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Negotiating Organizational Cultures

The Evolution of the VOD Platform Implementation in Czech Public Service Television

Abstract

In response to the digital transformation and the surge of commercial video-on-demand (VOD) platforms like Netflix, public service media (PSM) face the challenge of adapting while preserving their core values. While current studies predominantly focus on the adaptation process of the Western European PSM, this research focuses on the under-examined Central and Eastern European media environment by investigating the case of the Czech public service broadcaster Česká televize (Czech Television, CT). The emphasis on the role of the organizational culture within this institution shows the social nature of digital innovation. It complements the current scholarship focused on the outcome of the digitalization of public service media.

Utilizing a comprehensive approach, combining semi-structured interviews with 31 individuals (some of them interviewed repeatedly) and semi-participant observations conducted from November 2020 to May 2023, the study explores how organizational culture shapes the imaginaries of the new version of the CT content platform, “iVysílání” (iBroadcasting).

The findings reveal an initial tension between the “imported” culture of the new VOD staff and the existing more conservative culture of CT, leading to different imaginaries of the platform. Over time, there is a convergence of cultures, resulting in a compromised platform imaginary between a catch-up portal and a VOD platform. Indeed, it turns out that for successful innovation implementation systematic (organizational culture) change management and clear vision articulation by top management is crucial.

Keywords

public service media, VOD platform, organizational culture, platform imaginaries, Czech Television

Klíčová slova

média veřejné služby, VOD platforma, organizační kultura, představy platformy, Česká televize

Over the last two decades, public service media (PSM) have faced the challenge of adapting to the current digital environment and gradually transforming from public service broadcasting to public service media (PSM).¹⁾ This need for transformation has intensified in recent years with the emergence of video-on-demand (VOD) platforms like Netflix.²⁾ These platforms have had a significant impact on the national television industry and present strong competition, particularly with regard to the viewing habits of younger viewers who generally prefer consumption of audiovisual content in an online environment.³⁾

Public service media are addressing this challenge through various tools such as increasing investment in producing quality content, personalizing their content, producing exclusive web-only content, and, most recently, developing their own VOD platforms.⁴⁾ However, with the development of their own VOD platforms, public service media face the dilemma of not merely mimicking the operations of commercial VOD platforms but instead maintaining the values of public service media in the new environment.⁵⁾ However, most studies examining the evolution of VOD platforms within public service media have focused primarily on adaptation strategies⁶⁾, considerably less attention has been paid to the reflection on the development of these platforms by the staff of these institutions. This happened even though every major technological innovation is also a social innovation that challenges established internal and external functioning⁷⁾ within media organizations.⁸⁾ Thus, successful innovation implementation depends on the institution's organizational culture and ability to support these innovations.

This is where this study steps in and by using an in-depth interviewing approach combining semi-structured interviews (some repeated) with 31 individuals and a series of semi-participant observations conducted between November 2020 and May 2023, exam-

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- 1) Jo Bardoel and Gregory Ferrell Lowe, eds., *From Public Service Broadcasting to Public Service Media: RIPE@2007* (Göteborg: Nordicom, 2007).
 - 2) Alessandro D'Arma, Tim Raats, and Jeanette Steemers, "Public Service Media in the Age of SVoDs: A Comparative Study of PSM Strategic Responses in Flanders, Italy and the UK," *Media, Culture & Society* 43, no. 4 (2021), 682–700.
 - 3) Anne Schulz, David A. L. Levy, and Rasmus Kleis Nielsen, "Old, Educated, and Politically Diverse: The Audience of Public Service News," *Reuters institute*, University of Oxford, September 2019, accessed May 7, 2024, <https://reutersinstitute.politics.ox.ac.uk/our-research/old-educated-and-politically-diverse-audience-public-service-news>.
 - 4) Tim Raats, "Public Service Media Caught between Public and Market Objectives: The Case of the 'Flemish Netflix,'" in *Public Service Media's Contribution to Society: RIPE@2021*, eds. Manuel Puppis and Christopher Ali (Gothenburg: Nordicom, University of Gothenburg, 2023), 111–130.
 - 5) Raats, "Public Service Media Caught between Public and Market Objectives," 111–130; Karen Donders, "Public Service Media beyond the Digital Hype: Distribution Strategies in a Platform Era," *Media, Culture & Society* 41, no. 7 (2019), 1011–1028.
 - 6) Alessandro D'Arma, "Public Service Media and the Internet: Two Decades in Review," *International Journal of Communication* 2024, no. 18 (2024), 248–267.
 - 7) Mark G. Ehrhart, Benjamin Schneider, and William H. Macey, *Organizational Climate and Culture: An Introduction to Theory, Research, and Practice: Organization and Management Series* (New York and London: Routledge, 2014).
 - 8) Sune D. Müller, Nikolaus Obwegeser, Jakob V. Glud, and Gunnar Johildarson, "Digital Innovation and Organizational Culture: The Case of a Danish Media Company," *Scandinavian Journal of Information Systems* *Scandinavian Journal of Information Systems* 31, no. 2 (2019), 3–34.

ine how the organizational culture is manifested in platform imaginaries⁹⁾ of the planned new VOD platform within the Czech public service television Česká televize (Czech Television abbreviated to CT).

The chosen case provides an appropriate context for two reasons. Firstly, existing studies are primarily concerned with the development of public service video-on-demand platforms in Western European countries,¹⁰⁾ while studies focusing on Central and Eastern European countries are missing, with a few exceptions.¹¹⁾ Studies specifically focused on CT exist, but they deal with the production of web-only content¹²⁾, or unrelated topics such as trust in CT¹³⁾ or its information performance during a coronavirus pandemic¹⁴⁾.

Second, the development of this VOD platform, specifically the upgrade of its online archive “iVysílání” (iBroadcasting), began in 2020. Thus, compared to Western European countries, it is currently possible to follow its development from the very beginning, which provides a comprehensive overview of the role played by the institution’s organizational culture in implementing this innovation. In addition, we seek to explore how the implementation of such a radical innovation is perceived by its employees. In contrast to previous research, we do not focus on the outcomes of the innovation process but rather on its dynamics and the institution’s inner workings.

Navigating Innovation: Public Service Media adaptation strategies in the Era of VOD Platforms

Public Service Media and VOD Platforms

Public service media face many challenges in the changing media landscape towards a high-choice environment. One of them is the demographic ageing of their audience and

9) Karin van Es and Thomas Poell, “Platform Imaginaries and Dutch Public Service Media,” *Social Media + Society* 6, no. 2 (2020), 1–10.

10) Catalina Iordache and Tim Raats, “The Platformization of Public Service Media: A Comparative Analysis of Five BVOD Services in Western and Northern Europe,” *International Journal of Media & Cultural Politics* 19, no. 1 (2023), 3–22.

