

Appendix 1. Policy documents

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Appendix 2. People

Market	Selected quotes	Source
General audience requirements		
Belgium (NL)	Brands, with the exception of Ketnet, do not serve target groups, but seek to connect with the needs, behaviour, preferences, context, characteristics and interests of media users. The assessment framework is always the fulfilment of the public task.	VRT and Vlaamse Gemeenschap (2021), p. 22
Belgium (NL)	The VRT is strengthening its digital reach by focusing on more registered users. By 2025, we aim for 1 in 2 Flemish people as registered users (thus having a VRT profile). [...] At least half of the registered users should come into contact/interact with 1 or more of our digital channels once a month and are therefore active users. Examples of an interaction or contact are: watching a video on VRT NU, listening and/or interacting via the radio app, participating in an online competition and watching an item on VRTNWS or Sporza.	VRT and Vlaamse Gemeenschap (2021), p. 48
Belgium (NL)	In 2021, VRT's innovation projects sought to support the public service mission and focus on connecting with media users. It is essential for the public broadcaster to be able to reach the Fleming with its offer on those platforms that are relevant to the Fleming. VRT therefore invested extra in opening up its offer on non-linear channels, with VRT NU in the lead.	VRT (2022), p. 43
Belgium (FR)	With the exception of strategic and confidential elements, RTBF monitors in its annual report the adequacy and relevance of its television and audio services, as well as its online services, in terms of the audiences achieved per service; the consumption habits of television and audio services and online services; the accessibility of these services to the public; the relevance of the choices made in terms of editing public service programmes per service with a view to reaching the widest possible audience; the capacity of its programme offer to reach all categories of the population, particularly from a socio-economic and age point of view.	RTBF and Wallonie-Bruxelles Fédération (2023), p. 9
Belgium (FR)	In order to optimize the impact of RTBF programming on its various audiences, RTBF's board of directors sets audience targets for the year to come and which take into account, among other things: results of the previous year; technological developments (immediate/non-linear transition and development digital) and media consumption patterns by its audiences; developments in the configuration of the audiovisual landscape of the Federation; the results of qualitative studies and surveys carried out by RTBF among its audiences.	RTBF and Wallonie-Bruxelles Fédération (2023), p. 50
Belgium (FR)	The RTBF provides a universal service, in accordance with article 3 of the RTBF decree, and broadcasts its services on the most relevant media to reach the widest possible audience and address audiences where they are, regardless of the broadcasting modes (linear or non-linear), the types of platforms (including social networks) or screens. [...] [RTBF must] Achieve a weekly RTBF cross-media coverage (linear and proprietary digital platforms) of 85% among 16+ individuals in the Federation, according to the criteria defined by its Board of Directors.	RTBF and Wallonie-Bruxelles Fédération (2023), pp. 9-10
Belgium (FR)	[T]he College considers that a clear reference to reliable and neutral audience data should be added to objectively assess the relevance of the switch from traditional linear to Internet. [...] Any switchover should be justified by a note of intent from RTBF indicating the strategy pursued to reach its audiences where they are, to win over new ones, detailing the planned information/promotional campaign and the bridging strategy inviting audiences to switch from one offer to the other.	CSA-Conseil Supérieur de l'Audiovisuel (2022), p. 9

Belgium (FR)	RTBF's public service missions must be implemented in a balanced and transversal manner throughout its audiovisual service offer or, failing that, on the services that meet the needs and consumption habits of its audiences (divided into four categories since 2018).	CSA-Conseil Supérieur de l'Audiovisuel (2022), p. 45
Canada	CBC/Radio-Canada must address the entire population – not only in the technical sense of making its programming available to all but, equally important, by making content that addresses the needs, interests and situations of all members of the public.	CBC/Radio-Canada (2019a), p. 41
Canada	In February 2022, we reached a record 25.4 million users across our digital services, making us the number one Canadian-owned digital destination in the country.	CBC/Radio-Canada (2022a), p. 12
Canada	We are creating the personal, relevant and engaging experiences that Canadians expect. Our goal is to make sure all Canadians see themselves reflected in our digital services while connecting them to the many communities and voices that make our country great.	CBC/Radio-Canada (2022b), p. 10
Canada	CBC/Radio-Canada's mandate – to inform, enlighten and entertain Canadians – remains as relevant as ever. We now reach more than 24 million Canadians each month through our digital services alone, 1 providing both trusted news that keeps people informed and great Canadian entertainment when they need to relax and recharge.	CBC/Radio-Canada (2022b), p. 2
Canada	[...] the Commission finds that it would be appropriate to require the CBC to offer reasonably balanced audio and audiovisual programming drawn from diverse categories of programming for a diversity of listeners and viewers.	CRTC (2022), p. 28
Denmark	Public service must bring together Danes around a common point of departure in Danish culture, society and history. DR must be the guarantor of content that rises so high and has so much quality that it is relevant and is used by the entire population, thus creating common references and supporting the democratic conversation in Denmark.	DR (2022b), p. 1
Denmark	DR must focus on coverage of the whole of Denmark, so that it reflects the diversity in the different parts of the country. DR's regional units must continue to be prioritized. DR must ensure the dissemination of content about and from the Commonwealth and the Nordic region, as well as cover minorities in the border country.	DR (2022b), p. 4
Denmark	TV 2 DANMARK A/S must offer a broad societal coverage of Denmark in the overall program offering and thus reflect the diversity of culture, outlook on life and living conditions that exist in the various parts of the country	Kulturministeriet (2018), p. 4
Poland	The main goal of the Strategy's foundation, i.e., the programming area, is to provide content for the entire society, therefore in the near future, TVP will focus its activities on meeting the needs of all age groups and attracting new viewers without losing the existing audience.	TVP (2022a), p. 126
UK	[...] viewing on third party platforms might not currently be counted as reach, depending on how PSBs are evaluated. [...] The key issue, as we see it, is whether PSBs should be doing more to go where audiences are, putting content on platforms for audiences to watch there, or whether they should be trying to drive younger audiences to use their services. The former strategy comes with significant risk—commercial broadcasters earn a lot less money when their content is on third party platforms, and all PSBs risk losing a certain level of brand attribution.	Digital, Culture, Media and Sport Committee (2021), p. 26
UK	Around two-thirds of households now say they use a broadcaster video on-demand (BVOD) service at least once a month. A report we commissioned from Ampere Analysis stated that “an unusually high number of the most popular [VoD] platforms in the UK are broadcaster-led catch-up – with BBC iPlayer, ITV Hub and All4 all in the top five”.	Ofcom (2019), p. 13

UK	All 4 grew its number of registered users year-on-year by 13% to 22 million, and claims that 80% of all 16-34 year olds in the UK are now registered on the platform. Channel 4 says it has increased its investment in the All 4 platform, made significant technical improvements, and that growth in viewing in 2019 came from both catch-up programming as well as archive programming.	Ofcom (2020c), p. 31
UK	ITV Hub grew its number of registered users by 9% to 32 million in the first half of 2020, reporting that this was supported by a process of continued improvement and investment which has included strengthening its content and enhancing the user experience with an extended catch-up window and a redesign of the user interface.	Ofcom (2020c), p. 31
UK	As media and technology choices expand it will become increasingly important to reach all audiences, particularly underserved groups, across a variety of platforms, content formats and languages when catering for their varied preferences and expectations. This requires the data to understand consumer interests and needs, the investment and technologies to engage them in the most appropriate ways, and the strategies to determine which areas to prioritise. We noted the difficulties in achieving this given the significant reduction in the BBC's budget in real terms over the past decade.	Communications and Digital Committee (2022), p. 28
UK	Audience engagement is likely to be influenced heavily by how easy it is to find and use public service broadcasters' content on future digital platforms, and how attractive the offer appears. Characteristics that draw viewers to online platforms—such as new content, large libraries and free or low-cost access— are likely to become more important, but often favour large international firms.	Communications and Digital Committee (2022), p. 24
UK	Channel 4 has a strong commitment to representing the whole of the UK. It means using our strong brand and wide reach to elevate unheard voices – from diverse communities, emerging writers and producers, to those who have different points of view or experiences.	Channel 4 (2022), p. 14
UK	Viewers' expectations are changing in a digital world. They expect Channel 4 to know how they watch, where they watch and why they watch. They expect more content, communications and experiences based on their motivations – not just their demographics. Using a more viewer-centric approach to inform activity and decisions across Channel 4; Rolling out personalisation features on All 4, including smarter recommendations; Evolving how we commission, schedule, plan and develop products, sell and market to put viewers at the heart; Refining our channel brands and their connection with their editorial positioning.	Channel 4 (2022), p. 21
UK	[ITVX will offer] a seamless viewer experience with a significantly enhanced digital-first content offering, allowing our viewers to watch whenever and however they want, and to attract those audiences who do the majority of their viewing on digital services.	ITV (2022), p. 12
UK	We are very pleased with the performance of ITVX in its first two months. ITVX is attracting more viewers, with 1.5 million new registered users; increasing viewing time, with a 69% increase in total streaming hours; and attracting light viewers (the group we call mainstreamers), who are harder to reach, with a 94% increase in streaming hours. In addition, we saw a 109% increase in streaming hours amongst the 16-34s demographic.	ITV (2023), p. 38
UK	[A]s part of its duty to encourage people to learn about new and different subjects, we expect the BBC to help both adults and children develop skills to explore and navigate the resources it offers across its services, and in particular its online services.	Ofcom (2022), p. 6

Children

Belgium (FR)	[RTBF must] create an online offer specifically aimed at children, in a playful, advertising-free interface. This online offer could be enriched with cultural and entertainment content from the Federation's cultural operators.	RTBF and Wallonie-Bruxelles
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		Fédération (2023), p. 24
Belgium (FR)	For children under 12, the RTBF will reserve for them a programme schedule and an advertising-free environment on all its media. [...] [RTBF must] create an online offer specifically aimed at children, in a playful, advertising-free interface. This online offer could be enriched with cultural and entertainment content from the Federation's cultural operators.	RTBF and Wallonie-Bruxelles Fédération (2023), p. 24
Belgium (FR)	For the regulator, it seems necessary to maintain children's programming on traditional television. Indeed, even if connected television is increasingly present in homes, Internet consumption, even by children, is largely individual via a PC, a tablet or even a smartphone. On the other hand, the TV, which often occupies a central position in the home, is more easily consumed by several people, as a family, thus encouraging exchanges and sharing. Considering therefore the importance of not encouraging individual consumption from a very young age, the CSA is of the opinion that, in addition to an offer on the Internet, the public publisher should continue its daily programming for the youngest viewers during the day on a linear TV service free of advertising.	CSA-Conseil Supérieur de l'Audiovisuel (2022), p. 8
Canada	While the circumstances of the English and French children's markets are different, the public broadcaster, with the support of the government and working with industry partners, believes it can leverage its ICI TOU.TV and CBC Gem OTT services to build a Canadian destination for children and youth in both official languages, engaging the next generation of Canadians with stories reflecting Canadian experiences.	CBC/Radio-Canada (2019a), p. 18
Canada	In 2024, CBC/Radio-Canada will forge lifelong relationships with children of all ages by offering a wide range of programming on multiple platforms.	CBC/Radio-Canada (2022b), p. 11
Canada	Engaging with young audiences – Driven by the success of new youth offerings by CBC and Radio-Canada, traffic to our digital kids content exceeded its target this year, with 3.6 million visits from Canadian youth and parents on average per month.	CBC/Radio-Canada (2022b), p. 17
Canada	The Commission expects the Corporation to ensure that in each broadcast year not less than 75% of the total hours of Canadian audiovisual programming aimed at children under 13 years of age and original first-run Canadian programming aimed at children under 13 years of age made available by the Corporation across all of its audiovisual digital media broadcasting undertakings are produced by Canadian independent production companies.	CRTC (2022), p. 216
Canada	The Commission expects the Corporation, as appropriate for all audiovisual digital media broadcasting undertakings that it operates, to: a) adhere to the standards for children's advertising set out in the Corporation's Policy 1.3.8: Advertising Directed to Children Under 12 Years of Age. [...]; and b) not display any commercial message immediately before, during, or immediately after any child-directed programming.	CRTC (2022), pp. 218-219
Denmark	DR must focus on its efforts towards children by developing and making relevant public service content available to children in the form of programmes, services etc. on the platforms where children are.	Kulturministeriet (2022a), p. 2
Denmark	DR must focus on its efforts towards children by developing and making relevant public service content available to children in the form of programmes, services etc. on the platforms children are on. DR must emphasize Danish-language content and offer news coverage for children. [...] In March 2021, DR launched a new, safe, and secure universe dedicated to 1-3-year-old children, which is called DR Minisjang. DR Minisjang is an offer for the smallest children, where the focus is on ensuring quality in the content that even the smallest children encounter.	DR (2022a), p. 25

