

How to Cite

Popkhadze, N. (2025). The success of public broadcasters in the digital era: The case of the BBC. *International Journal of Social Sciences*, 8(3), 138-144. <https://doi.org/10.21744/ijss.v8n3.2446>

The Success of Public Broadcasters in the Digital Era: The Case of the BBC

Natia Popkhadze

PhD Researcher, The doctoral Educational Program in Mass Communication, The Faculty of Social Sciences and Humanities, Caucasus International University, Georgia

ORCID ID: <https://orcid.org/0009-0006-2659-8444>

Corresponding author email: natia.popkhadze@ciu.edu.ge

Abstract---This research paper is focused on examining the factors that determine the success of the British Broadcasting Corporation (BBC) in the digital realm. The success of the BBC was determined by the emphasis on universality and the quality of the production of journalism, therefore, by its commitment to mission and values during analog television broadcasting. Based on the above-mentioned, we assume that the BBC follows the same approach in implementing modern digital ways of distributing its content. The study's findings were derived from the description and analysis of strategic documents and the digital representation of the BBC, and it provides insight into the fundamentals of successful digital communication for traditional media, particularly public broadcasting.

Keywords---BBC mission, British Broadcasting Corporation (BBC), Digital age, Public broadcaster, Reithian principles, Traditional media.

Introduction

In the 1990s, the creation of a new information system - the World Wide Web (WWW) - which enabled the global sharing of content through the internet, sparked discussions in academic discourse about the transformation of traditional media. According to economist and technological visionary George Gilder, the development of the internet and its associated technologies would challenge the centralized system of television, its control over content, and the passive state of its audience. Furthermore, Gilder predicted a fatal outcome: "Television will die because it contradicts human nature: the drive for self-development and autonomy, which lifted humanity from the swamp and remains the only hope for addressing modern challenges" (Gilder, 1994). While this prediction was clearly exaggerated, it is undeniable that professional media, which we may call classical media, has encountered a formidable competitor in the form of social media (Kacharava & Mamiashvili, 2024), to the extent that it is now sometimes referred to as "old media."

In the first decade of the 21st century, as the initial model of the WWW - static and centralized - evolved first into an interactive and user-oriented system, and later into a semantic and decentralized one, scholarly discourse on media transformation deepened. The functional "death" of television was predicted by Elihu Katz, a sociologist and authority in mass communication (Coppens, 2003). Addressing the topical question of whether television is disappearing, Katz argued: The primary difference between 20th and 21st century media lies in technologies and audience interaction, accompanied by the collapse of public regulation, a labyrinth of technological changes and private investments, and a shift in the monopoly over content reflecting public opinion to the detriment of professionals, who once decided what was best for society (Katz, 2009). All these circumstances are evident today, yet it is also clear that television communication "in the sense of a large-scale, one-way flow of public content, continues unabated, and exists next to different types of content and flow that are also carried on a mass scale online." (McQuail & Deuze, 2020).

In the second decade of the 21st century, as statistics on the use of the internet, and consequently social media and mobile applications, showed unprecedented growth, television remained "alive." Scholarly discourse continued to explore the theme of television's symbolic death. Two of the most cited media researchers, Dennis McQuail and

Mark Deuze, asserted that over time, demand would shift entirely to internet resources, replacing traditional media (McQuail & Deuze, 2020). However, this referred to the evolution of the means of content distribution, not to the content or purpose itself, which remains rooted in the “Reithian triad” (D’Arma et al., 2024), informing, educating, and entertaining (BBC, 2024), particularly in the case of classical media and public broadcasters.

In the third decade of the 21st century, today, the process of journalism production - encompassing data collection, interpretation, storytelling, and meeting society’s informational needs - remains largely tied to the internet (Chalaganidze & Popkhadze, 2024). Yet, television persists. Moreover, the British Broadcasting Corporation (BBC), a global standard-setter in broadcasting since the inception of television, is regarded by media consumers as the world’s leading source for reliable, trustworthy, and independent information (BBC, 2025). Even more telling, based on 2023 research, the BBC was the only news provider in the UK that was used more widely online than search engines and social media, which are becoming increasingly significant and popular means for people to access and find news (Nielsen et al., 2020).

