.ihned.cz/c1-61769050-puvodni-radio-student-se-po-vstupu-strategickeho-partnera-zmenilo-na-free-radio.

ty of opinions are conspicuously absent from this model, ostensibly disqualifying it as a true form of community broadcasting to many observers.

In the Czech Republic, the FM band is limited by geography to prevent interference with neighboring systems. It is already largely allocated to the sectors of public service and commercial broadcasting, leaving little opportunity for further expansion to accommodate any aspiring community radio stations. In addition, the current regulatory system requires potential licensees to conduct all necessary technological feasibility research themselves, with their own financing. This further increases the difficulty and raises the barrier to entry for a community organization without prior broadcasting expertise and/or substantial funding to obtain a license. With the possible switchover to digital terrestrial technology more frequencies could be available to potential new radio operators, but community broadcasters may not even be considered as a candidate for this spectrum access (O'Neill 2010). If the current Czech media power paradigm holds true to form, the large public broadcaster Cesky Rozhlas, and the politically powerful commercial sector could dominate the radio spectrum allocation process. For now, alternative broadcasting in the Czech Republic is denied access to the primary terrestrial delivery systems, struggling for legitimacy and sustainability, limited to online distribution for their programs.

Community broadcasting development in the Czech Republic, as a component of the larger Central /Eastern European broadcasting landscape, is of particular interest to European community broadcasting advocates. The Community Media Forum Europe (CMFE), leaders in policy interventions in government institutions and bodies across Europe, have actively pursued strategies to promote the establishment of community broadcasting in nations of the former communist bloc. The Board of Experts at CMFE, an assembly of advocates, practitioners, and scholars, formed the Czech Community Broadcasting Working group in 2009, with the intention to support the establishment of community broadcasting in the Czech Republic[40]. The group facilitated the attendance of several members of the Czech media regulator RRTV at CMFE-sponsored European conferences on community media in Nicosia, Cyprus in 2011 and Salzburg, Austria in 2012 at which they consulted on best practices and strategies for the implementation of community broadcasting. The

[40] The CMFE Board of Experts can be seen here: http://cmfe.eu/?cat=10.

RRTV then opened a consultation in 2012 on the prospects of developing community broadcasting in the Czech Republic, for which the CMFE experts group provided several interventions (Marketing & Media 2012). The first of these was a presentation of the definitions, processes and benefits of community media from a theoretical perspective authored by the scholar Nico Carpentier which was introduced at a public meeting of the consultation in Telc[41].

Also produced for the 2012 RRTV consultation was the "Proposed Community Broadcasting Policy and Plan for the Czech Republic" composed with input from the CMFE Czech working group (Loeser 2013). The plan follows a step-by-step format for the design, construction, management, funding and control of a community broadcasting sector of radio, television, and telecentres. The proposed policy text is based on a compilation of best practices taken from existing broadcasting environments and policies from around Europe and the world, combined with several new ideas for effective funding and sustainability.

The proposed policy document opens with a very simple definition of community broadcasting: "not-for-profit audio-visual services provided by and for a local community on terrestrial and wired delivery services" (see Appendix 9.1.1). Perhaps most important of these attributes are the delivery platforms, as the lack of access to terrestrial frequencies is a major impediment to the establishment of community broadcasting in the Czech Republic. The second section of the document lists a number of "reasons why" the sector should be established and includes many of the widely-recognized values upon which community broadcasting is based in other countries and environments. Important among these are its role in active citizenship, community development, individual development and promoting local culture. One additional role mandated by the document, that of independent media watchdog, could be valuable to the Czech Republic and other states of Central/Eastern Europe that currently lack effective watchdog media in the commercial and public service sectors (Doliwa and Rankovic 2014).

[41] The full text of Carpentier's intervention for the 2012 consultation is here: http://www.rrtv.cz/files/pracovni-skupiny/komunitni_media.pdf.

The section of the plan regarding license eligibility presents a detailed list of requirements for individuals and groups to participate in community broadcasting, including specific language designed to avoid conflicts of interest and co-opting of licenses by outside parties. It also outlines the fulfillment requirements that must be met in order to retain the license, the most important of these are requirements that maintain the primacy of volunteer participants in the broadcasting organization, and that the majority of programs are produced by volunteers from local communities. Sustainability of the sector is supported first by an innovative structural funding scheme that combines national funding from the broadcast user fee combined with funds from local municipalities. That is augmented by project-based funds awarded in competitions by the various national government ministries. Finally, a community media trade association, funded by the national government and member fees, would provide expertise and support to the sector, further assuring its sustainability.

The Proposed Community Broadcasting Policy and Plan for the Czech Republic is intended to provide a template for the process of enacting community broadcasting policy, and establishing a genuine community broadcasting sector in the Czech Republic. In 2014, the Czech Republic Ministry of Culture commissioned a report authored by Jan Křeček of Charles University to examine the feasibility of establishing a new community broadcasting sector[42]. The document, entitled "Implementace Komunitních Médií do Mediálního Systému České Republiky", incorporated concepts and features of the Proposed Community Broadcasting Policy and Plan for the Czech Republic, and in 2015, the ministry was considering the inclusion of community broadcasting elements in an upcoming proposal to revise the general media law.

[42] The report "Implementace Komunitních Médií do Mediálního Systému České Republiky" was not found through a search of the Czech Republic Ministry of Culture website, or the author's personal page at Charles University, so for access in this research, it is posted on the project informational website here: http://cms.diss-website.webnode.com/news/report-on-implementing-community-mediain-the-czech-republic/.

4 Review of Theory and Literature

4.1 Community

Understanding the nature of communities and their corresponding media structures is an important subject of this dissertation, and for scholars who explore the concepts of participation, identity, and community development. Early theoretical examination of the term "community" is most associated with Ferdinand Tönnies, the German sociologist who in the late 19th century authored the iconic text *Gemeinschaft und Gesellschaft* (1887), in which he compared the meaning of community in the description of a small village "Gemeinschaft", versus a worldwide organizational network or "Gesellschaft". In the 20th century, the Chicago School of sociologists investigated the phenomenon of community in the context of urban studies. Louis Wirth (1964) identified communities' contributions to culture and inclusiveness in his book *On Cities and Social Life,* and later William Foote Whyte (1993) explored the concept in his book *Street Corner Society,* describing the social structure of an Italian slum. Additional sociologists to examine the concept include Williams (1973), Putnam (2000), and Bartle (2010), while others sought to explain the subject through various frames including organizational communication (MacMillan, Chavis 1986), community development (McKnight 1989, Bhattacharyya 2004), and community media (Lewis 1993, Carpentier *et al* 2003, Howley 2005).

The idea of community as an ambiguous and multi-faceted concept presents a challenge in identifying and defining the term clearly. Morris and Morten (1998, 23) echo Tönnies when they compare community to the larger frame of society, which is "a colder, unattached and more fragmented way of living devoid of cooperation and social cohesion". The phenomenon of community is often described as a subset of society defined by geography, identity, interest, social class, economic status, and/or by completely external forces and

events. Indeed, community is not necessarily a static or easily identifiable entity, but more of an aggregation of its component parts (Gordon 2009). The term “knowable communities” was coined by Raymond Williams (1973, 163) in his work discussing the development of more complex societies of modernity, where he described community as a collection of connections and relationships that further define social divisions and identities. Building upon the works of Talcott Parsons (2007) and Peter Blau (1960), Charles Tilly (1973) described communities as aggregations of social networks formed around themes such as culture and politics. Intentionally-built communities use networks to assemble members with shared interests, identities or concerns including social, environmental, economic, and political issues (Peck 1987, Augostino *et al* 2006).

Explaining the elements and patterns of social interaction and social networks provide a basis for understanding the importance of community development in the process of communicative action (Markova 1997). Social interaction requires a process and nodes of connections, described by Deleuze and Guattari (1987, 7) as the rhizomatic effect that forms "connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences, and social struggles". The term “social network” in the context of this dissertation is a theoretical construct used to describe relationships among individuals, groups, and communities in relatively small scale adaptions, as opposed to large-scale applications such as online communities or even entire societies. Actor-network theory is used by Bruno LaTour (2005) and his colleagues to explore how rhizomes that form communities grow through activities leveraging both material and semiotic networks to create meaning.

Intentional communities are examined in Robert Putnam's *Bowling Alone* (1995), in which he emphasizes the importance of communities as represented in traditional civic, social and fraternal organizations. He argues that participation in community-based organizations and activities can deploy “bonding capital” to facilitate building of social capital through interactions both among neighbors and friends, as well as “bridging capital” to connect with other citizens outside an actor's immediate sphere. However, just as networks can connect and construct communities, the failure of connections and networks can inhibit the establishment and sustainability of communities, and contribute to the social disconnection that many communities experience in the context of modern society. In many of these cases,

individuals encounter challenges in developing relationships into stronger community groups, and entire community groups then struggle for networking success as they seek to connect in this complex environment (Blau and Schwartz 1984). Putnam (2015, 43) argues that the decline of physical intentional communities in the 1970s United States was caused in part by the proliferation of highly-centralized mass media that reduce local interactions and discourse, noting that "Watching commercial entertainment TV is the only leisure activity where doing more of it is associated with lower social capital". In subsequent debates such as *Bowling Alone: The Collapse and Revival of American Community* (2000), and in the Harvard University Saguaro Seminar on Civic Engagement, Putnam and his colleagues explore potential remedies for the downward spiral of civic engagement, suggesting more local interaction is key "We need to look at front porches as crime fighting tools, treat picnics as public health efforts, and see choral groups as occasions of democracy" (Feldstein 2000).

Further building upon the work of Tönnies, modern scholars explore the idea of location as another frame by which communities are often identified. Described in disciplines from anthropological studies to radical media, a community of location typically requires physical boundaries to delineate the community identity, for example a settlement, village, or neighborhood. In his work concerning the Indymedia phenomenon, Milioni (2009, 411) describes community as “social integration defined by geographical proximity”. Communities of location are readily identified and comprehended by typical citizens, who can physically seek out cooperation and collaboration with their neighbors without extensive need for external tools. These spaces are fertile environments for social interaction, and the subsequent construction of communities that develop social capital for their common good. This can be seen in Oldenburg's description of a local barbershop (1989, 16) as a "third place" that is "a generic designation for a great variety of public places that host the regular, voluntary, informal, and happily anticipated gatherings of individuals beyond the realm of home and work”.

Cohen (1985) suggests that culture, in addition to location, forms the basis and boundaries for many communities, noting that residents establish their membership in a community through self-identification. Hernando Rojas (2005, 4) writes in his examination of community engagement "Communication mediates the relationship between community integra-

tion and civic participation...in an intervening process between structural location and belonging". Jankowski (2002, 6) identifies communities of interest “whereby members share some cultural, social or political interests independent of geographical proximity”. Compared to location, intricate relationships of interest or identity are more difficult to recognize across the barriers and obstructions of modern day society (Williams 1973). This approach of relating social representations to community building is common to many community broadcasting philosophies and organizations.

4.2 Civil Society

Participation in community broadcasting can be understood as a component of civil society, and thus it is important to devote some attention to this concept. Civil society refers to a segment of society apart from commerce and government occupied by individuals and groups in public life outside the home, encompassing their cultural, political, and/or religious interests (O'Connell 1999, Zaleski 2006). Individuals commonly pursue these interests through a variety of voluntary activities in conjunction with community groups, labor unions, non-government organizations, professional associations, and not-for-profit foundations (Calabrese 2004, De la Porta and Diani 2006). Individuals and the groups that comprise civil society connect through their public and private networks of social values and institutions.

The realm of civil society is a concept said to have originated in the texts of Aristotle as the term “koinōnía politike”, which describes a portion of society, apart from government, consisting of a community of citizens with shared interests larger than the privacy of family and the ethos of the workplace (Davis 1996). Emmanuel Kant (1892) positioned the concept as the free exercise of reason by indviduals in opposition to the monarchies of medieval times. In the period of the enlightenment, John Locke built upon his colleague Thomas Hobbes' societal "social contract" to delineate civil society from the state in a peaceful coexistence (O'Brien 1999). Following the first industrial revolution and the rise of modernity, Hegel (1896) introduced his *“bürgerliche gesellschaft”* concept of a free civilian society, which effectively launched wide debates about the nature and role of civil society in the modern European nation-state. One of the most important theoretical debates spawned by Hegel relates to the tension between culture and politics as primary and legit-

imate concerns for civil society. Following Hegel in the 19th century, Alexis de Tocqueville emphasized the primacy of culture (Maker 1994), whereas in the early 20th century, Antonio Gramsci (1971, 477) took a strong position on the political aspect of civil society as “the site of hegemonic struggle, resistance to repressive regimes and corporate power, and a facility for social transformation”. This duality of purpose between culture and politics forms a foundation for further discussions about the role of civil society, and by extension community broadcasting, in today's post-modern democracies.

Many current scholars focus on the role of civil society in the reproduction of culture and development of communities (Perlas 2003, Kaufman and Della-Alfonso 1997). Civil society for these theorists is bound together by social connections that often take the form of cultural representations, transmitting values and behaviors among participant individuals and groups. Agnes Heller (2001, 141) writes: "Civil society consists of a mosaic of identities and non-identities; a mosaic of groups of cultural memory formation". Beyond the representation of identities, culture is often rooted in the interests of citizens, and delivered by components of civil society. For example, Bruce Sievers (2009) argues that not-for-profit arts groups situated in civil society "advance pluralism, promote voluntary action, accommodate diversity, and champion individual visions of the public good".

A primary role of civil society to other scholars is to counterbalance the political power of elites in government and commerce (Godwin 1971, Barber 1984, Mueller *et al* 2007, Chomsky 1996). Dominant themes in this view include the marginalization of civil society in the political sphere, resulting in the exclusion of civil society from democratic decision-making processes. In turn, a politically active civil society seeks proportional representation in politics that restores citizens' legitimate role in decision-making, and a transfer of power from governments and commercial interests (Craib 1992). Ramirez (2007, 38) argues that these demands require "the initiatives of grassroots organizations, of local popular movements that endeavour to counteract extreme forms of social exclusion and open up new spaces for democratic participation".

Extreme forms of repression can often result in radical forms of civil society taking aggressive actions in pursuit of their ideological agendas. These radical forms seek to alter social structures and change value systems imposed by perceived political hegemony, using whatever tactics necessary to effect results (Markowitz 2003, Fominaya 2010). Adri-

an Little (2002, 103) also cites economic factors as an important basis for radical civil society activity "where radical democrats have tended to focus on a differentiated space for political engagement...we should do the same for economic activities and, in so doing, construct an alternative political economy to the hegemony of market discourses". An ideological civil society however, does not exist solely in tension with the state and/or commercial interests, and can actually strengthen citizens' respect for these societal institutions through it's watchdog role, promoting active citizenship within a cooperative political environment (Diamond 2004).

The integration of the individual with civil society was portrayed in Husserl's "life world", made up of systems which grow out of relationships among individuals (1970, 108). The concept of "life world" was adapted by Jürgen Habermas to emphasize the social environment comprised of competencies and practices. In his *Theory of Communicative Action* (1987, 118) he positioned civil society as a central component of his non-economic public sphere where citizens could freely assemble, establish connections among communities, and have their voices heard. Habermas writes "In communicative action participants are not primarily oriented to their own success; they pursue their goals under the condition that they can harmonize their plans of action on the basis of common situation definitions". Within civil society, Habermas (1987, 86) identifies avenues for development called "possibility spaces" that provide the fertile soil for development and advancement of the actors' utility. Here he seems to integrate the micro of the individual with the macro of the societal structured norm, to find a balance that can be seen in the social structures and processes that define civil society. One important process that connects individuals within civil society to the world around them is communication through mass media.

Scholars such as Bourdieu (1984), Giddens (1998), and Carey (1989) identified the role of mass communication in the reproduction of culture within civil society. Kevin Howley (2010, 5) writes: "through the production and dissemination of media texts that assert and affirm cultural identities...community media make visible cultural differences in discursive as well as social space". Mainstream media in the form of commercial and public service broadcasting is a primary driver of cultural reproduction, but when individuals and groups are misrepresented or denied access, they can look to alternative media forms situated in civil society for the representation and transmission of their culture (McChesney and

Nichols 2000). Communities of identity, such as ethnic minorities and marginalized groups, comprise an important segment of civil society, and in turn a significant component of community broadcasting participants. Positive representations of their culture facilitated by community broadcasting can lead to social inclusion and opportunities for positive participation in society for themselves and their communities (Perkins, 2010). The *Alliance des Radios Communautaires du Canada* (ARC) (2015) says about community radio "Its airwaves reflect the cultural reality: songs, music, writing of the French-speaking population it serves; community radio stations are the best standard-bearers of our culture". In this context of participatory democracy, community broadcasting can be seen reconnect local populations with the civic and cultural life of their communities (Howley 2000).

When examining broadcast mass media for political discourse in democratic societies, many scholars commonly focus primarily on public service and commercial broadcasters (Zaller 1999) However, mainstream media is often seen as compromised by commercial and political interests threatening their legitimacy as a true forum for political representation and discussion. Where it is available, community broadcasting can provide a forum of democratic discourse for civil society-based indviduals, groups and organizations, and as a counterbalance to the media power of government and commercial elites. Social, environmental, economic, and political justice for all citizens are among the many political issues addressed by alternative media (Atton 2002).

A more strident political version of community broadcasting can often be found where ideological opposition to government is more prevalent. Politically-oriented community broadcasting arose from as part of the larger, worldwide radical media movement. Radical media in the community broadcasting context transmit political representations through radio and television programs produced locally by participants, and/or distributed internationally in conjunction with transnational alternative broadcasting networks for journalism and political activism. The scholar John Downing (2001, v) describes radical media as: "generally small-scale and in many different forms, that express an alternative vision to hegemonic policies, and perspectives". That dynamic is reflected in community broadcasters with a strong ideological approach, such as Radio Vallekas (2007) in Madrid, founded on a commitment to: "*Garantizar el ejercicio directo del derecho a la comunicación a toda la ciudadanía.*" ("Guarantee the right to communicate for all citizens").

4.3 The Public Sphere

In the middle of the 20th century, new technologies such as radio and film were gaining mass audiences, extending the ubiquitous reach of newspapers to form what Horkheimer and Adorno (2002) named the “culture industries”. They theorized that the rise of large cultural industry players had created a structured, supply-driven system that “integrates its consumers from above” and was negating the opportunities for individuals and small groups of producers to comprise “a more diverse and pluralistic platform for societal understanding" (Adorno 1991, 99). The culture industries evolved to gain acceptance in the collective consciousness of western societies as “media”, but retained the components of social and cultural activities (Briggs and Burke 2009). Jürgen Habermas, a student and protégé of Horkheimer and Adorno at the Frankfurt School, published his 1961 habilitation thesis *The Structural Transformation of the Public Sphere* (1989), that explores themes of democracy, social development, civil society and the role of media. A landmark work, it also generated numerous critiques and further discussions on these subjects that still resonate today, and form a theoretical foundation for this research project.

For Habermas, the public sphere merged the private concerns of literate individuals regarding family and social integration with the larger public concerns of society. This dynamic occurred in spaces reserved for open discourse among citizens in "the two roles assumed by the privatized individuals who came together to form a public: the role of property owners and the role of human beings pure and simple" (Habermas 1989, 56). These concerns were delineated by participants through argumentative discourse intended to identify and prioritize interests for the common good. Individuals could inform and influence public opinion, even if it was in opposition to the current political status quo. He stated "The public sphere as a functional element in the political realm was given the normative status of an organ for the self-articulation of civil society with a state authority corresponding to its needs" (74).

Populating this public sphere were the citizens who, through their participation, sought communication, representation, and association. They participated as individuals initially, but also constituting groups that, aggregating around shared issues and/or interests, became

"publics" (Newman and Clarke 2009). Enabled by the democratic revolutions of the late 18th century, participation in these public meetings became protected by law, representing early examples of free speech, freedom of assembly, and freedom of the press (Antonio and Keller 1992). Legal protections facilitated the role of the public sphere as a secure place for individuals and groups to discuss issues of common interest and organize against what they viewed as the hegemonic sources of social and political oppression.

The Structural Transformation of the Public Sphere argues that the participatory bourgeois public sphere of real discourse among equals was eventually transformed into a site of spectator politics manipulated by elites who took control of the space (Habermas 1989, 159). According to Habermas, the degradation of the public sphere began in the late 19th century concurrent with the societal transition to a system marked by merging economic and political forces, the decline of the individual, and the manipulation of the culture industries. In this new environment, public opinion became the province of newspapers with large circulations controlled by powerful corporations seeking to direct the masses away from participatory discourse towards a passive consumption of information, opinion and culture. In the new 20th century dynamic of mass media as the public sphere, citizens become mere spectators, reverting from participants in discursive activity into commodities of a consumption society, reminiscent of their original feudal status in the Middle Ages. He also noted the problem was exacerbated with the development of the newly powerful broadcast media:

> With the arrival of new media [radio and television] the form of communication as such has changed; they have had an impact, therefore, more penetrating (in the strict sense of the word) than was ever possible for the press...They draw the eyes and ears of the public under their spell but at the same time, by taking away its distance, place it under tutelage, which is to say they deprive it of the opportunity to say something and to disagree (170).

Echoing Habermas' concern over the power of electronic media, the scholars DeLuca and Peeples (2002) suggest that we could actually rename the concept of the public sphere as the "public screen" to reflect the dominance of today's screen technology and the effect it has upon true democratic discourse.

In his text, Habermas (1989, 31) describes the evolution of the public sphere and participatory democracy as existing first in the exchange of texts and discussions of culture, then later including political content, distributed to the public via pamphlets and newsletters. He wrote "The public sphere in the political realm evolved from the public sphere in the world of letters; through the vehicle of public opinion it put the state in touch with the needs of society". Proposing a solution to the degradation of the public sphere, he suggests a return to that original form, ostensibly after the reform of current mass media structures and environments. He hoped it would enable true discourse in a "critical process of public communication through the very organizations that mediatize it" and foster "a critical publicity brought to life within intraorganizational public spheres" (232).

Because of its iconic stature, Habermas' *Structural Transformation of the Public Sphere* has come under considerable scrutiny by media scholars. Critics argue that the theory has flaws, chiefly concerning the questions of how his idea can be applied universally in democratic societies (Burnett and Jaeger 2008). They contend, for example, that even the idealized version of the public sphere described by Habermas excludes large portions of society, such as women and marginalized groups (Fraser 1992). Other argue that he mistakenly limits public discourse to a single sphere when in fact many spheres (and counter publics) of discourse can be identified (Thompson 1995, Hauser 1999). Michael Edwards (2004, 57) asserts that public spheres are present at different levels in most societies, varying according to societal and political influences. He says “a single, unified public sphere would be impossible at any significant scale”. Habermas (1992, xix) himself questioned the overarching primacy of the concept, suggesting that perhaps it takes a more fragmented form for discussions of social, cultural and political representations not effectively propagated in society by the mainstream media; conceding that he presents a "stylized picture of the liberal elements of the bourgeois public sphere".

Another important societal dynamic that critics contend Habermas' original work generally ignores is the division of class, and the resulting divisions in spaces for discussion represented by alternative public spheres (Garnham 1992). Habermas' original conceptualization of the bourgeois public sphere afforded access to citizens as equal parties. However, he acknowledged in his preface the existence of an alternative sphere - the plebian public sphere - that arose as a counter public to the literary public sphere in the late 19th century

period of the French revolution. While holding similar philosophies of access and participation as their literary contemporaries, the plebian public sphere was a product of an underclass of workers and peasants. Habermas (1992, 430) wrote in his later critique that "from the beginning a dominant bourgeois public collides with a plebeian one", and that the original work "underestimated the significance of oppositional and non-bourgeois public spheres".

Following the 19th century transformation of Western democracies into more consumer-centric societies, the upward mobility of participants from business and government created a new more exclusive bourgeois class. In Habermas' view, these new more powerful individuals then proceeded to co-opt the public sphere of democratic discourse for their commercial and political interests. That led to the development in the 20th century industrial age of another alternative counter public, labeled in the Marxist context as the proletariat public sphere (Knodler-Bunte 1975). This form arose among groups of workers, anarchists, and Marxists, progressing to become a formidable site for discourse, counter to the dominant narrative of wealthy oligarchs and the corporations they controlled. Scholars have identified a similar dynamic in the formation of alternative public spheres by other societal groups seeking sites for discourse and inclusion. Nancy Fraser (1992, 123) argues that minority groups "have repeatedly found it advantageous to constitute alternative publics or subaltern counter publics engaging in parallel discursive arenas in order to invent and circulate counter discourses to formulate oppositional interpretations of their identities, interests, and needs". She adds that this dynamic however, has created publics that are "differentially empowered or segmented" leading to "the weak character of some public spheres in late capitalist societies that denudes public opinion of practical force" (137).

Alternative media often provide the frameworks for citizens' participation in a public sphere of democratic processes, not just as a receiver of media outputs, but through the production and delivery of their own opinions (Langlois and DuBois 2005). In alternative media, citizens can actualize their political power and protect themselves from dominant powerful political forces by mitigating the inherent imbalance of societal power relations (Held 1980, Croteau and Hoynes 2006). Michel Foucault (1980) recognized the significance of discursive activities in developing and producing ideas in a political sphere where power could be generated in a multidirectional fashion, countering the hegemonic stature and top-down structure of mainstream media. Other scholars have also written about how

this interrelatedness contributes to the dialogue necessary for an open and functional democracy (Ball-Rokeach and DeFluer 1976, Dahl 2001). For example, Sandoval and Fuchs (2009, 4), assert “rooted in social political and historical contexts, the interrelations between individual media actors and media structures constitute the societal impacts of the media system”.

The concept of media power is also illustrated in the debates over media ownership. When communities are mere users, but not owners of the platform, they have limited control over the ultimate role the medium plays in society. For many alternative media advocates, this system is an endorsement of Habermas' contention that the public sphere, while initially providing a real opportunity for citizens' participation, has been subsequently co-opted by the acquisition and concentration of ownership by power elites (McChesney 2008). In addition, negative stereotypical misrepresentations by dominant mainstream media can be especially damaging to many marginalized segments of society, causing deep feelings of resentment towards otherwise recognized and respected societal institutions. According to the American civil rights activist Malcolm X (1963) “The media is the most powerful entity on earth. They have the power to make the innocent guilty and to make the guilty innocent".

The function of community broadcasting as an independent site for political engagement is an important one for the organizational development behind the ideology. These alternative broadcasters can be seen as “discursive spaces”, according to the political scientist Susan Herbst (1994, 4). She continues: “Within marginal publics, community building is critical. Political groups create parallel public spaces where they develop political community and mobilize political resources”. Both internal and external development of communication and collaboration in the organizational context of community broadcasting are seen as effective platforms to build media power. Indeed, the media power of community broadcasting is generated by individuals and communities with strong ideological agendas constructing and elaborating narratives in a genuine public sphere of democratic discourse (Price 2007).

