

Treball de fi de grau

Títol

AutorDe

XXXXX TutorDe

Grau

Data

Full Resum del TFG

Títol del Treball Fi de Grau:

Autor/a:

Tutor/a:

Any:

Titulació:

Paraules clau (mínim 3)

Català:

Castellà:

Anglès:

Resum del Treball Fi de Grau (extensió màxima 100 paraules)

Català:

Castellà:

Anglès

Compromís d'obra original*

L'ESTUDIANT QUE PRESENTA AQUEST TREBALL DECLARA QUE:

1. ☐ Aquest treball és original i no està plagiat, en part o totalment
 2. ☐ Les fonts han estat convenientment citades i referenciades
 3. ☐ Aquest treball no s'ha presentat prèviament a aquesta Universitat o d'altres
- ☐ A
- I perquè així consti, afegeix a aquesta plana el seu nom i cognoms i la signatura:

***Aquest full s'ha d'imprimir i lliurar una còpia en mà al tutor abans la presentació oral**

Summary

Talking about European television production companies nowadays means necessarily mentioning Endemol. Since its foundation in 1994 Endemol has become one of the most successful TV production firms, it is the largest independent television and digital mediaproduction company. The genres and formats distributed by Endemol are very varied, from reality TV, docudramas or game shows to sports and comedy. The main objective of this paper is to find out the impact of Endemol on European television. Did the foundation of Endemol initiate a revolution in television? Is European television highly influenced by the company? Has it had an impact on European television or is this a myth? In order to answer these questions this paper will follow both a certain methodology based on the analysis of the television listings of five European countries and the use of a specific theoretical framework to be able to analyse the audiovisual system of the five countries following a certain criteria. The countries that will be analysed were chosen by taking a look at the rates of television consumption those with the highest index were: Italy, Poland, United Kingdom, Spain. The fifth country, The Netherlands, was chosen to try to level the results as it is the country of origin of the company that constitutes the whole purpose of this analysis: Endemol. The analysis consisted in studying the television listings of ten television channels. These were: Canale5 and RAI 1 for Italy, TVP 1 and TVN for Poland, BBC One and ITV 1 for the United Kingdom, Telecinco and Antena 3 for Spain and Nederland 1 and RTL4 for The Netherlands. The analysis of the programmes broadcasted is based on the television listings of two weeks: from Monday 10th to Sunday 16th of December 2012 and from Monday 8th to Sunday 14th of April 2013.

INDEX

1. Introduction	1
2. Theoretical Framework.....	2
2.1 Television's evolution: objectives and genres.....	2
2.2 Macrogenres and Genres.....	4
2.3 Formats	12
3. Context	14
3.1 European Audiovisual System.....	14
3.2 Independent Production in Europe.....	15
3.3 Endemol	16
3.4 Current Television Trends.....	17
4. Methodology	18
4.1 Sample, categories and variables	19
5. Results	22
5.1 Italy	22
5.1.1 Canale 5.....	23
5.1.2 RAI 1.....	26
5.2 Poland.....	28
5.3 United Kingdom.....	29
5.3.1 BBC One	30
5.3.2 ITV 1.....	32
5.4 Spain.....	33

5.4.1 Telecinco	33
5.4.2 Antena 3.....	36
5.5 The Netherlands	40
5.5.1 Nederland 1.....	40
5.5.2 RTL 4.....	41
6. Conclusions.....	45
7. Bibliography.....	49
ANNEX	

1. Introduction

Talking about European television production companies nowadays means necessarily mentioning Endemol. Since its foundation in 1994 Endemol has become one of the most successful TV production firms. In words of John De Mol himself: *“Guys – Big Brother will be for Endemol what Mickey Mouse is for Disney. We are working on something that is going to be huge: twenty years from now, when talking about television, they will talk about TV before Big Brother and TV after Big Brother”* (cited in Bazalgette, 2005: 143).

According to Endemol’s official website, it is currently the largest independent television and digital mediaproduction company with more than 90 branches over 30 countries; it produces around 80 hours of television content per day (Endemol UK Ltd., 2014). Endemol covers the whole supply chain as it carries out the development, production, marketing, distribution, franchise management and multi-platform initiatives like gaming, mobile applications and digital video.

The genres and formats distributed by Endemol are very varied, from reality TV, docudramas or game shows to sports and comedy. Although it is best known for its most successful format: *Big Brother*. Despite this, this research will focus on all its formats and television programmes since its main purpose is to analyse the impact of the company as a whole in order to find out if its impact is a myth or can be proven. Therefore, although *Big Brother* will be mentioned several times – talking about Endemol means necessarily naming it – the analysis carried out will try to run away from the prejudices and stereotypes of the company inasmuch as Endemol is more than reality television and gossip. Despite Big Brother’s success, Endemol is best-known for many other formats and television programs. These include *Deal or No Deal*, *Wipeout*, *The Voice* or *The Money Drop*.

The main objective of this research is to find out the impact of Endemol on the European television. Was John De Mol correct when he stated that there is a difference between television before and after *Big Brother*? Is this impact a myth or is it a reality? In order to answer these questions this paper will follow both a certain methodology based on the analysis of the television listings of five

European countries and the use of a specific theoretical framework to be able to analyse these countries following a certain criteria. The countries that will be analysed are Italy, Poland, United Kingdom, Spain and The Netherlands, these were chosen by taking a look at the countries where most television is viewed and the television channels chosen to carry out the analysis will be Canale5, RAI 1, TVP 1, TVN, BBC One, ITV 1, Telecinco, Antena 3, Nederland 1 and RTL4.

In order to carry out the research on the impact of Endemol on European television this paper will be based on previous investigations which include several thesis, literature and articles related to the subject. Before accomplishing the analysis, defining certain concepts, such as macrogenres, genres and formats, closely related to the field of television, with the use of literature review, becomes strictly necessary.

2. Theoretical Framework

Given both the original perspective and the fact that Endemol is constantly expanding, there are practically no thesis based on this exact subject. Although it is true, though, that most of the studies which mention Endemol in some way or other are mostly analysis of its most successful formats – i.e. Big Brother – but do not analyse the company in a global perspective.

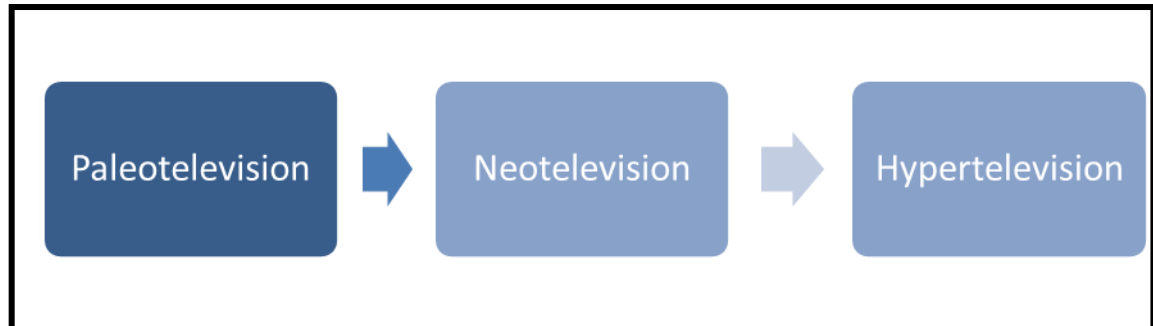
2.1 Television's evolution: objectives and genres

Television's objective has always been – as stated by Lord Reith in 1936 – to inform, educate and entertain its viewers. Nowadays, however, its contents have undergone transformations and its current objective is to seduce, build loyalty and sell. Consequently, education has decreased notoriously in television schedules and will – almost – never be found during primetime.

Television has been considered the media that has suffered more evolutionary changes: from two different perspectives: that of technical and technological aspects and one more centred in its content, genre and formats. The evolution of televisions' contents has traditionally been described by two main stages: paleotelevision and neotelevision. These two concepts were first used by Eco (1983) and have been adopted by many scholars. These two stages have allowed

the apparition, in the year 2000, of a new reality in the television field: Hypertelelevision.

Figure 1. Television eras



Source: Author, based on Eco (1983) and Gordillo (2009)

Paleotelevision: This stage includes the television that was present from the 50s to the early 80s. The type of television contents and regulation in European television during the paleotelevision era was mainly based on the radio model; most Television channels were public and strictly controlled by governments (Eco, 1983).