11) Martín Vaz Álvarez, José Miguel Túniz López, and María José Ufarte Ruiz, “What Are You Offering? An Overview of VODs and Recommender Systems in European Public Service Media,” in *Information Technology and Systems: Advances in Intelligent Systems and Computing* (Cham: Springer International Publishing, 2020), 1137, 725–732.

12) Petr Szczepanik and Dorota Vašíčková, “Writing Online Drama for Public Service Media in the Era of Streaming Platforms,” in *The Palgrave Handbook of Screenwriting Studies* (Cham: Springer International Publishing, 2023), 431–451.

13) Kristýna Vyslouzilová, “Public Service Media Versus Digital Media Platforms: A Threat or an Opportunity?,” *Communication Today* 10, no. 2 (2019), 74–82; Marina Urbáníková and Klára Smejkal, “Trust and Distrust in Public Service Media: A Case Study from the Czech Republic,” *Media and Communication* 11, no. 4 (2023), 1–11; Klára Smejkal, Jakub Macek, Lukáš Slavík, and Jan Šerek, “Just a ‘Mouthpiece of Biased Elites?’ Populist Party Sympathizers and Trust in Czech Public Service Media,” *The International Journal of Press/Politics* 29, no. 2 (2024), 548–569.

14) Jan Motal, “‘Not a Political Virus’: Manufacturing Consent by Czech Public Service Media in the Pandemic,” *Central European Journal of Communication* 1, no. 1 (30) (2022), 15–32.

the struggle to remain relevant in an increasingly competitive environment of commercial broadcasters and VOD platforms, such as Netflix, HBO Max, Amazon Prime, ...).¹⁵⁾

The strength of the VOD platforms specifically lies in their control over user-friendly infrastructure and their ability to reinvest capital surpluses in the expansion of their archives, all with an international reach.¹⁶⁾ Thus, they pose a significant threat to public service media because first, they are proving to be the most popular form of watching 'television' content online¹⁷⁾, and second, they operate internationally and thus can expand across different audiences and markets.¹⁸⁾

Therefore, it is unsurprising that public service media have sought to respond to this challenge, adopting a range of strategic responses. A useful scheme in this regard is provided by D'Arma¹⁹⁾ who identified five types of strategic responses that are not mutually exclusive. Among the others (called complacency, resistance, differentiation and collaboration) one, called diversification/mimicry is crucial for us. This strategy is based on adaptation of the practices, technologies, and ways of working of the new challenger (e.g., streaming platform) or by producing content for this new technology. It occurs when public service media develop their own VOD platforms that mimic commercial VOD platforms' design, personalized recommendations, and strategic focus on high-budget drama.²⁰⁾ However, Michalis²¹⁾ notes that they differ from commercial VOD platforms by being strongly tied to broadcasters' TV products, practices, and linear offerings and in their efforts to introduce algorithms for personalizing content to embody public service media values.

Existing studies have focused on how these PSM VOD platforms have evolved²²⁾ or on the strategic responses that public service media have taken toward commercial platforms.²³⁾ At a more detailed level, studies have then focused on the 'distant reading' of interfaces of PSM's VOD platforms.²⁴⁾

15) Schulz, Levy, and Nielsen, "Old, Educated, and Politically Diverse."

16) Tim Raats and Tom Evens, "If You Can't Beat Them, Be Them': A Critical Analysis of Local Streaming Platform and Netflix Alternative Streamz," *MedieKultur: Journal of Media and Communication Research* 37, no. 70 (2021), 050–065.

17) D'Arma, Raats, and Steemers, "Public Service Media in the Age of SVoDs," 682–700.

18) Maria Michalis, "Public Service Broadcasting in the Online Television Environment: The Case for PSB VoD Players and the Role of Policy Focusing on the BBC iPlayer," *International Journal of Communication* 2022, no. 16 (2022), 525–544.

19) D'Arma, Raats, and Steemers, "Public Service Media in the Age of SVoDs," 682–700.

20) Ibid.

21) Michalis, "Public Service Broadcasting in the Online Television Environment," 525–544.

22) Paul Grainge and Catherine Johnson, "From Catch-up TV to Online TV: Digital Broadcasting and the Case of BBC iPlayer," *Screen* 59, no. 1 (2018), 21–40; D'Arma, "Public Service Media and the Internet," 248–67; Hanne Bruun and Julie Mønter Lassen, "New Scheduling Strategies and Production Culture in Public Service Television in the Digital Era: The Case of DR and TV 2 in Denmark," *Critical Studies in Television: The International Journal of Television Studies* 0, no. 0 (2023), 1–19; Michalis, "Public Service Broadcasting in the Online Television Environment," 525–544.

23) Yu-Peng Lin and Hui-Ju Tsay, "New Challenges for Public Service Media in the Age of Platformisation," in *Public Service Media's Contribution to Society: RIPE@2021*, eds. Puppis and Ali, 131–150; Raats, "Public Service Media Caught between Public and Market Objectives," 111–130.

24) See e.g. Jannick Kirk Sørensen, "The Datafication of Public Service Media: Dreams, Dilemmas and Practical Problems A Case Study of the Implementation of Personalized Recommendations at the Danish Public Service Media 'DR'," *MedieKultur: Journal of Media and Communication Research* 36, no. 69 (2020), 90–115;

However, relatively few studies have focused on the adoption of technological innovation within the institution and the barriers encountered in the process.²⁵⁾ For example Farnández-Quijada et al.²⁶⁾ in their study on how Spanish PSMs manage innovation development conclude that innovation policies, while fascinated by technological developments, often fail to implement them: “Innovation is seen as a kind of ‘black box’ where the resources will “magically” become new, successful products and services in the market.” (Fernández-Quijada et al. 2015: 35) Such naive and unrealistic perspectives can significantly impact the unguided implementation of innovation, with the responsibility often falling on technology enthusiasts. Cañedo et al. take a similar view, pointing to the obstacle posed by the relatively high average age of public service media employees and the associated tendency to leave innovation exclusively to the younger generation.²⁷⁾

Thus, this study focuses on how the employees reflect the development of such a radical innovation as a public service VOD platform. This perspective allows us to understand how the transition from public service broadcasting to public service media²⁸⁾ is occurring and why it is occurring in this way.

Organizational Culture as a Driver of Innovation

Any technical innovation is also a social innovation, as it materializes and interferes with the existing normative and value order, which can be more easily identified in the innovation process.²⁹⁾ Therefore, when examining adaptation to innovation and its actual development, it is crucial to consider how the institution’s relationships, values, and norms operate. In doing so, these elements can be collectively referred to as the organizational culture of the organization.³⁰⁾

Hilde Van den Bulck and Hallvard Moec, “Public Service Media, Universality and Personalisation through Algorithms: Mapping Strategies and Exploring Dilemmas,” *Media, Culture & Society* 40, no. 6 (2018), 875–92; Jp Kelly, “‘Recommended for You’: A Distant Reading of BBC iPlayer,” *Critical Studies in Television: The International Journal of Television Studies* 16, no. 3 (2021), 264–285; Jp Kelly and Jannick Kirk Sørensen, “‘What’s on the Interface Tonight?’: A Longitudinal Analysis of the Publishing Strategies of Public Service Video-on-Demand Platforms in the UK and Denmark,” *MedieKultur: Journal of Media and Communication Research* 37, no. 70 (2021), 66–109.