4.4 Community Broadcasting

Perhaps because community broadcasting is a relatively new concept, with identifiable structures beginning only in the latter half of the twentieth century, there is a limited amount of theory and applied research on the subject (O'Connor 2004 Demers 2005). Nevertheless, the body of scientific knowledge regarding community media is growing. Established media theorists as well as new scholars are taking up the challenge and offering their contributions to the field (Gordon 2009). Though currently limited, some European academic institutions are establishing community media courses[43], curricula, and in some cases bachelor and master degrees of study in the field[44]. Doctoral and post-doctoral research investigating community broadcasting in Europe is also adding valuable content to the body of work (Scifo 2012, Gosztonyi (2013), Doliwa 2015, Peters 2015). These rising experts bring enthusiasm and fresh new perspectives to both academic and advocacy initiatives, and in the process inform the discussions central to this dissertation.

4.4.1 Publics

Community media are often described in the context of their values attributes and/or functions. Numerous scholars have explored the multifaceted link to social movements as an important attribute of community media (Bob 2005, Bimber 2005, Juris 2008). On community radio, Pavarala and Malik (2007, 17) assert "A community radio or television station may represent a social group, or any combination of groups, so long as it is 'of, by and for' its constituent groups". South African community broadcasting pioneer Zane Ibrahim from Bush Radio in Cape Town described the phenomenon of community radio as "90% community and 10% radio" (Korbel and Fogg 2005, 12). His iconic remark reinforces the fundamental and perhaps most important aspect of community broadcasting: the inextricable link to community. Carpentier, Lie and Servaes (2003) suggest that community media is at once both specific and diverse, and these seemingly incongruous attributes contribute to its conceptual elusiveness. In addressing that elusiveness, they categorize

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[43] The course syllabus Masaryk University ZUR354 Community Media is here: http://is.muni.cz/predmety/predmet.pl?kod=ZUR354&fakulta=1423&lang=en&obdobi=5944 .

[44] See the program details of University of Lincoln MA Community Radio at: http://www.lincoln.ac.uk/home/course/mhmacrs/.

community broadcasting environments and organizations according to a matrix of theoretical approaches, and their work has enabled subsequent researchers to examine community media within a participatory context, which is especially relevant for this project.

In their multi-theoretical approach, Carpentier *et al* present a matrix of values (see table 4.1) that reflects firstly the source of identity for the broadcaster in the context of community and civil society, and secondly the relational dynamic between the broadcaster and mainstream society. In serving a community, the essentialist symbiotic relationship between community and community broadcaster is credited with validating the legitimacy of the medium, and empowers community members to participate. Community broadcasting in this frame can strengthen the identity of multiple constituent groups and facilitate their agency for effecting social change. The relationist orientation of alternative broadcasting, compared to the mainstream, positions community broadcasters as independent and local, with alternative output and funding sources. With these attributes, community broadcasters supplement mainstream media content, contest preconceived popular representations, and resist dominant paradigms (Carpentier *et al* 2003).

Table 4.1 Community Media Typologies

	Media centered	Society centered
Autonomous identity of Community Media (Essentialist)	Serving the community	Part of civil society
Identity of Community Media in relation to other identities (Relationist)	Alternative to the mainstream	Rhizome

Source: Carpentier, Lie and Servaes 2003.

Frances Berrigan (1979, 14) defines community media as "Adaptations of media for use by the community for whatever purpose the community decides". Kevin Howley (2010, 7) adds "While dominant media tend to conceal the interconnected and mutually dependent character of social relations, community media work to reveal this fundamental aspect of human communities". Where alternative media structures exist as a component of civil society, they both reflect and promote their community values internally as an organiza-

tion, and externally into the societal realm. Further identifying community broadcasting with civil society, the Irish community media activist Jack Byrne (2006, 34) suggests "Democratic media can develop a specific strategy to become the voice of this emerging civil society, enlarging this network tendency and linking non-profit organizations for greater awareness and strength".

This rhizome effect describes the society-centered role of community media as a connecting hub combining social groups and interests, both internally and externally. Community media and the communities they serve utilize civil society as the site of their sociopolitical activities, firmly situated between the government and commercial sectors in the standard western democratic model. Through their participation in civil society, individuals and groups exercise their human rights of free expression, assembling in public spaces, and communicating through mass media platforms. This phenomenon is exemplified by the ability of a local community broadcaster to link participants to other sectors and institutions, and is especially valuable to promote the communication, cooperation and collaboration that facilitate the development of effective policies and environments for community broadcasting (Carpentier, Lie and Servaes 2003).

While Harcup (2005, 361) suggests that "definitions of alternative media are not fixed or universally accepted", community broadcasting is often defined in opposition to the philosophies and functions of mainstream media that comprise the first two sectors of broadcasting. Those functions include propagating mainstream political views, mainstream culture, and mainstream values (Elghul-Bebawi 2009). Public service media are often too closely controlled by political interests, and commercial media carry the burden of profit, leading scholars such as Hollander and Strappers (1992) to suggest that dominant media have compromised their legitimacy as genuine components of a true public sphere, whereas community broadcasters are generally free from such constraints. Commercial and public service broadcasters offer content comprised of dominant representations designed to attract and serve large homogeneous audiences that serve the interests of commercial corporations, state government, and power elites (Taghizadeh 2012). Many commercial operators do exist in the smaller, local spaces of terrestrial broadcasting; however, the consolidation of commercial broadcasting continues unabated, as smaller operators are co-opted by larger corporations seeking economies of scale (Wright 2013, Barnett 2010). A

similar trend also exists in the public service sector, as shrinking government budgets and competing technologies put stress on public service broadcasters to reduce expenses by cutting local programs (Humphreys 2012).

Some scholars see community broadcasting, juxtaposed against commercial and public service models, as a legitimate and important member of the public sphere. Fairchild (2001, 93) notes "the nature of the power relations formed between an institution and its constituency are what distinguishes community radio most clearly from public and commercial broadcasting". Herman and Chomsky (1988) see mainstream media as becoming even more national and homogenous in content, while becoming less diverse and less responsive to the needs and interests of local communities. Lewis and Booth (1989, 9) position community radio versus mainstream commercial and public service as "an open or implied criticism of mainstream radio in either of its two models". The degradation of Habermas' public sphere by these dominant media results in what Hardt (2001, 43) describes as "a flat, shallow mass production of symbols, denying the individual access to the real depth and understanding of life".

As a response to this dominance of mainstream media, the rise of community broadcasting on local FM radio and cable television since the 1990s has created viable alternative broadcasting services in societies across the world (Rennie 2006, Downing 2011). In the United States, the Low Power FM (LPFM) role in providing alternative output was revealed in a 2015 report from the media regulator Federal Communications Commission (FCC). The commission noted the important diversity of output exhibited by the LPFMs in comparison to commercial radios, with 32% of LPFM formats reported as "miscellaneous", compared to less than 1% of their commercial FM counterparts[45].

Researchers have continued to explore the community broadcasting phenomenon, seeking further understanding of its public role in society. In his study “Empowering Radio: Good Practices in Development and Operation of Community Radio in Five Nations” the community radio researcher and advocate Bruce Girard (2007) of Fondacion Comunica authored a comprehensive account of community radio in five nations across both Latin

[45] The US FCC report on LPFM is here: https://www.fcc.gov/document/lpfm-economic-study-and-report-congress.

America and Europe, positioning the sector in larger societal socio-political contexts. The report provides a good foundation for comparative analyses with regard to policy, sustainability, and social/cultural representations by community radio and its participants.

4.4.2 Participation

Participation is a critical component of the community broadcasting ethos, so describing and defining the term is a critical component of this thesis. Melucci (1989, 174) suggests that participation has a double meaning: "It means both taking part, that is, acting so as to promote the interests and the needs of an actor as well as belonging to a system, identifying with the general interests of the community". Carpentier (2011, 179) describes participation in community broadcasting as "the articulation of the concept of ordinary people – for instance as an active, relevant social group with valuable opinions and knowledges, or as a passive mass – contributes to (pre)structuring the positions people can take in society, and may enable or limit their role in participatory processes". For the purposes of this project and the expectation of meaning among the research respondents, the term "participation" relates not to receiving or consuming media output, but rather participation in the production and delivery of content by volunteer participants in community broadcasting organizations.

For an individual or group of individuals in a collaborative media production initiative, participation requires access to mass media structures, which can include the microphone, camera and transmission facilities of a community broadcaster. According to Berrigan (1979, 8), "Community media are media to which members of the community have access for information, education, and entertainment when they want it. They are the means of expression of the community, rather than for the community". Access-driven participants in this alternative public sphere seek, first and foremost, the right to communicate, and with that they expect the freedom to produce content they so choose. Peter Lewis (1993, 12) suggests "Access is the processes that permit users to provide relatively open and unedited input to the mass media". In the social context, scholars such as Real (1996) and Carey (1989) suggest that participation in media production offers opportunities to define social roles. James Curran (1998, 196) speaks of a movement for changing priorities in the broadcasting paradigm "which is intent upon extending social access and expanding the range of voices and views on air".

In the political context, the legitimacy of participation in media is a right and responsibility of citizens in pluralistic democratic societies (Connor 1998, Rodriguez 2001), and because community media are highly democratic in philosophy and structure, they can be seen as legitimate and productive contributors to a public sphere of participation and discourse (Melody 1990, Devereux 2007). Participation in the democratic public sphere depends on the right to communicate for actors of all types by accessing media platforms for their individual and community productions (Fisher and Harms 1982). The access seekers may be exercising their democratic right and duty to participate in civil society, but access by definition does not require such an identity; it only presumes that a person or group of producers utilizes the media form in some manner (Higgins 2007). Ultimately, access and participation are important functions of community broadcasting, but as is the case in many mixed-model broadcasting environments and organizations, they are symbiotically related to other values and functions.

Underlying the presumed values associated with community broadcasting participants are the social and psychological processes involved in the act of volunteering (Arnstein 1969, Carpentier 2016). A major USA-based study by Clary *et al* (1998) of volunteers, examining a range of non-commercial social service organizations, offers a foundation for understanding influences upon the participants. The authors deployed a survey completed by 500 volunteer participants in a group of selected organizations in Minnesota, USA for examining and evaluating the role and values of participants in non-commercial social organizations. The project identified a set of primary motivations of volunteer participants including: value expression, knowledge attainment, social integration, and individual development.

Australia and its successful community broadcasting sector was also the subject of a prominent practitioners' study of participation. In 2012 the National Ethnic and Multicultural Broadcasters Council of Australia (NEMBCA) report[46] created a snapshot of the community broadcasting phenomenon in Australia. The survey generated responses from 131 partic-

[46] The National Ethnic and Multicultural Broadcasting Council Australia (NEMBC) annual report can be viewed here: http://www.nembc.org.au/wp-content/uploads/2014/11/NEMBC-Annual-Report-2012-2013.pdf.

ipants at 44 community radio stations across Australia, and contained 21 questions limited to demographics, language, funding, and training for participants. The participant roles included producers, broadcasters, and managers. No documentation was provided concerning the representativeness of the sample, or comments about the overall scientific validity of the research. Nevertheless, it provides a rare example of quantitative research involving participants in community media, and forms a suitable model on which to build. In addition, the 40th anniversary of ethnic broadcasting in Australia is also documented in a special report from the NEMBCA (Steen 2015).

Among the first to survey community broadcasting participants and organizations in Austria was the scholar Ulrike Wagner (2003). Her research, published in the *Austrian Medien Journal*, queried producers segmented by subgroup variables about their motivations for participation in community broadcasting. The example seen below (table 4.2) evaluated the values of participants according to gender, and found favorable opinions among respondents for a number of community broadcasting values.

Table 4.2 Motivation and Aims of Program Producers in Austrian Free Radios

Men		Women	
Interest in work with media	1,66	To inform about topics which are not covered by other media	1,39
Presentation of music which is not present in other media	1,77	To inform about topics which are interesting for me/concern	1,49
To play my music	1,90	Interest in work with media	1,63
Just fun	1,92	Aiming at specific audience	1,95
Aiming at specific audience	1,93	Just fun	2,05
Entertainment	1,96	Presentation of music which is not present in other media	2,16
To inform about topics which are not covered by other media	1,97	To make aims of a group well known	2,21
To inform about topics which are interesting for me/concern me	2,14	To raise political awareness	2,34
Interested in work with others	2,15	Interested in work with others	2,39
To make a change (to achieve a specific change in the society)	2,31	To demonstrate abuses	2,43

N = 112, average, scale from 1 (very important) to 5 (not important)

Source: Wagner 2003.

To mark the anniversary of 10 years of community radio broadcasting in Austria, the trio of Judith Purkarthofer, Petra Pfisterer, and Brigitta Busch (2008) from the University of Vienna executed a nationwide research project on participation in community radios. They examined and reported on the history and development of the sector in the context of social representation, diversity, and localness. Utilizing interviews and focus groups, the authors presented an informative profile of the participants and organizations of the free radios. Excerpts and analysis of programs focusing on multilingualism and diversity as contributors to social cohesion were of particular significance. One additional result was an esti-

mate of the total population of community broadcasting participants at approximately 2500, also compiled from qualitative methods (see Table 4.3).

Table 4.3 Estimate of Participants in Austria Free Radios

Radio	Paid Employees	Organizational volunteers	Participants in training and program-making
Helsinki	4	17	621
Freistadt	1	6	170
Salzkammergut	5	5	130
Freirad	2	8	350
Proton	2	4	20
Freequenns	2	30	27
Orange	8	4	770
FRO	8	2	400
RadioFabrik	5	5	280
Agora	5	1	50
Radio Y	1	15	30-40
Campus	1	70-100	40-70
Aufdraft	1	2	5
Mora	n/a	n/a	n/a

Source: Purkarthofer et al 2008

The same group, with the addition of Helmut Peissl, organized a follow-on project in 2010 that arose as an outgrowth of debates concerning the remit of the Austrian public service broadcaster ÖRF[47]. The new report investigated the contributions of community radios to the concept of "public value" in the frame of access and diversity. While Mark Moore (1995) coined the term public value in the market-based context of shareholder value, others have defined it as contributing to the participation by citizens in public spheres (Talbot 2006). The study "Multilingual and Local: Non-Commercial Broadcasting and Public Value in Austria" (Peissl *et al* 2010) utilized content analyses of community radio programs and interviews with participants to evaluate their contributions to public value.

[47] The mission statement for Österreichischer Rundfunk is here: http://orf.at.

Grunangerl, Trappel and Wenzel (2012) at the University of Salzburg followed that research with further discussions in their text *Public Value and Participation of Civil Society – A Case for Public Service or Community Media* in which they favorably compared the contributions of community broadcasters to those of ÖRF in the creation of public value.

Communities constituted of ethnically diverse citizens are historically active in developing alternative media forms, and are often tasked by mandates from policy guidelines to ameliorate institutionalized lack of ethnic diversity in society (Georgiou 2002, Downing and Husband 2005). Citing the role of community radio in the United Kingdom, Guy Starkey (2011, 14) asserts "Local media (including local radio) can reflect and encourage cultural diversity within small and large populations.". For example, in the UK more than 30 licensed community radios are owned and operated by ethnic community groups, and hundreds more broadcast some ethnic-based programming[48]. Thus, "multiethnic" and "non-discriminatory" are terms that exhibit the philosophy of diversity in the personnel makeup of community broadcasting organizations, and promote participation by minority and/or marginalized ethnic groups (Mitchell 2011, Christians and Nordenstreng 2014). Underserved minority groups in such organizations have the opportunity to develop their social and political capacities through participation in community broadcasting as producers, managers, and even owners (Borger and Bellardi 2010).

4.4.3 Policy

Echoing the experiences of stakeholders in the sector, many scholars suggest that the regulatory environment can have a profound effect on the behavior of community broadcasting participants and their organizations (Rennie 2006, Howley 2010, Buckley 2008, Gosztonyi 2013). Community broadcasters rely upon policy and regulation to facilitate the successful operation of radio and television platforms through which they participate in the public sphere. The relationship between the efficacy of media and the media policy that governs them can also define and categorize nations and their community media environments (Price-Davies and Tacchi 2001). The Council of Europe has recognized the importance of policy to third sector media by proclaiming "Member states should encourage the devel-

opment of other media capable of making a contribution to pluralism and diversity and providing a space for dialogue. These media could, for example, take the form of community, local, minority or social media"[49]. Buckley (2008, 3) argues that policy considerations for community broadcasting should be "fair, open, transparent, and clearly defined by law, with criteria developed in consultation with civil society".

Policy development is informed and influenced by actors in government, business and civil society in what Hogwood and Gunn (1984, 24) understand as a "process involving many sub-processes" of discussion and debate. In democratic societies, policy development ostensibly takes place in a complex system of public-private interaction of actors and institutions cooperating to achieve policies deemed equitable to all sectors (Kingdon 1984, Powell 2013). Harold Lasswell (1971, 28) identified a number of distinct stages of policy creation: agenda, policy formation, decision-making, implementation, and evaluation However, tensions among these stakeholders can lead to conflict and policy destabilization, and increase the need for public intervention in defense of a democratic public sphere (Mansell and Raboy 2011). Coyer and Hintz (2010, 275) note that "Community media advocates are emerging as significant actors in media reform movements and efforts to orient policy environments towards more democratic normative and legal frameworks".

In a single-nation study, research by Johnson and Menichelli (2007) presented a snapshot of the community broadcasting environment in the United States. The study titled "What's Going On in Community Media" was a collaboration between the University of Massachusetts and the Benton Foundation. Arising from an initial project examining the role of community broadcasting in community health projects, it produced a report on community media practices, primarily focused on issues related to sustainability and adoption of new technologies. The authors conducted a series of small group semi-structured discussions and individual interviews with a selection of community media participants across the US. The study also addressed questions of community media identity in the context of public

[49] See the Council of Europe recommendation 173 (2005) on regional media: https://wcd.coe.int/ViewDoc.jsp?id=866605&Site=COE, and recommendation Rec (2007)2 of the COE Committee of Ministers: https://wcd.coe.int/ViewDoc.jsp?id=1089699.

service and commercial models, community participation, and the engagement of various marginalized groups. The research report presented an overview of the community broadcasting paradigm in the USA, profiling 42 broadcasting organizations and 28 aggregating organizations that support the development of community broadcasting. The authors concluded that improved cooperation among government and civil society in policy development was needed, and they noted that: "policies and regulations that exist for community media represent hard-won political victories, but they do not address the needs of community media in a holistic way" (26).

A valuable tool for referencing and examining media policies is provided by the Global Media Policy Group (GMPG) – a subgroup of media scholars organized within the International Association for Media and Communication Research (IAMCR) (Cola 2013). The IAMCR facilitates research into processes and actors in the development and implementation of media policy through an online tool for mapping media policy around the world, including a database, website and interactive archive tool for accessing and researching media policy. The GMPG text states that the tool "serves to identify actors, processes, outcomes and resources; foster access to relevant information; build and share new and existing knowledge; and enhance actors' capacities to intervene in policy setting" [50]. Within the database and tool, the sections on community broadcasting policy contain a substantial array of input from scholars, advocates, practitioners, legislators and regulators from around the world.

Regulation can indeed be a key dimension in the overall construction of media environments, and a model from which to compare systems. Media policy is rooted in the social, economic and political governance of the society in which it is situated (Golding and Murdoch 1991), and the articulation of cultural values in many western democracies is often influenced by the policies enabling pluralism in media (Ellmeier and Ratzenbock 2001). In their comparative media systems analysis, Hallin and Mancini (2004) argue that media governance and regulation are a product of the larger political paradigm in which they are situated; a theory that forms a solid foundation for examining community broadcasting in a similar context. The authors created a composite of variables essential to un-

[50] The Global Media Policy mapping tool can be viewed here: http://www.globalmediapolicy.net/.

derstanding Western media systems in the frame of three models that reflect the socio-political environment that media operate in, and the subsequent forms of media organisms which evolve within those environments. The three models are described below along with accompanying examples of nations with environments that can be seen to fit the description.

- Mediterranean Polarized Pluralist: minimal civil society - government cooperation, dysfunctional media legislation and regulation, over-commercialization, and restricted access to the broadcasting public sphere for alternative media (Spain, Italy, Greece).
- North Atlantic Liberal: minimal civil society - government cooperation, powerful commercial sector, functional public service sector, functional media legislation and regulation, limited access to broadcasting public sphere for alternative media (USA, UK, Ireland).
- North Central European Democratic Corporatist: extensive civil society - government cooperation, functional media legislation and regulation, limited commercialization, strong public service sector, extensive access to broadcast public sphere for alternative media (Denmark, Netherlands, Germany).

Hallin and Mancini's original work has generated scholarly debates, some raised by the authors themselves in a subsequent text, related to assumptions about the universality of the models (Hallin and Mancini 2012). Others question the lack of consideration for cultural influences, and the authors' predictions on the effects of globalization in transforming media systems (Hardy 2008, Jakubowicz 2010). Blum (2005), and Curran *et al* (2009) conducted studies that further explored the relationship between media and political environments, and Dobek-Ostrowska *et al* (2010) built upon this comparative model in their edited volume of media systems in Central and Eastern Europe.

Similar to the Hallin and Mancini comparative analysis, a number of scholars and researchers have built modelling frameworks for examining community media environments. In a report prepared for the Council of Europe Group of Specialists on Media Diversity, Peter Lewis (2008) of London Metropolitan University conducted an examination of community broadcasting in Europe. The project leveraged his vast experience and network among experts and stakeholders to assemble basic information about community

media sectors and selected organizations to examine the sector's role in social cohesion across the European Union. Utilizing an earlier European Parliament-funded research report that established a rating system for environments, Dr. Lewis expanded upon the model and built a more robust description of community broadcasting in selected European nations. In the policy analysis model, ratings ranged in four categories of activity where community broadcasting was reported. Within each level of activity, countries were evaluated according to the parameters of Sector size / Legal Status / Sector Funding / National Association (Lewis 2008, 14). The ranking levels with selected countries in each category:

- Very Active Community Media Sector (Netherlands, Germany, France)
- High Community Media Activity (Sweden, Italy, Spain)
- Moderate to Active Community Media Sector (Austria, Portugal, Belgium)
- Limited Community Media Activity (Finland, Slovenia, Romania)

In a report also similar to the work of Hallin and Mancini, community media scholars Coyer and Hintz (2010) constructed a theoretical framework for measuring the environments for community broadcasting. The researchers identified two factors for their model: supportive policies (from which well-established sectors result) and state financial support (from which sustainable organizations result). They state that across Europe, community radio stations fall roughly under one of the four following frames:

- Well-established sectors with supportive policies, sustainable models that include strong state financial support (France, Netherlands);
- Well-established sectors with supportive policies, but minimal state financial support (United Kingdom, Ireland, Hungary);
- Medium-developed sectors with some supportive policies but no state financing (Italy, Spain, Sweden);
- Under or undeveloped sectors where there are limited or non supportive policies and funding (Czech Republic, Croatia, Slovakia, Greece).

The European Platform of Regulatory Authorities (EPRA)[51] examined community broadcasting in Europe in 2011 through a multinational research project and report, "Comparative Report on Local and Community Media"[52]. The authors sent a survey questionnaire to their members (primarily employees of media regulatory agencies), generating responses from 15 countries and seven German Lander. The policy-based survey assembled data about the presence, recognition, legal status, and regulatory considerations for alternative community broadcasters. It also queried regulators about licensing, technology and funding issues impacting the sector. Quoting the text section titled "Outcomes and Recommendations" the report states: "Local and community media (LCM) are essential to a pluralistic and diverse media landscape. In order for them to reach their maximum potential, LCM's specificities should be taken into account by media policies and regulations" (EPRA 2012). No participants were contacted for the EPRA study; however, it sets a strong foundation for understanding the position of community broadcasting in the policy context, the role of regulators in the policy process, and informs research pertaining to community broadcasting policy.

The Community Media Mapping Project from the Community Media Forum Europe (CMFE) is a project attempting to describe and quantify community broadcasting in Europe[53]. In 2010 the CMFE working group on Media Mapping and Rating, in cooperation with EPRA, conducted a survey to assess the presence and impact of community radio and television in 39 European states. The survey, emailed to media regulators and/or stakeholders, contained the categories: spread, regulation, government support, technical structures, and general development. The survey data was compiled using a formula integrating the categories, and a ranking index was produced. Primarily a tool for evaluating and influencing policy debates, the project is informative in a comparative frame. The report explicitly

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[51] EPRA has been an important advocate for the development of community media in Europe. For more information go here: http://www.epra.org/.

[52] The full EPRA study and report is here: http://www.epra.org/attachments/local-community-media-final-comparative-report.

[53] The CMFE Community Media Mapping index is available here: http://cmfe.eu/?p=864.

suggests: “the results of this project might serve as a useful platform for further research” (CMFE 2011).

Media activist and scholar Steve Buckley has been instrumental in producing research reports examining the effects of policy on community broadcasting. Buckley (2010, 11) authored a report on community radio policy in five European nations, noting in his conclusions "To the observation that the existence or otherwise of community broadcasting is very often a function of the enabling policy and legislative environment, we can add that the sustainability and social impact of the sector is in significant part a function of the economic constraints and public funding arrangements in place". Another project by Buckley, commissioned by the United Nations Educational, Scientific and Cultural Organization (UNESCO), produced a manual containing an assemblage of case studies and consultation workshops focusing on community radios and regulatory authorities from around the world (Buckley *et al* 2011). Reflecting their expertise and experience as policy experts in the sector, Buckley and his co-authors compiled detailed texts on the subject nations' community media policies and environments.

Another research project designed for comparative assessment of community broadcasting was the 2008 study by the community broadcasting experts Helmut Peissl and Otto Tremetzberger, commissioned by the Austrian media regulator RTR (2011). Entitled “The Legal and Economic Framework of the Third Audiovisual Sector in UK, Netherlands, Switzerland, Niedersachsen Lander (Germany) and Ireland”, the project examined and compared the legal foundations, economic, structural, and technical frameworks in a comparative study of the five cases of community broadcasting.

In an initiative to assess media policy, The European Commission[54] financed a 2009 report identifying indicators of media pluralism in member states. The research initiative created a media pluralism monitoring tool for identifying threats based on legal, economic and/or socio-cultural consideration (Brogi and Dobreva 2014). The contributors included several recognized community media experts such as Josef Trappel of Austria and the late Karol Jakubowicz of Poland. These experts created legal, socio-demographic and economic

[54] The EU Media Pluralism Monitor is still active and can be seen here: http://monitor.cmpf.eui.eu/results-2014/.

indicators of media pluralism in a model to provide evidence for evaluating media policy. The project then deployed a survey of stakeholders to evaluate the usefulness of the monitoring tool (Trappel and Maniglio 2009). Though primarily focused on policy issues, the research did not initially make any policy recommendations, but co-author Peggy Valcke (2009, 149) noted: "It recognizes that all types of media – public service, commercial and community media – play important roles in creating pluralism and that a wide range of media types and channels/titles are important for providing pluralism" The Centre for Media Pluralism and Media Freedom project continues to inform European policy debates, as evidenced by a presentation in 2016 of the Media Pluralism Monitor research results for the Czech Republic by Vaclav Štětka to a committee of the Parliament of the Czech Republic[55].