Denmark	High quality programs for children must be offered. TV 2 DANMARK A/S must, in accordance with the rules in the executive order on TV 2/DANMARK A/S's program activities, ensure that minors are protected against harmful content.	Kulturministeriet (2018), p. 5
Italy	To align with the speed of changing and multiple interests, programming for children was born immediately integrated with the non-linear offer of social networks, the RaiPlay Yoyo app and the RaiPlay platform, around titles of affection, but always varied and plural.	RAI (2022), p. 96
Italy	The strategic asset of Rai's digital offer is the segment dedicated to teenagers and children, overseen by the RaiPlay platform with the "Children" section, the "Teen" section, the "Learning" section, the RaiPlay YoYo App, the MHP offers dedicated to Rai YoYo and Rai Gulp on Smart TV.	RAI (2021b), p. 14
Poland	To meet the needs of children and young people, Telewizja Polska in cooperation with the Ministry of National Education has prepared a special program offer available on TVP channels, the vod.tvp.pl platform, a dedicated website ferie.tvp.pl and on a hybrid platform.	TVP (2022a), p. 169
Poland	As part of its multimedia offer, Telewizja Polska continued to run the iTeatr Internet project for schools. The number of shows available after a single broadcast has been increased by several new titles in the catalogue. The database of schools and centres participating in the project was expanded. As part of the implementation of business development plans, the offer of performances for children and youth on the VoD service has increased by as much as 20 positions - thanks to the agreement with ZAiKS.	TVP (2022a), p. 169
UK	For children, we built on the recent work that enables them to have their own profiles [on iPlayer] and we continued to refine how the service works for them as they grow up, ensuring age appropriate promotions that will be most relevant to them at the different stages of life.	BBC (2022), p. 32

Youth & young adults

Belgium (FR)	Some of these audiences were born into the world of the Internet and social networks. The digital environment is also giving rise to a shift from linear media consumption to non-linear, individualised and on-demand consumption. In this encounter between content and audiences, while the means of consumption are constantly evolving, RTBF must be able to adapt to technological developments.	RTBF and Wallonie-Bruxelles Fédération, p. 9
Belgium (FR)	Noting that a majority of teenagers prefer to consume media on the Internet rather than on traditional media, while considering the societal interest of the presence of the public broadcaster, its values and its expertise on social networks and sharing platforms; noting also that, due to their format, digital productions have the advantage of naturally favouring "the participation and direct expression" (art. 36) of young people in the content intended for them, the CSA validates the fact that the RTBF offers most of its content specifically addressed to adolescents and young adults in the FWB via digital media. [...] However, the fact that the majority of programmes for teenagers are offered on digital does not mean that the publisher should entirely renounce programmes for young people on its linear services, which are more conducive to intergenerational sharing.	CSA-Conseil Supérieur de l'Audiovisuel (2022), pp. 8-9
Belgium (FR)	The specific offer aimed at teenagers and young adults is only broadcast on the Internet (some content is even only available on social media and not on Auvio). Even if the success of this offer is variable, and some proposals - especially the most recent ones - have not yet fully reached their audiences, the CSA considered in its 2018 and 2020 opinions that this part of the youth offer met the conditions of Article 20 of the Management Contract in the sense that it is justified by a change in the consumption needs of the target audience, that the rational use of resources is demonstrated insofar	CSA-Conseil Supérieur de l'Audiovisuel (2022), p. 59

as RTBF has been producing since 2017 much more content specifically aimed at teenagers than before, and that this offer has been the subject of promotional campaigns. Moreover, the target audience, which is made up of "digital natives", is less concerned by the problem of the digital divide.

Belgium (FR)	NEW GENERATION AUDIENCE. This audience is totally digital, they have grown up with a screen between their fingers. They is focused on the affirmation social networks become its place of self-discovery of choice. They watch television is with their parents or in groups, for exceptional moments. This audience covers the children (3-12 years), teenagers (13-17 years) and adults in the making (18-24 years) who work with their codes and aspirations. Their media are OUFtivi in TV and digital mode and Tarmac, totally digital. With a newcomer: RTBF Ixpé (video games).	RTBF (2022), p. 45
Belgium (FR)	YOUNG ADULT AUDIENCE (CONQUEST AUDIENCE). Aged between 25 and 44, this 'Young Adult' audience has grown up partly with television, but also with round-the-clock access to online content. [...]. The digital media TipiK is dedicated to them.	RTBF (2022), p. 38
Canada	Younger Canadians (ages 18-34) pose a particular challenge. They are more connected, more mobile, and more likely to consume content from around the world. To engage with them CBC/Radio-Canada must continually innovate; creating video and TV content specifically for them; developing new content formats on new platforms; creating compelling audio content for podcasts and streaming audio; and, connecting with them in person through public events. It is true they are consuming much less linear TV and radio, however they depend more and more on digital news and mobile services.	CBC/Radio-Canada (2019a), p. 9
Canada	Radio-Canada posted significantly higher visits to kids and youth content, outperforming targets. Programs on ICI TOU.TV, including L'effet secondaire and Défense d'entrer, contributed to this strong showing.	CBC/Radio-Canada (2022b), p. 19
Canada	The Commission's desired outcome relating to programming for children and youth is for the CBC to create, broadcast, and support the creation and production of children's and youth programming across all of its platforms, and ensure that children and youth have access to relevant, predominantly Canadian programming.	CRTC (2022), p. 72
Canada	During its current licence term, the CBC has not met that expectation for either the English- or French-language markets. The CBC explained this by the fact that it has aimed to reach young people on its licensed networks and stations by broadcasting family programs, but that these cannot be counted as programs specifically aimed at 13- to 17-year-olds. ⁵¹ Nevertheless, the CBC stated that for the next licence term, it plans to continue to reach youth with family programming on its licensed television networks and stations and offer youth-specific content on its DMBUs to reach them where they are.	CRTC (2022), p. 80
Denmark	Denmark must go as far as possible in providing good public service offers for children and young people, which can be a real alternative to the tech giants' own platforms and the foreign content. At the same time, we must protect our children and young people from harmful content.	Kulturministeriet (2022b), p. 1
Denmark	Based on Danish-produced content, DR must make a special effort in relation to young people. DR must offer original and relevant content on the platforms where the young people are. DR must create digital content across platforms that is based on the young people's perspective and engages in their young lives, and which meets young people on their own terms.	Kulturministeriet (2022a), p. 2
Denmark	It is a central part of DR's task to deliver relevant public service offers for children and young people. DR continues to focus on putting together a diverse range of children's and young people's programmes with a focus on breadth of content.	DR (2022a), p. 9 (Annual report 2021)
Denmark	DR must offer innovative content on the platforms where young people are located, and cover social conditions and youth life with a wide range of genres that appeal to the	DR (2022b), p. 27

target group. Especially in relation to the dissemination of social issues, DR must focus on using the platforms that have a great impact in the target group. With DR's dedicated youth brands P3 and DR3, every day DR delivers a varied offer targeted at young people across DR's own platforms and on social media. DR3 and P3 are of great importance for DR's impact and relevance among young people, but the target group also uses DR's other channels and streaming offers. DR's digital content is used to a greater extent by the youth target group than the rest of the population.

Denmark	In the selection of programmes and films for children and young people, TV 2 emphasizes high-quality programmes, regardless of whether they are Danish-produced or broadcast abroad. (...) At a time when children and young people spend a lot of time alone in front of their own screens, TV 2 continues to place great emphasis on developing television that children and adults can watch at the same time.	TV 2 (2022), p. 9
Italy	In terms of digital inclusion, in addition to raising the literacy of the older age groups, RaiPlay has made an important contribution in involving targets belonging to the millennial generation and generation Z. Rai's digital platform has in fact succeeded in attracting young people, i.e., audience profiles who have now abandoned the linear method of use and use the contents mainly through mobile devices and in on-demand mode. An objective also achieved through the production of original RaiPlay content, proposed to renew the appeal of the Rai offer among teenagers and young adults, which was highlighted in the digital offer reported in paragraph 3.1 "Sustainable offer".	RAI (2021a), p. 195
Italy	The original scripted product was one of the key points for the platform to intercept the young audience, less and less oriented towards linear consumption.	RAI Financial Report (2022), p. 32
Italy	Another cornerstone of the digital offer is the segment dedicated to young people and children, overseen by the RaiPlay platform with the Children and Teen sections, with respect to which specific strategies have been further developed according to the different targets, as well as the Learning one, in collaboration with the MIUR.	RAI (2022), p. 34
Italy	The strategy of RaiPlay serial products has focused on titles with a strong impact for the millennial target, to intercept an audience not accustomed to linear consumption, but to on-demand.	RAI (2021b), p. 7
Poland	Ferie z TVP is a unique project addressed to children and young people. To meet their needs, Telewizja Polska in cooperation with the Ministry of National Education has prepared a special program offer available on Telewizja Polska, TVP VOD platform, dedicated website ferie.tvp .pl and on a hybrid platform. Time spent at home during the holidays could be extremely inspiring thanks to smart entertainment, interesting films and series, as well as engaging educational and lifestyle programs. All this was included in the program offer prepared by Telewizja Polska as part of this project.	TVP (2022b), pp. 125-126
Poland	In order to reach audiences from age groups more interested in non-linear television with content, it is necessary to create tools adequate to the current ways of consuming information and entertainment. By supplementing the portfolio of services with a portal/application targeted at people aged 18-29, TVP has established a dialogue with recipients who are not consumers of traditional television, and at the same time constitute an important and opinion-forming social group. The creation of such a tool will also make it possible to build awareness of the TVP brand in this age group and to provide content within the public remit. The portal/application provides content from the world of pop culture, entertainment, technology, gaming, science, based on diversified forms, such as short videos, podcasts and texts.	TVP (2022a), p. 32
Poland	The needs of young viewers are noticed, for whom the online offer will be developed (including applications for children and a new service dedicated to the 18-29 group).	TVP (2022a), p. 126

UK	Channel 4, which has a remit to appeal to older children, committed to develop a “new, digital-first service for 13–16s” which would focus on a new YouTube channel and would “include new commissions especially for teenagers”. ITV, which targets 6–12-year-olds, committed to increase its budget for CITV by almost 10% and “develop a new online news and current affairs offering for 12–15s”.	Digital, Culture, Media and Sport Committee (2021), p. 18
UK	[R]esearch shows that young people recognise the importance of public service broadcasting but that some struggle to see the personal value to them as an audience. [...] Ofcom told us that, as declines continue, “it is becoming increasingly challenging for the broadcasters to deliver a full range of content to all audiences” but notes that “the PSB “lack of original, high-quality programmes [...] for older children”, a limited range of programmes to “help children to understand the world around them”, and a limited range of “original high-quality children’s programmes [...] that allow UK children to see their lives, in all its diversity, reflected on screen.	Digital, Culture, Media and Sport Committee (2021), pp. 16-18
UK	[P]latforms such as Netflix creates a “second window” and can drive engagement with younger audiences. For example, 16–34-year-olds are more likely to watch BBC content on streaming services rather than through BBC iPlayer. However, Ofcom did note that there was a risk that these viewers would not associate the content with the PSB channel it originated on, which could “negatively affect the extent to which people value the PSB channels”.	Digital, Culture, Media and Sport Committee (2021), p. 28
UK	But while audiences may choose to go to PSBs to watch specific content, younger audiences in particular are more likely to use Netflix or Amazon Prime as destinations to browse for content. Netflix reaches many more young people than BBC iPlayer. At the beginning of 2020, 66% of 15-24 year olds used it each week, compared to 28% using BBC iPlayer.	Ofcom (2020c), p. 56
UK	As part of our focus on key audience challenges, an above-target 81% of 16-34s used the BBC on average per week in 2021/22. This is steady over the past three years despite the ferocity of competition. This age group is very positive about our delivery of the mission and their rating of the personal relevance of the BBC is in line with the target but they score us lower on these than older audiences. [...] The BBC is the only UK provider to contend with YouTube and Netflix among under 16s and 16-34s.	BBC (2022), p. 48
UK	Channel 4 has a long history of being a channel for young people, and in 2021 we leaned into this further, leveraging our progress in technology and exploiting our platforms further to bind young British viewers to strong, valuable and trustworthy public service media. We have seen our position with young people solidify and grow, with All 4 demonstrating our digital viewing success.	Channel 4 (2022), p. 76
UK	In November 2020, as part of our Future4 strategy, we announced our ambition to be the young people’s PSB streamer, giving them the content they want, where they want it – and we are well on our way. [...] Channel 4 has a long history of being a channel for young people, and in 2021 we leaned into this further, leveraging our progress in technology and exploiting our platforms further to bind young British viewers to strong, valuable and trustworthy public service media. We have seen our position with young people solidify and grow, with All 4 demonstrating our digital viewing success.	Channel 4 (2022), p. 76
UK	Viewer preferences continue to change and the content pipeline must reflect this. In particular, the need to commission programmes with a broad appeal that attract younger audiences.	ITV (2023), p. 80

Other groups: Ethnic and/or language minorities, diaspora

Belgium (NL)	The VRT innovates its information and interpretation offer in order to continue to reach everyone in society, including those who are no longer or much less reached by linear	VRT and Vlaamse Gemeenschap (2021), p. 24
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television and radio. Artificial Intelligence (AI), data, insights from social media, etc. play an important role in this.