- 25) Azahara Cañedo, Belén Galletero Campos, David Centellas, and Ana María López Cepeda, “New Strategies for Old Dilemmas: Unraveling How Spanish Regional Public Service Media Face the Platformization Process,” *Estudios Sobre El Mensaje Periodístico* 29, no. 1 (2023), 67–77; David Fernández-Quijada, Montse Bonet, Roberto Suárez Candel, and Luis Arboledas, “From Rhetorics to Practice: Implementation of Technological Innovation within Spanish Public Service Media,” *The Journal of Media Innovations* 2, no. 2 (2015), 23–39.

- 26) Ibid.

- 27) Cañedo, Galletero Campos, Centellas, and López Cepeda, “New Strategies for Old Dilemmas,” 67–77.

- 28) Bardoe and Lowe, eds., *From Public Service Broadcasting to Public Service Media*.

- 29) Boaz Miller, “Is Technology Value-Neutral?,” *Science, Technology, & Human Values* 46, no. 1 (2021), 53–80; Ehrhart, Schneider, and Macey, *Organizational Climate and Culture An Introduction to Theory, Research, and Practice*; Benjamin Schneider and Karen M. Barbra, eds., *The Oxford Handbook of Organizational Climate and Culture* (Oxford: Oxford University Press, 2014).

- 30) Susan Cartwright, Cary L. Cooper, and P. Christopher Earley, eds., *The International Handbook of Organizational Culture and Climate* (Chichester and New York: Wiley, 2001).

Specifically, it can be said that organizational culture within organizations can manifest itself in innovation in many ways. For example, it contributes to a sense of cohesion (but also distinction) and has a regulating and orienting function, as it ties individual actions to the organization's goals.³¹⁾ However, it can also differ across organizations in its inclination towards innovation or traditionalism³²⁾, its degree of openness to cooperation, or, conversely, its degree of conflict³³⁾, the strength of internalization of the institution's dominant values³⁴⁾, and thus crucially condition the process and outcome of innovation efforts.

It should be noted, that the concept of organizational culture has a long and rich history of use, particularly in management and organizational studies of commercial institutions. Their attempt is to understand and predict their non-/successfulness, both in normal operations, but also in the case of significant changes in the external environment or internal functioning, such as acquisitions and other organizational innovation.³⁵⁾ With the adaptation of this concept to the media environment then comes the prominent organizational culture theorist Schein³⁶⁾, who proposes three levels of its investigation. Namely it is the level of the apparent or the *level of artifacts*, which is, however, difficult to interpret without capturing the *level of declared values* and, consequently, the *level of motivations and beliefs* operating in the background. However, despite Schein's framework, the more common research practice in media studies is leaving organizational culture aside when mapping the impact of innovation. Examples include research on the scheduling of Danish television companies in the context of their digitalization and platformization³⁷⁾. Then the impact of technological and economic transformations of news production on the professional identity and operation of newsrooms of British and Danish public and commercial companies³⁸⁾ and local media newsrooms in a Central European context³⁹⁾. Finally, there is also focus on the impact of the digitalization of the cultural-journalistic way of working of the Danish public service media DR.⁴⁰⁾ In the media field, the call for researching the organizational culture regarding innovation was rarely addressed when the research was conducted on the course and form of the digital transformation of the Dan-

31) Robert S. Kaplan and David P. Norton, *The Strategy-Focused Organization: How Balanced Scorecard Companies Thrive in the New Business Environment* (Boston: Harvard Business School Press, 2001).

32) Cartwright, Cooper, and Earley, eds., *The International Handbook of Organizational Culture and Climate*.

33) Benjamin Schneider, Karen M. Barbera, Eduardo Salas, Maritza R. Salazar, Jennifer Feitosa, and William S. Kramer, "Collaboration and Conflict in Work Teams," in *The Oxford Handbook of Organizational Climate and Culture*, eds. Schneider and Barbera, 382–399.

34) Suzy Wetlaufer, "Common Sense and Conflict: An Interview with Disney's Michael Eisner," *Harvard Business Review* 78, no. 1 (2000), 114–124.

35) Ehrhart, Schneider, and Macey, *Organizational Climate and Culture*.

36) Edgar H. Schein, "The Culture of Media as Viewed from an Organizational Culture Perspective," *International Journal on Media Management* 5, no. 3 (2003), 171–172.

37) Hanne Bruun, *Re-Scheduling Television in the Digital Era*: 1st ed. (Abingdon and New York: Routledge, 2019).

38) Line Hassall Thomsen, *Inside the TV Newsroom: Profession under Pressure* (Bristol: Intellect, 2018).

39) Lenka Waschková Císařová, "We Were Innovators, But We Gave Up: The Muted Digital Transition of Local Newspapers," *Digital Journalism*, no. 3 (2023), 1–18.

40) Ursula Plesner, "Reassembling Cultural Journalism in the Digital Age," in *Technology and Creativity: Production, Mediation and Evaluation in the Digital Age* (Cham: Springer International Publishing, 2020).

ish publishing house House of JP/Politiken. It turned out that there was a mismatch between the prevailing organizational culture, characterized by a less hierarchical and creatively-driven approach among regular employees, and the organizational culture of management that prioritized a top-down approach and a business-oriented perspective. This mismatch led to significant difficulties in implementing the new finance-focused online news service⁴¹⁾. The example of the House of JP/Politiken organizational culture study, among others, also illustrates the two ways in which organizational culture can be studied.

Various standardized instruments for measuring the types and “intensity” of organizational culture, are valuable tools in situations where an organization “already has a culture” (we have good reason to believe what the character of the organizational culture is and want to find out how it manifests itself or how it impacts results)⁴²⁾. In unexplored terrains such as ours, we find it more useful to think of organizational culture as “something that happens”.⁴³⁾ This approach allows us to qualitatively examine how people in an organization understand what is going on inside and what it means for them to be part of the organization. The theoretical matter is then an interpretive tool, as in our case.