4.4.4 Digital Technologies

The traditional terrestrial means of radio broadcasting (via FM), and television broadcasting (via long wave and/or cable systems) have been the dominant technology in most of the world since the mid 20th century (Alinsky 1988). Broadcasters, who for generations were secure in their positions mandated by licenses in a limited frequency spectrum or exclusive cable system, now are challenged by new technologies both in the terrestrial/cable sphere, as well as online technology utilizing non-terrestrial internet protocol (IP) delivery. In addition, new digital online applications have enabled the rise of social media as a viable alternative to traditional media forms.

Terrestrial delivery technologies are evolving, as evidenced by the migration of terrestrial television broadcasts from analog to digital service in most of Europe and North America in the 1990s. Along with the digitalization of cable TV systems, television in the traditional terrestrial/cable platforms successfully improved the technical quality of its broadcasts by agreeing on a single new digital technology. Thus, high-definition television is now the standard for much of the developed world (Cianci 2012). Radio broadcasters, however,

[55] More information about the Media Pluralism Monitor 2015 stakeholders meeting - Czech Republic is available here: http://cmpf.eui.eu/News/All/160105MPM15CzechMeeting.aspx.

have struggled to adopt new terrestrial transmission technologies, despite the implementation of terrestrial digital technologies such as Digital Audio Broadcast (DAB)[56] and Digital Radio Mondiale (DRM)[57] by regulators and practitioners (Goddard 2010). The fragmentation of the sector, the efficiency and effectiveness of FM, and the lack of substantial benefits in coverage or quality offered by the new digital terrestrial technologies have all slowed adoption (O'Neill 2010).

For community broadcasters, similar to their counterparts in the commercial and public service sectors, the present technological delivery platforms for television and radio appear to be sufficient to sustain the media in the short term. Retaining FM and cable delivery systems is especially important to community broadcasters, as they have limited resources to invest in new transmission technologies, and are likely to be at a disadvantage to their more powerful commercial and public service counterparts when competing for access and control over the new technologies. Community broadcasters fear what is commonly referred to by activists and practitioners as the "analog ghetto", where the losers of the competition for new digital terrestrial broadcast transmission technologies are relegated to the old technologies, and facing potential shutoff by regulators (Oakley and O'Connor 2015). Meanwhile, as the competition over adoption of these new terrestrial delivery technologies continues, the migration of consumers to IP for receiving (and delivering) audio and video programs increases every year (Frank 2004).

IP delivery (via connection to the World Wide Web) debuted as an extension of terrestrial output for radio and TV in the latter 20th century. Its continued growth in uptake not only has increased its role as an extension of terrestrial delivery, but also can be seen as incrementally replacing terrestrial as the primary delivery platform for many broadcasters. IP delivery offers broadcasters the power and reach extending beyond their terrestrial coverage area to now deliver their content virtually anywhere in the world. Webcasting is seen by many as the ultimate solution to the questions of access and participation for alternative

[56] More information about Digital Audio Broadcast can be accessed here: http://recnet.com/dab.

[57] More information about the radio broadcast technology of Digital Radio Mondiale is here: http://www.drm.org/?page_id=110.

broadcasters, based on the low barriers to entry and universal distribution capabilities of the technology (Singer 2013). Indeed, thousands of existing terrestrial stations stream content via IP similar to their commercial and public service counterparts, and many community broadcasters have launched new radio and television streams via exclusive IP transmission. In addition, research initiatives in conjunction with community broadcasters have explored how programming is archived and then distributed online, showing community broadcasters how to increase the online accessibility of their programs[58].

Migration of online users away from traditional legacy media is well underway, as younger individuals are abandoning traditional terrestrial and cable delivery at high rates. Findings from the Adobe Digital Index survey for 2014 in the USA reported a 380% increase in online television viewing among the 18-34 year-old demographic compared to the same period in 2013, with 71% of their online television viewing via mobile devices (Wohlsen 2014). The take-up of online radio is also apparent, as evidenced by the USA Edison Research survey of 2015, which reported that for the first time, more adults aged 12+ listened to online radio than listened to terrestrial radio (figure 4.1) [59]. While the platforms for linear delivery radio and television evolve, consumers are apparently still finding the familiar broadcasting content to which they are accustomed.

[58] The report about the Creative Approaches to Living Cultural Archives is here: http://cmds.ceu.edu/sites/cmcs.ceu.hu/files/attachment/article/955/captchafinalreport20160215.pdf.

[59] The complete Edison Research survey 2015 can be viewed here: http://www.edisonresearch.com/the-infinite-dial-2015/.

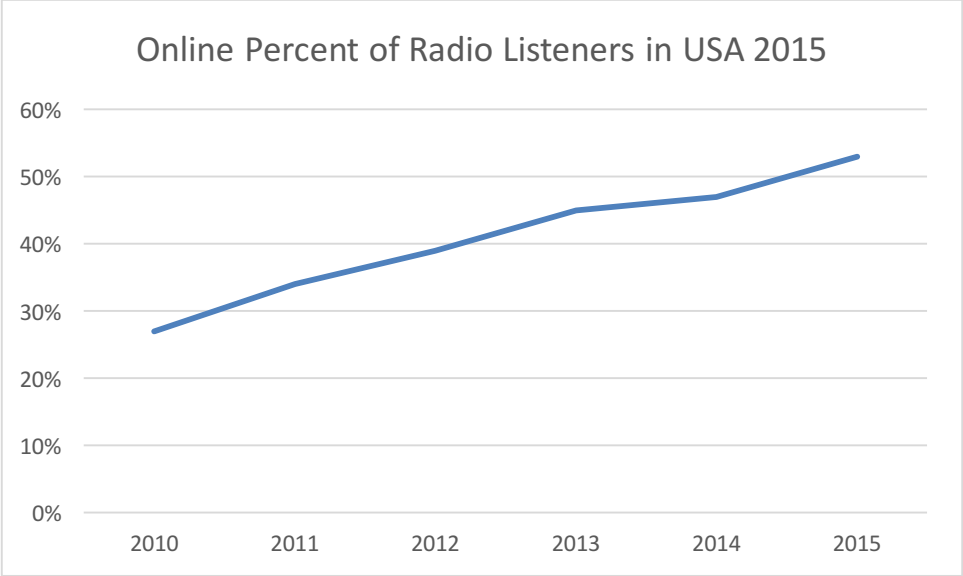

Figure 4.1 Online Radio Listening in USA 2105. Edison Research 2015

This migration to IP delivery however, is not without substantial issues for the broadcasters and consumers. An important issue for community broadcasters regarding webcasting is the incremental costs of streaming, in which each listener or viewer is connected to the IP broadcast by an individual stream. Unlike the "one to many" fixed-cost model of terrestrial delivery, the online broadcaster must pay for every stream, incurring increasing costs as listenership/viewership increases. In addition, streaming technologies can reveal a receiver's IP address and identity, which exposes them to the potential for unwanted intrusion and surveillance by third parties (Shipman-Wentworth 2014). Questions of access and power within the context of net neutrality are also present in the online paradigm, similar to its terrestrial predecessor. For example, a standardized sustainable business model of online broadcasting is far from established, as many online services have struggled to generate sufficient revenue to offset streaming and royalty expenses.

Ironically, similar to their terrestrial predecessors, online community broadcasters may be uniquely qualified to prosper as a result of their commitment to the values of "not-for-profit", "user-generated", "social and political representation", which may have greater importance in this new environment. Regardless of technology, broadcasting seems destined to continue in some form. Mathew Lasar (2016) writes:

> Radio 2.0 is a very uncertain world. But I argue that what is certain is that we need audience based radio. It may come in the form of AM/FM,

> podcasts, webcasting, mobile streaming, or even YouTube. But whatever the form, we need synchronous audio broadcasting that brings all of us into the same social spaces to recognize our commonalities, or to consider what needs to be done to bridge our differences.

Social media is also seen as having a profound effect on traditional broadcast media forms. Habermas, in his 20th century proposed solution to revitalizing a truly democratic public sphere/s, could not have envisioned the technological turn taken in the development of new online social media platforms. Computer-networked communication systems have introduced the potential for more participatory democracy through a multiplicity of information sources and forums for discourse (DeLuca and Peeples 2002, Castells 2008). David Winston (2010) writes that the internet has created a new digital public sphere by facilitating the "Four C's" of the digital world “communications, content, collaboration, and community that will revolutionize democratic participation”. Like its traditional broadcasting counterparts, this new digital meeting place is populated by interests from across the societal spectrum, all pursuing their own agendas. The rise of social media has expanded the public sphere/s into new territories and possibilities where participants and communities can transmit images and ideas with greater speed and power than ever before (Brooks 2014, Macek 2016).

While many scholars have written about the role of social media in extending the concept of the public sphere/s, much of the theory and research focuses on the use of social media by elites, connecting with citizens in outward public relations and marketing functions (Wright 2007, Jackson and Lilleker 2009, Poell and van Dijk 2016). However, ordinary citizens and their communities also connect and communicate online in social media networks of many varieties, all of which can effectively create and transmit cultural and political discourse (Romero and Molina 2011). These “third space” online forums facilitate discussions cultivating political agency, solidarity, and community that can activate individuals and groups to organize and mobilize into political action (Oldenburg 1989). Wright, Graham and Jackson (2015) argue that it is actually the online spaces not specifically devoted to political ideology that facilitate a large amount of political discourse by participants mixing it in with their non-political everyday discussions. These community-

based forums are what Papacharissi (2011, 78) calls "spaces that are friendlier to the development of contemporary civic behaviors".

Virtual online communities of interest that characterize new online social media forms have added to the mass media options for actors' connectedness and participation. Social media has also added great vigor to debates over the primacy of proximity in identifying communities. Many scholars (Kollock and Smith 1999, Matei and Britt 2011, Marinov and Schimmelfennig 2015) exhibit optimism about the potential for social media to eliminate the need for proximity, as virtual identity communities successfully connect and transmit content in multiple directions.

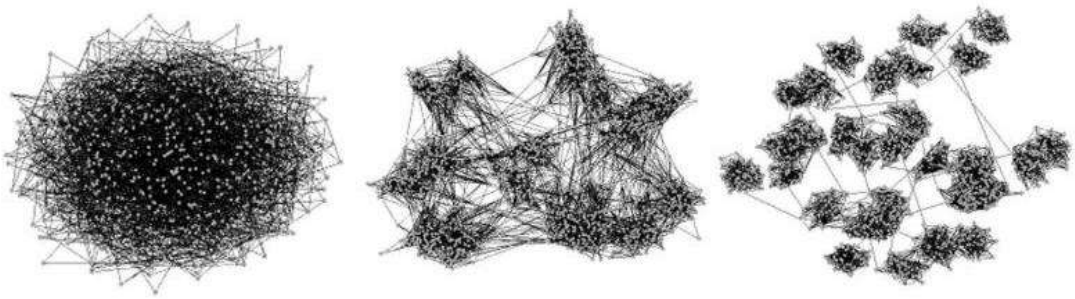

Figure 4.2 Identity Communities in Social Networks. Centola 2015

Centola (2015) suggests that social media's connectedness is actually enhanced by the self-imposed boundaries of identity communities (see Figure 4.2). However, despite the widespread adaptation of the term "community" by social media, other scholars remain skeptical (O'Connor 2008, LoPresti 2013). Tom Sander (2008, 15) cautions against "romanticizing" online communities, suggesting that "just calling something a community doesn't make it one. This all needs to be empirically tested".

Traditional community broadcasters are also using new social media tools and applications for their content delivery and discourse, constructing a new social reality online with technological optimism (Krier and Gillett 1985, Jenkins 2006). However, these new sites of participation which constitute an ostensibly sustainable platform for the new digital public sphere/s, are chiefly owned and controlled by commercial media. The stunning financial success and power of these commercial enterprises in this new social media realm has prompted debates that connect back to Habermas' original concept of a public sphere co-

opted by the rise of dominant media exerting their power to control and direct passive consumers. In today's online-driven society, a few social media sites now command large shares of usage, and a strikingly small group of telecommunications operators dominate the ownership of communications networks that form the backbone of the new digital public sphere/s (Cringely 2014).

Thus, the battle for control of this new social media paradigm is taking place not only on screens and networks, but also in board rooms, stock exchanges and legislative bodies. As traditional mass media (including community broadcasters) see their business models disrupted by social media, they struggle to evolve successfully, seeking to retain their participants and primacy in the new digital public sphere (Singer 2013). These linear delivery curators of audio and video are exploring new social media user-generated platforms for their content delivery in a digital convergence strategy (BBC 2016). Indeed, scholars and practitioners argue that the successful future of community broadcasting may lie in the strength of the communities themselves as generators of branded content; re-curated and re-transmitted by users across a spectrum of online social media channels (Jenkins 2006, Perrin 2015).

Media policy-makers and regulators, delineated by national boundaries and types of media platforms, have traditionally managed the public sphere of terrestrial broadcasting, ostensibly for the benefit of democratic ideals. Now however, they are challenged to conceptualize the public sphere/s in this new digitally converged environment, implementing policies that adapt to the way participants use both old and new technologies, especially social media. Jonathan Stray (2011, 9) writes "what we have now is an ecosystem, and in true networked fashion, there may never again be a central authority".

5 Methods

5.1 Overview

As reviewed in this thesis, the values, philosophies and attributes of community broadcasting can be found in a rich mix of scholarly theories, advocacy interventions, organizational charters, legislative texts and regulatory guidelines. Alternatively, the views of participants could provide a valuable contribution to understanding community broadcasting and the policies that govern it. This project addresses the views of participants – those volunteer producers who populate the publics and produce the content of community broadcasting – by asking the question:

- "What values of community broadcasting are important to participants?".

In addition, the research examines the relationship between participants' opinions and the regulatory policies that govern the sector. That examination is guided by the secondary research questions:

- "To what extent does Austrian community media policy, often cited as among the world's best, align with the values important to Austrian participants?"
- "To what extent does the proposed new Czech Republic community broadcasting legislation align with the values important to Czech alternative broadcast participants?"

The ultimate aim of the research is to gain a better understanding of these relationships in each subject nation. To answer the questions and fulfill that aim, the project uses online survey questionnaires targeting community broadcasting participants in Austria (n=340) and the Czech Republic (n=85). Utilizing a linear progression, the project connects the theory, methods, and findings and conclusions in a harmonized fashion. (Creswell and Clark 2011). Besides adding to the body of knowledge about community broadcasting, the

findings can potentially inform organizational practice, advocacy, and policy development in each case, and in the sector overall.

5.2 Methodology

To address the research questions, online surveys were deployed in Austria and the Czech Republic asking participants to judge the importance of widely-held terms representing the values, attributes, descriptions, definitions, philosophies, subjects, and functions of community broadcasting. These terms were assembled from a wide range of existing sources including: academic theories and research, organizational charters, advocacy interventions, legislative texts and regulatory guidelines from community broadcasting around the world. They were selected based on their prevalence in sources presented and discussed in the previous chapters of this dissertation, and for their relevance to the aims and research questions of this study. The surveys also included a section to gather demographic/organizational information about the respondents to be used for additional statistical evaluations.

Qualitative methodology was considered for this project, mainly for its ability to deeply explore the motivations of participants. In fact, the most prominent research projects about community broadcasting in Austria were indeed based on individual interviews and focus group sessions with participants (Purkarthofer *et al* 2008, Peissl *et al* 2010). However, quantitative methods were seen to be more effective and practical in accomplishing the aims of the project. Specifically, survey-based methodology was well-suited to overcome geographic and language barriers while effectively addressing the research questions in each country. An online questionnaire was selected for this project because it facilitates gathering a large amount of data that can then be accessed on a remote and convenient platform, with real time quality control (Kropivnik 2011). In addition, the online survey technology provided an effective tool requiring only limited resources – both human and financial.

The data collection placed great emphasis on the ability to generate responses to the online survey through email solicitation. First, introductory emails were sent to the managers of community broadcasting organizations, soliciting their cooperation to achieve the successful execution of the project and insure academic rigor of the results (Olafsson 2013). Es-

sential questions and information, such as permission to conduct the web survey, permission to utilize internal organizational email lists for inviting participants, and any background information about the survey population were included in these initial contacts. After facilitation correspondence was completed, each community broadcasting organization was assigned a unique Uniform Resource Locator (URL) hyperlink to access the online survey, and was embedded in a standard email invitation sent to the contact person at each organization. This invitation then was adapted for internal use by the contact persons and forwarded to potential respondents on their internal email lists. Similarly-formatted reminder emails were also utilized to motivate participants and help increase response rates.

Because email was to be the primary tool for soliciting respondents for the survey, acquiring a representative sample population was expected to be a challenge. Those questions and challenges included the unknown number of participants not on the email lists, participants whose email addresses were no longer valid, and participants who simply would not respond. The "one person one survey" control option of the survey tool and the URL codes regulated access to the online survey, and helped to assure the integrity of the data. While by no means an exhaustive census of the total population of community broadcast participants, the email lists were, for the purposes of this research, considered the best option available.

Transparency was an important issue for the project, and providing a sense of security for participants was not only ethical, but has been shown to increase response rates (Babbie 2010, Bryman 2012). A commitment to full disclosure was implemented throughout the process that included the sources of theory and existing research, the roles of various contributors and partners, the ultimate use of the data, and the methodologies to collect it. To further provide a measure of transparency and boost the response rate of the survey, a project website was constructed (see Appendix 9.2.1), providing basic information about the project, advice on accessing the survey, and regular progress updates. In addition, a conference workshop to introduce the project to stakeholders was held in Salzburg in May 2014, which included a presentation by the researcher, and an open forum for feedback.

While it was understood that language represented a limiting factor to the accuracy and validity of the research, community broadcasting exists across boundaries of nations,

cultures, and languages. Consequently, limitations of language were incorporated into the research expectations, and figured prominently in the actual execution of the project. The terms from policy documents used in the survey and the emails sent to organizations were translated by stakeholders and academic colleagues of the researcher. The proposed Czech policy document was written by the author originally in English, then the selected terms were translated into Czech for inclusion on the survey. The web survey was constructed first in English, then translated by colleagues into German, Serbo-Croatian, Turkish and Czech versions that were included in a selectable format for respondents, as was the project's informational website.

5.3 Population and Sample

Based on estimates gleaned from pilot interviews and existing research (Purkarthofer *et al* 2008), the population of participants in Austria was estimated at 2,000 - 2,500 persons. An estimated target response rate of 20% would result in a data set of approximately 400-500 usable surveys for Austria. In the Czech Republic, very little data was available as to the population of participants in alternative/community broadcasting. In pilot interviews with the respective managers, Radio R in Brno self-reported a total of 150 participants, and StreetCulture Radio in Prague self-reported 30 volunteer participants (Jonášová 2014, Pacner 2014). Totals from other Czech broadcasting organizations were unknown at the time, so a total Czech population of 200-300 participants was estimated, with a 20% target response rate expected to produce 40-60 usable surveys.

While scholars have linked high response rates to accuracy (Olson 2010), other researchers have found that lower response rates do not significantly affect the accuracy of results (Curtin et al 2000). Robert Gray (2012) writes "It is generally understood that, with reasonably rigorous sampling procedures, distributions are reflective of the attitudes held by the population at large". However, based on the initial estimates from existing research and pilot interviews, it was questionable whether the methodology could generate data sets large enough to facilitate valid statistical inference to the total population of participants in either country. In addition, the equal proportionality of respondents generated from email lists was not guaranteed, due to lack of direct control over the entire process. In view of the possibility of low sample size and uneven distribution of the sample, the use of inferential

statistical methods did not appear to be attainable. Processes to overcome these limitations could be deployed, such as weighting the data, but in consultation with advisors at the Faculty of Social Studies of Masaryk University, this option was not recommended. Therefore, the project adopted a non-probability logic of sampling, whereby the results represent only the respondents of the surveys, and not statistically inferred to represent any larger populations.

In Austria, the 340 valid responses out of a total estimated population of 2,600 participants produced an estimated 13% sample (see table 5.1).

Table 5.1 Estimate of Participants and Survey Respondents in Austria

Estimate of Participants / Survey Responses (Austria)			
Organization	Estimated Participants	Valid Responses	Sample Size
Radio Orange	500	77	17%
OKTO TV	400	28	7%
DORF TV	300	24	6%
Radio FRO	250	33	11%
RadioFabrik	300	49	19%
Radio Freistadt	100	39	15%
Radio Helsinki	150	7	5%
Radio Freirad	150	32	26%
Salzkammergut	100	0	0%
FS-1 TV	50	14	28%
Campus Radio	50	15	30%
Radio Agora	100	11	22%
Radio Ypsilon	50	4	8%
Radio B138	30	1	3%
Radio Freequens	30	5	17%
Radio OP	30	0	0%
Radio Proton	30	0	0%
Total	2620	340	13%

The response of participants in Austria was somewhat less than expected. The survey statistics (table 5.2) reveal a dropout rate of 41%, which for a target population who are known to be active participants, suggests some issues within the survey may have influenced the number of valid responses.

Table 5.2 Survey Statistics (Austria)

Survey Statistics (Austria)		
Completed	289	
Partially completed	51	
Total Valid	340	59%
Completely empty	4	
Partially empty	7	
Entered first page	37	
Entered introduction	218	
Total Invalid	266	41%
Total Surveyed	609	

One issue contributing to the response could be the duplicative nature of the estimates of participants in Salzburg and Linz, where the community televisions grew out of the radio organizations, creating non-distinct populations of participants. This overlap may have caused an over-estimation of the total participants, thereby causing a commensurate reduction of the response rate estimate. Additionally, in the case of Radio Salzkammergut, a quite active and successful radio, post-study correspondence indicated some organizational communication errors in the email distribution process, causing a zero response.

Beyond the estimates of total population and operationalization issues, the low response rate in Austria may also have been related to language factors. Multilingualism is an accepted reality in Austrian community broadcasting, as research projects have confirmed its presence (Purkarthofer *et al* 2008). In addition, pilot interviews with stakeholders and regulators also revealed strong views on the importance of foreign languages for community broadcasting, and advocated for the use of multiple languages in the research (Moser 2013, Grinschgl and König 2014). Thus, the Austrian survey was offered in Turkish and Serbo-Croatian languages, resulting in a 4% rate of respondents selecting a non-German language option.

In the Czech Republic, the target list of online non-commercial alternative broadcasters currently operating around the country was compiled from the author's connections and experience as a practitioner, advocate, and researcher. The same processes and methodology used in Austria were subsequently deployed in the Czech Republic, facilitated by Czech stakeholders. That included email requests and survey links sent to the broadcasting organizations shown in table 5.3.

Table 5.3 Estimate of Participants in Czech Republic

Estimate of Participants / Survey Responses (Czech Republic)			
Organization	Estimated Participants	Valid Responses	Sample Size
Radio R	100	37	25%
Radio Up-Air	60	19	24%
Streetculture Radio	40	16	32%
MUNI TV	20	6	20%
Radio ICM	20	1	7%
iRoma Radio	20	1	3%
Radio Bomba	20	0	0%
RadioExpert	15	5	25%
Radio FRO (AT)	10	0	0%
Radio Freistadt (AT)	10	0	0%
DORF TV (AT)	10	0	0%
Radio Ypsilon (AT)	10	0	0%
Total	390	85	22%

Response to the survey in the Czech Republic was mixed, as the high number of respondents from larger organizations combined with low responses from smaller organizations negatively affected the organizational proportionality of the sample. The presence of Austrian community broadcasting organizations on this list reflects the results of pilot interviews in Austria that indicated the cross-border usage of Austrian radio and television by Czech participant producers (Schwarzwald 2014, Freudenthaler 2015). However, the effort to capture the opinions of those cross-border producers did not generate any valid surveys.

An attempt was also made to reach volunteer participants of the defunct Brno-based Radio Student, but no valid responses were acquired.

The response rate for the Czech survey was higher than Austria both among the organizations, and also in the survey performance statistics (table 5.4). While the surveys deployed in both countries were identical (aside from language translations), perhaps the language issue was less of a factor in the Czech case, resulting in a slightly lower dropout rate.

Table 5.4 Survey Statistics (Czech Republic)

Survey Statistics (Czech Republic)		
Completed	71	
Partially completed	14	
Total Valid	85	66%
Completely empty	1	
Partially empty	2	
Entered first page	11	
Entered introduction	29	
Total Invalid	43	34%
Total Surveyed	128	

5.4 The Survey Instrument

The Enklik Anketa (1ka) online survey questionnaire and database deployed in this research were developed by Dr. Samo Kropivnik and colleagues at the Department of Social Informatics and Methodology - Faculty of Social Science, University of Ljubljana[60]. Enklik is a cloud-based survey instrument enabling real-time editing, beta testing, email notifications, multiple user access, and multiple language options. All these features were utilized in the design and execution of the project. In addition, the software also stores the data and facilitates data transfer into SPSS software, which was deployed for statistical analyses. The respondents accessed the web survey by the use of a computer or mobile

[60] More information about the 1ka survey tool and software is available here: http://english.1ka.si/.

device, connected to the internet using a browser to reach the web survey site. The software and site were accessed free of charge and designed in an open-source format for scientific research, thus not requiring respondents to purchase any additional proprietary software. Pre-testing of the questionnaire in both countries was conducted to help assure its accuracy and validity prior to the release (Rea and Parker 2005).

Confidentiality was an important consideration in this research, as respondents could be vulnerable personally and professionally should the data have been compromised (Crow and Wiles 2008). Concrete steps were taken to insure confidentiality, starting with an opt-out function in the software from any question on the survey, including the questions related demographics and organizational information. Primary decision-makers at the participating organizations also had the right to review the data with access to the survey software site and database prior to its release for publication, and the option to request changes to insure that the confidentiality met their requirements.

The online survey questionnaire was produced in four languages with 17 questions and 92 variables, executing the collection of data as planned. As noted, each organization was issued a unique URL code to access the online survey site, grouping survey respondents according to their organization, and by extension their country. The survey questionnaire landing page greeted the respondents, prompting them to select a language, and to continue on to the survey questions. The survey was open August 12 – October 15, 2014 in Austria, and in the Czech Republic January 3 – February 26, 2015. The average time spent for completing a survey was 5:03, against a predicted average by the software of 4:58. Email correspondence from organizational contacts in both countries reported that the tool functioned properly, and the comments received from respondents were mostly positive (Altendorf 2014, Jonášová 2015).

5.5 Data Analysis Method

The data analysis process began with the examination of the participants and organizations of community broadcasting in each subject nation. The demographic profiles and organizational attributes used to provide the research methodology with variables that enable additional statistical analyses are shown in the list below (Table 5.5). These variables were contained in identical sets of questions in the surveys for both countries.

Table 5.5 Demographic and Organizational Variables of Participants in Community Broadcasting

Demographic / Organizational Variables
Gender: Male
Gender: Female
Age: 13-18
Age: 19-25
Age: 26-39
Age: 40-59
Age: 60+
Education: Basic School
Education: High School
Education: University
Employment: Student
Employment: Employed
Employment: Unemployed
Participation: < 1 Year
Participation: 1-2 Years
Participation: 2-4 Years
Participation: 4-8 Years
Participation: 8+ Years

The survey questionnaire utilized the Likert Scale of five gradated values to measure the non-numerical nature of the concepts examined in the research[61]. These numerical values, along with the demographic/organizational variables formed the raw data set. Because the project adopted a non-inferential methodology for statistical computations, the 5-step Likert scale data was recoded into a binary of "important" and "not important" choice for each variable, enabling the results to be presented as percentages of "important" as judged by respondents for each variable (see table 5.6).