Neotelevision: According to Eco, Neotelevision started to arise at the end of the 80s. During this stage the television contents became more intrinsic and had less reference to the “real world” (Casetti, 1990). One of the main characteristics in this era’s contents is the fact that privacy starts to become a business. Barroso (2002) describes neotelevision’s television schedule’s as program per program listings in which there is no apparent continuity. According to Barroso, genres and programs are left in the background whilst timeslots slowly gain more predominance when programming. Other relevant features regarding neotelevision are the appearance of a great number of private televisions which consequently multiplies the television offer together with the appereance of satellites. Genres also start to suffer changes; they become more interactive and start merging together creating new hybrid genres.

Hypertelelevision: During the first decade of the new century a new generation of television was born, this era was named “hypertelelevision” by Gordillo (2009). The term “hyper” comes from other contemporary elements described by Gilles Lipovetsky in his “*Les temps hypermodernes*” (2006) in which he explains that

there are many signs that indicate that we have entered the “hyper” era characterized by the hyperconsumerism, hypermodernity and the hypernarcissism. Following this theory, hypertelevision would coincide with the third phase of television. It is necessary to emphasize the fact that a new era does not necessarily mean the end of certain structures and contents but it implies a new style build upon the existing characteristics.

The contemporary narrative in hypertelevision is based on genre hybridization this fusion between genres has led to the appearance of a new macrogenre: the infoshow.

In the hypertelevision stage, fiction, reality TV and docushows are the new genre model's in the television schedules of the majority of countries worldwide. Other characteristics of this era are the appearance of new television models – thanks to technological progress – such as the multi-thematic and the interactive. Finally, television channels are growing the connection between the programs of their schedules, i.e. they are creating a “hyperprogram” and programming the other content based on it. During the hypertelevision era the main objective is gaining the greatest number of viewers at any time and, most importantly, at any cost.

2.2 Macrogenres and genres

The term “genre” has long been used in other fields other than television. One of its many origins is that of oral and written literature where some of the main genres are drama, poetry and essays amongst many others. In journalism talking about genres means mentioning interviews, chronicles, stories... The term genre is also used in many other fields such as theatre, radio or cinema (Wolf, 1984).

The concept of genre encompasses various features related to style, content, notion of recognition and the creation of expectations. Therefore, it is a complex concept is complex even though it is generally described as categories that allow classification and narrative organizations as of a series of conventions, criteria or standards. Genres depend on the evolution and historical perspective, they are a

system of rules that must have a defined formal structure and that are conditioned by the communication strategy, i.e., the program schedule (Barroso, 2002).

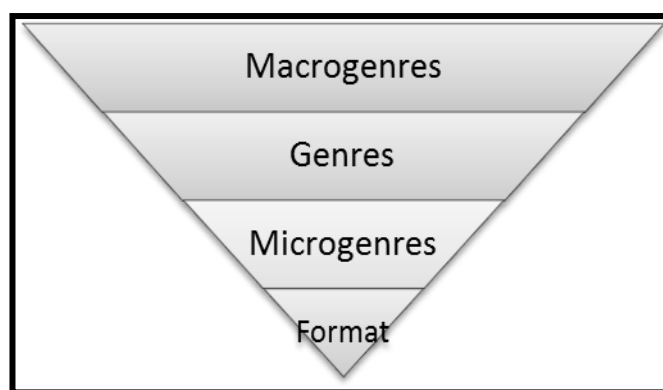
Due to the fact that the term genre can be used in multiple contexts, there is no unique definition that explains its complexity. Therefore, scholars do not agree completely and give different – although similar – definitions. Neale (1980, 14). states that genres are: *"Aesthetic elements marked by marks of repetition such as conventional formulae, iconography and so on". 'Genres are instances of repetition and difference'*. Martín-Barbero (1997) describes the concept as a *"ritual method, an equation of exchange between the broadcaster and the public"*. Andrew (1984) defines genres as *"specific networks of formulas which deliver a certified product to the waiting costumer"*. Feuer centers his explanation on the origin of the term, and states that genres are pragmatic constructions of an analyst, not acts of nature (Feuer, 1992) whilst Ryall (1975) gives a definition based on its composition: *"The master image for genre criticism is the triangle composed of artist/film/audience. Genres may be defined as patterns/ forms/styles/structures"*. Mauro Wolf (1984) understands genre as *"an indicator of culturally established communication means which are recognizable in certain social communities"*. According to this definition, genres can be understood as *"systems of rules which are implicitly and explicitly referred to when establishing communication processes"*. Cebrian (1992) centers his theory in the analytical investigation of genres. He believes that this investigation can lead to discovering the rules and structures that define, delimit and distinguish one genre from another. Castañares (1997), on the other hand, remarks that genres are similar to prototypes other than being well-defined logical categories. According to Todorov in his book *The origin of genre* (1990) a genre is solely the codification of discursive properties. Finally, Jaime Barroso (2002) describes genre as a *"rhetorical mould that is configured according to certain brands and it is set and defined throughout history"*.

Despite the amount of definitions and theories that the term arises, this study will try to take all of them into account when carrying out the analysis of European television. The concept of genre used in this paper will take into account the theories given by the above-mentioned scholars: the different patterns and marks of repetition according to Castañares (1997), Ryall (1975) and Neale

(1984), the relationship between the broadcaster and the public i.e. society communication by Martín-Barbero (1997), Andrew (1984) and Wolf (1984), the fact that genres experiment constant changes as described by Barroso (2002) and finally the delimitation between genres from Cebrian (1992).

In order to classify the different programs, the concepts that will be taken into account are those given by the Euromonitor Observatory which classifies television programs in four categories: macrogenre, genre, microgenre and format (Prado, 2003). The four categories must be seen as levels as explained in figure 2.

Figure 2. Classification of television programs in categories



Source: Author based on Emili Prado, 2003

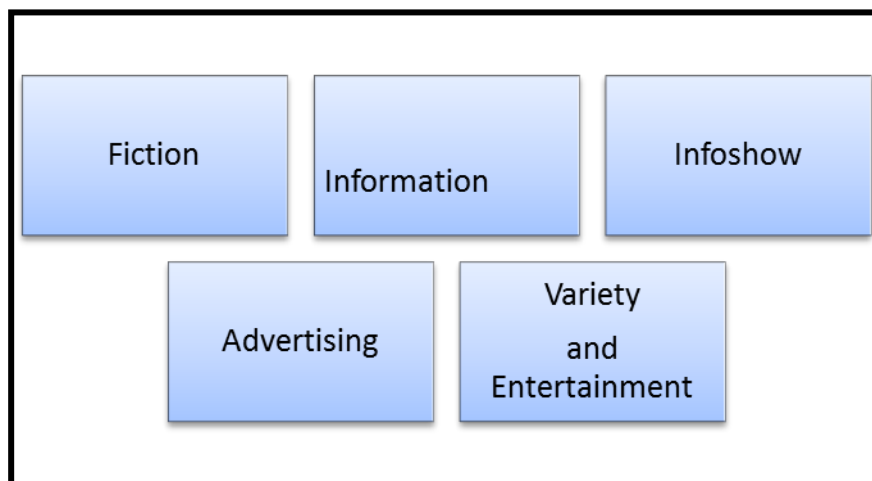
As shown in Figure 2, macrogenres are the first level and include genres, microgenres and formats. Genres in turn have their own microgenres as well as formats. Microgenres are genre's specificities that are usually marked by a program's content. Finally, formats belong to the last level and are specificities of microgenres, they normally indicate the technical characteristics of a given program.

It is difficult to establish a taxonomy of genres due to the constant changes and modifications of the scenario to which they belong (Cebrian, 1992). Both the historical context and the television industry define television programs and allow classifying them as macrogenres or genres.

This paper will take into account the following classification of macrogenres and consequently the genres that belong to each one of them based on Emili Prado's article *La espectacularización de la realidad* (2003) and Inmaculada

Gordillo's book *La hipertelevisión: géneros y formatos* (2009). They both categorize all genres in five main macrogenres, as shown on figure 3: Fiction, Information, Infoshow, Advertising and Variety and Entertainment. Although these five macrogenres will be used throughout this analysis, it is necessary to mention that this classification is very flexible; there exist multiple forms of classifications and therefore there is not a unanimous labelling when regarding macrogenres.