Since we are not interested in examining the organizational culture of Czech television as such, but in relation to a specific digital innovation object, we draw on the concept of “platform imaginaries,” which van Es & Poell⁴⁴⁾ use for study of PSM platformization to capture “ways in which social actors understand and organize their activities in relation to platform algorithms, interfaces, data infrastructures, moderation procedures, business models, user practices, and audiences.” In doing so, we adapt this concept towards the perception of PSM as the field of innovation efforts and the social (rather than technological or economic) nature of this innovation. We thus work with the concept of *CT platform imaginaries*, i.e., ways in which CT employees understand the New video platform (NVP), imagine its audience, and organize their activities in relation to this innovation regarding expectations, norms, and attitudes in the background. Consequently, we are asking the question of **how the organizational culture of Czech Television employees shapes their CT NVP imaginaries during its development and implementation?**

Czech television and its digitalization through the creation of a New video platform

Czech Television is a successor media outlet of the former Československá televize (Czechoslovak Television) established in 1953. After the fall of the state socialist regime in 1989, CT was re-established by law as an independent public service media in 1992. Over the years, Czech Television and Český rozhlas (Czech Radio) have consistently ranked among the most trusted and watched media outlets in the Czech Republic, boasting

41) Müller, Obwegeser, Glud, and Johildarson, “Digital Innovation and Organizational Culture,” 3–34.

42) Mats Alvesson, *Cultural Perspectives on Organizations* (Cambridge: Cambridge University Press, 1995).

43) Kate Davey and Gillian Symon, “Recent Approaches to the Qualitative Analysis of Organizational Culture,” in *The Handbook of Organizational Culture and Climate* (Chichester and New York: Wiley, 2021).

44) van Es and Poell, “Platform Imaginaries and Dutch Public Service Media,” 1–10.

a market share of approximately 30 %.⁴⁵⁾ Regarding trustworthiness, CT is equal to its Western counterparts, such as the British BBC and Austrian ORF.⁴⁶⁾

CT started to provide linear broadcasting on the web in 2000 and, seven years later, offered a bigger volume of audiovisual content for download for a fee through the project Videopůjčovna (Videostore). This project was replaced in 2009 by the first version of iBroadcasting, a portal allowing free access to content. In 2011, with the switch to its new version, CT also permitted access to iBroadcasting on mobile phones and tablets and two years later through the HbbTV app on TV sets.⁴⁷⁾

The path of the NVP, which was supposed to be a substantial upgrade of the existing portal, can be traced back to the formulation of the vision of CT's digital development by the previous General Director, Petr Dvořák when running for re-election in 2017. While initially vaguely articulated, his vision hinted at introducing a personalized recommendation mechanism focusing on the needs of young users. Dvořák also aimed to boost investment in online production, emphasizing the reinforcement of existing functions of CT's online products, particularly in education and archiving, rather than creating an entirely new VOD portal⁴⁸⁾. In 2019, he made his vision more specific and modified, identifying competition with global VOD providers (Netflix and HBO Go) as a goal in the Czech media market. This is probably why the NVP was called "Czechflix" in its early times of development. Later, in 2021, never-fulfilled plans for creating a National Broadcasting Platform, following the example of the UK and France, which would be jointly formed by Czech Television and the two strongest commercial broadcasters (Nova and Prima) became public.⁴⁹⁾

A year after formulating the CEO's first visions (2018), an operational team was allocated within the Marketing Division of CT to handle the functioning of the existing iBroadcasting portal. After reflecting on the depth of the innovation, it was decided by the CT management in 2019 that the NVP would be developed entirely in-house. The New Videoplatform Department (NVD) was given the mandate for its development and this department was moved temporarily under the General Director. Since then, the team, led by two managers, an experienced UX designer, and a sociologist, has grown, especially with new employees for technical (UX developers, back- and front-end developers) and content development. In the latter's case, these were young people with a humanities academic background. In mid-2019, the "content" team published and implemented the first

45) Anna Jurková, "Česká televize na vyzádání: Kurace hlavní stránky iVysílání mezi lety 2020 a 2022" (Diploma thesis, Faculty of Arts, Karlova univerzita, 2023); Nic Newman, Richard Fletcher, Craig T. Robertson, Kirsten Eddy, and Rasmus Kleis Nielsen, *Reuters Institute Digital News Report 2022* (Oxford: Reuters Institute for the Study of Journalism, 2022); Václav Štětka and Roman Hájek, "Monitoring Media Pluralism in the Digital Era," Research Project Report, Country report: The Czech Republic (Centre for Media Pluralism and Media Freedom, Robert Schuman Centre, 2021).

46) Newman, Fletcher, Robertson, Eddy, and Nielsen, *Reuters Institute Digital News Report 2022*.

47) "ČT v datech," *ceskatelevize.cz*, accessed February 1, 2024, <https://www.ceskatelevize.cz/vse-o-ct/historie/novodoba-historie-ct/ct-v-datech/>.

48) Petr Dvořák, "Koncepte dalšího rozvoje České televize jako televize veřejné služby," *ceskatelevize.cz*, 2017, accessed February 1, 2024, https://img.ceskatelevize.cz/boss/document/996.pdf?v=1&_ga=2.155181691.292854941.1643191562-1181038139.1464633631.

49) Ondřej Aust, "Moje vize? Czechflix: Ještě máme čas vytvořit protiváhu globálním videotékám, říká Petr Dvořák," *Euro*, no. 1 (2021).

open call for the title web-only content of the NVP for its intended launch in February 2021, followed by a second call at the end of 2020. Both open calls generated hundreds of proposals, 25 of which were approved for development. Since the beginning of 2020, the team has been working on defining a “manifesto” (guiding principles) for CT web-only production and then on a document describing the content strategy, i.e., the principles of web-only program development, acquisitions, positioning for on-air broadcasting and organizational changes to some divisions. This document was further updated as NVD became more established. During the year, the organization and management of previously fragmented online activities were unified, and a product-based management model was introduced with a product manager at the head of each online “product.” NVD thus becomes part of the newly consolidated Development and New Media division as one of the five online products. Due to technical and organizational difficulties, the launch of NVP was repeatedly delayed, as was the release of the platform’s flagship content, CT’s first web-only series inspired by the world-famous SKAM series called TBH. The NVP was finally launched in December 2021 as a technically and visually upgraded version of iVysílání and similarly named Nové iVysílání (New iBroadcasting). Its further innovation follows to this day.⁵⁰⁾ Thus, compared to public service televisions in Western Europe, the development of the new video platform in CT has been slightly delayed. By the end of this research, it operates an online video archive, which includes web-only content, but still it has not implemented a login option or an automated recommendation system, as is the case of DR, BBC, or YLE.⁵¹⁾ Similarly, the conditions of Czech public service media differ from the Western European countries in terms of funding. The average annual fee in the European Broadcasting Union is approximately 106 EUR, which puts the Czech Republic with 88 EUR per year for both PSM below the European average⁵²⁾. Moreover, the amount of the fee has remained unchanged for more than 15 years⁵³⁾, causing financial difficulties for the institution, which in March 2023 resulted, among other things, in selling non-exclusive licenses for part of its very successful old and brand-new original content to the most watched Czech commercial TV station Nova, respectively to its video platform Voyo.⁵⁴⁾

50) Szczepanik and Vašíčková, “Writing Online Drama for Public Service Media in the Era of Streaming Platforms,” 431–451.