The BBC’s success formula in the analog media era was based on its public significance and commitment to its declared mission and values. Specifically, since its founding, the BBC’s mission has been to inform, educate, and entertain society, guided by the following values:

- “Audiences are at the heart of everything we do;
- Creativity is the lifeblood of our organization;
- Trust is the foundation of the BBC - we’re independent, impartial and truthful;
- We respect each other - we’re kind, and we champion inclusivity;
- We are accountable and deliver work of the highest quality;
- We are one BBC - we collaborate, learn and grow together” (BBC, 2024).

The universality and quality of informational, educational, and entertaining content and services, whether intended for television, radio, or the internet, are no longer sufficient in the digital age. For some time, the development of internet-based information technologies and the transformation of media-audience interactions have expanded the scope of professional media. Beyond reporting significant global stories, media must understand context, explain events and data, and present them in a way that allows audiences to save, share, incorporate into their own work, or otherwise utilize specific journalistic products (Van der Haak et al., 2012).

According to a concept proposed by scholars, termed the “full portfolio,” the demand for universality and quality extends not only to content and services but also to the quality and universality of access. This entails content distribution across all significant channels and platforms, including terrestrial, satellite, cable, and broadband networks, as well as personalized, on-demand delivery - beyond traditional television and radio broadcasting - through internet portals, websites, and other digital platforms, providing free public content (Jakubowicz, 2011). This led us to hypothesize that the BBC’s success in the digital space is driven by its application of the same universality and quality approach to mastering modern digital distribution methods, thereby remaining faithful to its mission and values and preserving its identity.

Consequently, we designated the BBC’s digital portfolio as the object of this study. The research aims to examine the factors determining the success of the BBC in the digital realm through the retrieval, description, and analysis of its strategic documents and digital presence. We believe that the BBC, a role model in analog media, exemplifies how digital opportunities will not eliminate television communication but elevate it to a new level. The study’s findings provide the opportunity to identify the foundations of successful digital communication for traditional media, particularly public broadcasters. This represents the novelty of the paper (Bilda & Demirkan, 2003).

Research Methodology

The subject of this study is the BBC’s digital portfolio, with its digital strategy documents and online presence designated as the objects of analysis. The research adopts the media evolution theory, which posits that new media is not merely a product of technical progress but the result of a two-stage process: first, a new technical solution, followed by its social institutionalization, which transforms media into an agent of social change (Stöber, 2004). This explains how the BBC became not only a recipient or implementer of technological innovations but also a creator of new social practices by integrating its public mission with digital services. Additionally, the study draws on institutional theory, which asserts that an organization is a value-driven social system, and adaptation to a new environment - in this case, digital adaptation - relies not only on technological advancements but also on preserving values, thereby maintaining identity and public function (Selznick, 1984). This explains why the BBC’s digital adaptation is not merely about adding or changing platforms but about preserving its public mission and values in the digital space.

The primary objective of the research is to analyze the BBC's digital portfolio. The study's specific tasks include examining the BBC's digital history, analyzing the key aspects of its digital strategy, describing its digital presence, and evaluating its digital vision. The main research questions addressed by the study are:

- When and how did the BBC's digital adaptation begin?
- What principles guide the BBC in creating and managing its digital representations?
- Which digital platforms does the BBC use for the distribution of journalistic content and services?
- What is the BBC's digital future?

These objectives were achieved through the following actions:

- reviewing academic literature on the BBC's digital adaptation;
- analyzing the BBC's strategic documents;
- describing the BBC's digital platforms;
- and evaluating the BBC's digital vision based on the collected material.

The study employed qualitative research methods, specifically case study analysis as an institutional study. Purposive sampling was used, focusing on the BBC's strategic documents, reports, research, qualitative and quantitative data, including publications from official regulatory bodies, authoritative research centers, and media scholars since the late 20th century, the period marking the onset of the media ecosystem revolution, as well as expert sources (e.g., statements and interviews by BBC leadership). Additionally, the BBC's digital platforms were included in the dataset. Descriptive and thematic analysis was conducted, identifying strategic, technological, and institutional patterns.

Notably, this research, which generates knowledge about how media, particularly public broadcasters, become and remain leaders in the digital space, holds both theoretical and practical significance. It fills an academic gap in Georgian scholarship in this field of mass communication and will be valuable for individuals studying or researching the digital adaptation of traditional media, as well as for media industry professionals responsible for strategic or operational functions related to defining or implementing policies for integrating traditional media with the digital environment, particularly in post-Soviet countries.