[61] The "Research Methods Knowledge Base" provides additional information and explanation for the use of the Likert scale in research methodology at: http://www.socialresearchmethods.net/kb/scallik.php.

Table 5.6 Recode Conversion from Likert Scale to Binary Score for “Important”.

Recode Conversion from Likert Scale to Binary	
Likert Scale	Binary
Extremely Important	Important
Very Important	Important
Important	Important
Somewhat Important	Not Important
Not Important	Not Important

In addressing the primary research question, the first step in evaluating the importance of community broadcasting values to participants was to examine the terms’ ranking in the total samples from each country. This presented an overall view of the participants’ opinions of all the terms selected for the survey. Following this overall examination, variables included in the survey representing the demographic/organizational cohorts were cross-tabulated to search for interesting findings that might also inform the discussion. Then cross-tabulations were computed focusing on a single term representing the value or attribute of community broadcasting, also to investigate interesting findings from a statistical point of view. Each country was examined separately and independently in an effort to reveal the views of respondents in their own national context.

To address the secondary research questions regarding policy alignment, charts once again ranked the importance of the widely-recognized terms from the survey, while identifying which of the terms are also contained in the selected policy document of the subject country. Cooperation from Austrian and Czech community broadcasting stakeholders, including scholars, activists, practitioners, and regulators helped identify policy documents for evaluation. In Austria, community broadcasting advocate Helmut Peissl and scholar Judith Purkarthofer of the University of Vienna helped select the “Funding Guidelines for Non-Commercial Broadcasting”, with Alfred Grinschgl and Erich König of the media regulator’s office RTR subsequently supporting the selection. In the Czech Republic, the “Proposed Community Broadcasting Policy and Plan”, which is the property of the author, provided the source for relevant terms in the Czech Republic portion of the policy-alignment research.

To evaluate the alignment of policy, the list of terms representing widely-recognized community broadcasting values was overlaid with the list of terms extracted from each country's community broadcasting policy document. The relative alignment of policy to participants' views was judged by the researcher based on the ranking of terms present in the policy document in relation to the entire list. To wit: a chart showing most of the terms from a policy document in the top of the rankings would indicate a positive alignment with participants' views. Conversely, terms from policy ranked below other widely-recognized terms could be judged as poorly aligned. The same method of evaluating alignment used in the Austrian case was also applied to the Czech case, with the same rules for assessing alignment of the policy document to the views of participant respondents.

The list of selected community broadcasting terms for evaluation is shown below with terms contained in the subject nations' policy document indicated by their respective country code in parentheses. Terms without an accompanying policy designation are not present in the policy document from either country.

Table 5.7 Widely-Recognized Community Broadcasting Terms in Policy Documents

Community Broadcasting Terms	Policy
Access & Participation	(AT) (CZ)
Local	(AT) (CZ)
Independent	(AT) (CZ)
Non-Discriminatory	(AT) (CZ)
Not-for-Profit	(AT) (CZ)
Individual Development	(AT) (CZ)
Community Development	(AT) (CZ)
Political Representation	(AT) (CZ)
Social / Cultural Representation	(AT) (CZ)
European Identity	(AT)
Respect Human Rights	(AT)
Multilingual	(AT)
Multiethnic	(CZ)
Volunteer-Based	(CZ)
Sustainable	(CZ)
Alternative	(CZ)
Radical	
Gender-Balanced	
Experimental	

The data was assembled and processed in the 1ka survey tool, creating a dataset organized according to groups associated with the URL access codes. The dataset was transferred into the SPSS predictive analytics software[62], and split into separate samples delineated by country. Then each country sample and subgroups of those samples were used to generate frequencies and cross-tabulations. In addition, computations of Spearman's rank order correlation were performed in SPSS to check reliability of findings[63]. Finally, results of the

[62] More information about the IBM SPSS predictive analytics software is available here: http://www-01.ibm.com/software/analytics/spss/.

[63] Some information about Spearman's Rank Order Correlation is here: https://statistics.laerd.com/statistical-guides/spearmans-rank-order-correlation-statistical-guide.php.

relevant statistical analyses were transferred to Microsoft Excel for displaying the findings in tables and charts.

6 Findings and Discussion

6.1 Participants

The demographic and organizational make-up of the country-specific samples provides a statistical profile of the respondents, and points to some interesting aspects of their composition. These categories also serve as variables for addressing the research questions in greater detail through the use of cross-tabulations. The categories for this section were chosen by the researcher to serve the aims of this research: to evaluate what values are important to participants, and to provide information applicable to the policy development and practice of community broadcasting. Categories with insufficient data for further statistical computations are shaded in grey in the accompanying tables.

Table 6.1 Demographic / Organizational Tabulation (Austria)

Frequencies (Austria)	
Gender: Male	168
Gender: Female	143
Age: 13-18	3
Age: 19-25	28
Age: 26-39	96
Age: 40-59	129
Age: 60+	55
Employment: Student	39
Employment: Employed	218
Employment: Unemployed	43
Education: Basic School	49
Education: High School	108
Education: University	144
Participation: <1 Year	45
Participation: 1-2 Years	48
Participation: 2-4 Years	59
Participation: 4-8 Years	56
Participation: 8+ Years	93

In Austria the distribution of frequencies reveals an older, well-educated, and highly-employed sample of community broadcasting participants (table 6.1). The age distribution is heavily skewed to cohorts above 26 years old, and shows a lack of young people in the sample. The education levels reveal that nearly half of the survey respondents have a university degree. Considering that participation in community broadcasting is most often volunteer-based work, another noteworthy statistic is that 85% of the sample either attend school or have a job.

Several pilot interviews of this project revealed a concern among Austrian stakeholders about the ageing population of participants, and what strategies they might employ to address the issue (Moser 2013, Schwarzwald 2014). Perhaps part of a worldwide trend, scholars and practitioners have debated whether young people and early adopters of new online platforms may not be utilizing the traditional terrestrial broadcasting model (Carlsson 2012, Jackson 2013). Community broadcasting recently marked its 15th anniversary in Austria, and the participation statistics reveal a significant cohort of long-time participants.

Almost half of the sample (49%) has four or more years of experience, with an extraordinarily high percentage of participants at 8+ years experience, and nearly twice as many participants aged 60+ than in the 13-25 range combined (table 6.2).

Table 6.2 Demographic / Organizational Tabulation by Age and Participation (Austria)

Frequencies by Age / Participation (Austria)					
	13-18	19-25	26-39	40-59	60+
Participation: <1 Year	1	9	21	8	3
Participation: 1-2 Years	2	10	22	8	4
Participation: 2-4 Years	0	5	21	22	8
Participation: 4-8 Years	0	1	13	24	16
Participation: 8+ Years	0	0	14	58	18

With only 15% of the overall sample having less than 1 year of experience, it also appears that newcomers to the medium are not well-represented by younger demographic groups. As shown in table 6.6 above, respondents younger than 25 years old comprise less than a quarter of the first-year participants group (23%). While this research is a snapshot and not a longitudinal picture, the findings in the survey do provide some evidence to support stakeholders' concerns about the lack of adoption by younger participants of community broadcasting in Austria. Perhaps further reflecting the profile of an older group of participants is the other media platforms they choose to distribute their output, especially the low scores for social media shown in figure 6.1. The chart indicates the percentage of respondents who judged each variable as "important".

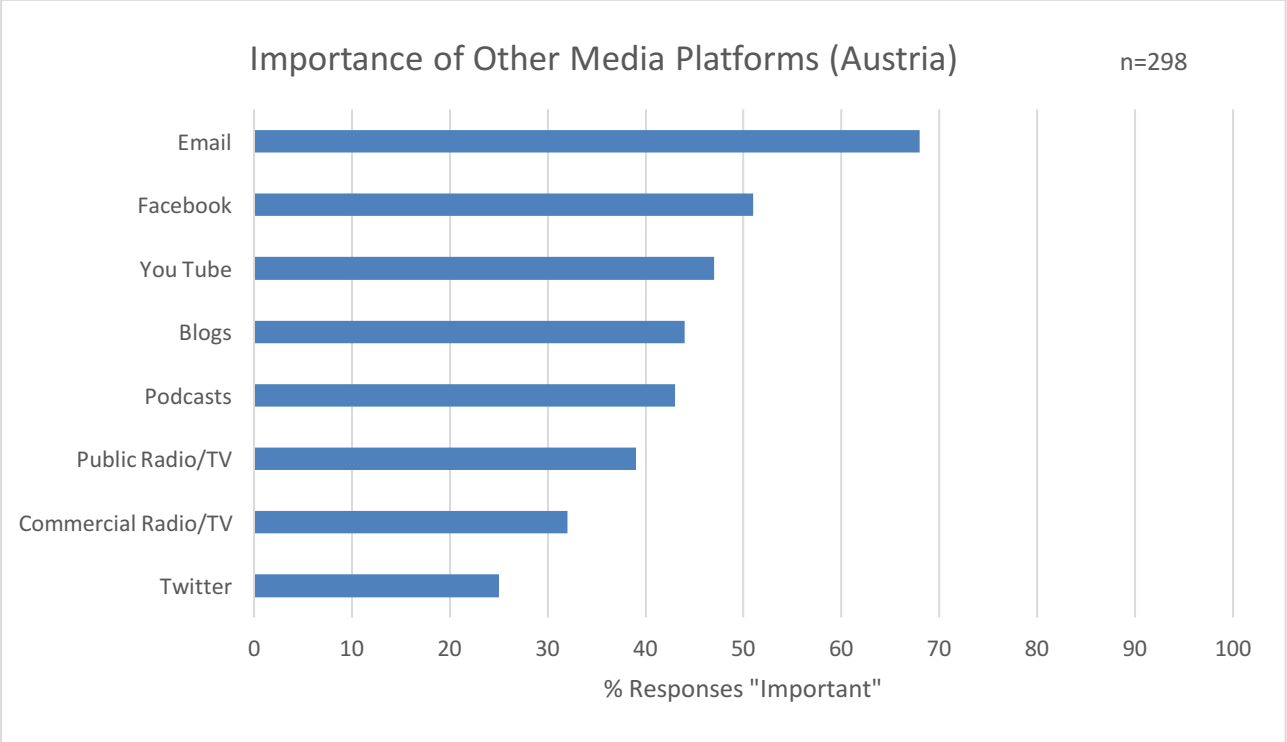

Figure 6.1 Importance of Other Media Platforms for Distribution of Output (Austria)

In the Czech Republic, the diminutive size and specific contour of the community broadcasting sector presented challenges to the research methodology in acquiring sufficient data for performing valid and reliable statistical computations. While most categories of variables were sufficiently populated, others were deemed insufficient, thus disqualifying them from further examination. Those ineligible categories are indicated by shading in the table 6.3 below.

Table 6.3 Demographic / Organizational Tabulation (Czech Republic)

Frequencies (Czech Republic)	
Gender: Male	44
Gender: Female	37
Age: 13-18	1
Age: 19-25	37
Age: 26-39	32
Age: 40-59	9
Age: 60+	1
Employment: Student	51
Employment: Employed	22
Employment: Unemployed	4
Education: Basic School	2
Education: High School	55
Education: University	21
Participation: <1 Year	30
Participation: 1-2 Years	26
Participation: 2-4 Years	16
Participation: 4-8 Years	6
Participation: 8+ Years	0

Despite the lack of teenage respondents in the survey sample, participants in the Czech Republic are much younger and less experienced than their Austrian counterparts. The age range of 19-39 comprises 90% of the respondents, with 65% participating less than two years. Professional experience of the researcher and information from pilot interviews with stakeholders estimate the oldest currently-operating community broadcaster in the Czech Republic is the student-run Radio R in Brno, which was founded in 2008. Other significant contributors to the sample such as Streetculture Radio and Radio Up Air are both less than four years old, thus the small number of respondents in the sample groups of 4+ years of participation could simply reflect the brief history of the sector. The survey numbers for participation in Czech community broadcasting indicate that not only are young respondents adopting community broadcasting, many are continuing to participate beyond their first year.

This strength in numbers among younger respondents, while reflecting the overall profile of the sample, also calls into question the prevailing narrative of young people migrating

away from traditional linear, curated media towards new online social media platforms. The chart below (figure 6.2) indicates from the high percentages of respondents judging social media forms as "important", that these young Czech participants are using social media to deliver their user-generated content. Notably, while use of legacy terrestrial media forms may be diminishing, these respondents also seem to embrace the online technology of community radios and televisions to deliver their content.

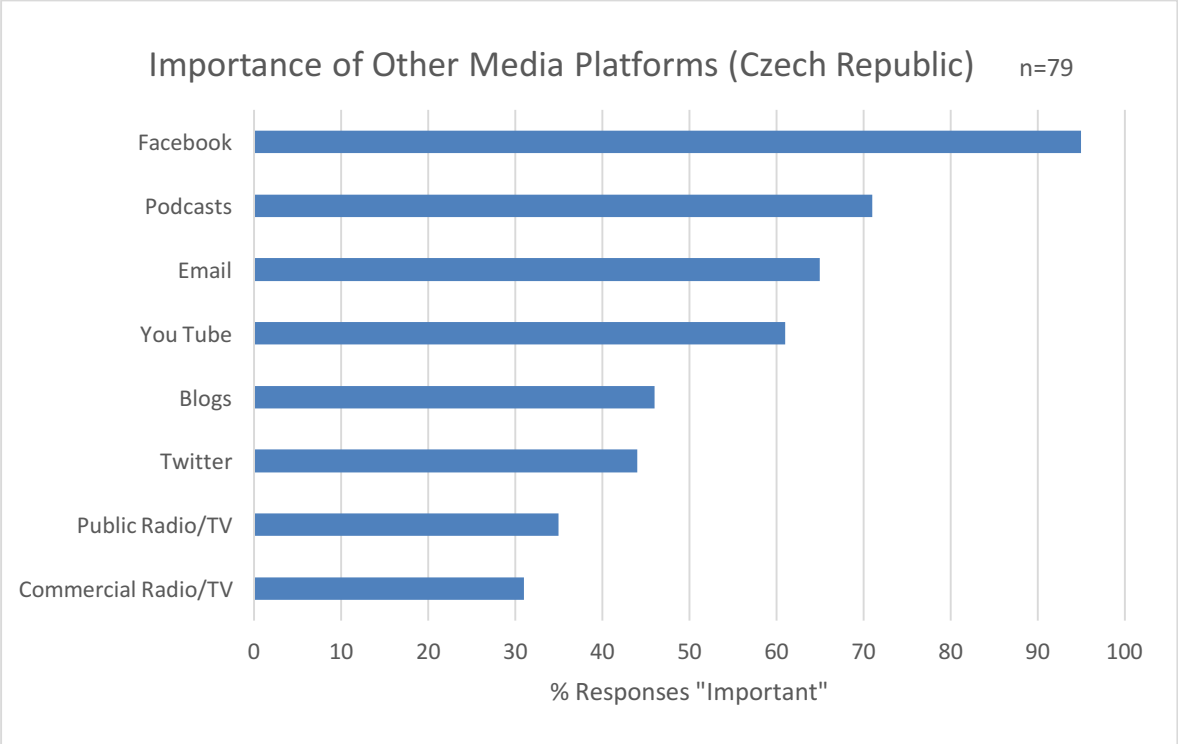

Figure 6.2 Importance of Other Media Platforms for Distribution of Output (Czech Republic)

6.2 Primary Research Question: What Values are Important?

The first step in addressing the importance of community broadcasting values to participants was to examine the terms' rankings in the total samples from each country. This presents an overall view of the participants' opinions of all the terms selected for the survey. Following the total sample examination, variables representing the demographic/organizational cohorts were cross-tabulated to search for significant findings that might inform the discussion. Then single terms representing a value or attribute of community

broadcasting were cross-tabulated, also to investigate interesting findings from that statistical point of view. The charts indicate the percentage of respondents judging the terms as "important". Each country is examined independently.

6.2.1 Austria

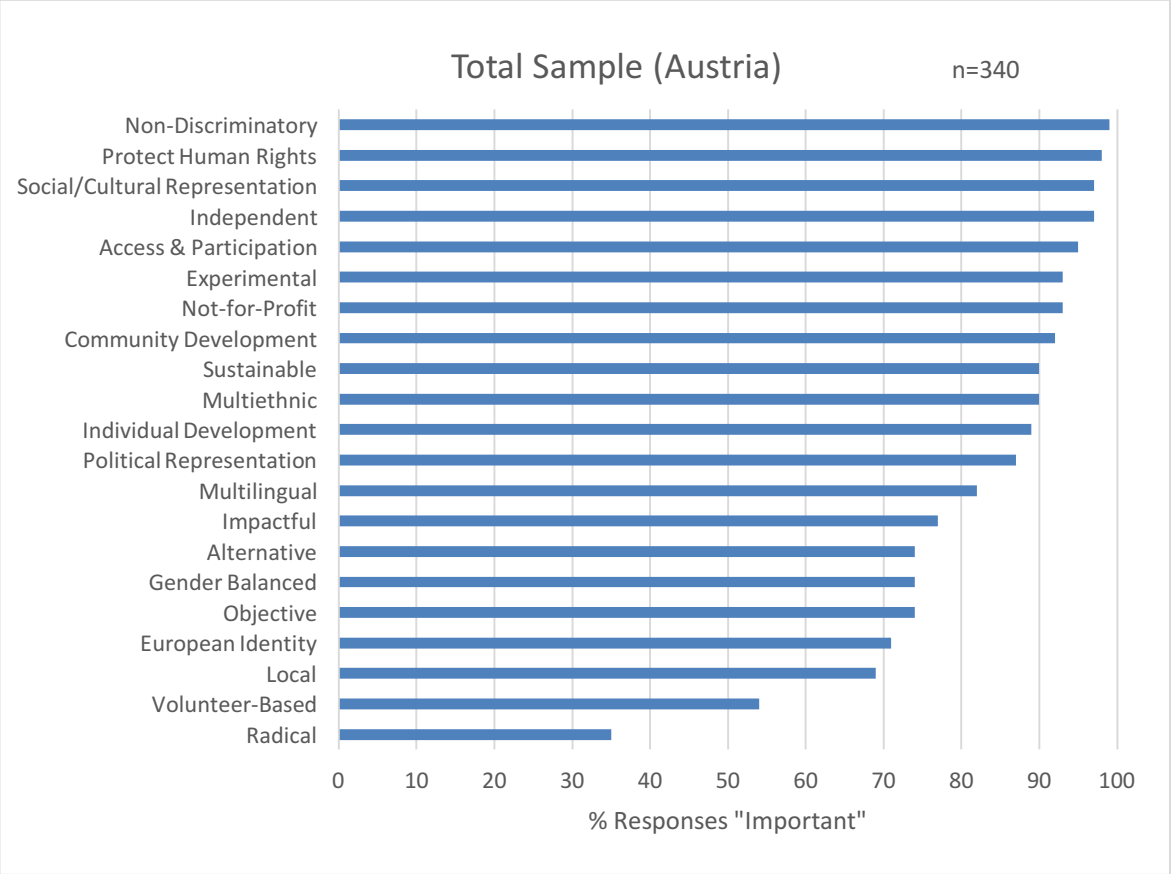

Figure 6.3 Ranking of Importance by "Total Sample" Group of Austrian Respondents

In the total sample of respondents in Austria (figure 6.3), the top of the chart clearly indicates strong support of widely-recognized values, with ten terms scoring 90% or greater. These terms populating the top of the rankings represent a range of philosophies in community broadcasting that are well-known to stakeholders, and regularly found in broadcasting theory, advocacy, and practice throughout the world. The second tier of terms scoring in the 70% - 80% range supports the high importance of these widely-recognized terms placed to Austrian respondents. Thus, from an overall perspective, it appears that Austrian community broadcasting participants in this research survey attach high importance to these top groups of widely-recognized values. Further down the rankings is a third tier of

terms in the 50% - 70% range, and lastly one term that failed to garner a majority of "important" responses. These lower-ranked terms suggest that some values of community broadcasting perhaps don't resonate as well among Austrian participants.

Examinations of subgroup cross-tabulations of demographic and organizational variables reveal that the high rankings of terms by respondents are largely driven by a group of high-scoring subgroups. Examples of these relatively large subgroups with the highest scores are displayed in the charts below, including variables for age, education, employment (figures 6.4 – 6.6).

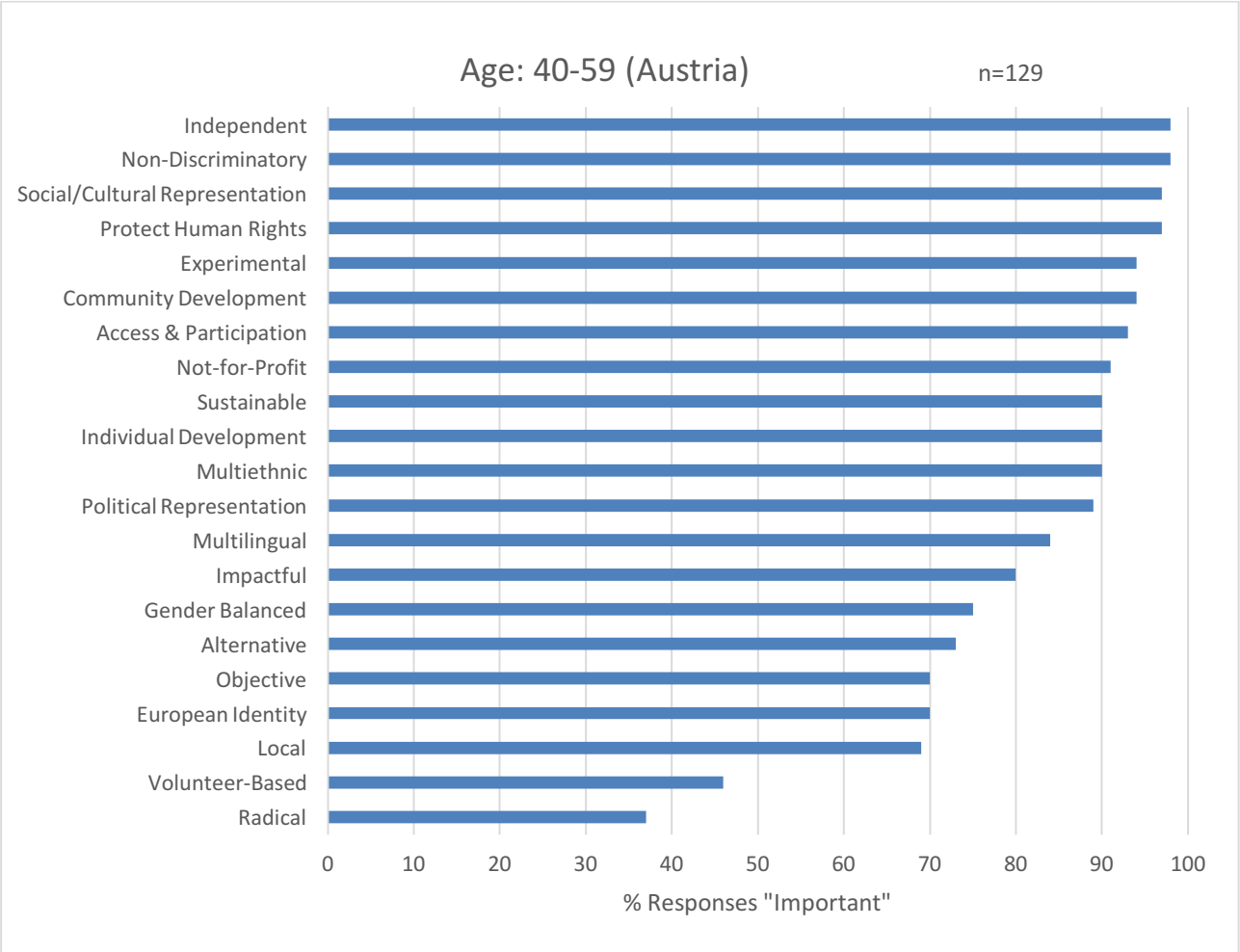

Figure 6.4 Ranking of Importance by "Age: 40-59" Group of Austrian Respondents

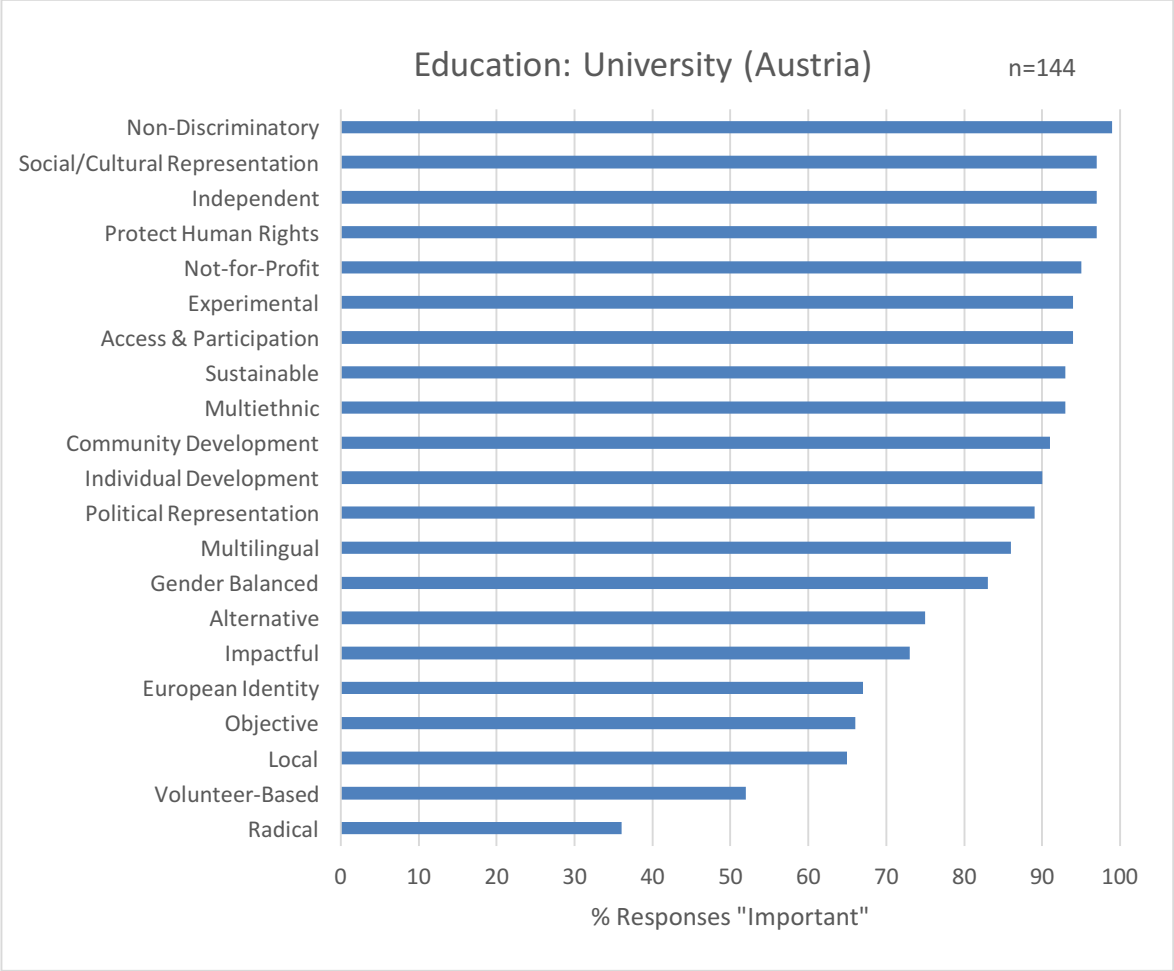

Figure 6.5 Ranking of Importance by “Education: University” Group of Austrian Respondents