51) Iordache and Raats, “The Platformization of Public Service Media,” 3–22.

52) “License fee: Where? How? What’s New?,” *European Broadcasting Union*, December 2023, accessed May 7, 2024, https://www.mediaguru.cz/media/qswmkt0s/ebu-mis_licence_fee_2023-public.pdf.

53) Lucie Stuchlíková, “Boj o televizní poplatky: Možnost je, že neporostou tolik, zato pravidelně,” *Seznam zprávy*, April 5, 2024, accessed May 4, 2024, <https://www.seznamzpravy.cz/clanek/domaci-politika-boj-o-televizni-poplatky-moznost-je-ze-neporostou-tolik-zato-pravidelne-249133>.

54) Ondřej Aust, “Spolupráce à la Czechflix: Voyo televize Nova začíná nabízet vybrané seriály ČT,” *Mediář*, 2023, accessed February 1, 2024, <https://www.mediar.cz/spoluprace-a-la-czechflix-voyo-televize-nova-zacina-nabizet-vybrane-serialy-ct/>.

Method: An Ethnographic Insights into the Organisational Culture of Czech Television

Our motivation was to understand how organizational culture shapes the CT NVP digitalization process. We wanted to capture its artifacts embedded nature, but most importantly we wanted to examine how employees understand CT NVP innovation and which values and beliefs motivate their work and CT NVP understanding. To ensure sufficient insight, we conducted between autumn 2020 and autumn 2023, in-depth semi-structured interviews with 31 employees of the newly formed NVD but also with employees of other relevant divisions of Czech Television (Marketing, PR, Program). CT is a traditional hierarchically organized institution; therefore, it was necessary to interview not only selected representatives of the regular rank but also representatives of the lower (heads of departments) and higher management (heads of divisions). Spreading the interviews over time and conducting them repeatedly with some communication partners allowed us to follow all the developmental phases of this ICT innovation.⁶⁰⁾ We recruited our informants by snowball and purposive sampling to ensure both reasonable heterogeneity of findings and confidence that we are interviewing people for whom the NVP is relevant in some meaningful way. We focused during interviews on their professional biography; NVP understanding, its impact on individual work and the functioning of CT as an organization; work organization; and decision-making and most interviews lasted between one and two hours. In order to understand the “situated”⁶¹⁾ nature of the NVD work, work substance and working methods, but mainly the character of collaboration with representatives of other departments, we involved several semi-participant observations of the daily routine of the NVD primarily through attendance at joint meetings. In the course of these observations, the researchers sometimes had the employees explain the nature of the observed events or had the employees briefly reflect on these events. All participants were made aware of the purpose of the research and gave informed consent to participate verbally (observations) or in writing (interviews). We guaranteed the informants respect the principle of anonymity and confidentiality as well as compliance with national and European data protection laws.

Transcripts of research interviews and field notes were subjected to Thematic Analysis⁶²⁾ to find recurring patterns of meaning (themes). The process of thematic analysis progressed from the initial generation of a large number of descriptive codes, through the search for themes, to the final thematic abstraction. In the first step, we generated a number of codes relating to many different aspects of employees’ working lives and reflections in relation to NVP. In the second step, we reduced and linked these into internally structured themes related to the nature of relationships and cooperation across CT employees and the goals, values, purposes and visions associated with the NVD. In the last step, we

60) Ian Sommerville, *Software Engineering* (Boston: Pearson, 2011).

61) Martyn Hammersley and Paul Atkinson, *Ethnography: Principles in Practice* (London and New York: Routledge, 2007).

62) Virginia Braun and Victoria Clarke, *Thematic Analysis: A Practical Guide* (London and Thousand Oaks: SAGE, 2022).

revised these themes, especially in light of developments over time, resulting in the final thematic-narrative structure.

The themes found are reported below in the spirit of the interpretive paradigm of social research,⁶³⁾ using appropriate theoretical insights. The data presented and the socio-demographic data provided are subjected to a high degree of anonymization given the applied nature of the research, but mainly because of the promise to informants. Informants expressed more or less significant concerns about the potential impact of the findings on the internal or public functioning of the organization, and some were only willing to participate under the condition of a high degree of anonymity. While we believe that none of the findings presented are controversial, we are fulfilling our commitment. As a result, without further specification, we only indicate whether the statement is from an employee of the NVD in the form of an “internal view” (IV) or an employee outside the NVD in the form of an “external view” (EV) reference.

Analysis: Convergence of organizational cultures during the New Video Platform implementation

Our research revealed three key stages in which organizational culture manifested itself in CT's digital transformation process. Each of these stages is also a revealed theme. These are the ‘initialization’ phase, which was characteristic of the period of the early days of NVD from 2018 to summer 2020; then the ‘negotiation’ phase, which is typical of the period of NVD integration from summer 2020 to summer 2022; and finally, the ‘strategic ambiguity’ phase, which continued from summer 2022 to the end of our research in autumn 2023.

Initialization

The term initialization refers both to the beginnings of the projection work on the NVD as an innovation but also to the “activation” of the organizational culture that shaped the rather ambitious ideas of the platform, which was also underlined by the location of NVD outside the standard structure of the Czech Television. NVD was a newly established team of dozens of young professionals whose task was to find an expression for the needs of CT in the digital age and a way to achieve this. These collectives often have a *fragmented organizational culture*⁶⁴⁾ that crystallizes around a high emphasis on innovation and novelty, autonomy, and “introversion.” Results depend on and are achieved through the invention and expertise of individuals rather than relying on established and existing processes. Both key characteristics found their expression in NVD's self-perception and functioning,

63) Isaac Reed, *Interpretation and Social Knowledge: On the Use of Theory in the Human Sciences* (Chicago and London: The University of Chicago Press, 2011).

64) Robert Goffee and Gareth Jones, “Organizational Culture: A Sociological Perspective,” in *The International Handbook of Organizational Culture and Climate* (Chichester and New York: Wiley, 2001), 3–20.

which is also visible from the quotations below: In the first year and a half, NVD thought of NVP as a *radical innovation*⁶⁵⁾ both technically (new content handling system, multiplication of user metrics, new content categorization, audience segmentation, visual transformation, and unification) and in terms of content and curation (development of young oriented web-only programs and emphasis on short formats, reduction of accompanying content and text before video content, editorial curation not just an “archive window”) which as such should be implemented “in one moment” through the so-called big bang release⁶⁶⁾. The result was to be a brand-new PSM VOD platform built on a greenfield site.