Belgium (NL)	When producing and broadcasting offerings, great attention was paid to avoiding racism, discrimination and transgressive behaviour, treating each person with respect, protecting minors, using helplines and respecting the privacy of media users.	VRT (2022), p. 7
Belgium (FR)	The group's ambition is to be in touch with all those who make up its community and to act in favour of inclusive diversity.	RTBF (2022), p. 63
Canada	We anchor the depth and breadth of minority official language communities across the country. In many places, Radio-Canada is the only local option to connect Francophones with their communities and the rest of the country. Our “Complete Local Service” strategy has increased news and information in the regions, including on-the-ground initiatives to better reflect diversity and promote Canadian Francophone talent across all platforms.	CBC/Radio-Canada (2019a), p. 9
Canada	Our interactive digital databases like Beyond 94, which measures progress of the Truth and Reconciliation Commission’s recommendations, and Unresolved, which profiles Missing and Murdered Indigenous Women, have become digital tools for Canadians to learn more about Indigenous realities.	CBC/Radio-Canada (2019a), p. 16
Canada	We pay special attention to the needs and reflection of the Indigenous Peoples in Canada. We offer programming in eight Indigenous languages (Chipewyan, Cree, Gwich’in, Inuktitut, Inuvialuktun, Sahtu Got’ine Godi, Dehcho Dene Yati and Tlicho) via CBC North.	CBC/Radio-Canada (2022b), p. 5
Canada	Even though Indigenous productions are included in the overall diversity expenditure requirements set out above, the Commission recognizes the importance of ensuring that Indigenous Peoples across the country have access to relevant and reflective programming that meets their needs and that Indigenous producers are given increased opportunities to exhibit their work. As such, the Commission is establishing minimum thresholds for Indigenous productions within the overall diversity expenditure requirements.	CRTC (2022), p. 39
Denmark	DR must serve Danish citizens abroad. DR must, as far as possible, and within the framework resulting from legislation, including the Copyright Act, etc. make radio and TV content available to Danish citizens abroad. This means, among other things, that on dr.dk you can access radio and TV programmes on-demand to the extent that DR has the rights to this.	Kulturministeriet (2022a), p. 6
Denmark	DR must cover minorities in the border country, Greenlandic and Faroese circumstances and the Nordic countries.	DR (2022a), p. 31
Italy	The slow-down TV service continues to be available on the RaiPlay web platform, a technology created by CRITS with the aim of improving speech intelligibility for the elderly, foreigners, young people who want to learn a foreign language [...].	RAI (2021a), p. 193
Poland	TVP creates and distributes programmes (including TVP Polonia, TVP Wilno, TVP World) and creates and delivers other services (including online services related to these programmes) as part of its multimedia offer to present Poland and the world from a Polish perspective, and also the language, history or culture of Poland abroad, including for the use of Polish communities abroad and Poles living abroad. It may also contribute to the creation, dissemination or delivery of such programs or services by cooperating with other public broadcasters or other entities. TVP creates and distributes the Belsat TV program and provides the related online service for recipients abroad who speak Belarusian or Russian (and such recipients in Poland).	Amended Duty Charter of TVP S.A. 2020-2024, pp. 20-21

Poland	TVP prevents social exclusion due to various aspects, including age, disability, health, nationality, ethnic or social origin, education, property, marital status, religion, race, gender, sexual orientation. This is reflected in various program forms, from guide broadcasts, through intervention broadcasts, to popular series, showing people at risk of exclusion as full members of the community, and presenting examples of coping with difficulties by such people, as well as stigmatizing attitudes of intolerance and exclusion. TVP shows special care for the elderly.	KRRiT (2022), pp. 24-25
UK	Ofcom reported in 2019 that newer content providers, such as Netflix, were “mentioned by LGBT people, people from minority ethnic backgrounds more broadly and younger audiences as providing good examples of authentic portrayal”. Viewers from minority ethnic groups tend to be less satisfied with PSBs overall which is a concern, particularly given Channel 4’s statutory requirement to provide “a broad range of high quality and diverse programming which [...] appeals to the tastes and interests of a culturally diverse society”.	Digital, Culture, Media and Sport Committee (2021), p. 37
UK	Requests via iPlayer for Scottish content rose by more than 18%. [...] Growing our digital offer, BBC Scotland drove further value from online, including [several programmes], and radio and TV programmes launched digitally-first, on BBC iPlayer, Sounds, online and on social media platforms to engage a worldwide audience of Gaelic learners and lapsed speakers.	BBC (2022), p. 39
UK	We need to work continuously to ensure we deliver something for everyone. There are differences in how well we serve different audience groups that we seek to narrow. This is especially the case among those who are more likely to be from less well-off backgrounds, people belonging to ethnic minorities, people who are disabled and younger people relative to their comparative groups. There is also too much variation in performance in different parts of the UK. We remain focused on improving perceptions of impartiality.	BBC (2022), p. 49
UK	Altogether Different is what Channel 4 stands for, and is used across all of our linear, digital and social media channels. It illustrates how Channel 4 celebrates difference in an entertaining, inclusive way, reflecting the whole of the UK through a broad range of impactful public service content.	Channel 4 (2022), p. 29
UK	Channel 4 is proud of its long history of inclusion and diversity. Ensuring that diverse voices are portrayed on screen in an authentic manner, across all of our genres, is a key element of our public service remit. Highlights on All 4 and Channel 4 this year included moving towards more balanced and accurate representations of all types of lived experience – whether disability, gender, sexuality, ethnicity, diversity of thought and diverse voices from all over the UK.	Channel 4 (2022), p. 35

Users with impairments

Belgium (NL)	VRT makes its offer accessible to people with hearing and/or visual impairments. VRT is achieving progressive growth to 90% subtitling of video (excluding hosting, trailering, commercial communications, BAN and music programmes) on websites, with a growth path on VRT NU (excluding specific archive footage). VRT provides a news bulletin for adults and a children's news bulletin via open net with an interpreter of Flemish Sign Language. On VRT NWS and VRT NU, in addition to items interpreted by an official Flemish Sign Language interpreter, separate news items interpreted by native sign language speakers are also offered.	VRT and Vlaamse Gemeenschap, p. 48
Belgium (NL)	[T]he hard of hearing and visually impaired should also have the best possible access to VRT's offer. 86.8% of the video offer on VRT NU was subtitled in December 2021. This share refers to video on demand. The live streaming of Eén, Canvas and Ketnet was subtitled in the same way as the broadcasts on television. VRT improved the inclusive usability and accessibility of its website and app offerings in 2021. [...] VRT aims to	VRM (2021), pp. 14-15

position VRT NU as the clear dedicated viewing platform for Flemish Sign Language (VGT) users. VRT NWS therefore changed its approach to offer its own news items interpreted by signers via the VRT NWS platform. This is now done by VRT NU. Looking to the future, it is being investigated how VGT users can be referred to VRT NU in an accessible way.

Belgium (NL)	VRT took the first steps in setting up a truly inclusive user survey in which people with disabilities could also participate. This involved putting together and deploying a representative user panel of people with and without disabilities, older people, etc. This panel gave its feedback during user tests of VRT NU. That information was then used in innovations to this online video platform. Accessibility requirements (such as delayed playback) were taken into account in the design of a new audio player.	VRT (2022), p. 22
Belgium (FR)	RTBF provides access to its services for people with sensory impairments, in accordance with the objectives of adapted subtitling, sign language interpretation and audio description. The RTBF continues to invest in making its websites and applications accessible, and provides adequate information and promotion of the technical possibilities available to its audiences, in collaboration with the Federation and the competent institutions and associations.	RTBF and Wallonie-Bruxelles Fédération (2023), p. 25
Belgium (FR)	Since 1 January 2021, the new accessibility regulation has entered a phase of results-based targets for dissemination adapted subtitles and audio description. The 7.30 p.m. news bulletin and Les Niouzz are to be interpreted daily into French-speaking Belgian sign language. Since 2020, the special editions are interpreted live on Auvio. On average, more than 33% of the content on Auvio was accompanied by adapted subtitles and more than 385 hours of programmes were made available with AD (audio description). The new player allows an easier and faster activation of adapted subtitles and audio description. Please note that subtitling for the deaf and hard of hearing is available.	RTBF (2022), p. 74
Canada	The CBC indicated that for any program airing on broadcast television with closed captioning or described video, those features will be passed through to content on the digital platform. It further indicated that for its French-language digital content, it has developed an online player with the capability of displaying closed captioning and described video when available. The CBC added that for its French-language digital services, closed captioning is now included as a deliverable in most agreements with independent producers for digital original content and described video is increasingly being required from independent producers for web original content.	CRTC (2022), p. 151
Canada	CBC confirmed that it has directed its online programmers (for its DMBUs) and control room staff (for its television stations and discretionary services) to include sign-language interpretation in its on-air programming offers of press conferences when it is available.	CRTC (2022), p. 151
Canada	CBC is currently subject to conditions of licence requiring it to file, by no later than 30 November of each year for the broadcast year ending the previous 31 August, a report relating to the provision of closed captioning when distributed on its DMBUs. Given the amount of programming that is available on the CBC's English- and French-language DMBUs and its commitment to include described video as well as closed captioning as part of the programming made available on those undertakings, the Commission finds that it would be appropriate to require the CBC to report also on the provision and quantity of described video on its DMBUs. Accordingly, the Commission has amended the above-noted conditions of licence to add a reference to "described video." The CBC will be required to include this information for its DMBUs pursuant to section 4 of the DMEQ.	CRTC (2022), p. 152
Canada	The Commission expects the Corporation to ensure that the programming made available on the audiovisual digital media broadcasting undertakings that it operates is accessible for Canadians with disabilities, including people who are deaf, hard-of-hearing, blind or partially sighted.	CRTC (2022), p. 216

Denmark	DR must continue to prioritize the work of removing barriers for people who have difficulty hearing, seeing, reading or understanding and raising the quality of accessibility measures and services, so that users have better opportunities to benefit from DR's public service content. There must be a focus on so-called universal design, where barriers are removed in the basic product, and on auxiliary services. The work must be done across platforms to ensure that the greatest possible effect is achieved, just as DR must continuously make it easier for users with functional impairments to navigate on dr.dk and in DR's apps by implementing international standards and principles.	Kulturministeriet (2022a), p. 9
Denmark	The work on the universal design is a central part of DR's accessibility work. Work is ongoing to implement the international accessibility standard WCAG 2.0 across DR's digital offerings, including dr.dk, just as corresponding standardization principles are used when developing apps.	DR (2022a), p. 37
Denmark	TV 2 DANMARK A/S must continue to strengthen disabled people's access to the content on TV 2.	Kulturministeriet (2018), p. 4
Italy	Rai [...] is required to [...] vi) ensure access for people with disabilities and with reduced sensory and cognitive capabilities to the multimedia offer, to the contents of the Rai website, the RaiPlay portal and the Radio Rai multimedia application, in collaboration with bodies, institutions and associations operating in favour of people with disabilities; vii) prepare an intervention plan to develop systems suitable for facilitating the use of radio and television programs by people with sensory deficits; viii) activate suitable tools for the collection of reports relating to the malfunctioning of the subtitling and audio description services, for the purpose of promptly solving the reported problems.	RAI (2017), p. 18
Italy	[...] in the context of issues relating to social inclusion and accessibility, the Technology, ICT and CRITS Departments, [...], in 2021 activated a Technical Work Table-Editorial for the analysis, design and definition of the functional specifications of a semi-automatic subtitle production system that allows the management of subtitling services supported by Artificial Intelligence systems. The integration of automatic transcription and subtitling technologies into the traditional subtitling production processes is aimed at improving the accessibility of the Rai offer, on linear and non-linear platforms, and at allowing an increase in the percentage of subtitled programs, with particular focus on the contents regional information, as well as optimizing the costs of subtitling services, currently provided with the conventional methods of steno typing in the studio or remotely.	RAI (2021a), p. 192
Italy	Rai Easy Web is the site dedicated to people with visual impairments [virtually embedded in RaiPlay portal], which offers cultural entertainment and leisure content for all age groups. The site is entirely accessible to the blind via Braille bar and vocal synthesis and contains multimedia works, aimed at facilitating the computer literacy of adults and children, as well as meeting the multiple viewing needs related to various vision disorders.	RAI (2021a), p. 189
Italy	Rai, in the wake of its commitment to real inclusion, offers accessible programming – even on the web – thanks to subtitling, audio descriptions and translation into Italian sign language (LIS). In the first half of 2022, over 8,800 hours of subtitled product were produced for the general interest channels, around 200 hours for Rai Premium and around 300 hours of subtitles in English, in addition to around 1,600 hours of subtitled programs on the web. As for audio descriptions, approximately 850 hours of audio product were described on the general interest networks - largely exceeding the obligation to cover ¾ of the programming of prime time films and dramas as envisaged in the Service Contract.	RAI (2022), p. 160
Poland	Entities providing on-demand audiovisual media services shall ensure the accessibility of programs for persons with visual disabilities and persons with hearing disabilities by introducing facilities for persons with disabilities, so that at least 30% of the programmes	Polish Broadcasting Act of December 29,

included in the publicly available catalogue have such facilities. Entities providing on-demand audiovisual media services are obliged to inform the National Council and the recipients about programs containing facilities for people with disabilities and about the type of these facilities.