Qualitative Research: The Success of Public Broadcasting in the Digital Age: The Case of the BBC

Today, any discussion about media, particularly public broadcasting, must consider the process of digitization (Fox & Mitu, 2016). Moreover, discourse on public broadcasting and television communication in general is practically inconceivable without referencing the BBC, widely recognized as a role model. The BBC established its first digital presence with a website in 1994, shortly after the introduction of the WWW to the public in 1991 (Web 1.0). "The BBC Networking Club" emerged in the digital space at a time when computers were still connected via telephone lines, and the BBC sought to engage its audience through this medium. Furthermore, before the system's first major update with the launch of Web 2.0 in 1999 - a dynamic, user-oriented system that shifted the prerogative of content creation from programmers to users - the BBC had already developed a website. This occurred before digital transformation was formally outlined in the new decade's Royal Charter, a document signed by the United Kingdom's monarch that grants certain rights to organizations operating in the public interest, in this case, regulating all aspects of the BBC's activities. In 2007, with a legal foundation in place, the BBC initiated a digital revolution in broadcasting.

The BBC's Mission, Values, and Revolutionary Royal Charter

"To act in the public interest, serving all audiences through the provision of impartial, high-quality and distinctive output and services which inform, educate and entertain" - this is the BBC's mission statement, which, while periodically rephrased, has remained consistent in essence for over a century. The first Royal Charter, subject to renewal every ten years, took effect on January 1, 1927. This document defined the BBC's status as a public corporation safeguarding national interests, ensuring public education and entertainment through broadcasting services (Crown, 1926). Its role as an instrument of information was recognized in subsequent years. The framework of "inform, educate, and entertain" was established as the BBC's mission by its founder and one of its first Director-Generals, the legendary Lord Reith. He believed public broadcasting was "a national asset of the moral and not the material order - that which, down the years, brings the compound interest of happier homes, broader culture and truer citizenship" (Ang, 1991).

The Royal Charter serves as the BBC's constitution, defining its public mandate, which is rooted in its funding source - license fees paid by taxpayers. The United Kingdom's "moral and political project" (Seaton, 2021) aims to:

- To provide impartial news and information to help people understand and engage with the world around them;
- To support learning for people of all ages;
- To show the most creative, highest quality, and distinctive output and services;
- To reflect, represent, and serve the diverse communities of all of the United Kingdom's nations and regions and, in doing so, support the creative economy across the United Kingdom;
- To reflect the United Kingdom, its culture, and values to the world (BBC, 2024).

The eighth Royal Charter, enacted in 2007 and deemed revolutionary, tasked the BBC with responsibility for digital adaptation. Specifically, to achieve its general objectives, the BBC was obligated to assist the public in adopting the latest technologies and services and to lead the transition to digital broadcasting formats (Crown, 1926). This meant creating public value through technological progress, introducing digital services, developing products and platforms, supporting innovation, and integrating audiences with the new media environment. Notably, the 2007 Charter recognized "BBC Online" as a third medium alongside radio and television, formalizing its status. As a steadfast adherent to "Reithian principles", the BBC had already been promoting public "information, education, and entertainment" through the internet and new technologies before this role was legally defined. By 2007, the BBC was prepared for digital adaptation, and the public was ready to embrace innovation (Turgunovna, 2021).

The BBC's Digital Adaptation

The BBC's digital journey began in 1982 with the "Computer Literacy Project," which included the creation of the "BBC Micro" personal computer, special programs, and educational materials to foster technological education and nurture a generation of programmers in the United Kingdom (BBC, 2021). In the 1990s, the BBC began focusing on online development, experimenting with websites. In 1997, it launched bbc.co.uk, despite the absence of explicit provisions in the Royal Charter at the time, which only permitted the use of "analog or digital" means to achieve its objectives (Crown, 1926). Following a year-long pilot project, an agreement with the government formalized BBC Online as a third medium with the following obligations:

- "Acting as an essential resource offering wide-ranging, unique content;
- Using the internet to forge a new relationship with license fee payers and strengthen accountability;
- Providing a home for license fee payers on the internet and acting as a trusted guide to the new media environment." (Klontzas, 2006).