IV: I see NVD as an enclave, a kind of nest of progressive free-thinking that is somewhat autonomous and protected enough to push these strategies out. Within CT, I see it as a demarcated territory that is not as much a part of the institution as the other departments. There are new people trying to take it from the other end.

IV: Ideally, we will be a regular commissioner of new online content; we will produce some [...] that will somehow cultivate the Czech internet, and it will be one of the better sources of content on the internet.

IV: That seems to be the key today, [...] to think about linking those archives with new material, to lead the viewer somehow to that archive, which they might not open on their own because they don't know those things, etc.

From the beginning, the cooperation, especially with the existing editorial staff and editors of the “old” video portal, was perceived by both parties as difficult and conflicting. However, NVD also encountered difficulties with many other departments it came into contact with occasionally when trying to obtain information and support for their innovation efforts. Therefore, cooperation with the team servicing the existing platform was discontinued entirely in May 2019, and the development proceeded autonomously. A large part of the disputes and mutual difficulties between NVD and its surroundings lay in the difference in organizational culture. Indeed, much of the rest of Czech Television emphasized the norms resembling the so-called *communal culture*⁶⁷⁾, which is typical respect for the traditional functioning of the organization and its heritage. For these representatives, innovation raises thought and awareness, given the nature of the institution, of the need for enormous mobilization of resources and effort, i.e., vigilance. Thus, respect for the institution sometimes leads to trying to “convert” one's counterparts and acting devotedly, which can be perceived as obsessiveness. As a result, NVD employees were perceived as too radical, ignorant, and wild, and conversely, other departments were perceived as conservative and uncomprehending.

65) Francis J. Flynn and Jennifer A. Chatman, “Strong Cultures and Innovation: Oxymoron or Opportunity?,” in *The International Handbook of Organizational Culture and Climate* (Chichester and New York: Wiley, 2001), 263–287.

66) Hugh W. Ryan, “Managing Development in the Era of Large Complex Systems,” in *New Directions in Project Management: Best Practices Series*, ed. Paul C. Tinnirello (Boca Raton: Auerbach, 2002), 355–360.

67) Flynn and Chatman, “Strong Cultures and Innovation: Oxymoron or Opportunity?,” 263–287.

EV: So, when the NVD people came in... I was like, they're young, they're promising, they're smart... they understand a lot of things more than I do, but they have no idea how complicated it is. Well, we must seem to them... they must find the television structure incredibly old. It is, but there's nothing we can do about it.

EV: And we were becoming such troublemakers in the eyes of the NVD because they came in fresh, unencumbered, and wanted to build great things on the green field. And we were the ones saying, 'But this can't be done because this can't be done because...' because we were used to the system and knew its limits and boundaries. And maybe we got disliked by them.

The disputes were both⁶⁸: on the *procedural level*, i.e., how and who was responsible for the tasks (e.g., whether the NVD content team or the production team of the Programme's "on-air" division can create the new formats; to what extent the CT employees as the clients of the new portal could be overlooked). But also on the *tasks level* themselves, i.e., what should be done (e.g., whether access to the archive material online could be liberalized, whether the production of the programs' supplementary material could be stopped).

Negotiation

Once cultural and organizational differences were activated and recognized, the negotiation of shared interests and boundaries of acceptance began. Several fundamental organizational and cultural shifts have weakened the boundaries between the two "camps" over time.

There have been several successful institutionalization steps by NVD: 1) the second, expanded Content Strategy document was approved by the management of Czech Television, which gives the content team responsibility for the production of web-only titles (spring 2021). This document also sets the parameters of mutual responsibilities towards some other departments and divisions of CT and the process of collecting and evaluating proposals for web-only content has been standardized internally; 2) NVD, with the introduction of new vertical-horizontal management, has moved under the Development and New media division during 2022 and gain an Executive Director, all these changes have intensified the already existing need for coordination, routinization and meetings of NVD across CT; 3) the first web-only series TBH and Pět let (Five Years) (February and September 2022) has been successfully produced and run. The legitimacy of NVD contents has been confirmed by the assignment of an identification number which this content has "for life" in CT's content registration system (summer 2021). The latter web-only series aired on-air in prime time, and 4) the NVP itself was put into operation. Some aspects of this process are illustrated in the following accounts:

IV: (We need to start going to others) because there will be more insight into how things worked and what they might have hoped for from the change, that they are

68) Schneider, Barbera, Salas, Salazar, Feitosa, and Kramer, "Collaboration and Conflict in Work Teams," 382–399.

working in some kind of continuity. We're in that counterview where we start from scratch, whereas everybody else has worked in continuity for a long time.

IV: The fact that *Five Years* aired in primetime (in linear broadcasting), on a weekend, is great, and I take it as a confirmation that there is a way [...], as a good signal that even the television in the bigger structures understands that something interesting can be created here (in NVD).

On the other hand, NVD was forced to reconsider both its ambition to innovate radically and the emphasis on autonomy in relation to the rest of CT. Both was then reflected in terms of staff and platform imagery: 1) NVD hired some of the staff members of the team operating the "old" existing platform, which they see as an opportunity to regain the know-how lost in the creative phase; 2) supplementary materials in text form were retained on NVP after criticism from CT staff for their benefit and that of the recipients, albeit in a limited form; 3) the launch of the first web-only programs did not lead to a significant attraction of young audiences; the content editorial team began to consider changing the focus from the most precisely targeted "young audiences" to more broadly defined groups; 4) the launch of NVP has been repeatedly postponed, and the method of its launch has been changed from big bang to phased release. The rollout of many more advanced VOD functionalities and solutions (e.g., personal content recommendation, user profile, content searching) has been postponed. This was due to the unexpected complexity and fragmentation of existing back-end video archiving and management infrastructures, which did not allow for a simple replacement of the "old video platform" with a new one. Thus, the new version of the video platform functioned visually and technically more like a facelifted existing video platform with partial technical improvements.

The successes and "failures" of NVD were both essential performative steps that not only demonstrated the transformation of the culture of the employees towards a more communal one. NVD was more open to cooperation and openness to the bearers of "tradition" and their fundamental objections and needs, but also on a very practical level this transformation was demonstrated by the actual work done in solving the common work agenda. On the other hand, in the conservative environment of CT, they began to find signs of being considered part of the institution and its heritage but also acceptance of the need to move from the catch-up and linear logic of CT operation to VOD accessibility.

EV: (In the area of knowledge about digitalization and platformization), they (in NVD) have comparable capabilities not only in the Czech Republic but also abroad. It was clear that they were going to have some first bumps and they would have to get their bearings, get a feel for how things work here, and figure out what to do next, but when I met with [name of ONV staff] in work meetings, I see a great acceptance of the institution, of the public service. They may want to do some things controversially, but they certainly don't want to demolish anything here. They already fit in very well here and are not losing that drive or ambition. But they must have had a hard time.