1992, art. 47g,
pp. 78-79

Poland	Programmes with facilities for people with disabilities due to sight or hearing impairments, i.e., with subtitles for the deaf, with audio description or with translation into sign language, TVP distributes in all channels to the extent required by law. TVP, paying attention to ensuring the widest possible reception of its programs by all groups of viewers, regardless of possible limitations, develops the availability of facilities in various forms. TVP also makes it easier to receive its multimedia offer, e.g., through the function available in the player to select the size of characters and adjust the playback speed, as well as adjust the background on which the subtitles are displayed. As part of such functionalities, audio description will be developed.	Duty Charter of TVP S.A. 2020-2024, pp. 31-32
Poland	An important aspect of counteracting social exclusion is the presence of people with disabilities and their problems in the broadcasts, both in individual programs and regular series, in which topics related to their problems are discussed, but also achievements, e.g., sports or artistic, are shown. TVP develops facilities for people with disabilities due to visual or hearing impairments in the reception of programs and multimedia offer.	Duty Charter of TVP S.A. 2020-2024, pp. 24-25
UK	We also made significant improvements to the way viewers can control subtitles on iPlayer. The new position of the subtitles and settings menu makes it easier than ever to turn subtitles on or off, as well as making it easier to choose the audio described and signed versions where available; plus, we also added the ability to change and control the size of the subtitles.	BBC (2022), p. 32

Participation

Belgium (NL)	The VRT is working on the digital accessibility of its offer based on feedback from media users. Websites, apps and other services are fully accessible. Within the various supply brands, the VRT pays attention to people's 'digital participation' by setting up campaigns related to media literacy.	VRT and Vlaamse Gemeenschap (2021), p. 21
Belgium (NL)	The VRT facilitates interaction and co-creation. The public broadcaster enters into dialogue with the media user and enables that user to be active in creating media. The VRT is clear about the way in which contributions from the user are handled. It will also explain the requirements that contributions must meet. The VRT focuses on opportunities for interaction that are not exclusively dependent on the major international social media players.	VRT and Vlaamse Gemeenschap (2021), p. 37
Belgium (NL)	Media users could participate in some interactive culture projects in 2021, despite the Corona measures [...]. The read-aloud club was a broadcaster-wide campaign calling on everyone to read aloud. At the same time, people were asked to share photos and videos of this on social media. The action received wide response and resonance. 30 videos of media users were also posted on VRT NU.	VRT and Vlaamse Gemeenschap (2021), p. 33
Canada	Give Canadians the option of customizing our digital products for an enhanced experience tailored to their interests and to drive deeper engagement.	CBC/Radio-Canada (2022b), p. 11
Canada	Customized digital services – Digital reach exceeded target as many Canadians turned to our digital platforms for compelling programming content and for a trusted source of information, especially during the COVID-19 pandemic and other significant news events. Despite reaching a record number of Canadians, our overall audiences were not as engaged as expected for major events, and we fell slightly below target. [Engagement is judged via qualitative surveys of viewers].	CBC/Radio-Canada (2022b), p. 17

Canada	Currently, the CBC is not subject to any requirements that it hold consultations with communities other than OLMCs. In the Commission's view, undertaking consultations with certain equity-seeking communities contributes to the production of programming that is reflective of those communities, an important aspect of CBC's mandate and a key objective of the Commission. Consultations with other equity-seeking communities would constitute a good practice and would establish a feedback channel to enable the CBC to better serve and reflect those communities. Accordingly, the Commission finds that it would be appropriate to expand the CBC's consultation and reporting requirements to include Indigenous communities, racialized Canadians, Canadians with disabilities and Canadians who self-identify as LGBTQ2 across Canada, including producers from those communities.	CRTC (2022), p. 140
Canada	The Corporation shall hold formal consultations beginning in the 2022-2023 broadcast year and at least once every two (2) years with Indigenous Peoples, groups and communities and with English- and French-language official language minority communities (OLMC). These consultations shall be gender balanced and shall be representative of each of the regions of Atlantic Canada, Quebec, Ontario, Western Canada and the North. These consultations shall discuss: a) broadcasting issues of importance to Indigenous Peoples, groups and communities, and to OLMCs, including reflective and relevant audio and audiovisual Canadian programming, with a particular emphasis on the reflection and relevance of news and information, children's and youth programming, and programs of national interest to Indigenous Peoples and OLMCs, on all licensed services and digital media broadcasting undertakings; b) the results of the perception public opinion research as described in condition of licence 71.	CRTC (2022), p. 205
Canada	In the period preceding the start of condition of licence 63, the Corporation shall establish advisory committees, representative of a range of racialized persons, persons with disabilities and persons who self-identify as LGBTQ2, in order to facilitate outreach into these various communities and to discuss the approach the Corporation intends to take toward meeting the requirements set out in condition of licence 63.	CRTC (2022), p. 206
Canada	The Corporation shall conduct a consultation on the parameters of self-identification with industry stakeholders who produce and create audio and audiovisual content, including Indigenous creators and producers, racialized creators and producers, creators and producers with disabilities, and creators and producers who self-identify as LGBTQ2. Further, during this consultation, the Corporation must discuss with stakeholders the subject matter of anonymity and privacy measures and establish best practices for reporting purposes to protect the identities of people who voluntarily self-identify as a member of one of the designated groups or as LGBTQ2.	CRTC (2022), p. 211
Denmark	DR must ensure a dialogue with the population, including with the listener and viewer organisations, about both the national and regional programme activities.	DR (2022a), p. 40
Denmark	TV 2 DANMARK A/S must ensure a dialogue with the population, including listener and viewer organisations, about the public service activities.	Kulturministeriet (2018), p. 6
Italy	[...] promote technological innovation and digital education, by experimenting with programmes, formats and contents that bring users closer to digital technologies and literacy	RAI (2017), p. 5
Italy	Rai is required to: [...] f) progressively increase the offer of contents and formats conceived and produced for IP protocol platforms, offering increasing capacities for interactive participation to the public of digital media, in compliance with the quality of information and pluralism; g) activate a "direct line" with users, to encourage their participation and contribute to the improvement of the offer, as well as to collect reports and any complaints, through the most suitable technological platforms; [...]; i) promote technological innovation and digital education, through the experimentation of	RAI (2017), p. 5

programmes, formats and contents that bring users closer to digital technologies and literacy.

Poland	TVP maintains and develops contacts with the recipients of its programs and other services in various forms, both more traditional (traditional and electronic mail, telephone contact) and based on newer communication platforms (networks and social media). Recipients are provided with the opportunity to submit comments and opinions.	Duty Charter of TVP S.A. 2020-2024, p. 15
Poland	TVP enables citizens and their organizations to participate in public life by presenting diverse views and positions and exercising the right to social control and criticism. [...] The obligation to enable participation in public life is also performed by TVP online services and maintaining contacts with recipients.	Duty Charter of TVP S.A. 2020-2024, pp. 23-24
Poland	Carrying out tasks related to the dissemination of media education as part of multimedia services, in 2021 Telewizja Polska continued the form of the educational and entertainment show "Wielkie tests", developed in previous years, as a live broadcast with active participation of Internet users.	TVP (2022a), p. 169
UK	The BBC has many ways to gather audience insight and feedback – and it uses this intelligence to inform decision making across the organisation; through content commissioning, journalism, digital product development, marketing and beyond. The sources we draw on range from the observational – through media measurement and digital analytics, to more reflective insight – where we ask the UK for their considered view of what they value from the BBC. These sources include: [...] regular surveying and polling to understand UK attitudes and responses to our offer; daily contacts from our audience – with more than 630,000 webforms, emails, letters and calls to our contact centres each year.	BBC (2022), p. 50

Appendix 3. Personalisation

Market	Selected quotes	Source
Algorithm		
Belgium (NL)	VRT NU is the supply platform of the VRT. Media users can turn to VRT NU to discover what's new, to relax and to broaden their horizons. For the VRT, VRT NU is the brand with which we embrace the new media behaviour. It is a fully-fledged destination for realizing the VRT's mission in ways other than purely linear logic. VRT NU wants to inform, inspire and connect media users and uses public broadcasting algorithms and editorial curation to do so.	VRT and Vlaamse Gemeenschap (2021), p. 65
Belgium (NL)	The VRT uses public broadcasting algorithms to broaden the taste. The VRT develops public broadcasting algorithms to encourage media users to discover new things for audio, video and digital formats. [...] Based on knowledge about the media user, the VRT makes its rich content more digitally accessible without losing sight of the importance of shared experiences. The VRT ensures that media users are 'themselves' and 'together'. Algorithms are used to stimulate the diversity and serendipity of media use. Personalization is aimed at making a better connection with the media user and broadening his taste.	VRT and Vlaamse Gemeenschap (2021), p. 36
Belgium (NL)	<p>VRT is doing taste-broadening through algorithms and curation. Its impact is measured on an ongoing basis. VRT is developing taste-broadening "public algorithms". As far as VRT NU is concerned, this means that in addition to programmes that are similar to recently watched programmes, the media user will also be presented with programmes from other categories (thematic groups of programmes such as information or culture) on the basis of an algorithm. A first pilot version of this was rolled out on VRT NU in 2021. In addition, VRT NU also "programmed" programmes. With this ("manual") curation, the platform placed programmes in the showcase. The deployment of public algorithms and curation at VRT NU was in a test phase in 2021. Seven algorithm-based personalised lists were delivered for VRT NU [...].</p> <p>By the end of 2020, an initial algorithm around taste-broadening had been started on the VRT NU website. A manual measurement system was set up as a test measurement. Research into the impact of taste-broadening, based on data from November 2020, showed that diversified recommendations do lead to broader viewing behaviour. The main conclusions were: Without recommendations, 80% of the programmes launched were from four categories. With diversified (taste-broadening) recommendations, that viewing was spread across six categories. Series are consumed relatively less due to taste-broadening, in favour of politics, economics, leisure, film, show and play, arts and culture.</p> <p>In 2021, VRT set up a robust infrastructure that allows media in any format (video, audio, article) to be recommended on any possible device or application used by media consumers. It can also be deployed for algorithms for the different VRT offer brands. In a second phase, the measurements will be implemented with the intention of measuring the impact of these algorithms on all VRT platforms. To do so, VRT is migrating to a new way of measuring, specifically so-called "event-based" measurement (where measurements are adapted to the evolutions that websites/apps go through). It will implement this measurement methodology in spring 2022.</p>	VRM (2021), pp. 34-35; VRT (2022), pp. 44-45
Belgium (NL)	Improving accessibility through technological innovation. The accessibility of the offer is improved through smarter automation using AI. Through innovative applications of AI, the VRT increases discovery, serendipity and diversity in media use. The VRT	VRT and Vlaamse Gemeenschap (2021), p. 37

innovates to increase the findability and visibility of its offer, insofar as it has the leverage to do so.