Figure 3. Classification of macrogenres

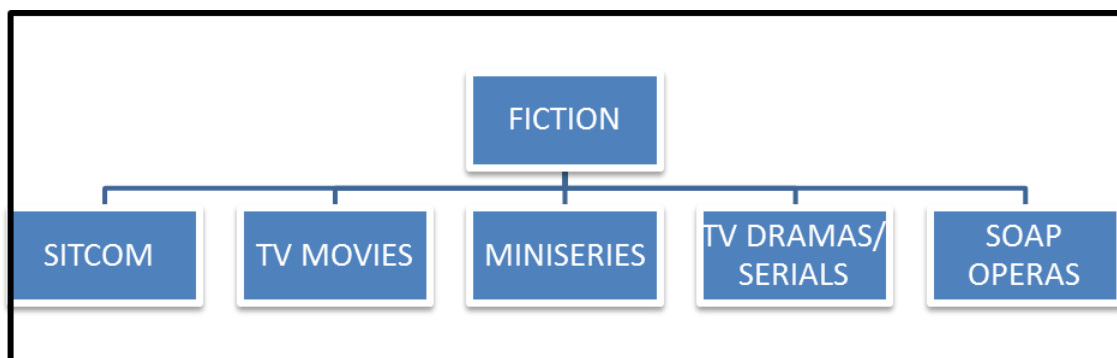


Source: Author based on Prado (2003) and Gordillo (2009)

a) FICTION MACROGENRE:

If one tries to make a conceptual delimitation of the term fiction, in the world of television it is used as an antonym to the concept of reality – generally referred to as non-fiction. This division between fiction and non-fiction outlines the situation of television nowadays.

Figure 4. Fiction's genres



Source: Author based on Prado (2003) and Gordillo (2009)

As shown in figure 4, in the area of television productions, the fiction macrogenre can be divided into five main genres: sitcoms, TV movies, miniseries, TV dramas or serials and soap operas.

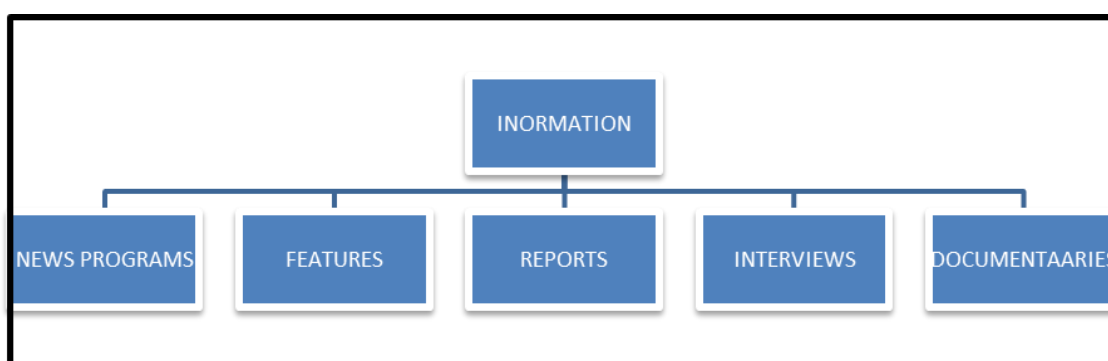
1. SITCOM: It is one of the fiction's "classics" although it was born on the radio. One of its main characteristics is its 25 minutes duration. Sitcoms have an episodic narrative structure and usually a fixed – and limited – number of characters.
2. TV MOVIES: Are a genre highly influenced by films, consequently, they are also unitary and independent with a story length of approximately 90 minutes.
3. MINISERIES: Amongst its main peculiarities are the limited number of chapters designed with a serial structure, its background are mainly films and novels. The latter from the perspective of content, since miniseries often adapt literature.
4. TV DRAMAS/ SERIALS: This respond to a format with a duration equal or greater than 45 minutes. They are normally inspired by novels, auto-conclusive stories, old film productions and comic serials
5. SOAP OPERAS/ TELENOVELAS: Are dramatic structure formats with a serial structure. In the case of Soap Operas the endings are left open whilst closed in those of Telenovelas. Its duration corresponds to a television hour. Its origins can be found in radio and literature.

b) INFORMATION MACROGENRE:

The information genre remains one of the cornerstones in television programming. The connection and display of events in different geographical areas (local, national or international) are part of most television services worldwide.

News programs are usually not the programs with the highest ratings but they are the most symbolic for any television station. In other words, these programs are more important qualitatively than quantitatively as they create the identity, credibility and culture of television channels.

Figure 5. Information's genres



Source: Author based on Prado (2003) and Gordillo (2009)

The information macrogenre is broad and diverse and comprises different genres among which five, exemplified in figure 5, are worth mentioning: news programs, features, reports, interviews and documentaries. When combined – not only between each other but also with genres belonging to other macrogenres – they become formats which are present in almost all television channels worldwide, such as magazines.

c) INFOSHOW MACROGENRE:

Also known as infotainment or docudrama. This macrogenre is the exemplification of genre hybridization; all of its genres were “born” this way. Its main combinations are information and entertainment and reality and fiction. Despite describing this combination, it becomes necessary to emphasise that when combined, the two – or more – original genres cannot be separated, their characteristics become one. The infoshow macrogenre can be defined as the construction, reconstruction and narrative dramatization of actual events or those interpreted by its genuine protagonists (Maqua, 1992).

Defining the genres that are part of the Infoshow macrogenre is relatively easy; mainly those that end with “-show”: reality shows, talkshows, celebrity shows, coaching shows and so on but also docuseries, docurealities, hidden camera etc.

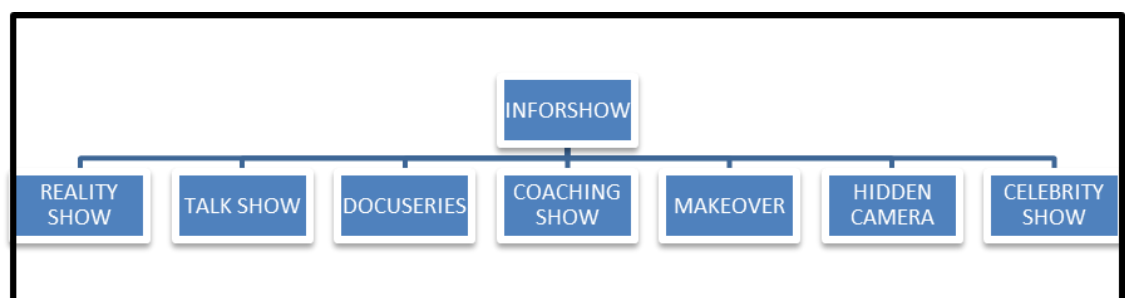
The origin of this macrogenre can be traced to 1999 with Endemol’s *Big Brother* format. The main feature of this program is based on telemonitoring a series of human beings that are living together and although it can be considered

part of the entertainment macrogenre, it also has elements of other genres and is therefore a hybridization.

The infoshow macrogenre has a set of characteristics that make it unmistakable:

- Intimate situations become television performances and shows which attract millions of viewers.
- Most of its genres are created by the union of genres that would generally seem incompatible: varieties and advertisement, private life and public shows...
- Its topics are usually considered as “junk” television: sex, violence, gossip or/and intimate problems.
- Its main characters are generally anonymous people that decide to make a part of their life public.
- The location where an infoshow takes place – although being real – is often dramatized as it is transformed in the site where a representation will take place.
- The viewer of infoshows is converted into a sort of voyeur that enjoys the exhibition of feelings, events and wishes of others.
- Although infoshows are a hybridization of fiction, they promote truth and reality the same way as in the information macrogenre.