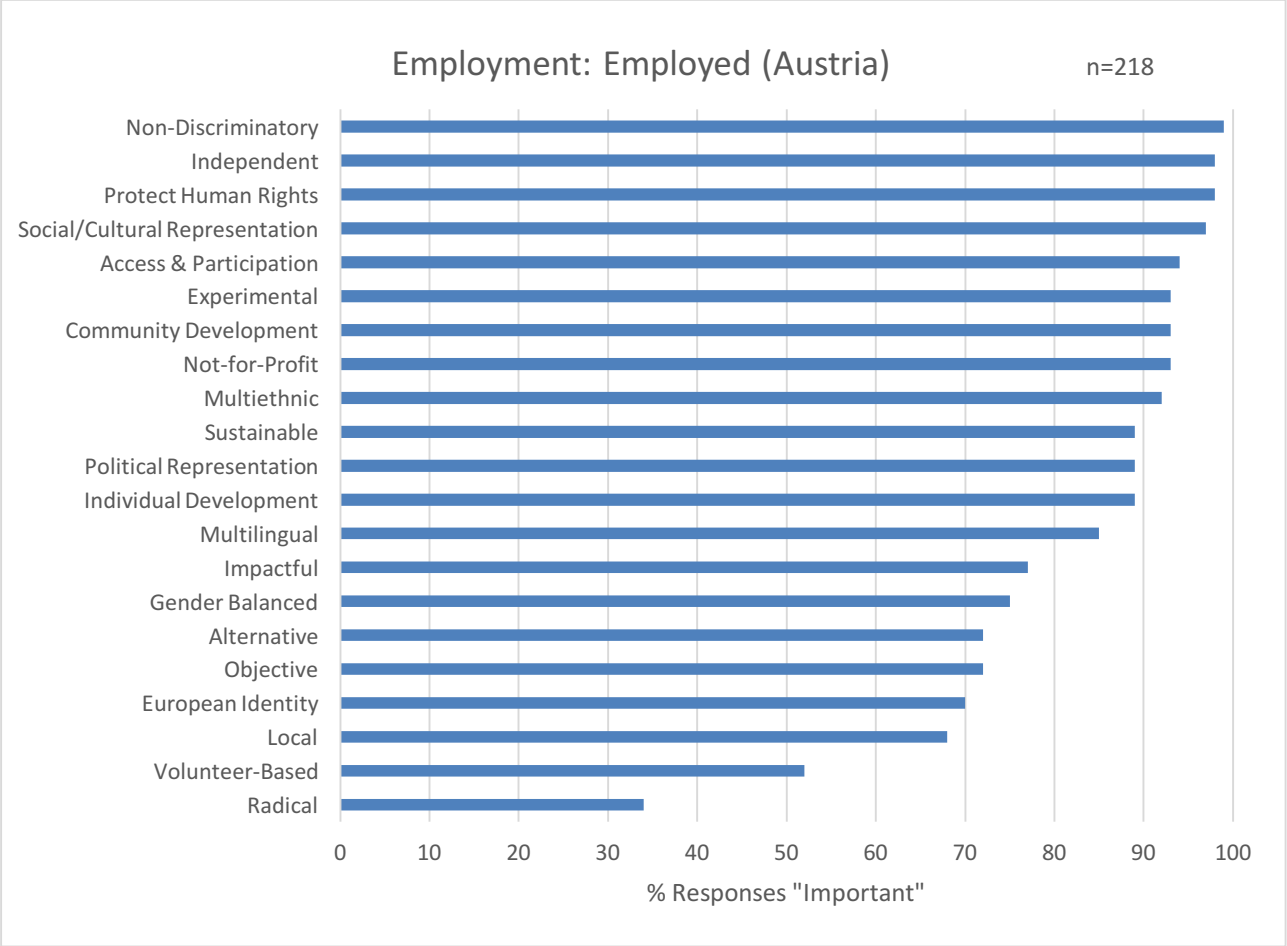

Figure 6.6 Ranking of Importance by “Employment: Employed” Group of Austrian Respondents

While the overall rankings of importance were generally reflective of the high-scoring subgroups, there were a number of terms within the rankings that deserved a closer examination. The first of those is “Multilingual”, which has been the subject of much discussion among Austrian community broadcasting stakeholders. As noted earlier, several research projects in Austria have focused on the importance of this value, and a number of pilot interviews with stakeholders also revealed a keen interest in the multilingual aspects of community broadcasting. The chart detailing the various cohorts for this value (see figure 6.7) presents a picture of mixed high and medium-high importance.

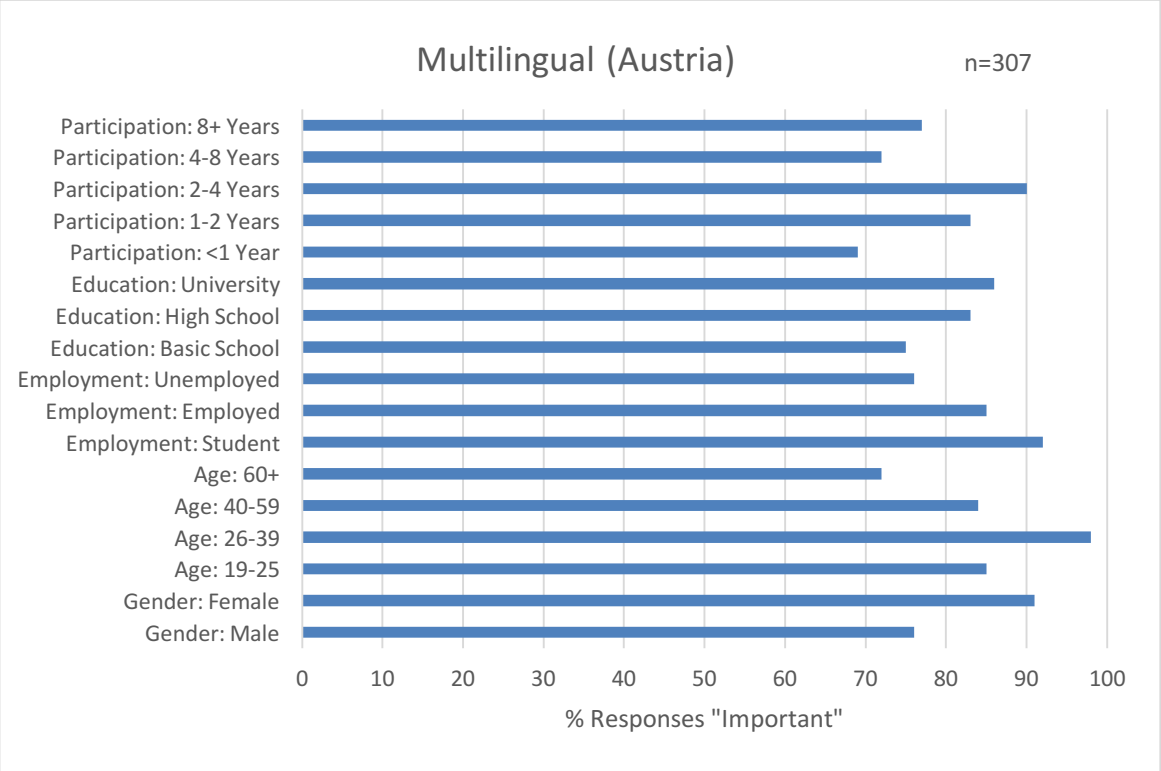

Figure 6.7 Ranking of Importance for the Term "Multilingual" by Austrian Respondents

Interestingly, scores for the importance of multilingualism are generally higher for younger, less-experienced, and student respondents, while scores are lower for older, more experienced respondents. The correlation coefficient computation (Spearman's rho) of -0.64 for the age variable appears to confirm the findings, whereas a correlation of only -0.09 for length of participation does not. Overall, most respondents (84%) judge multilingualism as important, a number that seems to validate the keen interest of stakeholders. However, the influence of age and participation upon respondents' views, as well as the small number of valid surveys completed in foreign languages (4%), remain as points of interest, perhaps warranting further investigation.

Returning to the rankings in the Total Sample chart (figure 6.3), the secondary group of terms scoring in the 70% - 80% range includes community broadcasting values that represent an interesting mix of social and political philosophies. The term "Objective" speaks to the role of community broadcasting as a reliable and transparent source of information for citizens' understanding of the world around them – particularly in respect to their granting of informed consent in the democratic process. Objectivity also is seen as an important

attribute of community broadcasting's role in the public sphere of modern mass media, where the commercial and public service components can be both biased and dominant (Herman and Chomsky 1988, McChesney 2004).

Also in this secondary range of importance to Austrian respondents is the term "Local". Most Austrian community radios and televisions are licensed and facilitated to broadcast via terrestrial airwaves or cable systems that provide coverage of entire cities. However, in many countries community broadcasters are smaller in stature and ownership, often serving only sections of a city, or even just neighborhoods, with lower power and distribution. This secondary score for the term "Local" in Austria may reflect the lack of smaller-scale community broadcasting. Upon further detailed examination, the term "Local" was revealed to be more important to older respondents and individuals with more experience, than younger respondents with less experience, as shown in figure 6.8 below.

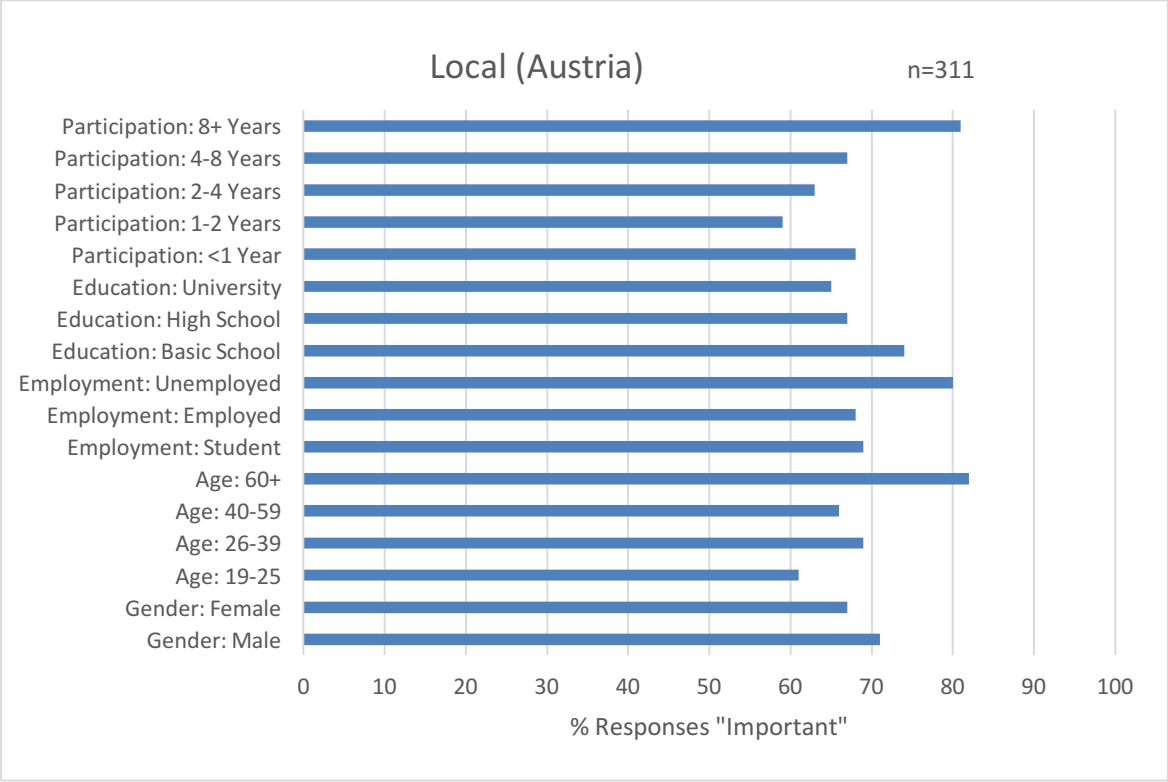

Figure 6.8 Ranking of Importance for the Term "Local" by Respondents in Austria

Austrian respondents in this study aged 60+ (83%) and with 8+ years of participation (81%) support the notion of local community broadcasting at a much higher percentage than their younger peers. In addition, the score for the value "Local" from the cohort Em-

ployment: Unemployed was also high, perhaps reflecting the number of 60+ pensioners in the sample. In any case, older and more experienced respondents in Austria highly value the "localness" of community broadcasting, whereas the 19-25 age group (62%) and students (69%) judged it as less important. The correlation analyses produced mixed support for this finding, as the length of participation variable showed strong correlation at 0.86, whereas the age variable produced minimal correlation at 0.24 in the Spearman's calculations.

The term "Gender-Balanced" is also ranked in the lower tier of rankings in the total sample group of Austrian respondents. Media scholars and practitioners can cite numerous example of gender inequality in the commercial and public service broadcasting sectors, prompting many community broadcasting organizations to insist upon language guaranteeing the participation of women in community broadcasting (National Community Radio Forum 2015). In Austria, only 74% of respondents overall saw this as important, perhaps a surprisingly low finding for a modern European democratic society. However, a more detailed examination of the data (see figure 6.9) reveals several distinct cohorts with seemingly differing opinions that serves to further inform the discussion.

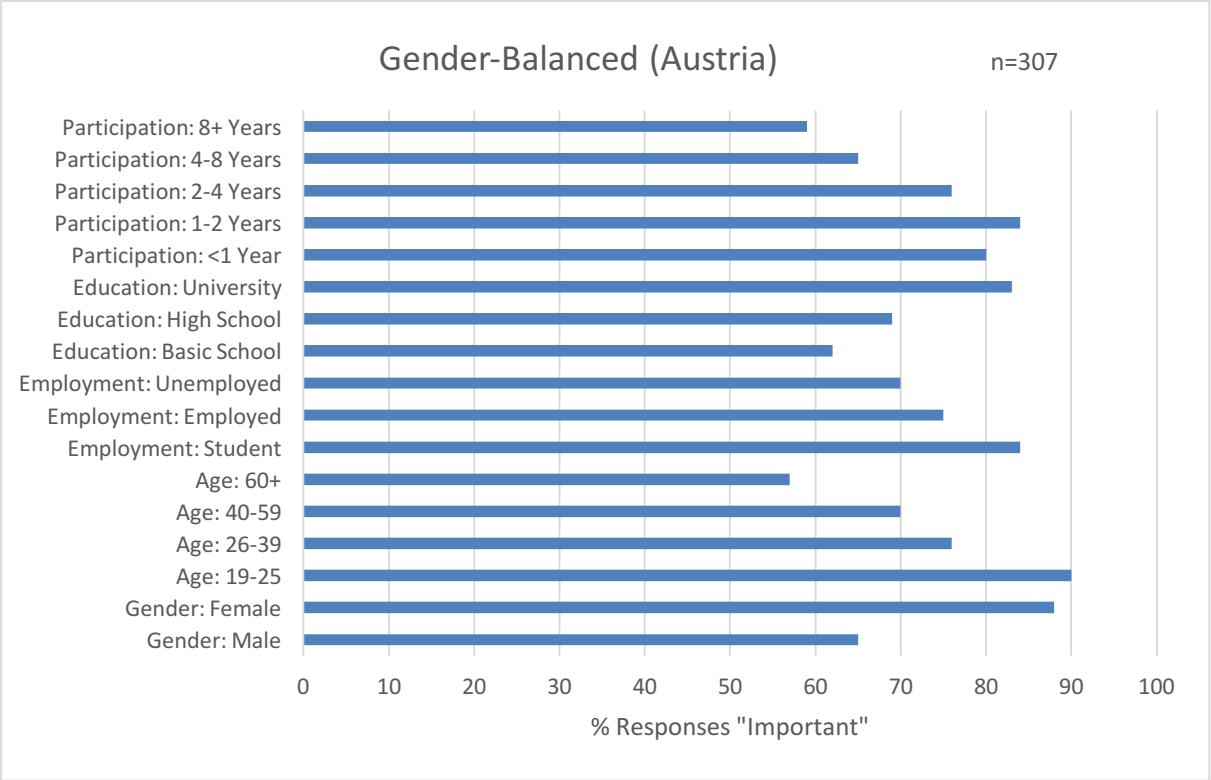

Figure 6.9 Ranking of Importance for the term “Gender-Balanced” by Respondents in Austria

As might be expected, the female cohort supported this value at a much higher percentage (88%) than their male counterparts (65%). Interestingly, it appears that support for gender balance in community broadcasting is somewhat inversely related to age and experience. The data clearly shows higher levels of importance reported by younger respondents with less experience than their older peers. Thus, the position of the “Gender-Balanced” term in the second tier of importance is largely driven by low scores among older, experienced male respondents who make up a majority of the sample, while counterbalanced somewhat by younger respondents; especially females.

Further breakdown of the demographics using cross-tabulations for gender provides evidence of under-representation of females that might explain this influence of age and experience on the importance of gender balance. Table 6.4 shows the representation of females in the various cohorts mostly follows the same dynamic as the scores for gender balance. The younger groups show a higher percentage of females, descending as the age increases, as do the less-experienced groups. Conversely, the older, more experienced

groups have a lower percentage of females, and correspondingly, a lower score for gender balance. It seems clear that not only do female respondents support the value of gender balance in community broadcasting, but their presence in the various demographic and organizational cohorts is a fairly accurate predictor of the overall ranking for gender balance in the survey findings.

Table 6.4 Demographic / Organizational Tabulation by Gender (Austria)

Frequencies by Gender (Austria)			
	Male	Female	% Female
Age: 13-18	1	2	66%
Age: 19-25	10	18	64%
Age: 26-39	42	54	56%
Age: 40-59	77	52	39%
Age: 60+	32	13	23%
Employment: Student	14	25	64%
Employment: Employed	122	96	44%
Employment: Unemployed	28	15	34%
Education: Basic School	33	16	32%
Education: High School	56	52	48%
Education: University	76	68	47%
Participation: <1 Year	20	25	55%
Participation: 1-2 Years	22	26	53%
Participation: 2-4 Years	33	26	44%
Participation: 4-8 Years	32	24	42%
Participation: 8+ Years	57	36	38%

While the uneven representation of females among the various groups of respondents informs the issue of gender balance in Austrian community broadcasting, it also raises a number of important questions. Those questions would address issues such as equal opportunities for women in regards to access and participation, workplace environments, and the role of organizational and regulatory policy towards gender balance in community broadcasting.

Another interesting community broadcasting value to be considered from the second tier of importance as ranked by Austrian respondents is “European Identity”. This philosophy often originates in the cooperation and collaboration of community broadcasting advocates

at the European level, activities in which many Austrian stakeholders not only participate, but in fact are leaders in the sector[64]. This cooperation trickles down to the organizational level in the form of cooperation in Europe-wide projects to support and facilitate community broadcasting, usually funded by European Union and/or Council of Europe programs. As a result, a network of community broadcasters has developed in Europe, communicating and collaborating on the promotion of European values in their organizations, and especially in their programming output[65]. Thus, the term "European Identity" is a value espoused by many community broadcasters in Europe. However, in Austria this term was not among the most important in the survey, with 71% of respondents reporting it to be "important". That comparatively low ranking suggests some lack of support among respondents for a European identity for community broadcasting in Austria, and perhaps rather a strong identity associated with local communities.

The last two terms scoring in this second tier ranking of importance are "Alternative" and "Impactful", which can be seen in some contexts as related. "Alternative to the mainstream" is a commonly-expressed philosophy in community broadcasting as a reaction to the dominance of the commercial and public service sectors. This commitment to programs outside the popular (and profitable) mainstream cultural representations often positions community media as the so-called "weak child" of mass media, with understandably smaller audiences for the less popular fare. A common argument heard from the mainstream commercial and public service sectors to marginalize the importance of community broadcasting is that these alternative broadcasters lack impact because of their small audiences (National Association of Broadcasters 2012); an argument that often resonates with legislators and regulators as well (Lasar 2008). In Austria, where the public broadcaster

[64] European-level advocacy activities by Austrian stakeholders include interventions at the European Union, European Parliament, Council of Europe, and European Platform of Regulatory Authorities through such organizations as the Community Media Forum Europe and L'Association Mondiale des Radiodiffuseurs Communautaires.

[65] An example of the many EU-funded projects in community broadcasting in Europe is this media literacy training project under the Erasmus + programme: http://nearfm.ie/understanding-media-for-active-citizenship-umac/.

ÖRF is a powerful presence and the mainstream commercial sector not as dominant, community broadcasting holds a relatively strong position in the media landscape; especially compared to many other media environments across the world. In this environment, the survey indicates that the values of "Alternative" and "Impactful" are relatively important to respondents, but not at the highest level. Perhaps because of the more balanced media power structure, and the cooperative relationship between community broadcasters and the media regulator, respondents to the survey in Austria appear to see less need for oppositional perspectives.

Referring again to the Total Sample chart of overall rankings (figure 6.3), two terms occupy the third and lowest ranked (<70%) tier of importance for Austrian respondents. The first of these is "Volunteer-Based", which is an attribute that describes many (if not most) of the community broadcasting organizations in the world today. Because most of these publics are not-for-profit social enterprises, they often rely on donated labor to provide the program production of their output, reducing expenses and the commensurate need for revenue, thus contributing to the sustainability of the enterprise. Since Austria community broadcasting organizations enjoy some of the most generous public funding levels of any environment in the world, these publics may not experience the constant stress of developing revenue to assure their survival like many of their counterparts in other countries. Consequently, Austrian respondents might simply take for granted the tremendous value volunteers represent to community broadcasting, or conversely, perhaps they wouldn't object to getting paid for their labor, though they are clearly willing to produce programming for non-monetary motivations.

The final and lowest-scoring of all the widely-recognized terms in the survey for Austrian respondents is "Radical" (35%). The concept of "radical" occupies a controversial position in the discussions and debates of community broadcasting values among scholars, practitioners, advocates and legislators alike. The American scholar John Downing and his colleagues in their seminal volume *Radical Media: Rebellious Communication and Social Movements* (2001) introduced the important civil society role of radical media in vibrant democracies, and the Indymedia movement is a prime example of the power generated by connecting local radical media producers into a worldwide network to counteract neoliberalism (Platon 2003). However, in Austria, "radical" as a philosophy does not appear to be

an important value to respondents in this project, and a detailed investigation appears to support the overall findings, albeit with some interesting scores in the subgroups, as shown in Figure 6.10 below.

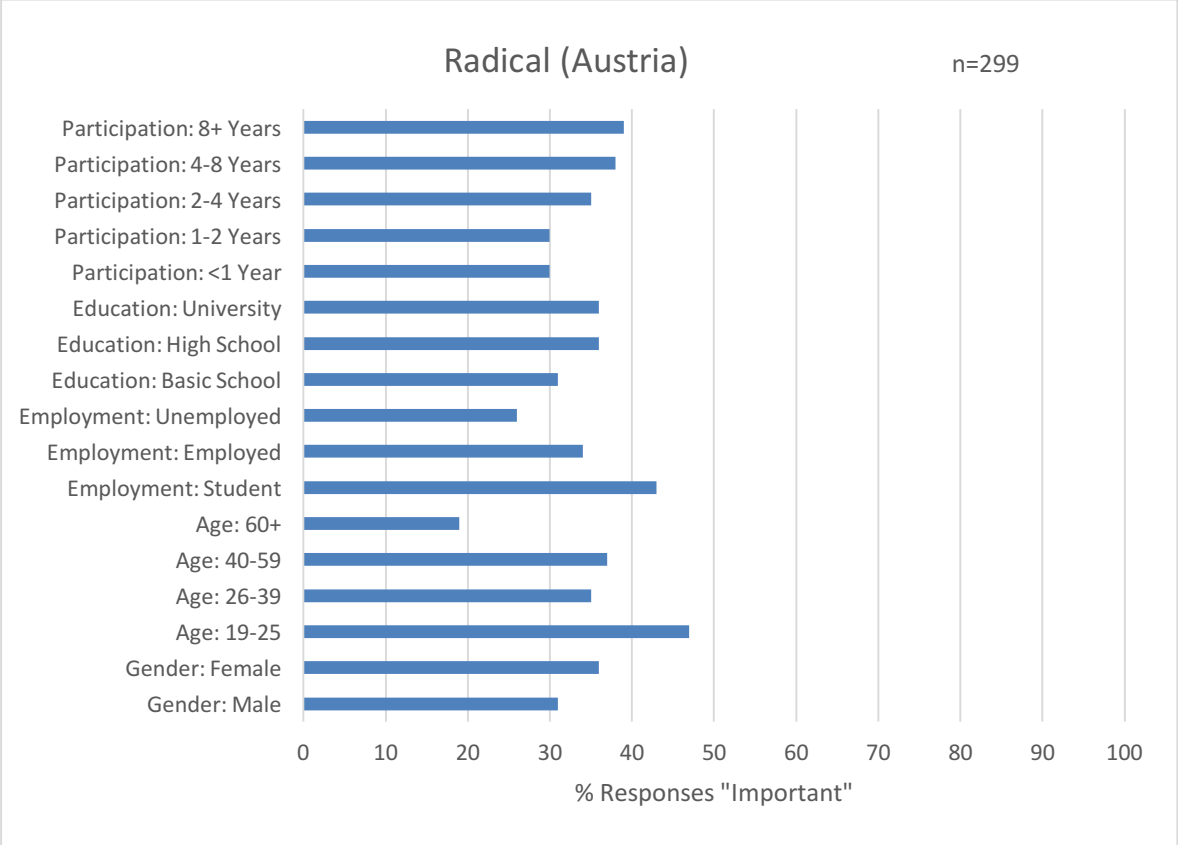

Figure 6.10 Rating of Importance for the Term "Radical" by Respondents in Austria

In comparison to the extremely low value for radicalism given by older respondents such as the 60+ cohort (18%), it appears that the youngest demographic of 19-25 year olds (47%) and students (43%) did rate the term at a higher level. However, the length of participation scores actually portray a different picture, with the more experienced groups showing higher scores, which was also reflected in the correlation computation for the length of participation variable at 0.46. Nevertheless, Austrian respondents did indeed rank the term "Radical" as the lowest of all terms in the survey by a substantial margin. As discussed by scholars (Hallin and Mancini 2004, Coyer and Hintz 2010), media in more dysfunctional and polarized political environments often reflect that oppositional paradigm, and exhibit a more radical output than media in more functional and cooperative political environments. Perhaps similar to earlier findings, the respondents in Austria are simply reflecting the

nature of Austrian political environment, and the resulting community broadcasting environment, both of which are seen to be functional and cooperative.