Belgium (FR)	Ensuring this visibility and discoverability also requires intelligent management of referencing, data and recommendation algorithms.	RTBF and Wallonie-Bruxelles Fédération (2023), p. 10
Belgium (FR)	[...] the equal treatment of the contents of the local media, including through algorithms and the enhancement of the contents of public interest of the local media, in particular with the aim of allowing cross-viewing of these contents.	RTBF and Wallonie-Bruxelles Fédération (2023), p. 28
Belgium (FR)	[RTBF] is developing a public service recommendation algorithm in line with the rights and principles of European Union law applicable in this area. This algorithm is governed by the guiding principles of public service, including ethics, openness and transparency. It promotes, not polarization towards content with high emotional engagement, but the discovery of diversified and quality content, primarily in information, culture and education, without however diverting the user from content that he finds interesting. [...] The algorithm combines different techniques, without omitting the human editorialization that will continue to play an important role.	RTBF and Wallonie-Bruxelles Fédération (2023), p. 44
Belgium (FR)	It is crucial that RTBF continues to use recommendation algorithms in its online tools, and even extends them to the information offered on its site, with the aim of increasing user loyalty and building up knowledge within the company about how to set up the algorithms.	CSA-Conseil Superieur de l'Audiovisuel (2022), p. 5
Belgium (FR)	It appears that the issue of metrics to measure the effectiveness of algorithms is more complex than foreseen in 2018 when the fifth RTBF Management Contract was drafted. The text of Article 42g could be expanded to include a request to RTBF itself to draw up a charter defining the values of a public service recommendation algorithm and how to measure its success, based on the elements already present in the article.	CSA-Conseil Superieur de l'Audiovisuel (2022), p. 5
Belgium (FR)	In addition, the CSA identifies the following features as part of what a public service algorithm in 2022 should offer: suggesting to users a generalist and diversified offer, or in other words offering audiences not only what they want to see, but broadening their horizons by presenting them with content to which they would not otherwise be exposed; avoiding the creation of "filter bubbles" or "cognitive bubbles"; to act as a complement to human curation, without replacing it; to highlight the functioning of the algorithm in a double transparency approach: at the scale of the recommendation system through a measurement of the effectiveness of the diversity of the recommendations made, and at the scale of each user by explaining why a content has been recommended. [...] In the two years of application of the fifth Management Contract which have already been monitored by the CSA, RTBF has not published any information on the use of recommendation algorithms in its annual report.	CSA-Conseil Superieur de l'Audiovisuel (2022), p. 33
Belgium (FR)	A common approach of all distributors of traditional audiovisual media services (in particular cable operators) in recent years has been to offer their customers content suggestions based on their consumption habits and desires. This has been made possible by the increasing use of search or personalised recommendation algorithms, it being understood that these were already widely used in access to audiovisual content on the Internet. This does not appear to be fundamentally different for RTBF in the context of its distribution activity through Auvio. RTBF also seeks to respond to the needs and preferences of consumers by implementing algorithms. As we have seen, the content that the user is used to and wants to see may be published by the RTBF or other companies, sometimes private, and may fall within a multitude of genres (news or documentaries, of course, but also entertainment, cinema, sport, etc.). It will be agreed that not all this content falls within the notion of public interest.	CSA-Conseil Superieur de l'Audiovisuel (2022), pp. 28-29

Canada	Personalization is now key. The better we know Canadians and their interests, the better we can engage with them.	CBC/Radio-Canada (2019a), p. 34
Canada	Give Canadians the option of customizing our digital products for an enhanced experience tailored to their interests and to drive deeper engagement.	CBC/Radio-Canada (2022b), p. 11
Canada	Customised Digital Services. Invested in personalization capabilities for our digital services, specifically membership infrastructure, data analytics, recommendations and dynamic navigation.	CBC/Radio-Canada (2022b), p. 10
Denmark	In order to meet the user's wishes, DR is launching a new and significantly improved login for DRTV, which improves the user experience. (...) On DRTV, content is not divided into channels, and without a personal login, all users, regardless of age and interests, therefore encounter the same content. As a result, the segmentation of content that helps Danes find what is relevant to them is missing. It turns a personal login on. However, the personal login will not change the fact that all users will always be able to find all DR's content on DRTV - but the content is prioritized in an order that makes DRTV more personal.	DR (2023), p. 14
Italy	Continuity and reliability in the provision of services was also guaranteed during the most important events – such as the Eurovision Song Contest and the Sanremo Festival, for which innovative tools were provided such as the SA.RAI and M.Emo systems. RAI which, through the use of artificial intelligence algorithms, provided a measure of the sentiment and emotions aroused by the event.	RAI (2022), p. 148
Italy	A project for the integration of artificial intelligence tools is being released with the aim of increasing efficiency in generating the editorial proposal of Rai's IP services, in particular in personalisation.	RAI (2022), p. 151
Italy	As for the applications of artificial intelligence technologies, a transcription system has been created to facilitate the production of subtitles and one for the detection, verification and identification of faces aimed at automatic documentation of the contents. In addition, the development of an AI service orchestration system for the automatic metadata of RaiPlay content continues and new AI-based video coding techniques are being studied to support the diffusion of UHD television formats.	RAI (2022), p. 150
Italy	The preparatory activities for the introduction of artificial intelligence technologies in the subtitling processes continued in order to increase the offer and optimize costs.	RAI (2022), p. 150
Poland	The Company's strategy in the area of technology also assumes the creation of an environment conducive to innovation - including the acquisition of new digital competences in this area and the establishment of the R&D area, the purpose of which will be to adapt new market solutions to the Company's needs. The implementation of advanced analytics will enable the use of data to create an offer better suited to the interests of recipients, while building competencies in the field of data engineering and analysis as well as investments related to the implementation of data aggregation and processing systems will allow, among others, for the implementation of content recommendation systems, which are a solution commonly used by e.g., global streaming platforms.	TVP (2022a), p. 127
UK	PSBs jointly collect and share audience data through the audience measurement service BARB. PSBs also gather audience data from their own on-demand players and through existing PSB partnerships, such as Freeview, Freesat and Youview. Sharing this wealth of data could provide greater insights into viewer behaviours and provide opportunities for shared market research to inform content production, search algorithms and more personalised advertising.	Ofcom (2020c), p. 53
UK	In contrast, our research found that the PSBs' on-demand players tend to be viewed as being 'for everyone'. Viewers therefore do not have confidence in the PSB services	Ofcom (2020c), p. 32

being able to recommend relevant content or new programmes to them. This can be particularly off-putting for younger users.

UK	Some thought these trends [personalisation] might undermine the BBC's value in providing a common good and shared experiences, or insulate people from having to confront alternative perspectives [...] Others thought that increased personalisation could help the BBC use tailored content to nudge consumers towards areas that provide a wider public good. We noted however that doing so effectively would require better data and audience insight than the BBC currently holds. [...] We heard that online content was becoming increasingly tailored to individual preferences, with algorithms dictating what content people see on the basis of their previous interests and online profile. Some thought these trends might undermine the BBC's value in providing a common good and shared experiences, or insulate people from having to confront alternative perspectives	Communications and Digital Committee (2022), p. 12
UK	We will focus this year on investing into platform capabilities that are shared across our product portfolio, such as personalisation, metadata, and content production tooling, as well as investing in specific skills such as data science and machine learning.	BBC (2022), p. 112
UK	There is a residual risk that the BBC is not able to adapt and accelerate its response to the long-term trend of audiences moving from linear TV to SVOD and radio to digital streaming services. Specifically, we have identified the following to consider and/or address: Delivery of accelerated response to the digital needs of audiences. Harnessing and driving value from data e.g., personalisation. Making targeted investments into attracting and retaining digital skills to enhance our product portfolio. Enhancing our content proposition for TV, iPlayer, BBC Sounds and other digital services.	BBC (2022), p. 112
UK	A relevant and intuitive experience, tailored to the individual – through a unique blend of human and algorithmic curation.	BBC (2022), p. 154
UK	The responses we received, as well as available evidence, support the view that there are not clear dividing lines between curation (i.e., editorially driven by a content provider or platform), personalisation (i.e., driven by personal data and/or commercial incentives) and customisation (driven by the viewer). The role of personal data and commercial influences in surfacing specific content or services may not be clear to the viewer, nor indeed to the relevant content provider.	Ofcom (2019), p. 32
UK	The transformation of our technology and engineering operations started towards the end of the year, with opportunities identified to streamline our services whilst keeping the BBC on-air and online 24/7 and adaptable to new technologies. It also allows us to continue re-prioritising funding and workloads to support the digital strategy of the BBC. In the year ahead we will continue to invest in and develop our digital services, including improvements in personalisation and user experience, and building critical capabilities such as data science and machine learning.	BBC (2022), p. 57
UK	We will focus this year on investing into platform capabilities that are shared across our product portfolio, such as personalisation, metadata, and content production tooling, as well as investing in specific skills such as data science and machine learning. We will continue to improve iPlayer, which is our top priority for the year ahead, by giving every user a relevant and rewarding experience on every visit, using our expertise in editorial curation and recommendations to improve content discovery, and making further improvements to the user interface.	BBC (2022), p. 112
UK	[The BBC] will need to adapt to a digital future while serving those who will continue to rely on linear services for at least the next decade. It must deliver programming and news that matter, and balance the growing expectation for personalised content against its enduring unifying mission.	Communications and Digital Committee (2022), p. 31

UK	Continue to invest more in youth-skewing content to drive digital viewing, using deeper audience insights to find shows that drive streaming.	Channel 4 (2022), p. 158
UK	Continue to innovate core advertising proposition through data-driven targeting, including promoting and leveraging our 'bring your own data' BrandMatch offer,	Channel 4 (2022), p. 159
UK	Continually enhancing the viewer experience – through All 4's functionality and usability – is key to our success among young viewers and the All 4 product benefited from significant investment in 2021. We rebuilt our 'Big Screen' All 4 application (for smart TVs), making it more effective to showcase Channel 4's programmes. We made progress in making All 4 a more personalised and smarter service, better meeting consumers' expectations.	Channel 4 (2022), p. 77
UK	Planet V, which is our programmatic addressable advertising platform, allows advertisers and agencies to plan and book their campaigns 24/7 using ITV's data, which can also be blended with advertisers' first-party data. It is the second-largest programmatic video platform in the UK and allows advertisers to access targeted advertising at scale around our premium VOD inventory.	ITV (2022), p. 21
UK	ITVX will combine the experience of our linear advertising proposition with the precision of addressable advertising to fully monetise the value of our digital audiences. We will provide a more targeted offering through scaled addressable advertising inventory not previously available, using our established data and analytics capabilities to drive higher-value data-driven pricing models. This opportunity will allow us to capture new brands in the long tail of advertisers who want smaller scale addressable advertising rather than mass campaigns.	ITV (2022), p. 13
UK	Investment in the ITV Hub remained a key part of ITV's More Than TV strategy during the year. We continued to enhance and improve the user experience and content to make it a destination for viewers, not just a catch up service: redesigned the interface to improve the overall user experience; increased personalisation with recommendations and curated content rails; worked to improve prominence; and extended distribution.	ITV (2022), p. 44
UK	There will be further investment to enhance the user experience and features including deeper personalisation across the viewer experience, improvements in search and content categories, as well as advanced data analytics and A/B testing to further optimise viewing performance.	ITV (2023), p. 38
UK	A central goal of the Future4 strategy is to double All 4 viewing by 2025. To achieve this, we are dialling up our ambitions for All 4 and doubling down on the types of programmes that we know people love. Using a more viewer-centric approach to inform activity and decisions across Channel 4: Rolling out personalisation features on All 4, including smarter recommendations; Evolving how we commission, schedule, plan and develop products, sell and market to put viewers at the heart; Refining our channel brands and their connection with their editorial positioning.	Channel 4 (2022), p. 21