The significance of aligning organizational cultures and creating tangible connections is underscored by the observation that in instances where this convergence is lacking or falls short of expectations, there is also a lack of alignment in platform imaginaries. A typical example was the Programme division, where adherence to traditional on-air logic and its connection to the CT brand was firm. Conversely, where this alignment occurred, it is more of a practical highlighting of existing barriers to VOD solutions.

EV: What we didn't quite understand and what surprised us all were the web-only shows. [...] Because iBroadcasting has always been a terrestrial medium for the new generation, those who don't want to be tied to some kind of linear track of shows. It's a service that extends terrestrial broadcasting. And the moment it becomes a separate platform, that's where we missed it. What is it supposed to bring, if there are programs broadcasted under the Czech Television brand, what is this?

EV: You can have ideals and big castles in the air and try to build them, but you have to know if you have what it takes. You can run the (series title) with all the previous series, but you must have the (license) to do it. It's a question of budget.

Strategic ambiguity

Where there has been a convergence of organizational cultures and the associated practical linking of NVD with some other departments by the summer of 2022, there has been an interesting agreement in the specific platform imaginary. The platform was perceived as "stuck in the middle" between a simple facelift of existing services and their functions (catch-up archive) and a VOD platform with its own curation strategy and production.

Employees perceived this stagnation through the prism of *strategic ambiguity*⁶⁹⁾, emphasizing that the previous process of convergence of organizational cultures and the establishment of practical links had long been induced mainly by ordinary employees. However, they felt that this approach had been exhausted and that the lack of further strategic identification of the future development and objectives of the NVP could no longer be overcome in this way. The longevity of this ambiguity and the intensity of responsibility on the part of these employees has drained the potential of reinforcing a sense of freedom and autonomy and has led to frustration and uncertainty.⁷⁰⁾ In their view, CT management must ultimately not only decide in which direction it wants to take the platform and allocate resources accordingly but also consistently communicate this decision and translate it into organizational practices.

69) Olaf Hoffmann, "Between Strategic Clarity and Strategic Ambiguity – Oscillating Strategic Communication," *Corporate Communications: An International Journal* 27, no. 2 (2022), 284–303.

70) Antonio Botti and Antonella Monda, "Goal Ambiguity in Public Organizations: A Systematic Literature Review," *International Journal of Business and Management* 14, no. 7 (2019); Miyeon Song, Kenneth J. Meier, and Anna Amirkhanyan, "Goal Ambiguity, Management, and Performance in U.S. Nursing Homes," *Administration & Society* 52, no. 8 (2020), 1170–1208.

If management wants to move the NVP towards VOD, it must articulate its relationship with on-air broadcasting and ensure acceptance of an equal position of the broadcast platform and coordination of broadcast plans and agendas. NVD should then be able to create content for the platform in a more autonomous and larger volume with the possibility of pre-premiere and its way of releasing content. Furthermore, management should resolve licensing restrictions for online publishing and adapt the content-sharing partnership with commercial broadcasters to the platform status.

IV: We have a service that works to its content plan. We can deliver web-only content, some of it successful, some of it less successful. I think that works well. Obviously, if the finances were tenfold, we'd be doing tenfold, but the start and the rollout that we've had has been good. But what needs to be discussed as part of the strategy is how to deal with acquisition series, [...] it could also be about producing more web-only series. Also, for us, as for NVD, the Programme division is fundamental in the structure we are operating in now. Still, the management of CT (CEO) has not directly articulated a specific development goal for The New iBroadcasting. EV: We still haven't decided whether The (New) iBroadcasting is a catch-up or a VOD platform. And I think that's terrible. [...] Because you want something other than a catch-up from a VOD platform. Colleagues at NVD are creating VOD, but I feel like the institution wants them to be a catch-up service; it's schizophrenic, and a decision must be made.

Digital Innovation Management in Czech Television: insights and challenges

Our study responds to the call for transferring research perspectives of PSM digitalization from the context of Western and Northern Europe, where research on the subject is relatively extensive, to the media systems in Central Europe.⁷¹⁾ In doing so, we have focused our perspective on the internal character of Czech Television — the organizational culture and its shaping influence on the New Video Platform imaginaries⁷²⁾, in contrast to studies focusing on the functioning and outcomes of VOD platforms.⁷³⁾

Our study comes up with two main findings. First, organizational culture emerged as one of the essential drivers of the digitalization process, its form, and its outcome. Initially, the “imported” fragmented culture⁷⁴⁾ of NVD staff allowed their expertise and courageous imaginary of a ‘full-VOD’ platform to shine through. This imaginary consisted primarily of upgrading the existing inadequate technical infrastructure, creating web-only content, and its curation towards a multi-platform operation of PSM.⁷⁵⁾ The prize for this was a certain ‘isolationism’ in relation to the experiences and needs of the rest of the organization, which, in keeping with its own more ‘conservative’ and tradition-oriented communal cul-

71) Iordache and Raats, “The Platformization of Public Service Media,” 3–22.

72) van Es and Poell, “Platform Imaginaries and Dutch Public Service Media,” 1–10.

73) D’Arma, Raats, and Steemers, “Public Service Media in the Age of SVoDs,” 682–700.

74) Goffee and Jones, “Organizational Culture: A Sociological Perspective,” 3–20.

75) Bardoel and Lowe, eds., *From Public Service Broadcasting to Public Service Media*.

ture⁷⁶⁾, expected more of a facelift update of the existing CT video portal “iVysílání” (iBroadcasting) and a simple extension of the content database. In this respect, the findings of our study are comparable to study that examined how the BBC was developing a new version of iPlayer. Also in this case, there were disagreements between the autonomous ‘technology’ wing of the development and the content-oriented rest of the institution. The BBC resolved these disagreements by moving away from project-type management in relation to digital innovation towards the unification of online activities into ten products. Each product had a technology and a content manager. According to our results, CT reacted similarly by hiring a technical development manager and a content manager during the initiation phase. However, the difference was that the BBC had appointed Victoria Jaye as Content Manager, who, unlike the Content Manager of the NVD at CT, had worked at the institution for several years, so was very familiar with the BBC’s existing content capabilities and organizational processes.

At the BBC, the situation was thus largely resolved, as the move to product management, together with the introduction of joined-up technology and product management, has led to a convergence of different cultures and imaginaries about how the BBC should operate (iPlayer as a new channel for TV content x iPlayer as a technology extravaganza for new audiences, new content, without continuity).⁷⁷⁾ On the other hand, at the Czech Television there was ongoing a feeling that the staff of the NVD did not understand the processes of the institution sufficiently, as there were only a small number of people working there who had previous experience of the functioning of the institution. As this knowledge and professional seniority is important for the holders of a communal organizational culture, their reaction was to misunderstand the ambitions of their newly arrived colleagues and to emphasize the impossibility of radical changes caused by existing technical or operational constraints.