From this period, the internet became central to the BBC's mission (Hills & Michalis, 2000). By 2001, BBC Online achieved the highest reach among all content websites in Europe, a success attributed to the quality of its information and user-focused technical design (BBC, 2001). Scholars note that, before the revolutionary Charter, the BBC's digital efforts focused on developing an online presence, later shifting toward interactivity and on-demand content and services. These efforts included rapid online content development, such as online spaces for television programs, interactive entertainment websites, regional news, search engines, educational programs, and personalized services for news, sports, and weather forecasts (Jathol & Ruling, 2019). The BBC's universal and high-quality approach to digital adaptation is evidenced by specific achievements, including:

- Online streaming of traditional and culturally significant events like BBC Proms, Wimbledon, and the Olympics starting in 2001 (BBC, 2001);
- "Where You Live," a 2001 initiative developing national and regional websites offering local news, sports, travel, and weather information for the UK countries and cities, increasing site traffic sixfold (BBC, 2001);
- BBC Sport, a specialized interactive sports website launched in 2000, which garnered nearly 49 million monthly views in its first year and gained audience approval for its hourly updated audio sports news service, still part of the BBC's digital portfolio (BBC, 2001);
- Digital Curriculum, a free online service providing high-quality interactive educational resources - videos, animations, games, and texts - for use in schools, homes, or other settings, covering the core curriculum in England, Scotland, Wales, and Northern Ireland for children aged 4 to 16 (BBC, 2004).

The year 2007 is considered revolutionary in the BBC's digital history, not only for the Charter but also for the launch of BBC iPlayer. This internet service allows users to watch BBC television programs on demand - a

mainstream practice since 2007 - listen to radio broadcasts, and access archived content anytime, on any device. BBC iPlayer positioned the BBC as a pioneer in multi-platform content delivery across websites, mobile phones, tablets, computers, gaming consoles, and internet-enabled TVs, establishing it as a successful digital broadcaster (Jathol & Riling, 2019). The platform set new technical, user-experience, and content standards, keeping BBC's television and radio programs "at the heart of British life, culture and public debate" (BBC, 2001).

With BBC iPlayer, audiences gained unprecedented choice and control over content consumption, naturally increasing viewership of niche and specialized programs, demonstrating the platform's universality in serving all audiences. The UK's communications regulator - Ofcom, recognized BBC iPlayer's public value, noting its ability to offer audiences greater choice and access to a vast array of content, including UK-focused material and high-quality children's programming (Coleman & Cervera-Jackson, 2020).

The BBC's Digital Strategy

In the second phase of the BBC's digital revolution, underpinned by the 2016 Royal Charter (still in effect), the BBC's digital activities remain true to its mission and values, maintaining its distinct identity through universal and high-quality content and service delivery. Universality does not mean "doing everything for everyone", but rather "reaching everyone with good things, things of real value, of public value to them, but of personal value to them as well." (BBC, 2016). The internet and its technologies have proven to be the instrument for achieving this, as time has shown.

At the start of this phase, the BBC commanded the loyalty of 51% of the UK's adult population (BBC, 2016) and held a prominent position among the top five most-visited websites in the UK, the only British service in that group. It also boasted ten core digital products, encompassing 400 thematic websites, including: BBC iPlayer and iPlayer Radio, providing high-quality content for information and entertainment, including live broadcasts of significant events like coronations; BBC News, delivering trusted, impartial, and accurate news; BBC Sport, covering over 50 sports with open access and live broadcasts of major UK and global events; iWonder, a digital educational platform; Weather, offering weather forecasts; Homepage, serving as the BBC's primary digital hub; Cbeebies, CBBC, and Bitesize, platforms for children supporting formal education and entertainment; Services dedicated to music, arts, food, and the environment, including Newsbeat, catering to young audiences' music preferences; Taster, a pilot project supporting innovative initiatives; myBBC, enabling personalization of BBC content and services (Oxman, 2006). These products are accessible across various devices and platforms, equipped with technologies for notifications, personalized dashboards, and other features. During this period, the BBC began developing the Ideas Service, offering informal educational content on arts, culture, science, nature, history, and humanities. As audiences increasingly used mobile phones for media consumption, the BBC declared its commitment "to be where our audiences are" (BBC, 2016). These digital products, some now modernized or integrated with additional offerings, demonstrate the BBC's adherence to its 2016 Charter commitments regarding digital development, with its "institutional DNA" (Seaton, 2021) remaining unchanged, rooted in Reithian values. The BBC's 2016 strategic vision outlined six key priorities:

- Trusted, impartial, and accurate news via BBC News;
- Best-in-class sports coverage through BBC Sport;
- A safe space for British children to learn and play via BBC's children's platforms;
- High-quality entertainment enriching lives through BBC iPlayer and iPlayer Radio;
- Excellence in arts, culture, history, and science via the Ideas Service;
- Coverage of historic moments and national events through BBC Live.