Privacy & data management

Belgium (NL)	The VRT is committed to developing public broadcasting algorithms. Collecting data is essential for this. Registered media users can be better served. To achieve this, the VRT makes maximum use of the registration of its media users, also with regard to its personalized online news offer. Under the motto 'Your privacy, our priority', the VRT offers the most relevant viewing, listening and surfing experience in an environment that handles personal data securely, and in which the media user is informed in a transparent and accessible manner about the way how the VRT handles that data. The VRT strives to give the media user control over the use of his data in a transparent and user-friendly manner. The VRT explores best practices in particular within the European Broadcasting Union.	VRT and Vlaamse Gemeenschap (2021), p. 37; see also VRT (2022), p. 46
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Belgium (FR)	The management of personal data and metadata, from collection to decision and recommendation tools, is essential in the digital world flooded with content. The RTBF uses this data to fulfil its public service missions, to ensure the visibility and discoverability of its content, to guarantee a privileged and personalised contact with each person, to develop a more detailed understanding of the needs and expectations of its audiences and, ultimately, to offer them relevant recommendations and experiences. The RTBF retains full control over the technologies it uses in this context.	RTBF and Wallonie-Bruxelles Fédération (2023), p. 44
Belgium (FR)	The RTBF has a database of identifiers and participates in the evolution of decentralised models managed by the user. It guarantees ethical and deontological data management and places privacy and security at the heart of its concerns ("privacy by design"). It adopts a charter of users' rights regarding the use and protection of data, particularly in terms of advertising, and guarantees a high level of user protection, especially with regard to children. The RTBF is developing a tool for referencing its content and managing metadata.	RTBF and Wallonie-Bruxelles Fédération (2023), p. 44
Belgium (FR)	In the model set up by RTBF, the user has free access to a major part of the Auvio offer. In this case, RTBF benefits from a financial monetisation of the use through the insertion of advertising. In addition, some premium content is subject to a charge. This raises the question of the role of RTBF, a public company partly financed by a donation, in providing free access to audiovisual content of public interest on its distribution platform. Indeed, even if the use of the platform is intended to be "free" for the consumer, the service is only accessible on condition that the consumer consents to the use of his or her personal data, thus enabling RTBF to offer targeted advertising. We are therefore dealing here with a two-sided whose aim is to capture value and the service is therefore not really "free" for the consumer.	CSA-Conseil Superieur de l'Audiovisuel (2022), p. 29
Belgium (FR)	It is therefore interesting to consider whether there is an obligation to guarantee the free availability of RTBF content on Auvio, while defining what is meant by free. Can we not imagine that for some public service content, the consumer is not subjected to the use of his or her personal data? Or that their personal data is not used, and that advertising is suppressed? For example, one could imagine that information from RTBF or LN24 could be accessible without the need to register on Auvio, without the use of cookies, without the processing of the user's personal data or the insertion of advertising (cumulatively or not).	CSA-Conseil Superieur de l'Audiovisuel (2022), p. 30
Canada	We are collecting an increasing amount of personal information as part of our activities. [...] There is a risk that personal information is disclosed or used without clear consent. [...] Implement the records management policy to impose classification obligations that address personal information. Train employees tasked with applying the new policy. [...] Continue to assess the risks associated with collecting, handling and storing personal information. [...] Develop protocols and adopt technologies that anonymize personal information.	CBC/Radio-Canada (2022b), p. 33
Canada	[A]s it relates to parental controls, the CBC noted that CBC Gem, CBC Listen, ICI TOU.TV and Radio-Canada OHdio do not have "Parental Control" functionality to allow Canadians to block programming based on classification. In a February 2022 response to Commission questions, the CBC stated that it would be working in the following fiscal year on developing profiles to allow users of a household to create their own personalized profile.	CRTC (2022), p. 156
Canada	The Commission expects the Corporation to ensure that, when choosing programming made available on the audiovisual digital media broadcasting undertakings that it operates, viewers have the information they need, such as viewer advisories, to make responsible viewing and listening choices for themselves and their families.	CRTC (2022), p. 218
Denmark	When the user is logged in, the personal DRTV is based on the user's behavior on the page and not on personal information. Technically, this happens by linking the user's	DR (2023), p. 16

behavior to an anonymous ID, from which history and preferences are used to form recommendations of relevant content for the individual user. Therefore, DR does not need to know who the user is. The user can be anonymous, and DR does not need to know the user's real name.

Denmark	In order for the user to be recommended relevant content, consent regarding preferences must be accepted. If the user does not accept it, DRTV still works, but you will not experience getting recommendations based on behavioral history, and you will not get the many benefits of being logged in	DR (2023), p. 16
Denmark	As an independent, public institution, DR is subject to extensive obligations in relation to data security and data protection. DR does not share information about behavior on DRTV with anyone, apart from relevant suppliers of systems and tools who have access to the information under secure conditions.	DR (2023), p. 16
Italy	The activities were characterized not only by a strategy of greater drive for the use of the apps (both TV and mobile), but also by the impossibility of setting up campaigns guided by user profiling data. Planning in the digital environment is now guided by the possibility given to tools (Google, Meta, Twitter, etc.) to integrate their user data with those of consumer platforms such as RaiPlay. In this regard, Rai's position on privacy prevents the use of this data and therefore it is no longer possible to use some advertising formats which in past years have made it possible to obtain better results in terms of advertising exposure (impressions) and traffic to digital platforms (click).	RAI (2021a), p. 197
Italy	Pursuing the objective of improving company processes and policies to guarantee the protection of the personal data of data subjects, whether they are employees or users of the services offered, two important initiatives have been launched: the review and implementation of company policies relating to privacy and data retention, also following the factual needs that have emerged; the preparation of guidelines - currently under evaluation - on the surveillance of the DPO pursuant to art. 39, paragraph 1, lett. b) of EU Regulation 2016/679, with the aim of guaranteeing full and constant corporate compliance with the aforementioned Regulation.	RAI (2021a), p. 282
Italy	participation in the public consultation launched by the Privacy Guarantor on the "Cookie guidelines and other tracking tools", a commitment carried out by Rai in constant coordination with the trade associations (Confindustria Radio Tv and Fedoweb) which involved, in a synergistic effort, various corporate functions (DPO, Marketing and Institutional Relations); participation in the initiative launched by the Privacy Guarantor aimed at simplifying and greater understanding of information through icons, once again with a joint commitment within Rai which involved the DPO and RaiPlay and Digital.	RAI (2021a), p. 282
Italy	The registered users of the RaiPlay offer (RaiPlay, RaiPlay Radio/Sound, RaiPlayYoYo) who accepted the latest privacy policy, at the end of December 2021, are over 20.7 million, an increase of 3.98 million new registered users compared in December 2020.	RAI (2021b), p. 3
Italy	the optimization of algorithms and analytics (SA.RAI, Instarai, M.Emo.Rai systems [owned and developed by RAI]), developed by applying machine learning techniques on large amounts of data, which has allowed the Company to take advantage of the knowledge deriving from internal and external information sources.	RAI (2022), p. 147
Poland	Personal data of minors collected or otherwise generated by entities providing on-demand audiovisual media services in connection with the use of technical safeguards or other appropriate measures to protect minors from content that may have a negative impact on their proper physical, mental or moral development, may not be processed for commercial purposes	Broadcasting Act of December 29, art. 47e, 1992, p. 76

Poland	An element of TVP's multimedia offer is the ability to register and identify recipients (user account and profile). It can also be used to access additional content or functionality (e.g., ABO zone). TVP collects, processes and aggregates recipients' data obtained when using TVP's offer, in order to better match the offer to recipients and contact them, while respecting the principles of personal data protection.	Duty Charter of TVP S.A. 2020-2024, pp. 15-16
Poland	Creating an attractive video offer adjusted to the needs of recipients requires broadcasters to use large data sets. Telewizja Polska intends to develop competences in the field of engineering and data analysis, as well as implement systems for data processing based on artificial intelligence and machine learning. The data obtained will be fed into recommendation systems, thanks to which they will be used to profile both linear and online offers.	TVP (2022a), p. 91
UK	The BBC must carry out a review of the benefits, costs and feasibility of introducing a process to verify the users of on-demand programme services provided by the BBC. The review must consider whether such a verification process would- (a) facilitate the more effective enforcement of the requirement to hold a TV licence; and (b) facilitate portability of on-demand programme services allowing licence fee payers to access such services when they are temporarily outside the United Kingdom. (2) The BBC must provide the findings of the review to the Secretary of State as soon as practicable and in any event no later than 31st December 2020.	Department for Culture, Media and Sport (2016), pp. 31-32
UK	There are also questions to be raised about platforms and streaming services and their use of viewing data. Platforms are able to harvest data about their audiences but both Amazon and Netflix told us that they do not share any such data about the PSB content being hosted on their sites with Ofcom or the PSB from which the content originated. [...] Streaming services are an important 'second window' for PSB content but without viewer data, it is difficult to fully assess the reach of PSBs.	Digital, Culture, Media and Sport Committee (2021), p. 28
UK	In its report, MTM suggested that PSB content is not always sufficiently integrated (e.g., through sharing of metadata) to enable individual programmes to be prominently displayed on platforms that offer recommendations. PSBs may choose to restrict this functionality for a range of reasons, including editorial control or because they would receive little or no viewing data in return.	Ofcom (2019), p. 28
UK	The BBC has many ways to gather audience insight and feedback – and it uses this intelligence to inform decision making across the organisation; through content commissioning, journalism, digital product development, marketing and beyond. The sources we draw on range from the observational – through media measurement and digital analytics, to more reflective insight – where we ask the UK for their considered view of what they value from the BBC. These sources include: industry-leading measurement of the UK's media choices across all platforms (TV, Radio, Online); continued investment in the UK's media measurement currencies; deep digital analytics: with a comprehensive digital data set helping us to understand how people are using our digital products; [...].	BBC (2022), p. 50
UK	The risk that we fail to provide a resilient broadcasting service across all distribution channels and/or protect the confidentiality, integrity or availability of the BBC's data through a cyber-attack. [...] Legacy broadcast infrastructure: The BBC balances the need to maintain the operational integrity and resilience of our technology infrastructure and services with strategic investment in digital capability, new functionality for audience- facing services and the increasing move of enterprise and digital services to the cloud.	BBC (2022), pp. 123-124
UK	The residual risk relates to increased processing of special category personal data, the shift to hybrid working, the growing role and use of personal data in BBC product development and personalisation, and the impact of geo-political events. This is	BBC (2022), p. 124

alongside an increasing awareness of individuals' rights under UK GDPR, which has been evidenced through the volume of data subject rights requests.

UK	As we digitally transform the business, our exposure to cyber security and data privacy risk increases. We need to manage these risks in order to protect our viewer and staff data and protect our operations.	ITV (2023), p. 82
UK	This strategy [hosting content primarily through own VOD services] enables public service broadcasters to curate their content offering and decide how it is presented and tailored to audiences. It allows them to cross promote other content and collect rich data on the content audiences watch, which is important for commissioning decisions and meeting their objectives and regulatory requirements.	Ofcom (2020c), p. 56
UK	We have a data-driven viewing model with one content budget across all our platforms and channels, which will enable flexibility to optimise viewing and revenue.	ITV (2023), p. 21
UK	Our digital-first content strategy will prioritise content through AVOD on our ITVX platform and will deliver large and growing targeted audiences for our advertisers or enhance our SVOD growth. Our established data and analytics capabilities will drive higher-value data driven pricing models and help to deliver our 2026 targets of doubling digital revenues to at least £750m, doubling streaming viewing, doubling MAUs and doubling subscribers.	ITV (2022), p. 17; see also ITV (2023)

Transparency

Belgium (NL)	The VRT is also transparent to the media user about the use and nature of such algorithms.	VRT and Vlaamse Gemeenschap (2021), p. 36
Belgium (NL)	VRT is transparent to media users about the use and nature of public broadcasting algorithms. [...] in its general communication about VRT NU in 2021, VRT did and regularly referred to the use of public algorithms and what that meant for digital media users. This was a first and important step in the transparency that VRT aims for. VRT NU additionally experimented in 2021 with introducing explanatory labels to specific offerings (and groups of programmes) [...]. The broadcaster further explored how digital media users could be better informed about why some programmes are on the showcase and others less so. [...] the option to explain algorithms to the media user via the VRT profile portal will be worked out and tested.	VRM (2021), p. 35
Belgium (NL)	VRT invested in increasing the security and transparency of data use in 2021. With Flemish scale-up Datavillage, VRT worked on a personalised offer, paying attention to users' privacy. Together with RTBF, both partners also innovated around a system for programme recommendations and personal data lockers (based on Solid technology) where users retain control over what happens to their data. In collaboration with the Solid Lab Flanders (established in 2021), they also explored how Solid experiments (with the VRT profile stored in personal data vaults) could be further validated and scaled within the Flemish media ecosystem.	VRT (2022), p. 43
Belgium (FR)	RTBF is a key player in media education, which is reflected in its missions of information, cultural development, lifelong learning, equality and diversity, in the links that RTBF forges with its audiences and in dedicated content and programmes. The ambition is to decode the media and their structures, freedom of expression and its limits, representations and stereotypes, particularly sexist ones, information, misinformation, advertising, personal data and recommendation algorithms, and social networks, all with a view to developing critical thinking, individual emancipation and social cohesion, and to accompanying audiences in search of guidance, particularly in the digital world.	RTBF and Wallonie-Bruxelles Fédération (2023), p. 21