Figure 6. Infoshow's genres



Source: Author based on Prado (2003) and Gordillo (2009)

Due to the constant changes of its existent genres and the apparition of new combinations it is difficult to establish a taxonomy of infoshow genres. Despite this the main infoshow's genres, shown in figure 6, are: reality show, talk show, docuseries, coaching show, makeover, hidden camera and celebrity shows.

d) **ADVERTISING MACROGENRE:**

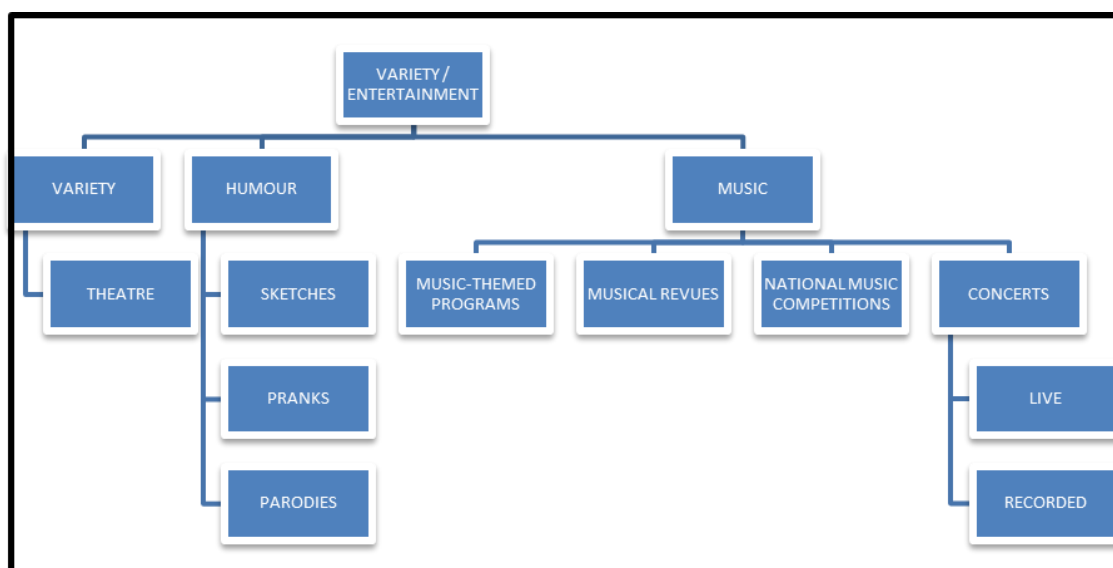
The advertising macrogenre includes several types of genres like commercials, promotions, self-promotions, telesales, merchandising and more innovative genres such as brand placement which is also known as product placement.

Although the advertising macrogenre is considered the most important of all genres – as it is the main financing source for most television channels – this paper will not take it into account for various reasons. In the first place, the television listings of the channels analysed were extracted from webpages and newspapers and did not include the advertisements that were broadcasted between programs. On the other hand, this paper focuses on the production company Endemol – which does not create commercials other than those that are related to their programs and formats – and therefore analysing the adverts would be irrelevant when extracting conclusions.

e) **VARIETY or ENTERTAINMENT MACROGENRE:**

The variety and entertainment macrogenre has experimented the least evolution, it includes all those genres that require more emotional than intellectual participation by the viewer. This macrogenre is a container of a heterogeneous group of genres and consequently it is difficult to describe common characteristics.

Figure 6. Variety/Entertainment's genres



Source: Author

Some of its genres are game shows – although nowadays with the addition of more genres these are closer to infoshows –, variety shows: operas, theatre... Humour: comedians, sketches, jokes, parodies and so on. Music: music-themed programs, musical concert programs include live or recorded, spaces of varied musical performances, musical revues, reviews for singers and groups and national music competitions. Television galas: special programs organized with a particular reason, an awards ceremony, a tribute to a popular artist. Sports broadcasts: sports news programs, major events such as championships and competitions, Olympic Games, football basketball, handball or tennis matches, motor sports etc.

As shown in figure 2, the last level in the classification of macrogenres used in this paper, is occupied by the concept of formats.

2.3 Formats

Formats are notoriously difficult to define; there are multiple nuances to all the definitions given by television experts and therefore it becomes arduous to reach a unique explanation.

According to Albert Moran (2006): *“a format is a show that can generate a distinctive narrative and is licensed outside its country of origin in order to be adapted to local audiences”*. Whilst Fine describes them as: *“[...] a written presentation setting out the framework within which the central characters of a proposed program will operate and includes the setting, theme and premise or general story line of the program”*. On the other hand the British Film Institute states: *“Format is the term used in television industries to describe a set of programme ideas and techniques, already successfully used in one market and subsequently adapted – usually under licence –to produce programmes elsewhere”*. Despite the multiple definitions, all three experts agree in certain aspects. Firstly, a format must have a *distinctive narrative dimension*. FRAPA (Format Reconignition and Protection Association) defines a format as: *In the making of a television programme, in the ordering of the television elements such that a distinctive narrative progression is created* (Gilbert, 2008; Chalaby, 2011). On the other hand, a good format creates and organizes a story in a similar way to scripted entertainment; with the tensions and conflicts of drama. As stated by Chalaby (2011) all formats are driven by an *engine* - the rules - (Keane and Moran, 2009

cited by Chalaby, 2011), which is designed to create *dramatic arcs* and produce *story lines*. In talent shows the narrative arc is based on the *journey* that the contestant follows and which ends with the transformation of their life. This can include a process of self-discovery, the opening up of a new career, better understanding of some global issues and stardom. Drama is also created with *trigger moments*. In talent shows, it is created mainly when the presenter announces the outcome of the public vote: with lights and sound effects that add tension to the situation. In reality TV drama is produced by nominations or unexpected changes in the storylines whilst in quiz shows and talent shows, drama is added with the use of lights, camera movements and sound effects. The main difference between fiction and the above-mentioned genres lies in the production. Whilst in fiction the stories rely on the script – which is first written and then played out –, in unscripted entertainment the format is the engine that helps create the narrative (Chalaby, 2011).

Another characteristic of formats – present in the aforementioned definitions – is that they are always transnational. This is due to the fact that the licence of a show cannot be bought twice in the same territory during the same period of time (Chalaby, 2011). In Michel Rodrigues' words: "*a programme becomes a format only once it is adapted outside its country of origin*".

Besides the concept of format, Peter Bazalgette developed the notion of "super-format", he describes these as formats that "*break new ground in terms of originality, world domination and cash generation*" (Bazalgette, 2009). According to Bazalgette there are only four super-formats: *Survivor*, *Who wants to be a millionaire?*, *Pop Idol* and *Big Brother*. All of this four "super-formats" do not belong to a specific genre but are formed by a hybridation of several genres. In the case of *Big Brother*, for example, its generic family includes documentary, hidden cameras, soap opera, game shows, television sport and can include celebrity show (British Film Institute, 2003).

It is necessary to mention that Endemol owns the rights of three of these "super-formats": *Big Brother*, *Who wants to be a millionaire?* and *Survivor*, either totally or in certain regions. In the first place, *Big Brother* is Endemol's "*jewel of the crown*" it was thirty months in development and was John de Mol's brainchild. It was first

broadcasted in 1999 on Veronica TV (Netherlands) and soon became an immense ratings' success. The format has been adapted internationally, in more than eighteen territories (British Film Institute, 2003).

Secondly *Who wants to be a millionaire?*, although created in 1998 in the United Kingdom by Celador (Bazalquette, 2005), Endemol owns the right of this format in some territories. Due to its expansion by means of acquisitions of local producers, Endemol happened to obtain several new formats in each new location. This is how it came to own the rights of *Wer wird Millionär?* the Swiss version of *Who wants to be a millionaire?* (Moran, 2006).

This same situation occurred with the *Survivor* format. Although having been sued by the creator of the format – Charlie Parsons – because of the similarities between *Survivor* and *Big Brother* (Bazalquette, 2005), Endemol owns the rights of this format in South Africa.

3. Context

In order to understand this study, it is essential to try to create a global context of both the situation of European television and that of independent production in general and Endemol specifically.

3.1 European Audiovisual System

Trying to search for a common history of European Television is a difficult task. Whilst it is true that there are books on international television history, most of them are compilations of separately authored chapters on national television histories (Bingell & Fickers, 2008). Each European country has its own television history, Europe does not act as a whole in the field of television, therefore, each country has its own regulation. In Bingell and Fickers' words:

History [...] is very crucially dependant on the availability and accessibility of sources. On the archival level, both the amount of material available (conserved) and the modes of accessibility differ from country to country. While some countries have a central audiovisual authority taking care of the cultural heritage of

television, archival research in other countries is a highly complicated affair.

As in the case of archives, the link between politics and broadcasting also differs from country to country. Countries like Britain, Ireland and Sweden have more autonomous systems, in order to distance political organs from broadcasters' decisions, whereas others like Germany, Denmark, Belgium and The Netherlands have more active political organs inside the television field, the governing bodies of their broadcasting organizations include representatives of the country's main political parties. In countries like Greece, Spain, France and Italy, on the other hand, state organs are often authorized to intervene in broadcaster decisions (Brants & De Bens, 2000).

The same happens with the languages of imported programmes, when broadcasting foreign programmes each country acts differently. Whilst audiences in Britain are notoriously resistant to watching programmes in other languages other than their native English, in Poland imported foreign-language programmes have the dialogue of all the speakers dubbed into Polish by a single actor and in France and Italy, British and American programmes are shown with multi-actor dubbing while in the Netherlands British and American programmes are shown with Dutch subtitles (Bingell & Fickers, 2008).