Today, the BBC's digital portfolio comprises a wide range of online services delivered through websites and apps across devices, including internet-enabled TVs. In addition to the aforementioned services, BBC Sounds offers a "world of radio, music streaming and podcasts, bringing every user a unique listening experience" (BBC, 2024).

The BBC's success, efficiency, and value are primarily measured by audience attention, approval, and recognition. According to 2023–2024 statistics, the BBC remains "at the heart of the [UK's] national life" (BBC, 2024):

- It is the No. 1 media brand in the UK;
- 95% of the UK's adult population uses BBC services at least once a month (85% weekly);
- 99% of its original content is produced in the UK, making the BBC the largest investor in UK-produced programs;
- It is the No. 1 news provider, the UK's most popular and trusted news source;
- 75% of the UK's adult population watches BBC News weekly, significantly outpacing competitors;

- Its “British voice, values, and influence” reach 450 million people globally each week;
- 1.3 million 12–15-year-olds follow news via BBC News, making it the leader among similar organizations;
- It is the No. 1 most trusted international news agency globally;
- On the day of His Majesty the King and Her Majesty the Queen Consort’s coronation, 25.2 million people in the UK watched the BBC;
- Among all broadcasters and streamers, seven of the top ten most popular series in 2023 were shown exclusively on the BBC (BBC, 2024).

Regarding its flagship digital platform, 2024 was a record-breaking year for BBC iPlayer, with 8.1 billion streaming requests, a 10% increase from 2023. On average, individuals (aged 4+) spent 5 hours and 44 minutes weekly consuming BBC television and iPlayer content, surpassing all major subscription-based services combined (BBC, 2024). Quantitative and qualitative data over the years affirm the BBC’s response to internet-driven challenges as a successful case study in the broadcasting industry’s transition to digital, particularly in strategic decision-making (Jathol & Riling, 2019).

Discussions for the new 2028 Royal Charter have already begun. Whether the BBC will remain independent of commercial interests and whether the license fee will continue to fund it will be decided in the coming years. At a Royal Television Society event, the BBC’s current Director-General, Tim Davie, raised the prospect of transitioning BBC content to internet-only distribution, symbolically predicting the “death of television.” He stated, “A switch off of broadcast will and should happen over time, and we should be active in planning for it.” (Davie, 2022). Clearly, Davie was referring not to a change in content or purpose but to the medium of distribution. In the BBC’s 2024 strategic vision, submitted for the new Royal Charter discussions, it is declared that the BBC’s “mission remains to inform, educate and entertain all audiences. We aim to be universally relevant, accessible, and used, delivering public benefit for everyone.” (BBC, 2024).

Conclusion

Based on the conducted research, it can be confidently stated that the success of the BBC’s third medium is not solely due to its adept response to technological progress. The transfer of its mission and values - rooted in universality and a commitment to quality - into the digital realm has preserved the BBC’s distinct identity and, consequently, its loyal audience. This mirrors the formula for success that defined the BBC during the era of analog media. For the media, particularly public broadcasting, the digital journey undertaken by the BBC and its current status serve as a noteworthy example of success. Moreover, this is critically important, as the digital revolution is far from complete and remains a moving target (Ramsey, 2018). Additionally, the next systemic internet update, Web 3.0, is on the horizon, with its concept encompassing decentralization, blockchain technology, and user-centric design.

References

- Ang, I. (1991). *Desperately Seeking the Audience*, London: Routledge.
- BBC. (2001). *Annual Report and Accounts 2000/2001*.
- BBC. (2004). *Annual Report and Accounts 2003/2004*.
- BBC. (2004). *Building public value Renewing the BBC for a digital world*, London: BBC.
- BBC. (2016). *A distinctive BBC*, s.l.: BBC.
- BBC. (2016). *Annual Report and Accounts 2015/16*.
- BBC. (2016). *BBC Online Creative Review*, London: BBC.
- BBC. (2021). *BBC Micro at 40: How it inspired a generation of coders*.
- BBC. (2024). *A BBC FOR THE FUTURE AN ESSENTIAL PART OF THE UK’S DEMOCRACY, CREATIVE ECONOMY AND SOCIETY*.
- BBC. (2024). *Annual Report and Accounts 2023/2024*.
- BBC. (2024). *BBC Mission*.
- BBC. (2024). *BBC Public Services*.
- BBC. (2024). *History of the BBC; Royal Charter*.
- BBC. (2024). *History of the BBC; Timeline*.
- BBC. (2025). *Global Influence & Impact Research BBC & Tapestry Research*.
- Bilda, Z., & Demirkan, H. (2003). An insight on designers’ sketching activities in traditional versus digital media. *Design studies*, 24(1), 27-50. [https://doi.org/10.1016/S0142-694X\(02\)00032-7](https://doi.org/10.1016/S0142-694X(02)00032-7)