Belgium (FR)	On its Auvio platform, its website and its application, as well as any other relevant online service, RTBF guarantees the utmost transparency complete concerning the dynamics of operation of its algorithms of recommendations. It informs the public about the characteristics of the algorithm, the reasons of its use, the purposes pursued and, on the individual account of the end user, access to data that concerns him and that influences what is suggested to him.	RTBF and Wallonie-Bruxelles Fédération (2023), p. 44
Belgium (FR)	[RTBF must] Measure the impact of the discoverability of the algorithm, in particular by results figures on the promotion of information, culture and education content and authors and artists of the Federation.	RTBF and Wallonie-Bruxelles Fédération (2023), p. 45
Belgium (FR)	RTBF can develop, alone or in partnership, systems for identifying users of interactive digital exchange platforms or systems ensuring the discoverability of content of general interest.	RTBF and Wallonie-Bruxelles Fédération (2023), p. 44
Belgium (FR)	[RTBF must] Offer Internet users the possibility of obtaining automated access to identified preferences that influence recommendations.	RTBF and Wallonie-Bruxelles Fédération (2023), p. 45
Belgium (FR)	RTBF makes available on its website [...]: the charter of user rights regarding the use and protection of data and the operation of recommendation algorithms.	RTBF and Wallonie-Bruxelles Fédération (2023), p. 50
Belgium (FR)	The Management Contract requires RTBF to define metrics to measure the effects of these algorithms on users and more specifically their effectiveness in increasing diversity of the content consumed. The results of these measurements should be published in the RTBF annual report.	CSA-Conseil Supérieur de l'Audiovisuel (2022), p. 30
Belgium (FR)	In view of the questions that run through civil society concerning the use of recommendation algorithms, it is important to improve their transparency towards users. For example, the following actions could be implemented to this end: provide users with information that would allow them to understand why content has been recommended to them; undertake an educational approach to demystify recommendation algorithms, permanently proposed on the RTBF website and promoted on social networks; measure the effectiveness of these algorithms through simple metrics and communicate the results of these measurements, not only in the company's annual report, but also in real time on the RTBF website.	CSA-Conseil Supérieur de l'Audiovisuel (2022), p. 33
Canada	CBC/Radio-Canada exchanges digital information with its users in order to improve its services. As our digital site describes it, "We want to know what you're interested in, not who you are". We are transparent about how information is collected and why; how it is used; how we protect it; and how Canadians can control what information they share. CBC/Radio-Canada has also added online pop-up messages to advise users of the tracking methods we use on our online platforms. This is part of our ongoing efforts to be transparent about what happens when Canadians visit our online services and what is being done with the data generated by these visits.	CBC/Radio-Canada (2019a), p. 33
Canada	We use Media Lines reporting to measure performance against our operational targets, which mostly focus on audience reach and share through our various platforms and revenue across all our services. While the Corporation continues to monitor the performance of its discretionary television services, we have not reported our subscriber data for competitive reasons.	CBC/Radio-Canada (2022b), p. 22
Canada	In the Commission's view, the CBC should ensure that radio listeners and television viewers, regardless of platform, have the information they need to make responsible viewing and listening choices for themselves and their families. Given the amount of programming that is available on the CBC's DMBUs, it is reasonable and logical to expect the public broadcaster to offer the same level and amount of information	CRTC (2022), p. 156

available on its traditional platforms to allow listeners and viewers to make responsible choices for themselves and their families.

Denmark	DR and TV 2 must be transparent about the use of algorithms and personalization of content and make it clear to the users how recommended content is selected. DR and TV 2 are obliged to increase transparency around personalized content on their streaming services, DRTV and TV 2 Play.	Kulturministeriet (2022b), p. 7
Italy	We must also point out the intense and complex evaluation activity carried out as a preliminary step with respect to the processing of personal data concerning corporate projects of various nature and purpose, with consequent examination and verification aimed at guaranteeing, through a specific evaluation process (privacy by design, privacy by default and impact assessment where necessary), the fundamental rights and freedoms of individuals, protected by constitutional rules and which find recognition and protection in the Charter of Fundamental Rights of the European Union	RAI (2021a), p. 282

Appendix 4. Prominence

Market	Selected quotes	Source
Content		
Belgium (NL)	VRT NU ensured that Flemish programmes were prominently visible. This set it apart from other streaming platforms. This was possible since VRT NU's offer largely consisted of the offerings of Eén, Canvas and Ketnet. The header on home page of VRT NU was a Flemish programme for most of the time in 2021. The first recommendation line (swimlane) on VRT NU lists the most popular programmes (of the moment) on the platform. This is almost always largely Flemish, due to the popularity of Flemish programmes. In the top 100 most-watched programmes on VRT NU in 2021, there were 89 Flemish programmes. Within the different categories, Flemish content also differed understandably: the "human interest" and "nostalgia" categories contained almost exclusively Flemish programmes, while the "films" category consisted mostly of foreign films.	VRM (2021), p. 27; VRT (2022), p. 38
Belgium (FR)	Develop a section on the Auvio platform hosting quality productions from the voluntary sector in all its diversity and increase its discoverability through appropriate keywords.	RTBF and Wallonie-Bruxelles Fédération (2023), p. 22
Belgium (FR)	By 2025, 15% of the pre-rolls on Auvio must consist of environmentally responsible messages.	RTBF and Wallonie-Bruxelles Fédération (2023), p. 40
Belgium (FR)	RTBF can develop, alone or in partnership, systems for identifying users of interactive digital exchange platforms or systems ensuring the discoverability of content of general interest.	RTBF and Wallonie-Bruxelles Fédération (2023), p. 44
Belgium (FR)	Establish a proactive strategy for the curation, promotion and highlighting of programmes and cultural content, including in the recommendation algorithm and by producing at least 20% self-promotional trailers for them. Create a specific tab on Auvio containing all the recordings.	RTBF and Wallonie-Bruxelles Fédération (2023), p. 20
Belgium (FR)	The part of the Auvio catalogue that is curated by RTBF includes an annual average of 75% European works, 20% of which are works from the Federation.	RTBF and Wallonie-Bruxelles Fédération (2023), p. 20
Belgium (FR)	With regard to co-production contracts with independent audiovisual producers, the CSA recommends the following actions [...]: Promote the exposure of programmes from local independent producers in RTBF's service offer.	CSA-Conseil Supérieur de l'Audiovisuel (2022), p. 12
Belgium (FR)	In this context [algorithms], the question of the "discoverability" of audiovisual content of public interest on Auvio may be raised. Indeed, the use of algorithms may raise questions in terms of the discovery of content that is not actively sought by the consumer: will the latter be recommended a news programme from a local media if his initial search for content was aimed more at entertainment? Is there not a risk that content that is generally the most popular will be recommended first? In this respect, would there be any point in imposing on a distributor such as Auvio, which comes from a public service company, the obligation to highlight content of public interest (including,	CSA-Conseil Supérieur de l'Audiovisuel (2022), p. 29

where appropriate, that which would be published by RTBF's private partners such as LN24)?

Canada	Players operating in the Canadian system should provide appropriate prominence to Canadian content choices through search, menus and recommendations.	CBC/Radio-Canada (2019a), p. 32
Canada	We believe it would be appropriate for the CRTC to require digital media undertakings to ensure the promotion and discoverability of Canadian content.	CBC/Radio-Canada (2019a), p. 32
Canada	Programming must include original Canadian programming (such as original first-run Canadian programming), PNI, and Canadian selections from multiple music categories. In-house and independent programming must originate from, reflect and be relevant to all regions of Canada as well as Indigenous Peoples living in Canada, OLMCs, and Canadians in all their diversity. This balanced diverse audio and audiovisual programming must be discoverable and promoted on all licensed audio and audiovisual services.	CRTC (2022), pp. 28-29
Canada	[T]he Commission expects that, in both language markets, not less than 80% of all original first-run audiovisual Canadian programming made available on the CBC's DMBUs during each broadcast year, other than news, sports, programming aimed at children under 13 years of age, and current affairs programming (program categories 1, 2(a), 6(a) and 6(b)), be produced by Canadian independent production companies.	CRTC (2022), p. 71
Denmark	DR must, in accordance with the rules in the executive order on the articles of association for DR, broadcast European television programmes, including programmes from external producers	DR's public service contract for 2022-2025, p. 4
Denmark	DR must emphasize programmes with Danish or another Nordic language as the original language. DR must also emphasize correct and comprehensible Danish in the programmes and pursue an active language policy.	DR (2022a), p. 34
Italy	All the catalogues of on-demand audiovisual media service providers subject to Italian jurisdiction must contain at least 30 per cent of European works highlighted.	Legislative decree 8th November 2021 n. 208 Italy (2021), Art. 55, p. 29
Italy	The dissemination of the aforementioned audiovisual contents [audiovisual content dedicated to education, including civic, financial, insurance and social security education, training, cultural promotion, with particular regard to the enhancement of theatre, cinematographic and television works, also in original language, and music recognized as being of a high artistic level or more innovative, as well as sports and information aimed at understanding environmental problems] must be carried out in a proportionate manner in all time slots, including those with higher audiences, and on all non-paying distribution platforms for audiovisual products.	RAI (2017), p. 4
Italy	The "Top 10" and "Live Streaming" functions were implemented on the RaiPlay homepage, and "Live broadcast of the channels", "continue listening" and "the favourite band" were made available on RaiPlay Sound.	RAI (2022), p. 151
Poland	TVP carries over the amount of European programmes, including those originally produced in Polish, in on-demand audiovisual media services provided for by law. TVP promotes European programmes, including programmes originally produced in Polish, on TVP services other than programmes in such a way that such programmes constitute at least 90% of the program catalogue made available on demand by TVP. Such programmes are properly exposed, their origin is marked, information and materials promoting some of them are also placed. European programmes are part of the catalogue produced by independent producers, mainly commissioned by TVP.	Duty Charter of TVP S.A. 2020 – 2024, p. 32
UK	(1) A person providing an on-demand programme service must secure that, in each year, on average at least 30% of the programmes included in the service are European works.	Communications Act UK (2003), p. 526

(2) A person providing an on-demand programme service must ensure the prominence of European works in the service.

UK	[T]here is the risk of digital extinction for many minority languages; again, there is the idea of where minority language fits within the discussions around discoverability and prominence. How do you verbalise, or how do new people to the language find the content? That is something that has been overlooked.	Digital, Culture, Media and Sport Committee (2021), p. 38
UK	We recommend that PSBs' on-demand services should be afforded prominence where they meet new qualifying criteria. These criteria would be designed to ensure the services deliver an appropriate range of high quality, original content that contributes to the PSB purposes. The new criteria should include specific requirements around particular genres, such as children's, current affairs and factual content, as well as content made specifically for UK viewers. These criteria could also include requirements about how content is presented on PSBs' players, for example to enable audiences to easily find a range of PSB content that reflects the PSB purposes. We recommend that the framework allows for these criteria to be amended and updated as viewers' tastes and needs change.	Ofcom (2019), p. 38
UK	We recommend the new prominence framework's definition of PSB on-demand services includes disaggregated PSB content (e.g., in recommendation and search results) because these routes to content are likely to become more important to viewers over time.	Ofcom (2019), p. 40
UK	On-demand services should only be given prominence if the service is clearly delivering PSB content. This should be based on the service meeting new requirements for a suitable range and amount of high-quality content made for UK viewers, as well as content in particular genres such as children's, current affairs and factual.	Ofcom (2019), p. 1
UK	We think it is important that viewers should still be able to find a wide range of PSB content when they are using these more 'integrated' and programme-based routes to content. We recommend that the new framework should protect prominence of not only the PSBs' players, but also PSB content that is distributed outside the player environment in this more 'disaggregated' way [...] For example, within a selection of "trending" or recommended drama programmes on a homepage, we would expect to see a variety of programmes from the PSBs included.	Ofcom (2019), p. 6
UK	TV platforms use a variety of design approaches, using a mix of app and programme tiles, as well as different functions such as genre selections or personalised content to make specific programmes and services easy to find. Design innovation and consumer choice are benefits for viewers [...] We recommend that the new framework sets requirements for 'how' PSB content is to be made prominent, supplemented by a power for the regulator to give guidance and set rules on how the new framework would apply in practice. We think that principles-based rules are likely to be better than detailed requirements at this stage.	Ofcom (2019), p. 3
UK	However, there are already good examples of a range of PSB content being surfaced prominently within recommendations or programme-based areas of UIs. This suggests that the discoverability of PSB content can be safeguarded in these more programme-led UIs and that there is potential to align the incentives of TV platform operators to deliver a strong proposition to customers and drive commercial returns, while also ensuring viewers continue to easily find and access a range of PSB content.	Ofcom (2019), p. 40
UK	PSM content, broadcast and online, should be made widely available and prominent to all audiences, so nobody is left behind, and everyone readily knows what PSM is available to them. The importance of guaranteed access to reliable and trusted information during times of uncertainty has been powerfully demonstrated during the	Ofcom (2020c), p. 36

coronavirus pandemic. Prominence helps to promote PSM so that audiences can benefit from the range of content provided.