6.2.2 Czech Republic

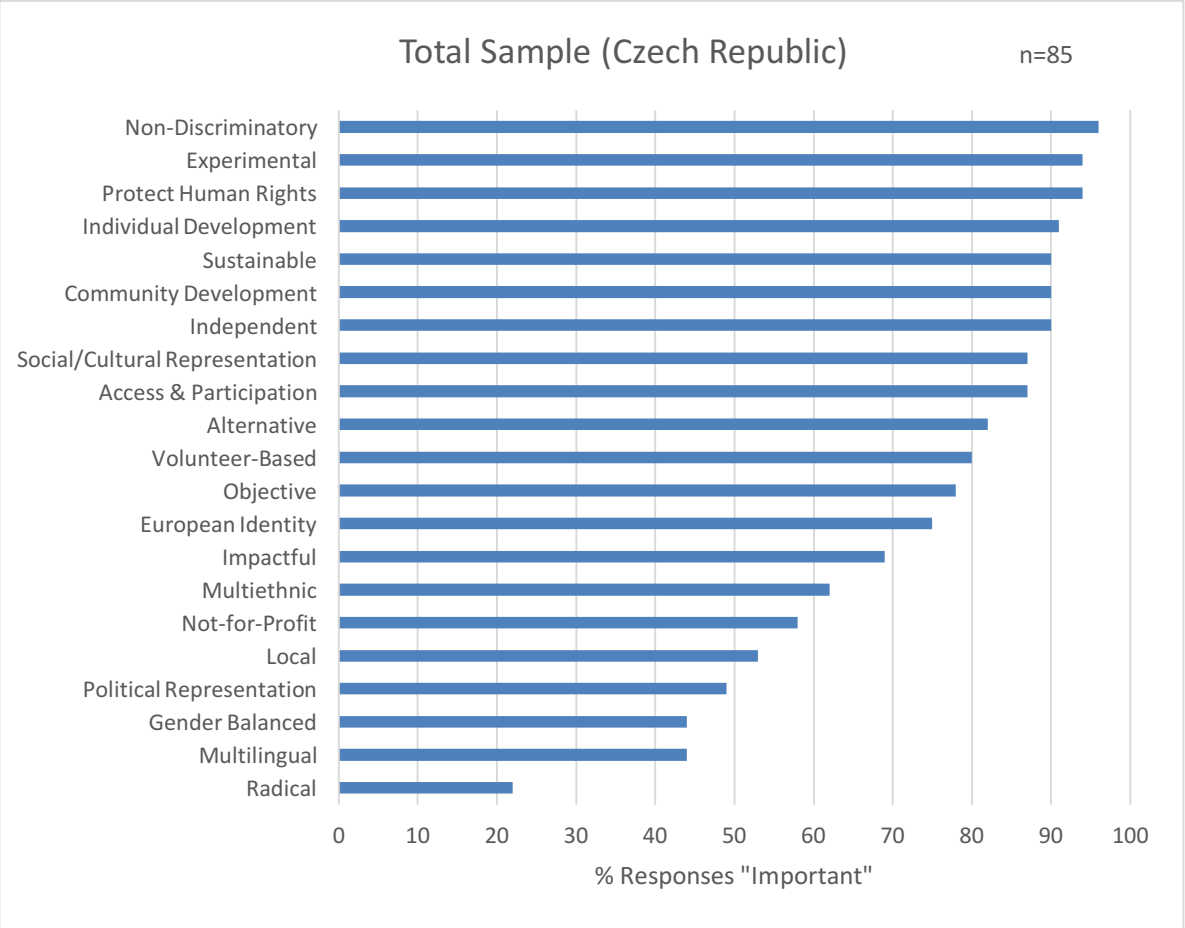

Figure 6.11 Ranking of Importance by Total Sample of Czech Respondents

Acknowledging the very limited size of the community broadcasting sector in the Czech Republic, and the commensurate small sample of participants, this project makes statements just about the respondents in the project, without inference to any larger population. While the same limitations exist for the methodology in Austria, the small population of estimated participants in the Czech Republic further limits the reliability of the data. With that caveat in mind, the findings from surveying Czech participants do present some interesting subjects for discussion. In comparison to their Austrian counterparts, the scores in the Czech sample were lower overall, and much lower for many terms (see Figure 6.11). In the Czech Republic, the total sample of respondents judged only seven terms in the top tier

as “important” at or above the 90% level, with an additional four terms in the 70% -80% range comprising the secondary group tier of the ranking. That was followed by four terms in a third tier ranging between 50% and 70% levels, and then a group of four terms representing values which did not eclipse the 50% threshold for importance.

With some variances in ranking order of terms, the overall findings in the total sample were generally driven by several high-scoring subgroups with large populations. Examples of those are shown in Figures 6.12 - 6.14 below.

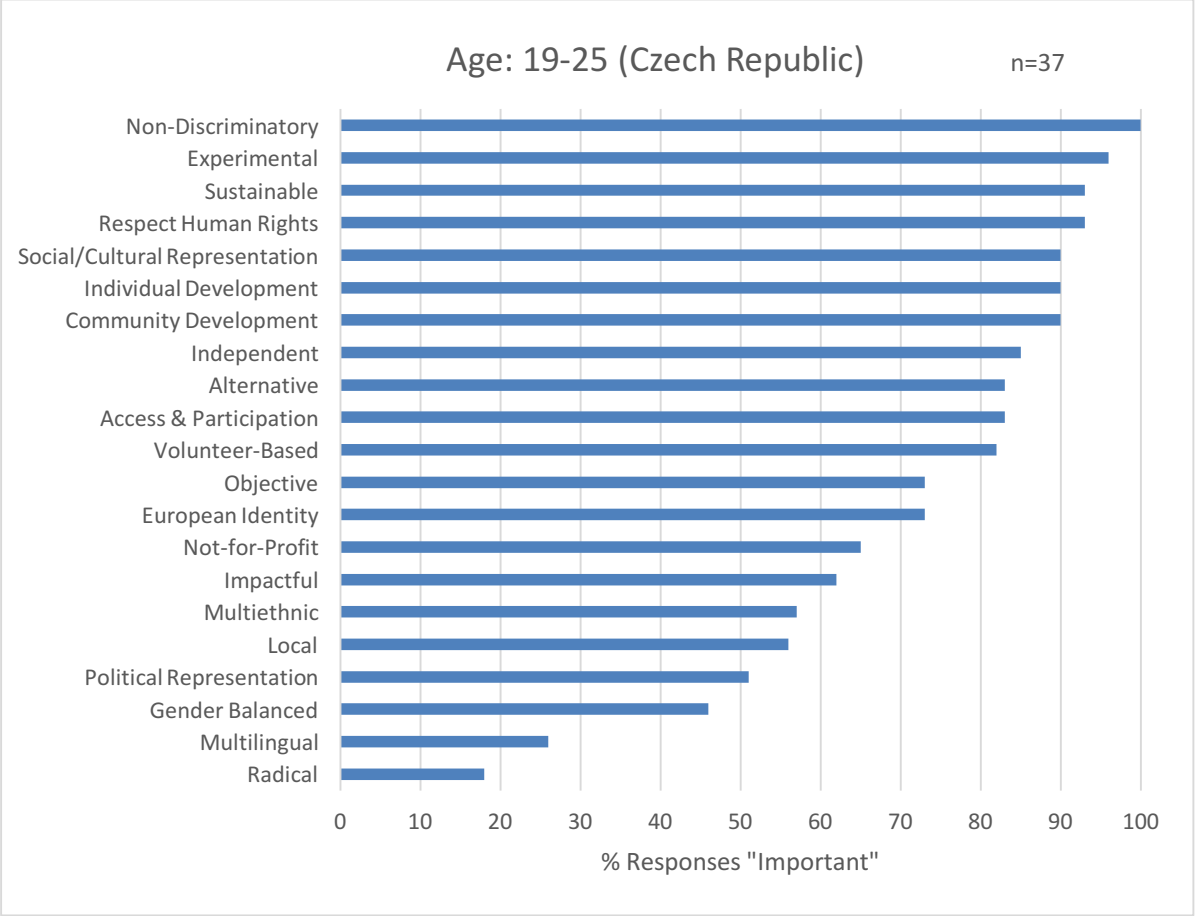

Figure 6.12 Ranking of Importance by “Age: 19-25” Group of Czech Respondents

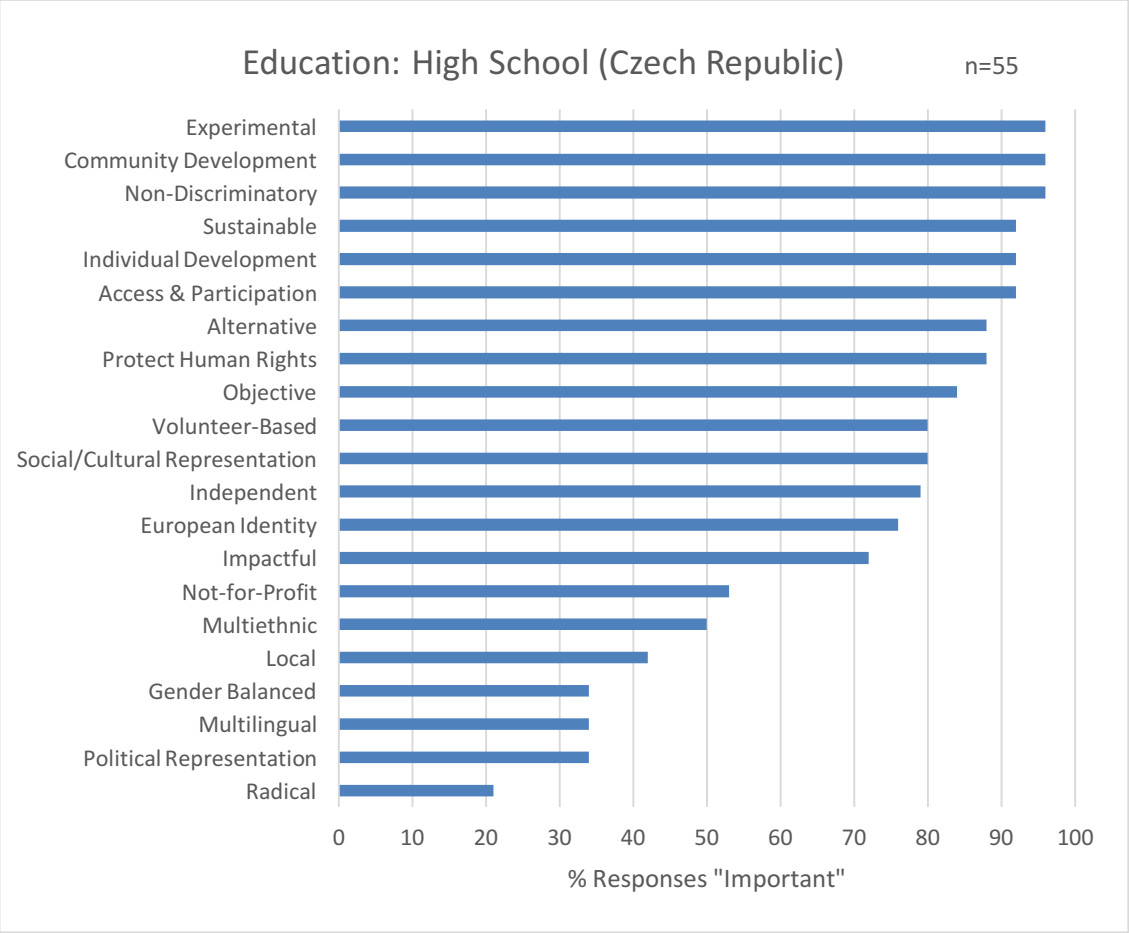

Figure 6.13 Ranking of Importance by “Education: High School” Group of Czech Respondents

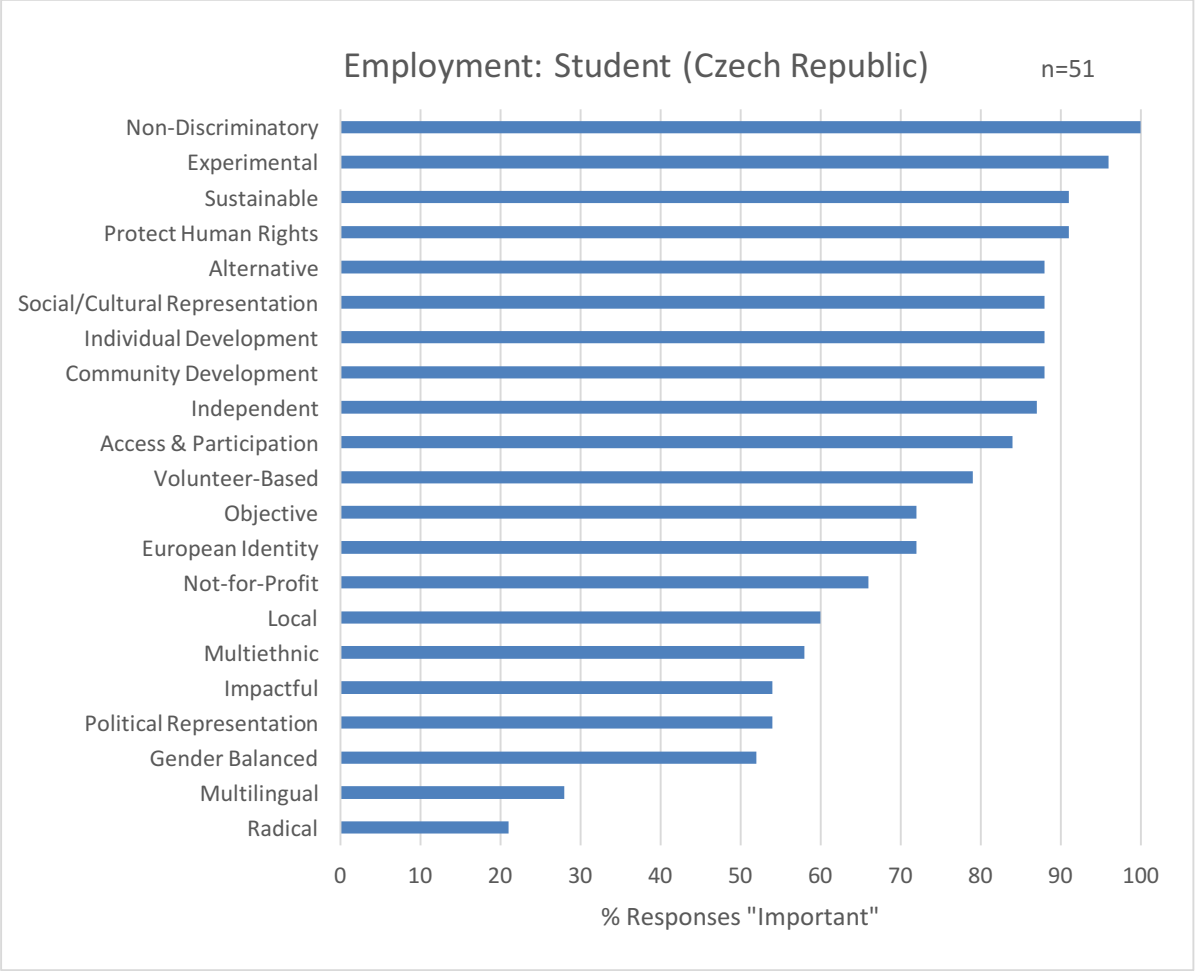

Figure 6.14 Ranking of Importance by "Employment: Student" Group of Czech Respondents

Returning to the Czech Total Sample chart (Figure 6.11), in a similar result to the first tier of high ranking terms, the second tier of the ranking in the total sample also shared common terms with Austria. One distinct and notable exception is the term "Multiethnic", which scored nearly 30 points lower in the Czech Republic (62%) than in Austria (91%). Pilot interviews from numerous visits to the Austrian radio and television broadcasters by the researcher revealed not only the multiethnic composition of Austrian society, but indeed the commensurate multiethnic composition of Austrian community broadcasting (Purkarthofer 2013, Tremetzberger 2013). Conversely, interviews with Czech stakeholders indicated that the ethnic make-up of Czech community broadcasters is much more homogenous, which could help explain the lower score generated by the Czech sample (Šeda 2014). The demographic/organizational cohorts that comprise the overall low score for "Multiethnic" are shown in a cross-tabulation below (figure 6.15).

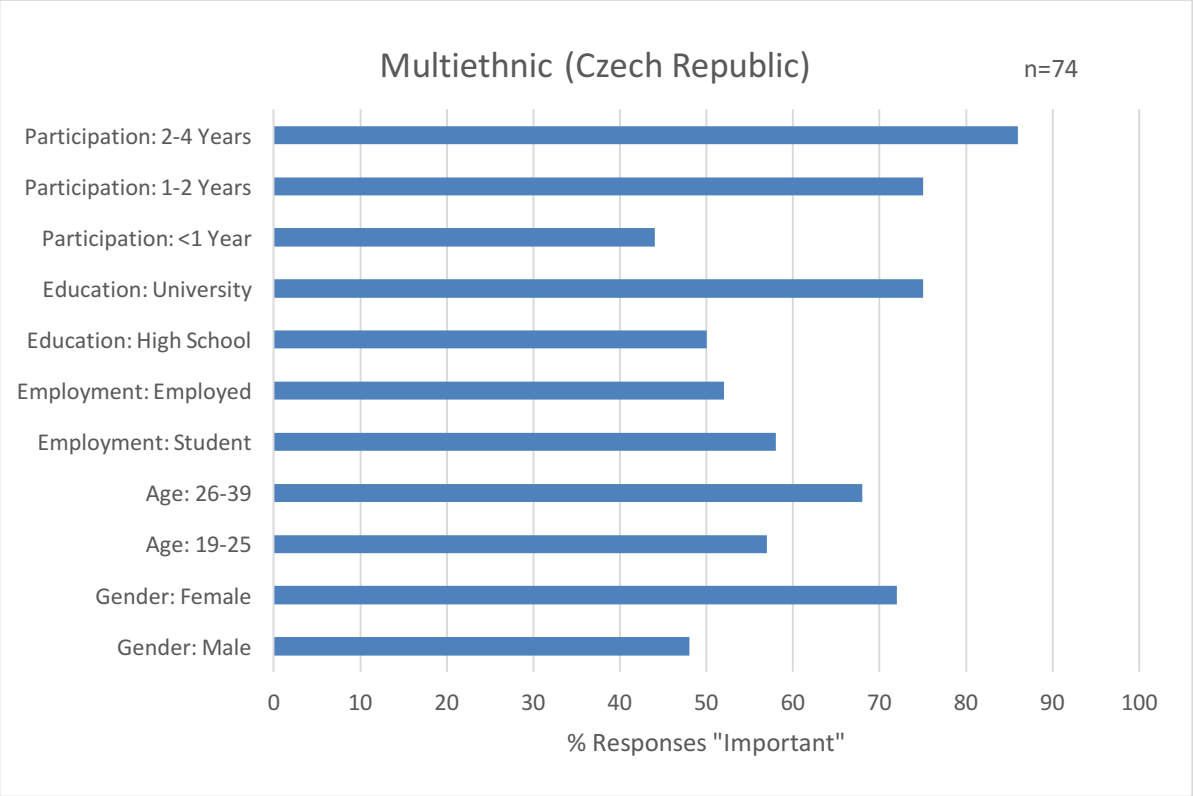

Figure 6.15 Ranking of Importance of the Term: “Multiethnic” Czech Respondents

The findings in the subgroups appear to show the influence of age, gender, education, and experience upon the overall importance of the term multiethnic in the Czech survey results, with an especially strong correlation coefficient (0.89) to the variable “Length of Participation”. Another interesting finding is the substantial difference between genders for this value, as females judged it important at a 50% increase over their male counterparts.

Often the values of multiethnic and multilingual are viewed together as important attributes of community broadcasting, a dynamic that is evidenced by the findings for multilingualism in this research. In the total sample, similar to the results for “Multiethnic”, the term “Multilingual” scored only 44% important in the Czech sample, compared to Austria where 84% of respondents judged it to be important. In the demographic/organizational breakout, similar factors such as gender, age, and especially experience (0.91 correlation coefficient) also appear to be influencing the score (see figure 6.16). Overall, the attributes multiethnic and multilingual appear to be just somewhat important to Czech respondents, certainly not at the level of other values of community broadcasting, nor commensurate with their Austrian counterparts.

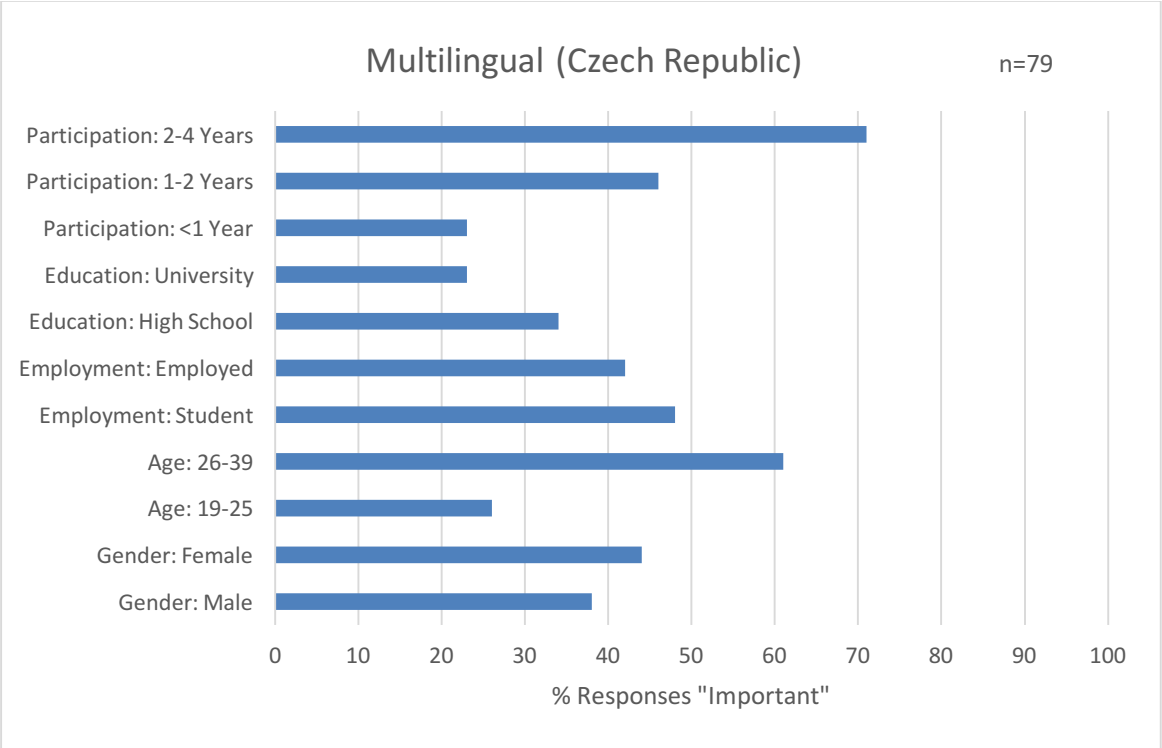

Figure 6.16 Ranking of Importance for the Term: "Multilingual" by Czech Respondents

Also in the second tier of ranking are the terms "Impactful", "Objective" and "Not-for-Profit", which are often related in their positioning versus the dominant mainstream media. The philosophy of "not-for-profit" in particular, is seen in many environments as a foundational attribute of community broadcasters, assuring their insulation from the influences of money and power that can distort the plurality of voices in the public sphere. However, in the Czech sample, only a slim majority (57%) judged the value to be important. Objectivity in the output of community broadcasters would ostensibly reflect that insulation from outside influence, resulting in a similar score, but notably in the Czech sample it is valued at a significantly higher level (78%). The last term ranked in this second tier by Czech respondents is "European Identity". As discussed in earlier in this thesis, scholars have related the political climate in a given country to the development of community broadcasting (Coyer and Hintz 2010, Dobek-Ostrowska *et al* 2010). In this context, the well-documented Czech Euro-skepticism might be expected to reveal itself in the survey findings (Hlousek and Kaniok 2014, Mazurczak 2014). However, the data did not support that

supposition, as the term “European Identity” interestingly scored higher in importance in the Czech Republic (74%) than in Austria (71%).

In line with the overall lower scores generated for widely-recognized community broadcasting values and attributes, the Czech respondents also judged a number of said values to be of quite low importance. These terms that comprise the bottom tier of ranking in the Czech sample include some familiar terms that are somewhat controversial in their position among the values identified in theory and practice of community broadcasting, including “Gender-Balanced”, “Political Representation”, and “Radical”.

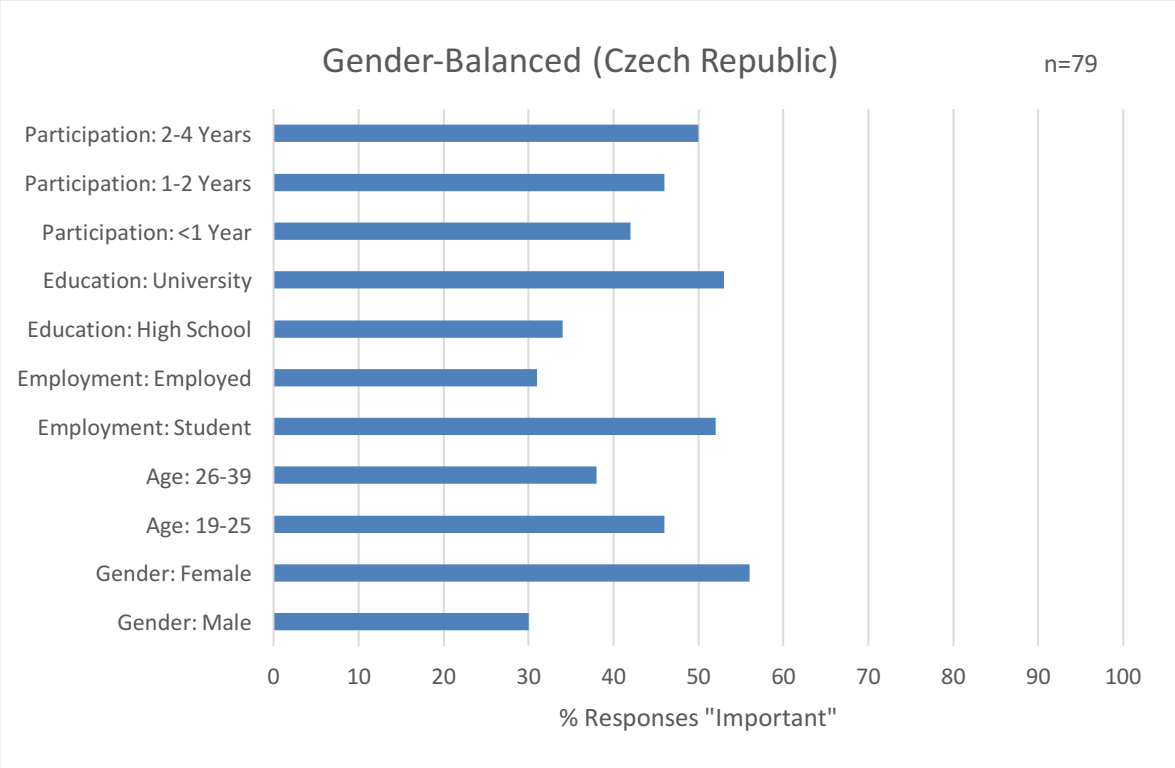

Figure 6.17 Ranking of Importance for the term: “Gender-Balanced” by Czech Respondents

As shown in the chart above (figure 6.17), the details of the findings for the term “Gender-Balanced” perhaps could be seen as somewhat predictable when examined according to gender, as the the higher score by females (57%) is nearly double the male cohort score (29%). The scores students and higher-educated respondents also scored well in comparison to other groups. The small sample size however, precludes any further reliable breakouts of subgroups by gender in the Czech Republic findings.