Despite these differences, European television has a great similarity when talking about its content. According to Brants and De Bens (2000) when comparing television schedules across European countries, one often encounters the same film, talk show or serial during the same exact week.

The programs broadcasted can have two main origins: either in-house production, where the television channel produces its own contents, or external production when the television channel relies on an independent producer to accomplish this task.

3.2 Independent Production in Europe

The thousands of European television channels have created a programming market that is worth £3.3 billion (4.500 million euros), this sum is

the amount of money that was invested by European broadcasters when acquiring formats in 2009 (Chalaby, 2011).

Due to the popularity of this market, an industry was developed with the sole purpose of serving it: the independent production section. In the last decade, many of the world's greatest formats – including the four super-formats mentioned in section 2.3 – were created by independent production companies. These businesses are basically based on their creative skills as these are their only weapon when trying to enter the programming market. In other words, their survival depends solely on their creativity.

Europe's three leading production companies are FremantleMedia, Zodiak Entertainment and Endemol, with annual turnovers ranging from £0.5 to 1 billion (Broadcast, 2010).

3.3 Endemol

Endemol is the largest group operating in the field of Television programme formats (Anon, 1994a; Bell 1994; Briel 2001) it is also the most successful format producer and distributor in the world (Moran, 2006).

This company has its origins in The Netherlands and was named after its two creators: Joop Van den Ende and John De Mol. Within two years of its creation, the company had offices in neighbouring Germany, Portugal, Spain and Belgium. Joop Van den Ende and John De Mol soon realized that acquiring companies in different territories was easier than starting them from scratch (Moran, 2006; Bazalgette, 2005).

To finance its expansion, Endemol was floated on the Dutch stock market in 1996. Meanwhile, joint venture agreements allowed the company to link up with the strongest potential partners in any particular territory allowing them to expand across and outside Europe (Endemol 2002; Endemol 2004). The acquisitions of these new companies did not only add more production arms but also brought in new formats. In John De Mol's own words: *"We aren't really a*

television producer at all anymore. We are a content provider for multiple platforms.” (Endemol 2004).

Although recent trading figures are not available, during the first quarter of 2003 the Endemol group had a combined turnover of €616.4m. This was 7.2% more than the year before (Moran, 2006). In 2002, the Endemol library contained over 500 programme formats and the company had around 3,300 fulltime employees. In the same year, more than 15,000 hours of television were produced, spread over approximately 400 different programme series (Endemol 2002).

But what kind of programs were produced in order to fill in this 15.000 hours? Are they part of the most-viewed macrogenres, genres and formats?

3.4 Current television trends

According to Eurodata TV, 41% of the top performing programs of 2012 belonged to the infoshow macrogenre whilst 38% were fiction (Mediametrie, Eurodata TV, 2013). The study also specifies the most successful reality formats:

“The enthusiasm of viewers around the world for talent quests, especially concerning musical talent, shows no sign of waning. The most emblematic format of 2012 is without doubt The Voice, which experienced a surge in popularity, appearing in the top rankings of 16 territories, against three in 2011. Other talent shows also perform well such as the formats Got Talent and the culinary contest Masterchef” (Mediametrie, Eurodata TV, 2013).

Euromonitor also agrees that reality television is booming:

“Part of the reason for the public's love for reality programming is that it often constitutes a new take on the rags to riches story. It is more interesting (and closer to the audience) to see what happens to ordinary people. Andy Warhol predicted this with his idea of 15 minutes of fame and in 2012, millions of people are busy narrating their lives with the rise of broadband and mobile phone services, and social networks. Twitter best understands the concept of

reality culture, inviting its users to “write what you are doing” at any one time.” (Euromonitor International, 2012)

4. Methodology

The main objective of this research is to find out the weight that Endemol has had on European television, being the world’s largest independent television and digital production company must have somehow had an influence on Europe’s – and the world’s – television trends’. Therefore, did the foundation of Endemol initiate a revolution in television? Is European television highly influenced by the company? Has it had an impact on European television or is this a myth?

So as to answer these questions and carry out the analysis on the company’s influence on European television, the study will be based on four European countries. These four countries will be chosen bearing in mind those European countries with higher rates of television consumption.

Table 1 was used to find out which European countries are those with the highest TV viewings (minutes/day). Marked in yellow are the nine European countries analysed by Mediametrie, Eurodata TV Worldwide. Out of these nine countries those with the higher rates are: Italy (253 mins/day), Poland (242 mins/day) United Kingdom (242 mins/day) and Spain (239 mins/day).

Table 1. Television industry metrics

	UK	FRA	GER	ITA	USA	CAN	JPN	AUS	ESP	NED	SWE	IRL	POL	BRA	RUS	IND	CHN	
TV revenue (€bn)	11.3	10.2	11.6	7.8	100	4.4	31.1	5.3	4.8	2.6	1.8	0.9	2.4	12.4	3.6	5.5	12.4	
Revs change (% YOY)	2.7	2.6	3.1	-2.7	6.5	5.7	2.8	4.4	-4.9	5.4	5.1	1.6	10.4	12.7	16.6	14.2	14.4	
Revenue per cap (£)	180	155	142	127	320	128	244	244	102	155	198	182	62	63	26	5	9	
from advertising	56	46	43	63	115	66	111	115	36	49	61	37	20	36	20	1	6	
from subscription	80	76	48	40	204	44	91	95	27	66	96	111	41	25	6	3	4	
From public funds	44	33	51	24	1	18	42	34	39	40	41	34	1	1	0	0	0	
TV licence fee¹	146	107	187	97	n/a	n/a	200	n/a	n/a	n/a	199	139	42	n/a	n/a	n/a	n/a	
Largest TV platform	Platform	Dsat	DTT	Dsat	DTT	DCab	DCab	Dcab	DTT	DTT	Dcab	Acab	Dsat	DSat	DSat	ACab	Acab	Dcab
	% of homes	44%	30%	35%	43%	40%	53%	27%	49%	69%	47%	33%	53%	45%	45%	34%	58%	28%
TV viewing (mins/day)²	242	227	225	253	293	240	n/a	189	239	191	162	205	242	225	220	119	163	
No.1 channel share (%)	21	24	14	19	7	9	n/a	15	15	19	23	23	17	40	17	9	7	
DTV take-up (%)	99	97	66	93	89	87	77	83	100	77	67	90	62	69	40	40	43	
Pay TV take-up (%)	55	62	64	35	89	93	63	34	27	99	92	76	78	23	64	94	57	
DSO date	2012	2011	2008	2012	2009	2011	2011	2013	2010	2006	2007	2012	2013	2016	2015	2014	2015	

Source: Mediametrie, Eurodata TV Worldwide (2013)

In addition to these four countries, The Netherlands will also be included as an object of study. Although it is not the country with the higher television rates it is Endemol's country of origin and therefore it is possible that it broadcasts a great majority of its television formats, thus this will be useful when analysing the percentage of Endemol's programs in European television schedules.

Once the subject of study has been defined, the following step will consist in narrowing the study of each country to its two biggest television channels, being these public or private broadcasters. The research's final step will be analysing the television schedules' in order to recognize the different formats and genres, their origin – local or international – and the production company which they belong to. When the results are obtained, if they show a pattern and match in some way, the impact of Endemol will be proven.

The election of the two major television channels in the five countries chosen was based on the percentage of share in 2013. Therefore, bearing this in mind, the television broadcasters chosen were: Rai 1 and Canale 5 in Italy, TVP1 and TVN in Poland, BBC1 and ITV1 representing the United Kingdom, Telecinco and Antena 3 in Spain and finally Nederland 1 and RTL 4 for the Netherlands.

4.1 Sample, categories and variables

In order to carry out the analysis of the five countries television channels', several parameters had to be taken into account. In the first place the analysis of the programmes broadcasted by the ten channels chosen is based on the television listings of two weeks: from Monday 10th to Sunday 16th of December 2012 and from Monday 8th to Sunday 14th of April 2013. These specific two weeks were chosen in order to avoid holidays which usually cause changes in the schedules. They belong to different seasons, winter 2012 and spring 2013, to gain more variety in the programmes and schedules and therefore obtain totally objective results.

The second step before carrying out the analysis was deciding which parameters would be considered when elaborating the table. In the first place a division between the five chosen countries was necessary to elaborate five

different tables which could be analysed separately in order to obtain individual and global conclusions.

Secondly, the TV channel analysed should be mentioned each time to be able to draw conclusions based not only on the country but also on its channels, together with the name of the program, the date when it was broadcasted and its duration.