UK	The wide availability of the current public service broadcasting channels is underpinned by regulation, 'must offer, must carry rules'. On-demand services do not have equivalent protections. With the rise of powerful global platforms, we think there is a real risk that PSBs may find it difficult to agree fair terms for their content and may not be available on certain TV platforms.	Ofcom (2020c), p. 5
UK	The PSBs themselves have been calling for the regulatory framework to be reformed to allow them to compete on a level playing field with global, online players. They highlight the risks to the PSB system if audiences lose opportunities to discover PSB content on aggregator platforms or don't know where this content has come from.	Ofcom (2020c), p. 27
UK	[I]n relation to the mix of different genres and output, the BBC should ensure that a range of programming is provided across its television services. It should also secure the amount and prominence of those genres identified as at risk or in decline across public service broadcasting, including: music, arts, religion, comedy and children's programming.	Ofcom (2022), p. 8

Services

Belgium (NL)	Special attention must also be paid to the visibility and findability of the Flemish broadcasters and productions on various platforms. Only with better cooperation can the Flemish media sector be stronger and better positioned vis-à-vis the international media players.	Vlaamse overheid (2019), p. 134
Belgium (FR)	RTBF aims to be distributed on all relevant platforms, including Smart TV, in order to reach all audiences, wherever they are. It ensures that these platforms do not create any barriers to access to RTBF services or favour access to third-party services to the detriment of RTBF, guarantee the integrity of its content, its clear identification and its visibility, discoverability and referencing, particularly in electronic programme guides or voice assistants, and cannot exercise any control over the content of on-demand catalogues. The Government is paying particular attention to the presence of Auvio and its access on the home screen of decoders and receivers and to the promotion of RTBF content in the distributors' non-linear offers.	RTBF and Wallonie-Bruxelles Fédération (2023), p. 43
Canada	online undertakings that provide the programming services of other broadcasting undertakings should (i) ensure the discoverability of Canadian programming services and original Canadian programs, including original French language programs, in an equitable proportion, (ii) when programming services are supplied to them by other broadcasting undertakings under contractual arrangements, provide reasonable terms for the carriage, packaging and retailing of those programming services.	Bill C-11 (2023), p. 8
Denmark	In order to ensure public service offers for all, DR must follow media developments and reflect citizens' media use by making high-quality content available on relevant channels and platforms where citizens are located, under the conditions described below. DR's content is distributed via DR's TV and radio channels on flow and/or digitally via DR's internet-based services. In addition, DR must offer teletext.	Kulturministeriet (2022a), p. 5
Denmark	DR must offer public service content on a technology-neutral basis and support Danes' use of the internet and digital services. DR must therefore make public service content available digitally and via the internet for reception using various consumer-relevant reception equipment. As part of this, DR operates the three main digital entrances dr.dk, DRTV and DR LYD [SOUND], just as DR makes a number of apps available	Kulturministeriet (2022a), p. 6
Denmark	The contracting parties will, within the framework of the AVMS directive's art. 7a, work to ensure that apps from Danish public service media get a prominent position on digital devices – e.g., Apple TV and Android TV.	Kulturministeriet (2022b), p. 12

Italy	RaiPlay. Important evolutionary updates have been designed with adaptation on all platforms. Among the most relevant innovations, the following stand out: the new differentiated launches positioned in strategic points to keep the user's attention high during the scroll, thus increasing the discovery of content of a different nature; the new "channel page", replacing the current vertical sites; a new "direct leaf" with the insertion of a "call to action" directed to the schedule or to the channel page; a new "exploratory research".	RAI (2022), p. 144
UK	The practices required by the code must include the giving, in the manner provided for in the code, of such degree of prominence as OFCOM consider appropriate to—(a) the listing or promotion, or both the listing and promotion, for members of its intended audience, of the programmes included in each public service channel; and (b) the facilities, in the case of each such channel, for members of its intended audience to select or access the programmes included in it.	Communications Act UK (2003), p. 450
UK	We are not persuaded by arguments that prominence can be left to the market simply because PSB content is popular and if an organisation such as Freeview, which represents the interests of over 70 TV channels, finds it difficult to negotiate with global platforms and TV manufacturers, it is unlikely that individual PSBs will find it any easier [...]. Competition policy authorities are currently evolving their approach to platforms and applications with 'strategic market status' and how these can act as gatekeepers in online markets with potential for anti-competitive exercise of market power. Manufacturers of TV hardware (and their operating systems and consolidator TV apps) should be thought of in exactly the same way.	Digital, Culture, Media and Sport Committee (2021), pp. 26-27
UK	[C]oncerns have been raised about discoverability of minority language content. Professor Philip Schlesinger told us that "BBC Alba has problems being discovered. It is not just BBC Alba, it is also Scottish BBC channels that are not easy to discover if you are going straight into a smart TV.	Digital, Culture, Media and Sport Committee (2021), p. 37
UK	[We will] Introduce a new prominence regime for on-demand television. This will ensure public service content is both available and easy to find on designated TV platforms. This includes appropriate recognition for the unique relevance of the public service content produced by STV and S4C in particular areas of the UK. Our new prominence regime for on-demand services will be proportionate and flexible, so it can adapt to the differences across the market and ongoing changes, without creating undue burdens and negatively impacting consumer choice and experiences. Ofcom will also be given the necessary new enforcement powers.	Department for Digital, Culture, Media and Sport (2022), p. 7
UK	Audiences increasingly watch content online, and in many cases bypass traditional distribution platforms altogether. These trends are likely to further accelerate, creating challenges to the long term sustainability of the PSB system in the UK. If PSBs are not given adequate prominence online, then our longstanding commitment to ensuring public service content is widely available and easy to find will also be at risk. [...] We will achieve this by legislating for a new principle based legislative framework, whereby the providers of designated TV platforms – those used by a significant number of UK viewers as a main way of watching television content on-demand – will be required to give appropriate prominence to PSBs' designated on-demand services. We expect TV platform providers which are in scope to include popular Smart TVs, pay TV operators, and global TV platform providers. This new regime is to be enforced by Ofcom, who will be required to develop and maintain guidance on the new framework.	Department for Digital, Culture, Media and Sport (2022), pp. 23-24
UK	We recommend that consideration should also be given to obligations to ensure the continued availability of PSB content to viewers, and what the reciprocal obligations of content providers and TV platforms should be in securing this. This would involve considering whether there should be equivalent rules online to the current "must offer" and "must carry" rules that relate to traditional PSB channels.	Ofcom (2019), p. 5

UK	The initial focus should be on connected TVs – which means smart TVs, and those connected by a set-top box or streaming stick. These are currently the main ways that viewers select and watch TV online and on-demand.	Ofcom (2019), p. 1
UK	[T]here may be a considerable cost implication for PSBs if they were required to make a version of their on-demand players compatible with many different connected devices, each of which may have its own operating system.	Ofcom (2019), p. 36
UK	Some PSBs argue that they are finding it more difficult to secure traction with platforms. They say this makes them more vulnerable to the risk of their on-demand services not being carried, or carried on unfavourable terms. As an example, Amazon’s Fire TV standard terms require 30% of advertising revenue in return for favourable positioning on the platform.	Ofcom (2020c), p. 41
UK	TV user interfaces are typically moving to ones that are increasingly based on programmes or pieces of content rather than around apps, with more personalised options available. Any new framework must effectively balance the promotion and sustainability of PSM, against the general benefits of consumer choice.	Ofcom (2020c), p. 43
UK	The year also saw iPlayer roll-out a brand new look and feel. On internet-connected TVs, we modernised how the service looks with a navigation bar created on the left hand side of the screen for easy access to a richer depth of choice in the genre category areas. We reduced clutter elsewhere on the screen and provided space for eye-catching thumbnails to help draw viewers towards something new to watch. We updated the way that the content rails work and introduced many new ones helping viewers to find the programmes that are most relevant to them.	BBC (2022), p. 32
UK	And we made it easier for people to find iPlayer from many other locations including streaming sticks and multiple TV platforms, working with partner organisations so that viewers can experience easier journeys into iPlayer from wherever they start.	BBC (2022), p. 32
UK	Changes to prominence rules present an opportunity, but there is also a risk that they do not do enough to adapt to the trend in digital media consumption. The current framework addresses PSB prominence for linear TV within the Electronic Programme Guide (‘EPG’) but does not ensure prominent display of the EPG itself on digital devices, nor does it consider video-on-demand players or other evolving digital technologies. The discoverability of our channels is key to the delivery of our remit and the generation of revenues.	Channel 4 (2022), p. 160
UK	We have a dedicated team that has developed relationships and commercial arrangements with all the major distribution providers and TV platform/device manufacturers in the UK. This team is also responsible for inputting into product and commercial decision-making, to confirm ITV remains an attractive proposition from a distribution perspective. We are therefore in a position to negotiate the prominence and monetisation of ITV’s content on their platform/devices. [...] An inability to develop and maintain adequate relationships with major platform and distribution providers may result in viewers being unable to find our content and lack of fair value for that content.	ITV (2022), p. 78
UK	Further create strong partnerships with broadcasters, platforms and technology companies both in the UK and globally. Work with these partners to ensure the prominence of our content.	ITV (2023), p. 20

PSM brand(s)

Canada	Given the CBC’s public mandate to meet the needs and interests of all Canadians, the manner in which Canadians view the public broadcaster is sometimes of greater importance than the amount of programming they consume based on ratings obtained for each program. Since the CBC is a cultural institution, audience success for certain types of programming in a commercial sense is not necessarily of paramount importance. In building a measurement framework, the Commission has therefore	CRTC (2022), pp. 27-28
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focused most heavily on obtaining quantity and perception-based data to assess whether the CBC is successful at meeting its mandate. Further, rather than focusing strictly on consumption in the traditional sense, the Commission has also incorporated measures of content discoverability and promotion.

Canada	The Commission expects the Corporation to clearly distinguish all branded content and programming that it broadcasts and makes available from the news, current affairs, and public affairs content made available on its audiovisual or audio digital media broadcasting undertakings.	CRTC (2022), p. 215
Italy	As for the advertising campaigns on the main digital platforms, the main strategic guidelines that characterized the paid promotion campaigns were maintained, namely: the repositioning of Rai's digital platforms within the continuous change that characterizes the OTT market; the increase in exposure of the Rai brand and the RaiPlay and RaiPlay Sound apps; support for traffic on the RaiPlay and RaiPlay Sound sites; the creation of campaigns aimed at both traffic building and brand awareness of key contents for the company to reach new and potentially distant targets from Rai.	RAI (2022), p. 142
Italy	The communication strategies are aimed at strengthening the presence of the RaiPlay brand and increasing its brand awareness through the enhancement of the products published on the platform, with particular attention to original and/or exclusive productions and products of any kind (fiction, programs TV, series, documentaries).	RAI (2022), p. 141
UK	A quick search on Prime Video's iOS app for 'ITV' brings up some programmes with the ITV logo clearly displayed on the title image, the same for some of the Channel 4 content. However, typing 'BBC' into the search bar brings up a whole host of well-known BBC programmes, available on Amazon Prime Video, which do not have any obvious BBC branding. [...] We acknowledge that some of the programmes have a small print acknowledgement of the original producers, but question whether this is quite within the spirit of accrediting everyone involved with the right branding. We believe that it is important that PSB originated content is clearly identifiable as such.	Digital, Culture, Media and Sport Committee (2021), p. 28
UK	In their joint response, the PSBs said that "PSB prominence should not be enforced above audiences' own direct actions" but that "in search with any ambiguity, where more than one outcome may be presented or served to consumers, prominence rules should apply". They added that where individual pieces of content are discoverable as a result of editorial decisions and/or algorithmic curation, "a substantial amount of such content should be immediately visible and attributable to the relevant PSB, and quick to access."	Ofcom (2019), p. 31
UK	We think that the new framework should support PSBs and platforms to develop innovative solutions to prominence. For instance, the PSBs could choose to collaborate and request platforms to give prominence to a single PSB portal or 'tile' through which all of the PSBs' players are made available. This would allow all of the PSBs to have the same visibility on the homepage while also allowing space on the homepage for a range of other on-demand services	Ofcom (2019), p. 39
UK	The PSB ecology is integral to the broader society in the UK and a lack of regulatory intervention to protect this ecology may threaten this wider societal benefit. There is a risk that global platforms may use their scale and influence to limit the visibility and prominence of PSB content and/or the value PSBs are able to take from the content PSBs distribute on their platforms.	ITV (2022; 3023), p. 78
UK	We remain fully engaged with Ofcom and government, particularly on the need for prominence, inclusion and fair value for PSBs on all major platforms, including online.	ITV (2023), p. 15