When considering the very low score for "Political Representation" in the Czech sample, it is possible once again to relate the political climate in a given country to the state of community broadcasting, as represented in the chart below (figure 6.18). Perhaps noteworthy in this chart is the relative consistency of the scores across lines of gender and age, as opposed to differences found in demographic groups related to education (high school versus university) or years of experience (less than one year versus two years or more). In a society like the Czech Republic dominated by powerful interests in media, community broadcasting would be a logical site for political representation and action. However, with the majority of demographic groups judging this value to be "not important", the views of these respondents appear to fit the prevailing perception of a Czech population generally uninterested in political participation. The low scores in the total sample for such representation (47% compared to 88% in Austria) also suggest that even the Czech respondents using community broadcasting have a limited interest in political activities.

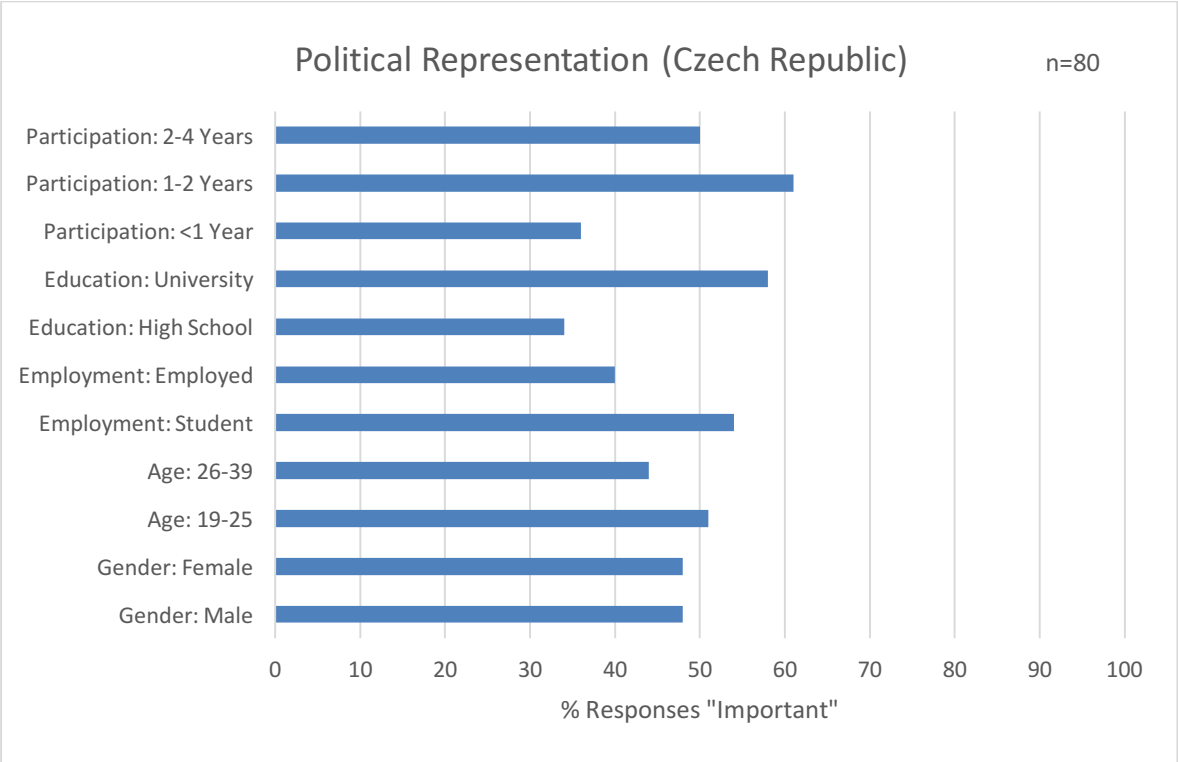

Figure 6.18 Ranking of Importance for the Term: "Political Representation" by Czech Respondents

Continuing with the subject of politics, radicalism in community broadcasting might be expected to score similar to (or lower than) the term "Political Representation" reflecting

its position as a subset of the more broad-based term. Indeed, the overall score for “Radical” in the Czech Republic scored the lowest of any term (22%) in the total sample.

Whereas some models of community broadcasting are singularly political in their orientation, and others are exclusively social and cultural, the majority of community radios and televisions around the world are mixed-models, combining both philosophies into their programming. In Austria, where the mixed-model is prevalent, respondents to the survey ranked both the terms “Political Representation” and “Social/Cultural Representation” among the highest scoring group. The Czech findings however, were quite different. The low score (47%) and ranking for “Political Representation” was indeed nearly opposite of the high score (87%) and commensurate high ranking for “Social/Cultural Representation”. Unlike their Austrian counterparts, the Czech respondents do not appear to consider politics as an equally important value to social and cultural interests in community broadcasting.

6.3 Secondary Research Question: Policy Alignment

6.3.1 Austria

To address the secondary research question concerning the alignment of policy with the views of participants in community broadcasting, the methodology once again ranks all the selected terms from the survey, while identifying which terms are contained in the policy documents of the subject country. The first case to be evaluated for alignment of policy is Austria. The list of widely-recognized terms representing community broadcasting values is overlaid with the list of terms extracted from the Austrian community broadcasting policy document: “Funding Guidelines for Non-Commercial Broadcasters”. The relative alignment of policy to participants’ views is judged by the researcher based on the ranking of terms present in Austrian policy in relation to the entire list. To wit: a chart showing most of the Austrian terms in the top of the rankings would indicate a positive alignment with participants’ views. Conversely, terms from Austrian policy ranked below other terms could be judged as poorly aligned.

The examination of Austria policy alignment begins with the total sample of all respondents in figure 6.19 below, which provides the most complete picture of the findings.

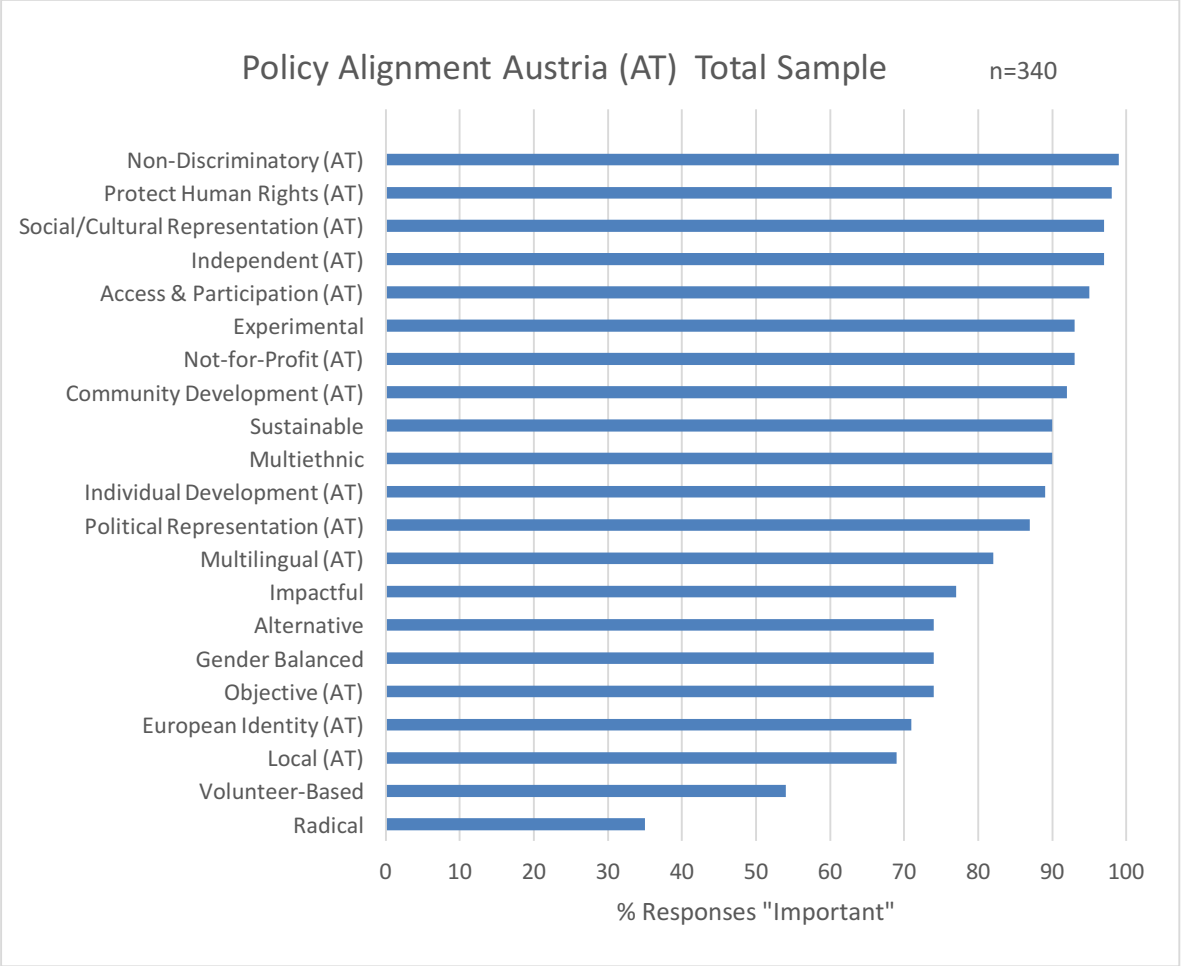

Figure 6.19 Ranking of Importance by Total Sample of Austrian Respondents

In the total sample, the data portrays an overall strong alignment of policy to the views of respondents in Austria. The top of the chart is well-represented by a group of terms extracted from Austrian community broadcasting policy (marked by the country code "AT"), indicating positive alignment. However, the relatively low scores for the policy terms "Multilingual", "Objective", and "European Identity", plus the presence of five terms not found in Austrian policy appearing higher in the rankings, suggests some weakness in the alignment of the policy document.

One notable exception to this finding is the aged 60+ cohort, which ranked the Austrian policy terms representing community broadcasting values higher and more consistently above the non-policy terms than the total population (see figure 6.20 below).

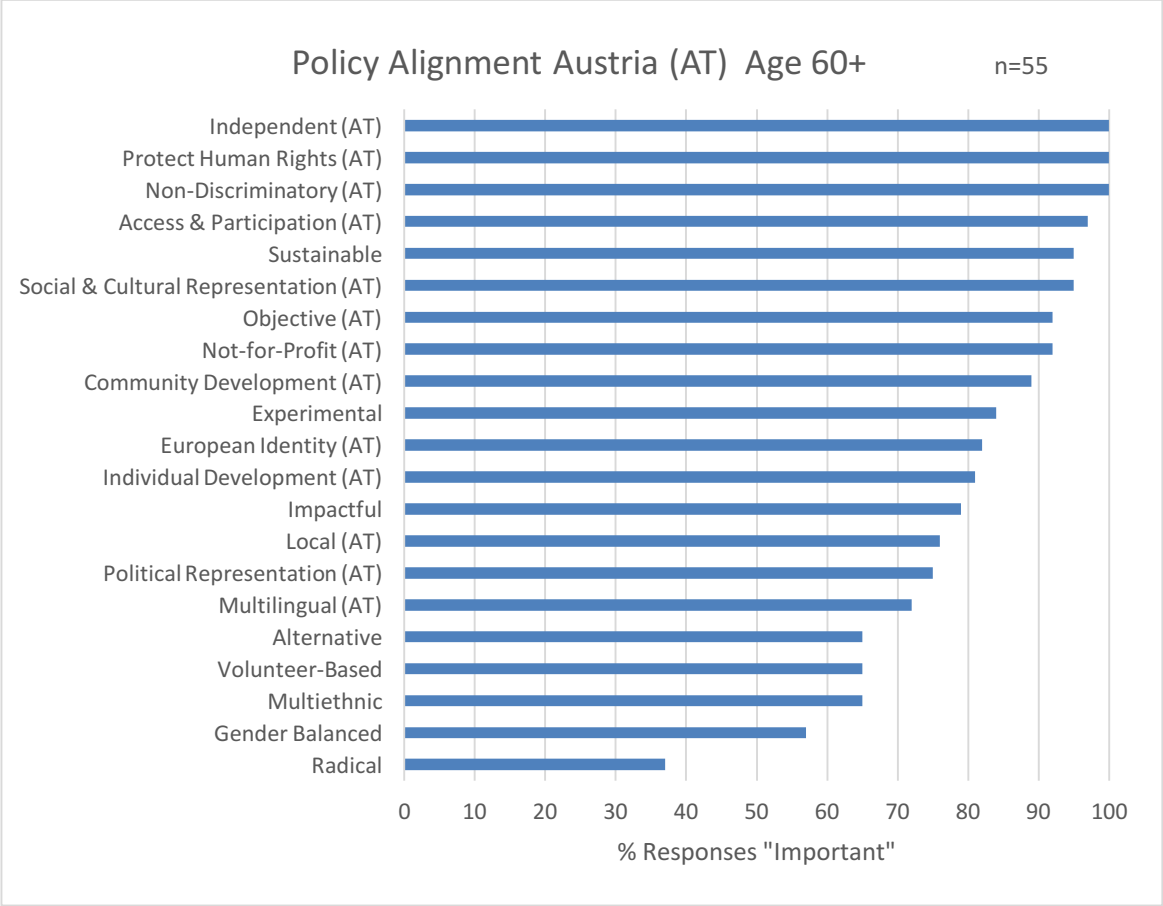

Figure 6.20 Ranking of Importance by "Age: 60+" Group of Austrian Respondents

Indeed, whereas the Austrian policy in the project overall appears to have a section of low scoring terms suggesting poor alignment, the findings for this group of 60+ year old respondents show the Austrian policy to be well-aligned with their views. Pilot interviews, tabulations of survey responses, and now alignment of policy suggest a strong influence of age in Austrian community broadcasting. Notably, the Austrian policy was developed with the contributions of community broadcasting practitioners who began their involvement as participants and later progressed to manage and represent their organizations. Some of these practitioners began with the original formation of the sector in the 1990s; and a select few even before then as pirate broadcasters (Peissl 2013). The age group cohort 40-59 (figure 6.21) also shows substantial alignment of policy (10 of the top 13 scoring terms are policy). Thus, it appears the dynamic of policy advocacy that played a role in the actual design of the Austrian community broadcasting policy may still be present in the older cohorts of participant respondents.

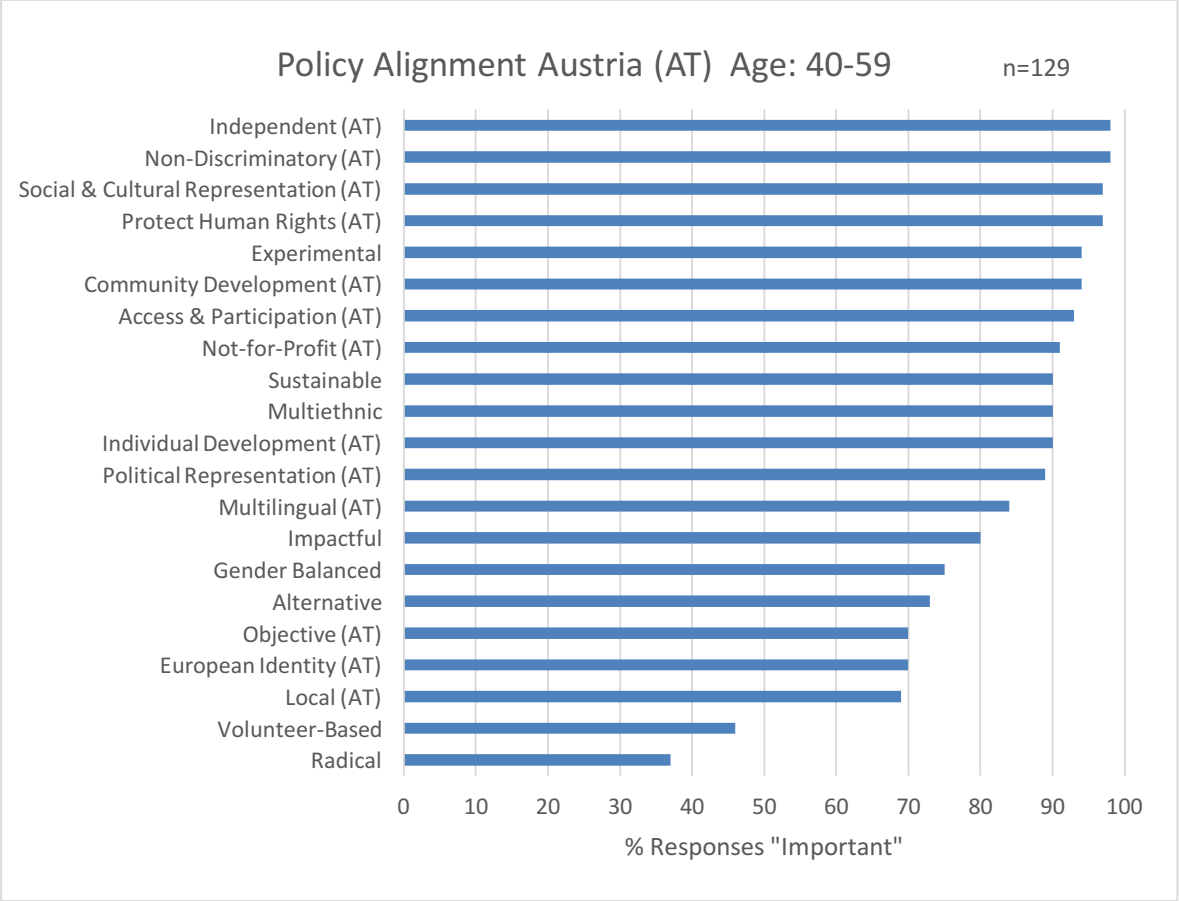

Figure 6.21 Ranking of Importance by "Age: 40-59" Group of Austrian Respondents

While the policy shows stronger alignment with the views of older respondents, it also exhibits some weaknesses in alignment with the values of younger respondents. One interesting example of weak alignment among younger demographic groups can be seen in the Age: 25-39 chart (figure 6.22).

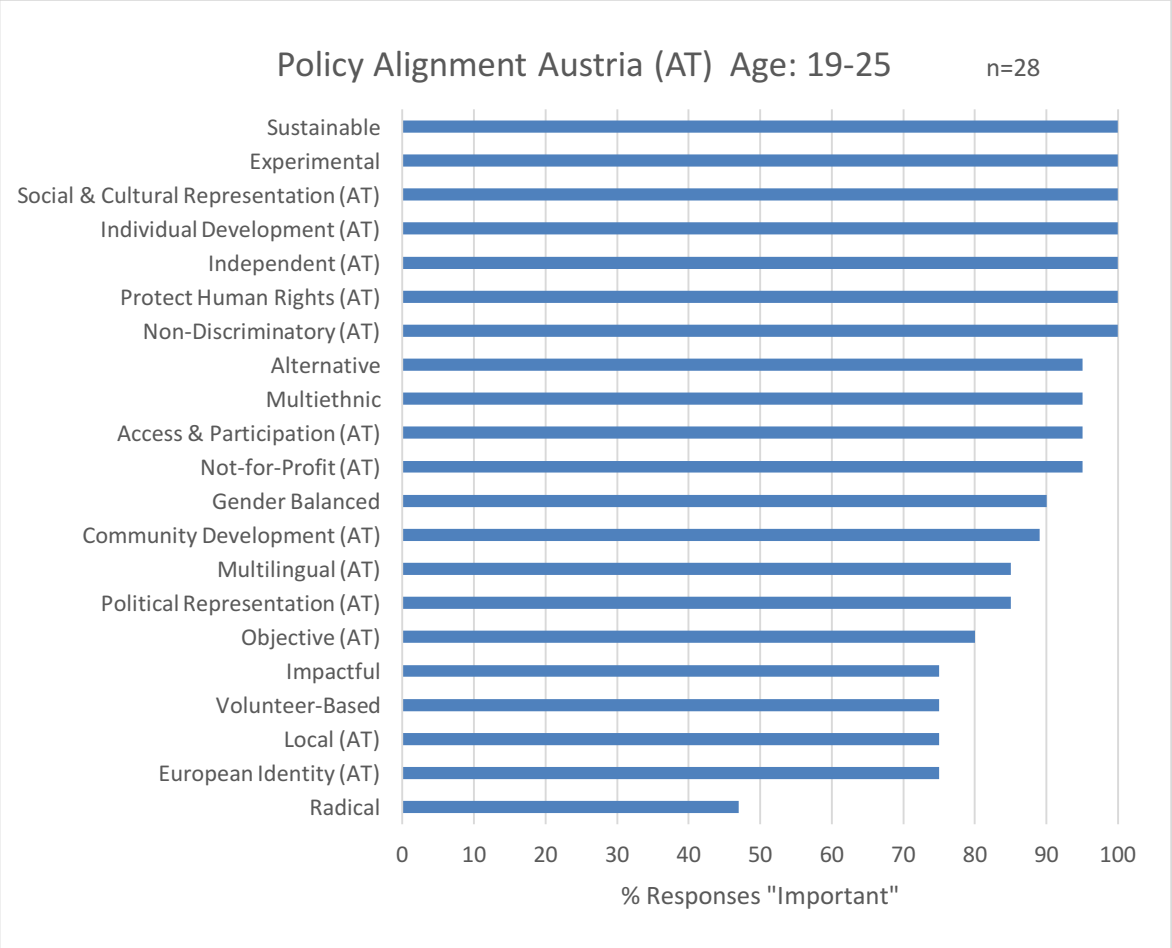

Figure 6.22 Ranking of Importance by Age: 19-25 Group of Austrian Respondents

In this finding, the terms “Sustainable” and “Experimental”, which are not included in the Austrian policy document, were rated important by fully 100% of respondents in the 19-25 age group. In addition, the non-policy terms “Alternative” and “Multiethnic” also scored above 94% important. This finding of non-policy terms at the top of the ranking suggests weakness in the alignment, and further informs the discussions about the status of young people in Austrian community broadcasting.

Despite the group of Austrian policy terms that scored lower in the rankings than several non-policy terms, the findings overall suggest that the policy document “Funding Guidelines for Non-Commercial Broadcasters” appears to be well-aligned overall with the views of respondents in the survey. The fact that every Austrian policy term was judged as important by at least 68% of participants in the survey lends evidence to support that claim. The influence of age upon the policy alignment evaluation was also evident, indicating that

while the policy document is especially well-aligned with the older respondents, there are some weaknesses in alignment to the views of younger age groups.

6.3.2 Czech Republic

For examining the alignment of policy to the views of participants in the Czech Republic case, the project research methodology is the same as that deployed in Austria. The list of widely-recognized terms representing community broadcasting values is overlaid with the list of terms extracted from the Czech policy document "Proposed Community Broadcasting Policy and Plan for the Czech Republic" (marked with the code "CZ"), which is attached in the appendix of this dissertation (see Appendix 9.1.1). A chart showing most of the Czech policy terms in the top of the rankings would indicate a positive alignment with participants' views. Conversely, terms from Czech policy ranked below other terms could be judged as poorly aligned.

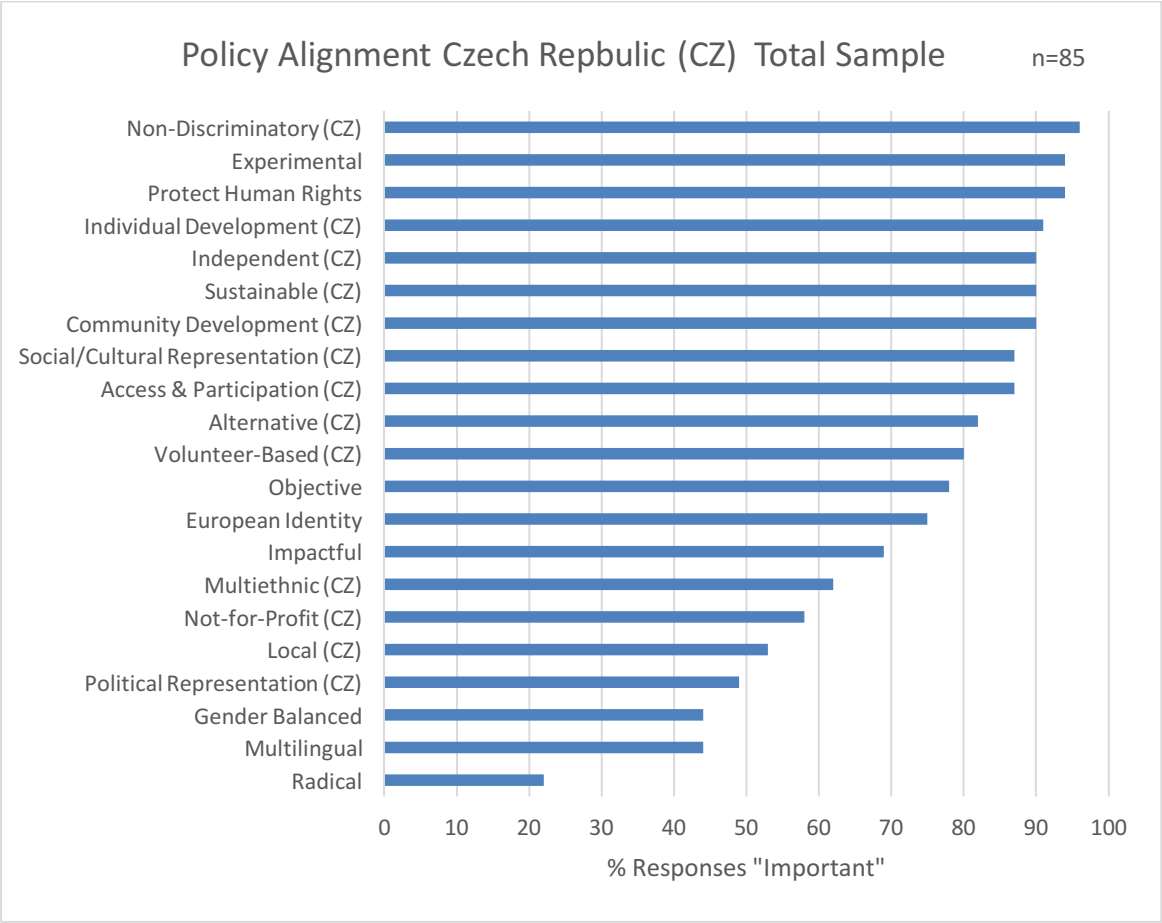

Figure 6.23 Ranking of Importance by Total Sample of Czech Respondents

The examination of Czech Republic policy alignment begins with the total sample of all respondents, which provides the overall evaluation of alignment. The findings shown in the accompanying chart above (figure 6.23) reveal a positive ranking of nine terms in the top 11 places on the list. This initially would suggest strong alignment of the Czech policy with the respondents' views. That suggestion however, is countered by a group of four terms ranked among the bottom seven of the list, all with less than 63% of the sample seeing them as important.