Another important parameter was the timeslot where the program was broadcasted. When specifying the time a program was broadcasted, this column did not refer to the particular hour but had more to do with terms related to the emission time: daytime, access primetime, primetime and latenight. The parameter “time” will allow adding a new nuance to the conclusions, is Endemol more present during daytime, primetime or late night? Is this the same in all the channels/countries analysed? When cataloguing each program in a timeslot several factors had to be taken into account. In the first place, they are cultural factors and therefore vary from country to country. Secondly, timeslots do not only indicate the actual time of broadcast but also refer to the ratings of a certain program. Therefore, taking both things into account, the timeslots were established as follows: **Daytime** refers to all those programs that are broadcasted from 6am to 6pm; **Access Primetime** includes all those programs from 6pm to the end of the evening news; **Primetime**, the timeslot with the highest ratings, refers to all the programs broadcasted after the evening news until 11pm approximately and finally **Latenight** refers to those aired from 11pm to 6am. These timeslots are approximate and are subject to the listings, therefore if a program runs from 4pm to 8pm it is catalogued as Daytime although it is also broadcasted during the Access Primetime timeslot.

Other variables taken into account when analysing each program were its macrogenre and its genre. Table 2 was used as a reference in order to catalogue all the programs. The information on the table was extracted from the Euromonitor Observatory as explained in section 2.2. Whilst carrying out the analysis it became clear that the Macrogenre “Children” should be added, this allowed a better classification of these programs and helped to differentiate them from those that could belong to Endemol.

Table 2. Classification of macrogenres and genres used in the analysis

FICTION	INFORMATION	INFOSHOW	VARIETY / ENTERTAINMENT		
			Variety	Humour	Music
Sitcom	News	Reality show	Theatre	Sketches	Concerts
TV movies	Features	Talk show		Jokes	Music-themed programs
Miniseries	Reports	Docuseries		Parodies	National Music Competitions
TV Dramas / Serials	Interviews	Coaching shows			Musical revues
Soapopera /Telenovela	Documentaries	Makeover			
		Hidden camera			
		Celebrity show			
		Game show			
		Quiz show			

Source: Author based on Euromonitor Observatory (2012)

Finally, the last parameter was that of its origin: production company, country of origin and format. The production company taken into account is the one that produces the contents in the country where they are broadcasted. The country of origin refers to the country where the format was first aired and the column format serves to specify the name of the original program.

Once all the parameters had been established and the analysis had been effectuated, the results were elaborated in order to find answers to the questions proposed in the methodology.

5. Results

Due to the differences between the television schedules of the five countries chosen, the results will be stated separately, analysing the data obtained in each country. In order to state the results precisely, a brief description of each country's television system will be given before the findings. These descriptions will all be based on the information extracted from MAVISE (2014).

Each country's results will be separated into two main parts: the results of the first television channel and those of the second. In those countries where it is possible the results will be distributed into four graphics: origin of programs, comparative analysis of 2012 and 2013, timeslots and Endemol: macrogenres, genres and formats. The origin of the programs refers to their production company, the bar graph elaborated shows the amount of programs belonging to Endemol and those that have other origins. The comparative analysis is carried out by using two piecharts, one that indicates the percentage of Endemol during winter 2012 and another that indicates its presence during spring 2013. As for the timeslots, four piecharts – corresponding to the four different timeslots – show the percentage of Endemol's programs that are broadcasted during Daytime, Access Primetime, Primetime and Latenight. Finally, Endemol: macrogenres, genres and formats analyses the programs in a deeper way, taking into account the classification mentioned in section 2.2.

The analysis was carried out by studying the different emissions and not the different programs. Therefore, the results are also expressed in emissions – number of times a specific program is aired – and not in the total number of programs.

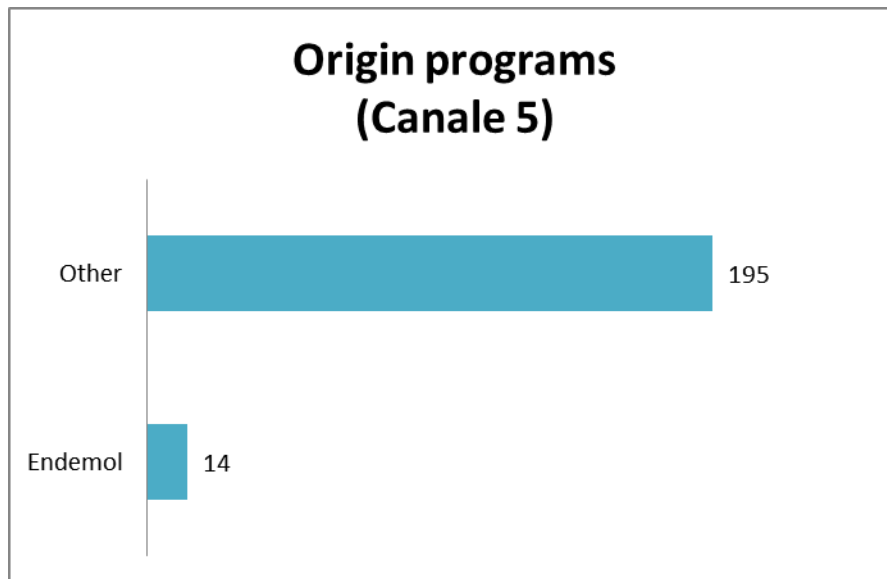
5.1 Italy

Rai Uno (Radiotelevisione Italiana) is the main Italian generalist public channel with a National coverage. **Canale 5** is also an Italian generalist channel but it is broadcasted by the Mediaset Group. The various channels operated by Radiotelevisione Italiana and Canale 5 had a combined market share of 76.8%, which

was without equal in the rest of Europe (European Audiovisual Observatory, 2014).

5.1.1 Canale 5

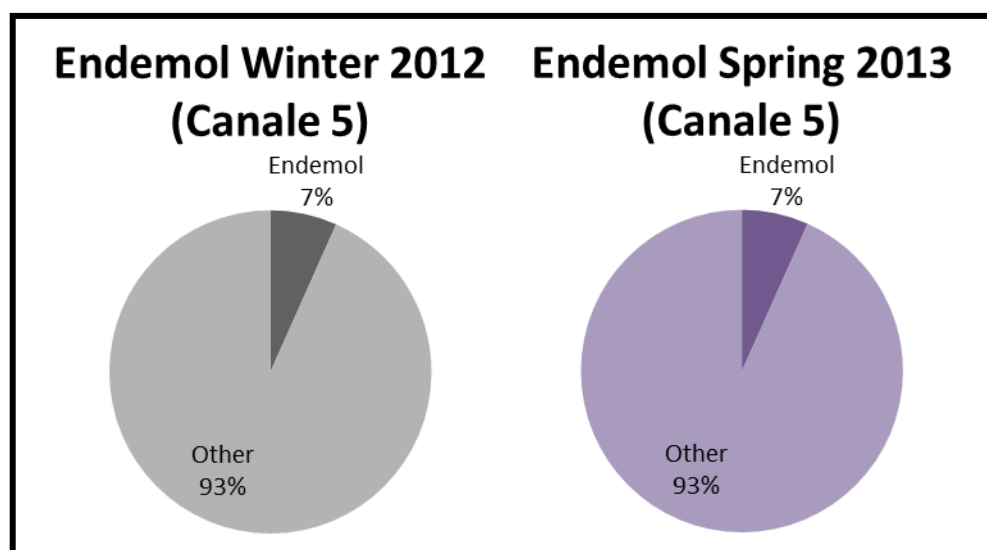
Graphic 1. Origin of programs



Source: Author

According to graphic 1, out of the 209 television slots broadcasted on Canale5 in 2012 and 2013, 14 belonged to Endemol. In other words, a 6.7% of all the programs broadcasted belonged to the independent production company.