- Chalaganidze, N., & Popkhadze, N., (2024). The Practice of Using Generative Artificial Intelligence Systems in the Media Industry and Examples of Leading Georgian News Agencies: A Case Study of IPN, PT, and BMG. *International Journal of Social Sciences*, 4(2), 26-53.
- Coleman, D. & Cervera-Jackson, A. (2020). *Public funding and commercial investment: BBC iPlayer case study*.
- Coppens, T. (2003). Digital public broadcasting in Flanders: walking the tightrope. *Telematics and Informatics*, 20(2), 143-159. [https://doi.org/10.1016/S0736-5853\(02\)00021-7](https://doi.org/10.1016/S0736-5853(02)00021-7)
- Crown, 1996. *Royal Charter for the continuance of the British Broadcasting Corporation*.
- Crown, 2006. *Royal Charter for the continuance of the British Broadcasting Corporation*.
- Crown, 2015. *Royal Charter for the continuance of the British Broadcasting Corporation*.
- D'Arma, A., Barclay, S., & Horowitz, M. A. (2023). Public service media and the Internet: Two decades in review. *International Journal of Communication*, 18, 20.
- Davie, T. (2022). *Leading the UK into digital*.
- Fox, A., & Mitu, B. (2016). BBC News – creating audience in the digital era. *International Journal of Digital Television*, 7(1), 65-82.
- Gilder, G. (1994). *Life After Television: The Coming Transformation of Media and American Life*. New York: W. W. Norton & Company.
- Hills, J., & Michalis, M. (2000). The Internet: A Challenge to Public Service Broadcasting?. *International Communication Gazette*, 62(6), 477-493.
- Jakubowicz, K. (2011). *Media revolution in Europe: ahead of the curve*. Strasbourg: Council of Europe Publishing.
- Jathol, B., & Ruling, C.-C. (2019). Temporary Incorporation as a Mechanism of Strategic Responsiveness: The BBC's Digital Transformation, 1992–2015 in *Strategic Responsiveness and Adaptive Organizations: New Research Frontiers in International Strategic Management (Emerald Studies in Global Strategic Responsiveness)*. Leeds: Emerald Publishing Limited.
- Kacharava, K., & Mamiashvili, P. (2024). The role of social media in Crisis Communication-challenges of professional media. *Georgian Academy of Business Sciences" Moambe"*, (51).
- Katz, E. (2009). Introduction: the end of television?. *The annals of the American academy of political and social science*, 625, 6-18.
- Klontzas, M. (2006). Digitalisation and the BBC: The net effect. Abramis.
- McQuail, D., & Deuze, M. (2020). McQuail's media and mass communication theory.
- Nielsen, R. K., Schulz, A., Fletcher, R., & Robertson, C. T. (2020). The BBC is under scrutiny. Here's what research tells about its role in the UK. *Reuters Institute for the Study of Journalism*.
- Oxman, R. (2006). Theory and design in the first digital age. *Design studies*, 27(3), 229-265. <https://doi.org/10.1016/j.destud.2005.11.002>
- Ramsey, P. (2018). The BBC Ideas Service: the Corporation's search for universalism online. *Comunicación presentada en RIPE*, 18-20.
- Seaton, J. (2021). *The BBC: Guardian of public understanding*. Palgrave Macmillan.
- Selznick, P. (1984). *Leadership in Administration: A Sociological Interpretation*. Oakland: University of California Press.
- Stöber, R. (2004). What media evolution is: A theoretical approach to the history of new media. *European journal of communication*, 19(4), 483-505.
- Turgunovna, M. S. (2021). The study of the history of the stone age in Uzbekistan and the application of modern technologies in archaeological research. *International Journal of Social Sciences*, 4(3), 335-340. <https://doi.org/10.31295/ijss.v4n3.1762>
- Van der Haak, B., Parks, M., & Castells, M. (2012). The future of journalism: Networked journalism. *International journal of communication*, 6, 16.