Further examination of the subgroups revealed one group of respondents for whom the policy document was strongly aligned with their stated values: university graduates. These highly-educated respondents, who comprise a significant percentage of the Czech sample, ranked 11 policy terms in the top 13 positions, and scored only one policy term in the lower third of the ranking (see figure 6.24).

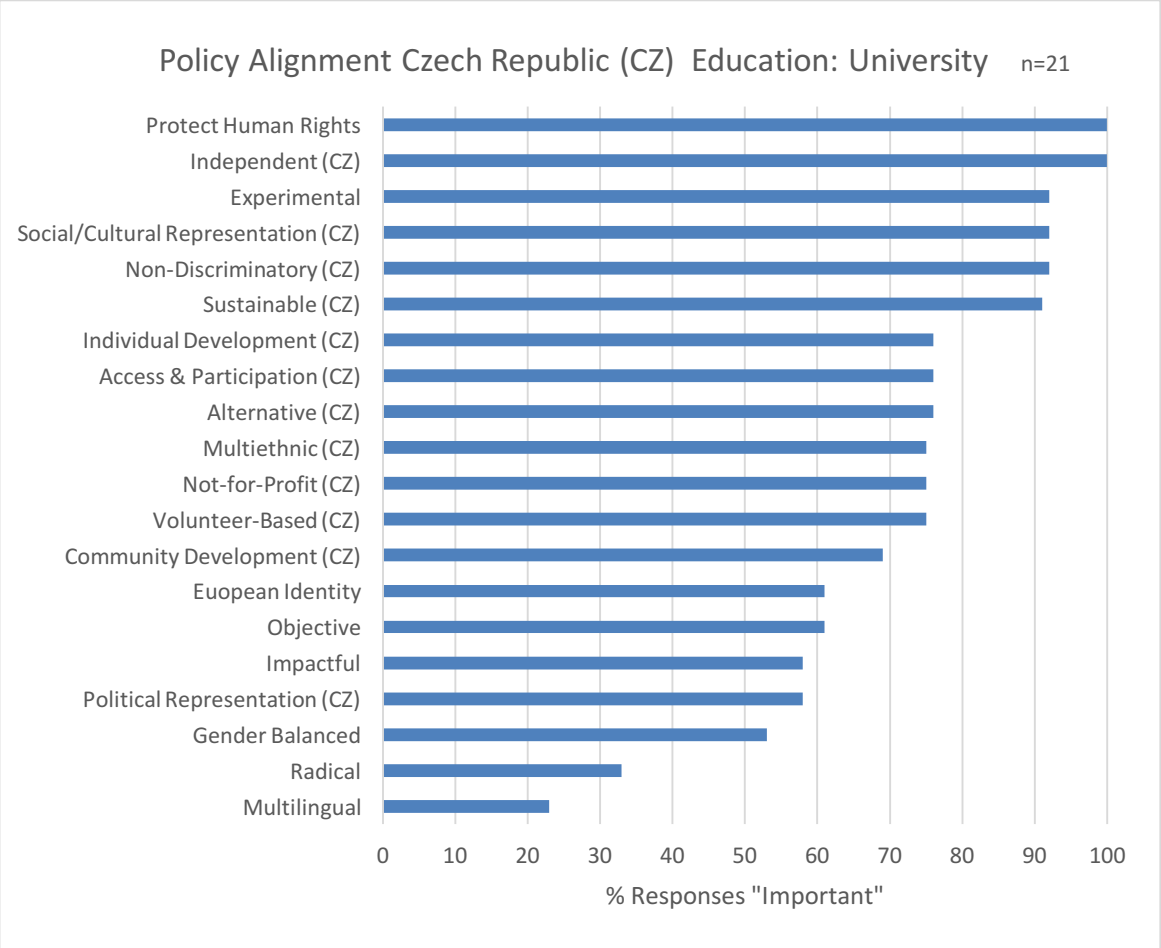

Figure 6.24 Ranking of Importance by "Education: University" Group of Czech Respondents

While the proposed Czech community broadcasting policy shows strong alignment with university graduates' views in the survey, and the total sample showed nine Czech policy terms in the top 13 places of the ranking, the overall picture is less positive. A number of terms from the policy document, while still judged as important by a majority of respondents, ranked near the bottom of the total sample list. Thus, the overall findings suggest that the Czech policy document "Proposed Community Broadcasting Policy and Plan for the Czech Republic" exhibits a mixed picture of alignment with the views of respondents to the Czech survey.

7 Conclusions

7.1 Publics and Participants

This research project deployed online surveys and statistical analyses in separate case studies of community broadcasting in Austria and the Czech Republic, first to measure the importance of community broadcasting values, and second to evaluate the alignment of community broadcasting policy. In cooperation with various stakeholders in community broadcasting, the methodology also produced demographic and organizational profiles of the publics and participants who comprise the sector in each country.

In Austria, thanks in large part to the work of activists from pirate broadcasting and academia, a long struggle for legalization resulted in the formation of the vibrant community broadcasting sector we see today. The 14 radio and three television organizations that comprise the Austrian community broadcasting landscape are licensed by the media regulator to deliver their programs via terrestrial and digital systems to cover a local city, town, or rural area, mandated to serve the communities identified within their geographic reach. Thus, they are generally mixed-model broadcasters that feature a wide range of programs about social, cultural, and political subjects important to the local community, produced by individuals and teams of mostly volunteer participants. These participants are tasked by organizational charters and regulatory guidelines to observe and promote the values and philosophies of community broadcasting, both in the programs they offer, and within the organizations in which they operate.

The research project surveyed a sample of the volunteer participant producers, and presented a picture of respondents in Austria who are mostly well-educated, employed, and have substantial experience in the production of community broadcasting. In fact, almost half of the sample has four or more years of experience, with nearly a third of participants

at 8+ years of producing media content. In addition, even among those with a year or less experience, fewer than a quarter were under 25 years old. This so-called "greying" of Austrian community broadcasting is a significant issue among stakeholders in the sector. With nearly twice as many participants aged 60+ than in the 13-25 age range combined, stakeholders' concerns about the lack of younger participants in community broadcasting in Austria appear to be well-founded.

The maturing population of terrestrial community broadcasting participants in Austria suggests some migration of younger individuals away from traditional radio and TV forms to internet-based delivery platforms and social media. These changes in technology pose a challenge to the future of Austrian community broadcasting, reflecting a similar dynamic currently unfolding in media landscapes across Europe and around the globe (O'Neill *et al* 2010). Though some scholars argue that the growth of social media usage has not adversely affected traditional media usage (Carlsson 2012), declines in young audiences for terrestrial broadcasting are well-documented (Richter 2015, Lukovitz 2016). In the case of young Austrian volunteer producers, the findings of this research project suggest that they too could be migrating to social media for distribution of their content, at the expense of traditional community broadcasting forms. Perhaps longitudinal research could further explore this trend, and predict what the net result will be for the organizations in which they operate. Notably, for decades before the arrival of new media options, community broadcasters' principles of access and participation contributed greatly to the original development and distribution of "user-generated" content. This earlier experience might serve stakeholders, advocates and regulators well in developing an effective and sustainable model in the transition of terrestrial broadcasting into the digital realm.

Unlike Austria, in the Czech Republic there has been no substantial nationwide movement to establish a community broadcasting sector. While the media regulator has intervened to create individual cases of alternative broadcasting, the results have been limited at best. For example, the commercially-licensed Radio 1 in Prague succeeded in providing a sustainable source of alternative broadcasting, whereas the now defunct Radio Student in Brno failed to survive in the same commercial media environment. The current state of community broadcasting is a small assemblage of online radios at universities, cultural centers, and advocacy organizations. Active only since 2008, these organizations have

evolved independently as autonomous broadcasters, developing their own values, philosophies and guidelines for operation.

The profile of volunteer participants in the Czech Republic reveal a distinctly different cohort than their older peers in Austria, as the age and length of participation tables trend in the opposite directions. Among young people aged 19-25, there appears to be no reluctance on the part of young people to join community broadcasting, as they comprise the bulk of Czech participants, mostly involved in student radio. Perhaps for these young "digital natives", linear delivery for audio and video via online platforms fits with their usage patterns, and community broadcasting participation could be an extension of their social media activities.

7.2 Values

From an overall perspective, it appears that both Austrian and Czech community broadcasting participants in this research assign high importance to a group of widely-recognized values in community broadcasting. These values such as non-discriminatory, access and participation, human rights, independent, and not-for-profit represent a range of philosophies in community broadcasting that are well-known to stakeholders, and are regularly found in theory, advocacy, and practice throughout the world. Additional widely-recognized values that scored well with participants in both countries are social/cultural representation, community development, and sustainability. The results emphasize the value participants place on the role of community broadcasting as a unique communicative space with a legitimate position in the public sphere. This positioning supports the matrix of theoretical approaches from Carpentier *et al* (2008) who contend that community broadcasters supplement mainstream media content, contest pre-conceived popular representations, and resist dominant paradigms.

A noteworthy term not generally found among the values of community broadcasting is "Experimental", yet this term was judged important by more than 90% of both Austrian and Czech respondents. Perhaps community broadcasting stakeholders underestimate the interest participants have in the opportunities for experimentation and innovation that the medium provides, especially as a counter balance to the popular programming of mainstream media. Conversely, multilingualism is a widely-held community broadcasting

value, and might also be expected to be important to participants in this research, but that was not necessarily the case. In the Czech Republic, fewer than half of respondents judged it as important, perhaps reflecting the homogenous nature of Czech society. More surprisingly, in the multicultural society of Austria, where stakeholders have especially prioritized multilingualism, the term "Multilingual" did not emerge in the top half of the rankings. In addition, only four percent of respondents in Austria utilized the foreign language options in the survey. From these findings, it's possible to conclude that the value of multilingualism might be overstated in community broadcasting.

The issue of women's rights and gender equality continues to reverberate in today's society, prompting community broadcasting organizations to insist upon language mandating the equal representation and participation of women. Notably, the term "Gender Balanced" as a value in community broadcasting was ranked quite low in both the Austrian and Czech surveys. Upon closer examination however, while the Czech sample was too small for detailed breakouts, the low scores in the Austrian survey were directly related to the level of representation by females in the various cohorts. Where women were well-represented, gender balance was judged to be important, and where men dominated, it was not. It appears that similar to society as a whole, community broadcasting in these cases still struggles to reach more of a consensus on the issue of gender balance.

Social and cultural representation is sometimes seen by scholars as mutually exclusive to political representation (Chang and Komar 2010), while others argue that the two concepts mix well together (Staggenborg 2001). Some models of community broadcasting are singularly political in their orientation, whereas others are exclusively social and cultural. Similar to the sites of discourse in the public sphere of Jürgen Habermas (1989) where politics and culture were essential components, many community radios and televisions around the world are mixed-models, combining both philosophies into their programming. In Austria, where the mixed-model is prevalent, respondents to the survey ranked both the terms "Political Representation" and "Social/Cultural Representation" among the highest scoring group, showing strong support for the mixed-model philosophy.

In the Czech Republic however, the low score for "Political Representation" was indeed nearly the opposite of the high score for "Social/Cultural Representation", perhaps reflecting respondents' seeming aversion to political engagement. In a society like the Czech

Republic dominated by powerful interests in media, community broadcasting would ostensibly be a logical site for political representation and action. However, the views of these respondents appear to reflect the prevailing perception of a Czech population generally uninterested in political participation, and to favor the primacy of culture over politics in community broadcasting.

7.3 Policy Alignment

In both the Austrian and the Czech cases, the data portrays a positive yet somewhat uneven alignment of policy to the views of respondents, with the top of the rankings well-represented by policy terms, countered by a group of policy terms that scored near the bottom of the rankings. In both cases, the term "gender balance" was rather conspicuous by its absence from each country's policy document, suggesting the misalignment of policy with participants' views on this issue, specifically with females who judged the term with high importance.

In Austria, despite some policy terms scoring outside the highest tier, every policy term was judged as important by at least 68% of respondents, and 10 of the top 13 terms were from policy. The findings overall suggest that the policy document "Funding Guidelines for Non-Commercial Broadcasters" is positively aligned with the views of respondents in the survey. One important exception was the cohort of 60+ respondents in Austria, whose views generated very strong alignment throughout the rankings. This finding lends further evidence to the conclusion that this group of older, experienced participants is well-served by the Austrian policy – a policy which many of these participants helped develop in the formative years of Austrian community broadcasting.

The proposed Czech policy document shows strong alignment at the top with the total sample listing nine policy terms in the top 13 places of the ranking. However, several terms from the policy document, while still judged as important by a majority of respondents, ranked near the bottom of the total sample list. Thus, the overall findings suggest that the Czech policy document "Proposed Community Broadcasting Policy and Plan for the Czech Republic" exhibits a mixed picture of alignment with the views of respondents to the Czech survey.

7.4 Outcomes

The aim of this research is to present empirical evidence that adds to the body of knowledge about community broadcasting, and can be applied to the practice, advocacy, and regulation in the sector. Accordingly, the findings about values important to participants in the project can contribute to the understanding of the community broadcasting phenomenon; especially relating to the issues of new technologies and gender. For Austria, this evaluation of policy alignment to participants' views can inform important policy interventions at national and international levels. In the Czech Republic, surveying participants and testing of the proposed new policy represent important contributions to the discourse about community broadcasting, and could influence other developments in the post-authoritarian media ecosystems of the Czech Republic and Central/Eastern Europe.

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9 Appendix

9.1 Documents

9.1.1 Proposed Community Broadcasting Policy and Plan for the Czech Republic (excerpt from full document)

Community Broadcasting Policy & Plan for the Czech Republic	
DEFINITION	>Community Broadcasting is not-for-profit, audio-visual services provided by and for a local community on terrestrial and wired delivery systems.
REASONS WHY	>Inform the community about issues, activities, and events >Provide access and participation >Strengthen local communities >Promote local arts & culture >Serve marginalized and underserved groups >Provide discourse for civil society and promote active citizenship >Independent media watchdog role >Improve media literacy >Development of employment skills
REQUIREMENTS	>Not-for-profit social enterprise >Local community-based >Volunteer supported >Open to all voices >Sustainable

	>Alternative to the mainstream
LICENSING	
	>RRTV endorses and implements the "Community Media Sector General Plan" licensing mandates.
Eligibility	
	>Not-for-profit civic associations, public benefit corporations, churches, schools (all must have DIC); no individuals
	>Must be transparent & registered for min 1 year; Consortiums are welcome if at least 50% of partner orgs have min 1 year legal registration; min 50% of board members must live in the designated coverage area; Board members must be volunteer
	>No owners, licensees, board members or salaried employees of commercial media, elected officials, or political party officials may be board members or salaried employees.
Application	
	>Temporary Service License (TSL) - max 60 days; no funding available (CapEx expenditures applicable for re-imbursement under guidelines if full-term license granted); max 2 TSL's per applicant/ year
	>Standard license: 6 year term, award licenses in open competitions among eligible community non-profit orgs utilizing points system; then open renewal competition with current license holder given points for effective operation;
	>Applicant must submit a standardized "License Applicant General Plan" containing proposed business plan, budget, technical plan, social gain plan, access & participation plan, volunteer plan, and program output plan.
	>License is non-transferable; must be re-allocated by RRTV
Fulfillment	
	>Licensee must keep a "public file" of relevant information relating to the delivery of their key commitments that must be available for inspection within 2 business days of any written citizens' request
	>Licensee must adhere to the terms and conditions set forth in approved license application
	>Upon repeated, deliberate and/or serious breach of the terms of its license conditions or RRTV codes by licensee, RRTV may impose sanctions including fines, restrictions and/or cancellation of license. The penalty must be appro-priate and proportionate to the breach for which it is imposed.
	>Licensee must submit to RRTV a standardized "Annual Licensee General Report" with P&L, balance sheet, public file, technical report, social gain report, participation & access report, volunteer report, updated business plan/budget and tax filing; due according to gov't fiscal year deadlines.
	>Licensee must maintain a minimum ratio of volunteer hours to paid staff (1 volunteer hour for each 1.000kc of salary)
	>Salaries may not exceed 50% of total expenses

Programming	>The fair and comprehensive journalistic coverage of community activities, concerns and issues. >No advertising: including no call to action, specific items, prices, or offers >Paid sponsorship announcements maximum 15 seconds length; maximum 8 announcements per hour >Clearly distinguish sponsorship from regular program content >Minimum 50% of total output must be original content from licensee facilities >Maximum 20% of total output from network programs >Ensure that reasonable efforts are made to correct substantial errors of fact at the earliest possible opportunity
TECHNICAL SPECIFICATIONS	>RRTV endorses and implements the "Community Media Sector General Plan" technical mandates. >RRTV, and/or external providers to analyze spectrum (analogue and digital), identify available frequencies, and provide access to those frequencies >"Must Carry" rules apply to all platforms >Ceske Kommunikace, private tower, multiplex, IP, telephone network and cable systems operators guarantee special non-profit access rates in negotiation with RRTV & CMA >"Platform Neutral" policy applies to all platforms >Allocated frequencies shall fulfill coverage mandates
REGULATORY ROLES	>RRTV responsible for the successful deployment of the "Community Media Sector General Plan" >Separate RRTV sections for licensing, technical, funding >No implicit obligation is attached to "structural" funding, and requirements for any management decisions or program output by any government agency (state or local) other than RRTV is prohibited. Agreements related to "project" funding are subject to separate rules and regulations of the appropriate ministries. >Government ministries are responsible for developing and executing project-based funding initiatives which comply with RRTV licensing regulations
FUNDING	>RRTV endorses and implements the "Community Media Sector General Plan" funding mandates. >Due to it's important role in civil society, community media could be funded directly from the TV/Radio tax, or from the General Fund. >Both state and local gov't funding is mandated (no option out) upon license approval and subsequent annual endorsement by RRTV.

Capital Expenditures	>All structural funding must be in accordance with the approved "Applicant General Plan" >Capital Expenditure fund (CapEX) available only at the start of full-term license; licensee submits "License Applicant Capital Expenditure Plan" for approval; one amendment permitted; expires after 18 months; 80% gov't (state & local combined) 20% matching funds required.
Operating Expenditures	>Operating Expense fund(OpEx) available each year subject to approval of required documentation by RRTV; 80% (state & local combined) 20% match
Project funding	>Project funding directly from ministries for specially designed projects utilizing CM; 20% match required; application approval/ terms & conditions autonomous to each ministry >Project funding requires separate P&L; no salaries or CapEx; limits on travel spending; volunteer minimums apply; 20% match (donated labor OK); activities report included in Licensee Annual General report
COMMUNITY MEDIA ASSOCIATION	>RRTV endorses and implements the "Community Media Sector General Plan" mandate for the Community Media Association. >Non-Profit org with volunteer elected board, paid president and staff person. >Subject to same CapEx/OpEx funding requirements, including 20% match >Submit "CMA Annual General Report" with P&L, balance sheet, public file, technical report, social gain report, participation & access report, tax filing; due according to gov't fiscal year deadlines >Responsible for liaison with government and bureaucracies - especially RRTV, participate in media and telecommunications policy discourse, cooperate with other media sectors and stakeholders, promote good practice by providing tools, training, exchange and awards, research important trends in technology and innovation, organize annual congress & conference, communicate information internally and externally, cooperate with community media groups worldwide.

9.1.2 Project Survey Questionnaire

Komunitní vysílání v České republice

Survey short title: Kopija - DISS 2	
Survey long title: Komunitní vysílání v České republice	
Question number: 17	
Survey is not active	
Author: Henry Loeser	Edited: Henry Loeser
Date: 24.01.2016	Date: 24.01.2016
Description: Kopija ankete: DISS 2	

Q3 - How did you first learn about the opportunity to participate in community broadcasting?

(Multiple answers are possible)

I am a listener / viewer
Referred by a listener / viewer
From marketing / advertising
Online
From my community organization
Don't know

Q4 - How long have you participated?

Less than 1 year
1-2 years
2-4 years
4-8 years
More than 8 years
Don't know

Q5 - How important are these philosophies of community broadcasting?

	Not Important	Somewhat Important	Important	Very Important	Extremely Important	Don't know
Not-for-Profit						
Volunteer-based						
Diverse opinions						
Radical						
Local						
Multiethnic						
Independent from commercial, political or						

religious influence						
Shared journalistic principles						

Q6 - How important are these philosophies of community broadcasting?

	Not Important	Somewhat Important	Important	Very Important	Extremely Important	Don't know
Experimental / Innovative						
Non-discriminatory						
Impactful						
Respectful of human dignity & rights						
Alternative						
Gender balanced						
Multilingual						
Objective						

Q7 - How important are these subjects of community broadcasting?

	Not Important	Somewhat Important	Important	Very Important	Extremely Important	Don't know
Information						
Arts & Culture						
Education						
Science & Research						
Economy						
Religion & History						
Equality						
Generations & Health						
Politics						
Sports						

Q8 - How important are these functions of community broadcasting?

	Not Important	Somewhat Important	Important	Very important	Extremely Important	Don't know
Political / Ideological						

Representation						
Social / Cultural Representation						
Economic issues representation						
Access to Audience						
Promoting Austrian / European culture and awareness						
Representation by social groups and organizations						
Community Development & Networking						
Individual Development						

Q9 - How important are these attributes of community broadcasting organizations?

	Not Important	Somewhat Important	Important	Very Important	Extremely Important	Don't know
Easy to join						
Democratic						
Friendly						
Good training						
Good management						
Sustainable						
Good facilities						
Respected in community						
Fair treatment of volunteers						
Open to new ideas						

Q10 - How important are these types of content in community broadcasting?

	Not Im-	Somewhat	Important	Very Im-	Extremely	Don't know

	portant	Important		portant	Important	
Information						
Opinion						
Entertain-ment						

Q11 - How important are these potential obstacles to the sustainability of community broadcasting?

	Not Im-portant	Somewhat Important	Important	Very Im-portant	Extremely Important	Don't know
Political interference						
Ineffective management						
Media regulations						
Funding issues						
Poor quality programs						
Lack of participation						
Ineffective training						
Small audi-ence						
Copyright issues						
Changing technology						
Economic crisis						

Q12 - How important are these sources of funding for community broadcasting?

	Not Im-portant	Somewhat Important	Important	Very Im-portant	Extremely Important	Don't know
Donations from users						
Sponsorship						
Government						
Paid pro-grams						
Private grants						
Fees for service						
Special promotions						

Q13 - What other media forms are important for your output?

	Not Important	Somewhat Important	Important	Very Important	Extremely Important	Don't know
Twitter						
Facebook						
You Tube						
Blogs						
Pinterest						
Podcasts						
Vimeo						
Email						
Linkedin						
Message Boards						
Public radio / TV						
Commercial radio / TV						

XSEX - Gender:

Male

Female

XAGE - In which age group do you belong?

12 and younger

13 - 18

19 - 25

26 - 39

40 - 59

60 and older

XSTS - What is your current employment status?

In school

Active

Unemployed

XEDU - What is your highest level of formal education?

Less than 4 years of high school

High School diploma

Univsersity diploma

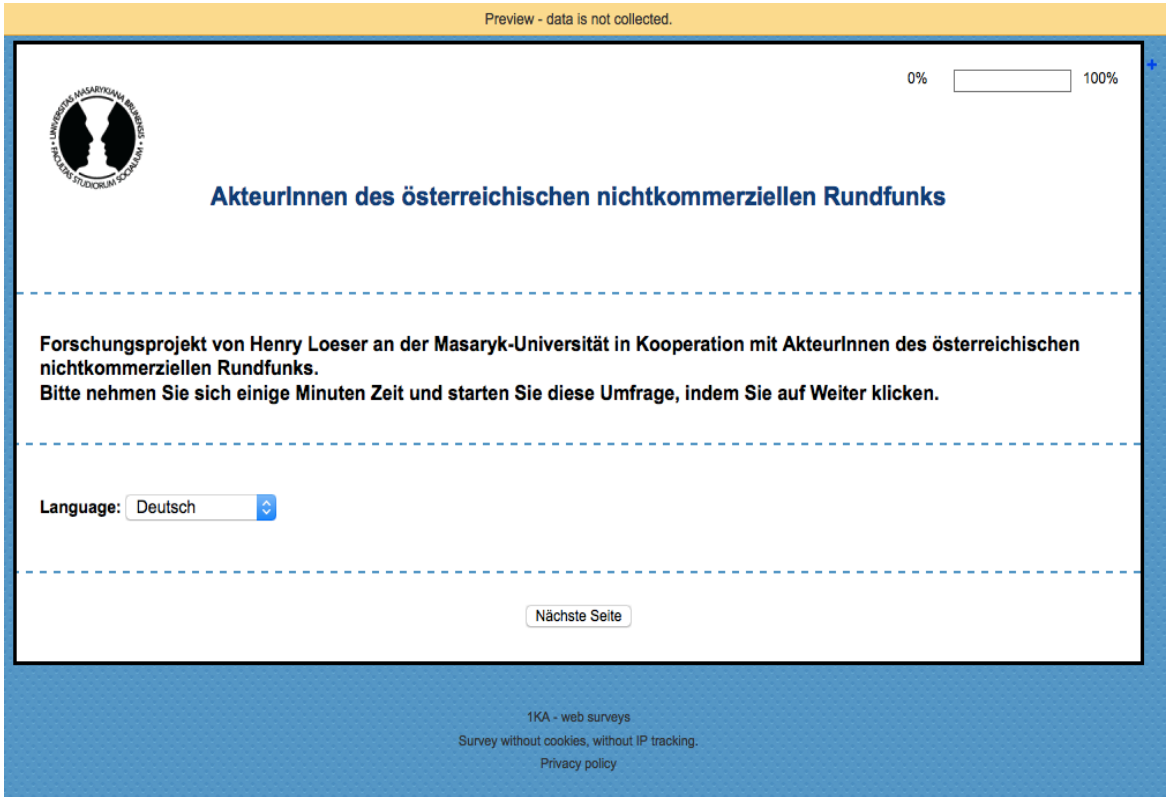
Post-Graduate diploma

9.2 Websites

9.2.1 Project Informational Website

Research Project Informational website http://diss-website.webnode.com/

9.2.2 Survey Questionnaire Landing Page



Survey questionnaire landing page (University of Ljubljana 2015)

9.3 List of Figures

9.4 List of Tables