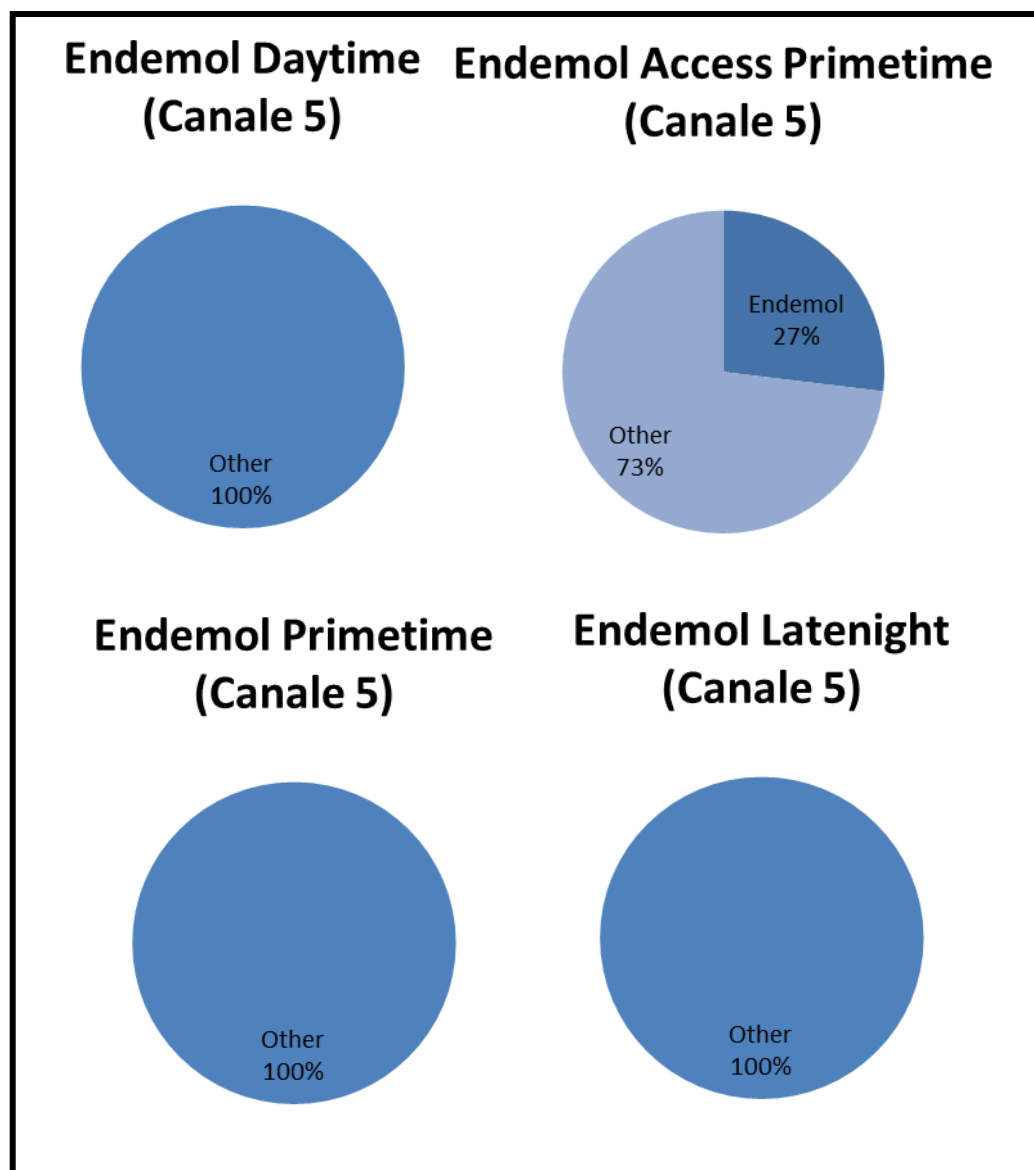
Graphic 2. Comparative analysis of 2012 and 2013



Source: Author

It is interesting to analyse the presence of Endemol in the weeks chosen. As shown on graphic 2, the amount of Endemol's programs broadcasted was the same throughout both seasons. The fact that during both weeks Endemol's presence equals an exact 7% of the programs broadcasted can be explained by regarding the listings of Canale5 during this period of time. From the 10th to the 16th of December Endemol's format *Avanti un altro!* was broadcasted in access primetime, whilst from the 8th to the 14th of April the same thing happened but this time the format was *The Million Pound Drop Live* known as *The Money Drop* in the Italian version.

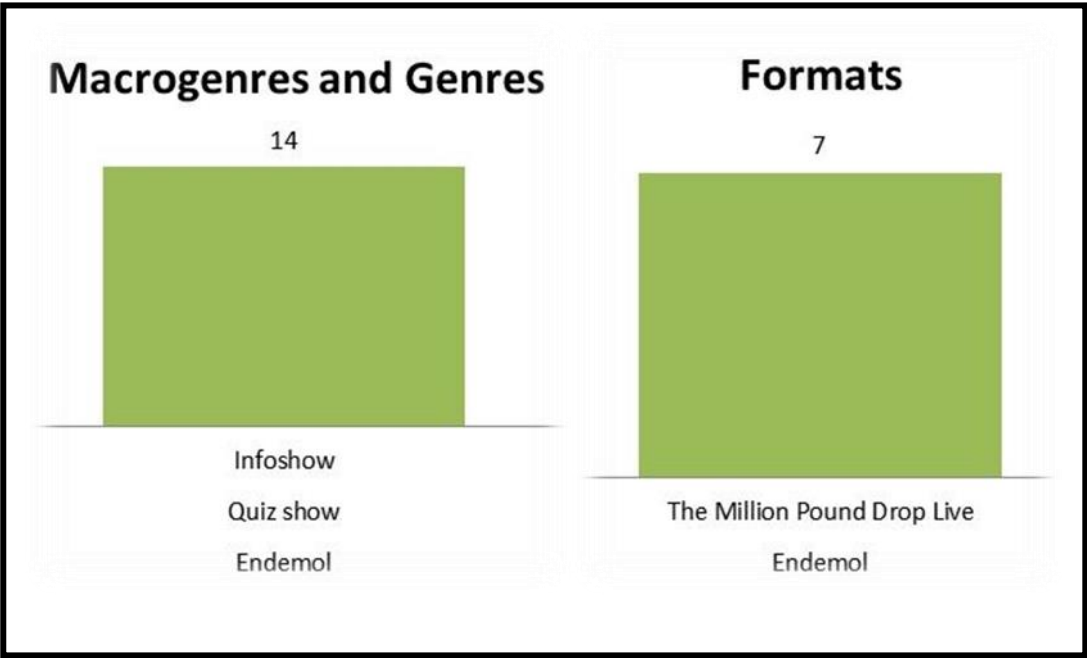
Graphic 3. Timeslots



Source: Author

Graphic 3 corroborates the results seen before: Endemol is only present during access primetime. Due to the fact that this timeslot usually lasts a minimum of four hours, Endemol is only present in one program of the programs broadcasted during this certain timeslot and therefore it only represents 27% of the whole access primetime timeslot.

Graphic 4. Endemol: Macrogenres, Genres and Formats

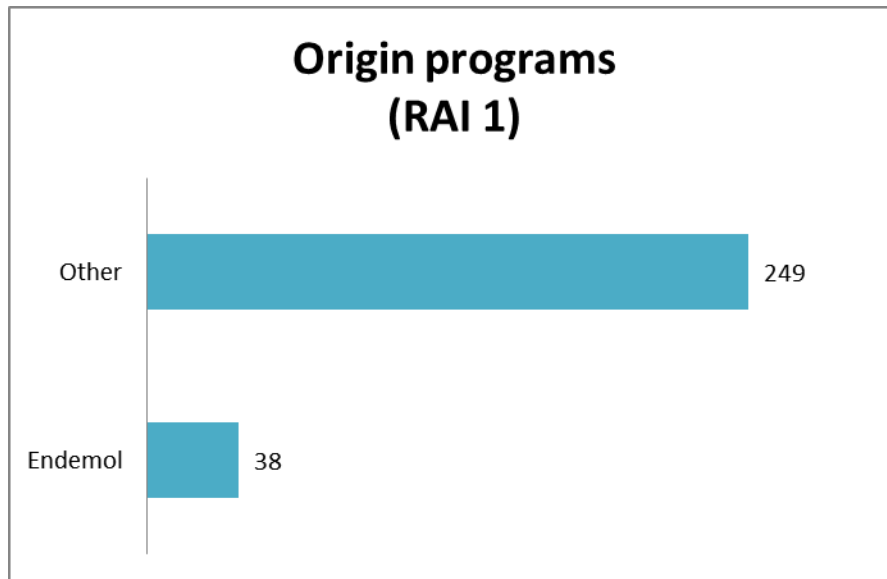


Source: Author

Graphic 4 shows the types of macrogenres, genres and formats that constituted Endemol's programs on Canale 5. A 100% of the programs broadcasted belonged both to the macrogenre Infoshow and the genre Quiz Show, these programs were *Avanti un altro!* and *The money drop*.