However, also in CT, due to the successes and failures of the NVD over time, the two cultures have converged gradually, which has subsequently been reflected in the compromised form of the platform and the production and curation functioning. The price of this convergence was a certain level of exhaustion, insecurity, and a sense of loneliness of the staff towards the top management, which, according to them, provided only vague instructions and insufficient management of the whole project. At the same time, it proved useful that for development of NVP were responsible people with extensive experience in developing similar technologies in commercial sphere. This is probably what contributed to the fact that the platform was updated in the end, and it also differentiated the case of Czech Television from that of Spanish public television, where innovation was left entirely on the shoulders of enthusiastic television employees primarily initiated from the bottom.⁷⁸⁾ However, it turned out that even in CT, there was a lack of a more specific idea of what function the video platform should fulfill and persistent belief among staff that the development of the platform was somewhere in the middle between a catch-up portal and a VOD platform, which is a characteristic of PSM in Eastern and South Europe, as op-

76) Goffee and Jones, “Organizational Culture: A Sociological Perspective,” 3–20.

77) Grainge and Johnson, “From Catch-up TV to Online TV,” 21–40.

78) Fernández-Quijada, Bonet, Suárez Candel, and Arboledas, “From Rhetorics to Practice,” 23–39.

posed to PSM in Western Europe⁷⁹⁾, where PSM VOD platforms not only produce web-only content, but in many cases have implemented a public service algorithm and sophisticated content curation and categorization⁸⁰⁾.

Our second finding is that for the successful implementation of innovation is crucial systematic change management within the PSM⁸¹⁾, which part must necessarily be consistent management of organizational culture change at several levels.⁸²⁾ This becomes apparent when we place our findings in the broader internal and public matter connected with Czech Television. It is evident that steps that have influenced the organizational-cultural equilibrium within CT have been taken, but their systematicity and coherence remain an open question, with visible limits at some levels.

Specifically, our findings show that at the level of top-policy and strategy, the General Director's long-term communication of the need for digital transformation proved important. His longstanding publicly and internally presented visions, although somewhat ambiguous and variable in their goals⁸³⁾, created a necessary basal sense of 'urgency for change'⁸⁴⁾ in the institution. At the level of recruitment, CT management contributed to the shift in organizational culture, by the decision to fully in-house development of the New Video Platform, by hiring a large number of completely new professionals who brought a fragmented organizational culture to CT and formed a what is referred to in the literature as 'coalition of progressive innovators.'⁸⁵⁾ On the leadership level, there was a shift from project to product management, with the hiring of an executive director who, according to the employees, also positively impacted the level of cooperation and communication within CT and contributed to convergence of fragmented and communal organizational culture by leadership towards more intensive communication and cooperation. However, on the other hand, the whole process of innovation was, according to the employees, too much and for too long carried by their values and their efforts to solve practical difficulties needs and to seek opportunities for "common ground." The socialization and communication level of organizational culture change was therefore not (timely and appropriately) managed by management, according to them. Final level of organizational management is level of source allocation. Taking into account the increasing need to find a solution to the growing lack of funding for the stable operation of CT⁸⁶⁾, recent establishment of cooperation with the Czech commercial television Nova consisting of a non-exclusive release some of the very valuable archive materials but also new content

79) Iordache and Raats, "The Platformization of Public Service Media," 3–22.

80) D'Arma, Raats, and Steemers, "Public Service Media in the Age of SVoDs," 682–700.

81) Matthias Karmasin, Sandra Diehl, and Isabell Koinig, eds., *Media and Change Management: Creating a Path for New Content Formats, Business Models, Consumer Roles, and Business Responsibility* (Cham: Springer International Publishing, 2022).

82) Lesley Willcoxson and Bruce Millett, "The Management of Organisational Culture," *Australian Journal of Management* 3, no. 2 (2000).

83) For a more detailed description of the genesis of the General Director's vision, see Szczepanik and Vašíčková, "Writing Online Drama for Public Service Media in the Era of Streaming Platforms," 431–451.

84) John P. Kotter, *A Sense of Urgency* (Boston: Harvard Business Press, 2008). John P. Kotter, *Leading Change* (Boston: Harvard Business School Press, 1996).

85) Ibid.

86) See Method: An Ethnographic Insights into the Organisational Culture of Czech Television section.

for Nova VOD platform Voyo⁸⁷⁾ may be one of the solutions. On the other hand, the question is how and whether this step is reflected with regard to the targeted work with the nature of the organizational culture, or the feasibility of the “maximalist” vision of fully VOD CT platforms. In other words, the organizational accessibility and exclusivity of the CT archive could influence which platform imaginaries and values embodied in the organizational culture would be achievable.

If we were to compare process of CT digitalization as a whole it was from this perspective more similar to the case of Spanish PSM⁸⁸⁾, rather than the Danish private media context. In Spanish case, the innovation process was largely informal and dependent on specific “innovation pioneers.” Their ideas, were supported by management but other processes that would have facilitated the management of the innovation development were no longer adapted and interconnected. Danish private media context was, on the contrary, characteristic with rigid efforts to ‘enforce’ an organizational management culture based on strong centralization of decision-making and solution structuring. This top-down approach clashed with the decentralized and ad-hoc-based culture of editorial staff.⁸⁹⁾ In CT thus, it seems that in the initiation and negotiation phase, the lack of clarity of strategic objectives and weaker strategic management may make it easier for employees themselves to find ways and compromises⁹⁰⁾, but in the last phase, this decentralization of responsibilities, the limits in coordination, and focus and intensity of the management of digitalization even with respect to organizational culture may become an unbeatable obstacle. For further progress, the “practice” of employees carried by their values is no longer sufficient. Thus, although the CT employees found a kind of compromise position in the organizational culture and in the NVP imaginaries, the definitive orientation of the platform towards a VOD solution or remaining in a predominantly catch-up mode requires intensive input from the top management and clarification with regard to the strategy, balance of the on-air/online principle both in terms of licensing and resource allocation.

This finding of a compromise position was, therefore, according to CT employees, challenging and exhausting, which underlines the need for a systematic understanding of the nature of organizational culture, its cleavage lines and levels, and the ways of its management by the management of media organizations before the digitalization effort.

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87) Aust, “Spolupráce à la Czechflix.”

88) Fernández-Quijada, Bonet, Suárez Candel, and Arboledas, “From Rhetorics to Practice,” 23–39.

89) Müller, Obwegeser, Glud, and Johildarson, “Digital Innovation and Organizational Culture,” 3–34.

90) Botti and Monda, “Goal Ambiguity in Public Organizations,” 137–148; Hoffmann, “Between Strategic Clarity and Strategic Ambiguity — Oscillating Strategic Communication,” 284–303.

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