5.1.2 RAI 1

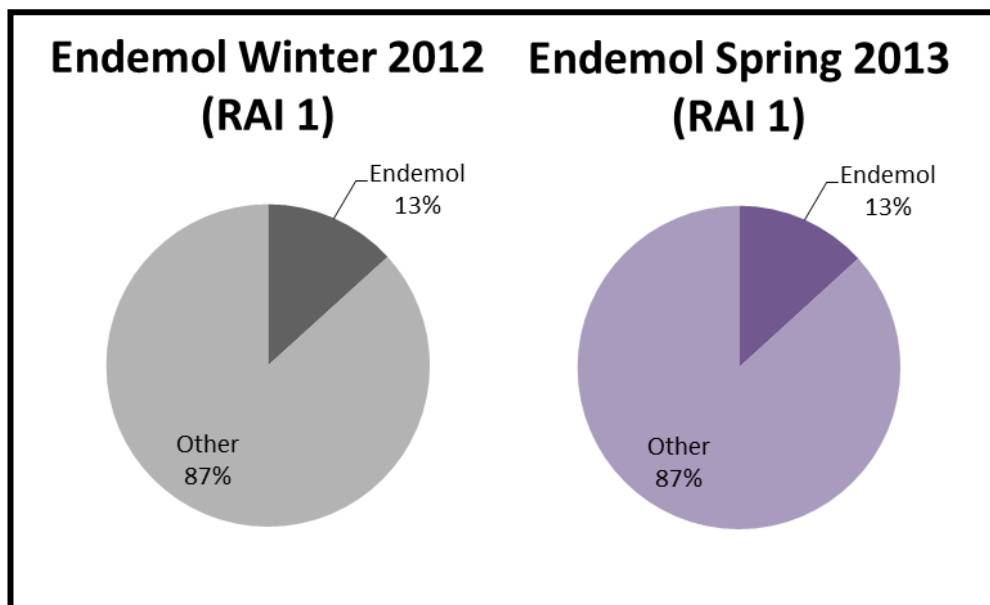
Graphic 5. Origin of programs



Source: Author

As shown on graphic 5, out of the 287 programs in the second Italian channel analysed; RAI 1, a great majority does not have a relation with Endemol. 38 of all the emissions analysed belonged to this independent production company whilst the other 249 pertain to other production companies.

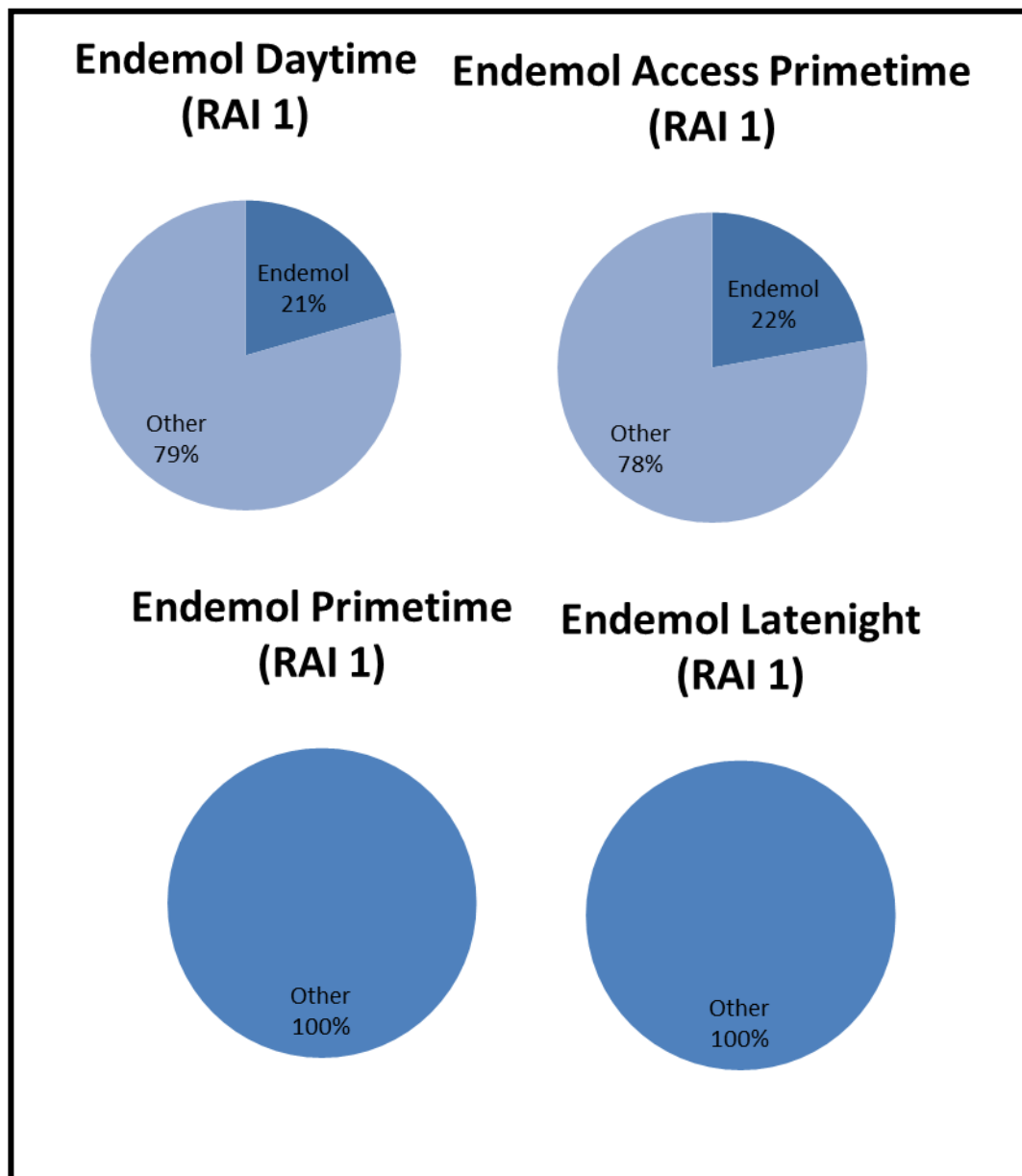
Graphic 6. Comparative analysis of 2012 and 2013



Source: Author

Graphic 6 shows the presence of Endemol in the two periods of time analysed. In both 2012 and 2013 Endemol represented a 13% of RAI 1's television schedules. The fact that the result is the same in December 2012 and April 2013 can be explained by taking a look at RAI 1's listings. In both periods of time the same programs were broadcasted at exact same hours. These were *La prova del cuco*, based on the original format *Ready Steady Cook*; *Verdetto Finale* and *Affari Tuoi*, the Italian version of the format *Deal or No Deal*.

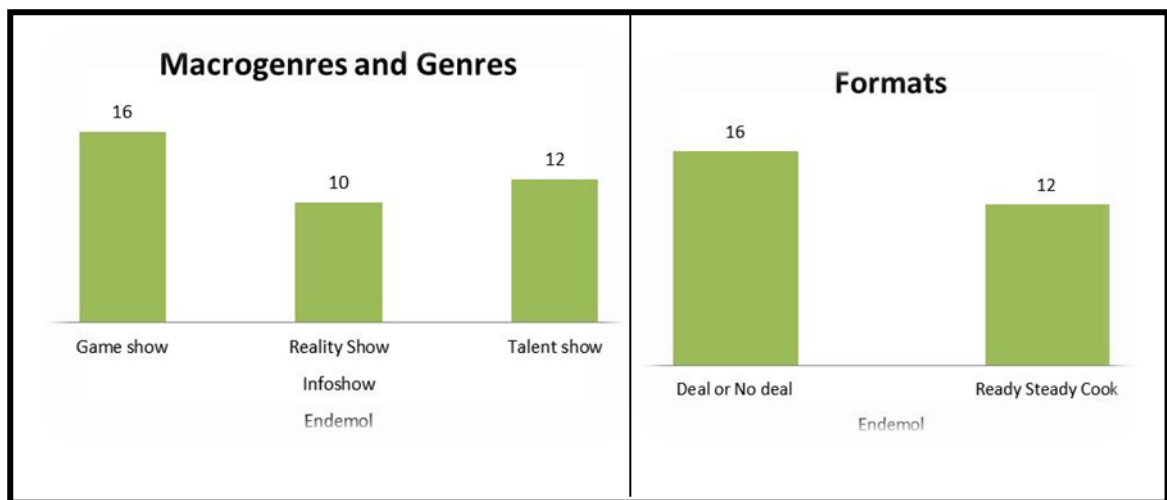
Graphic 7. Timeslots



Source: Author

Graphic 7 show the presence of Endemol in the four main timeslots. Endemol is present in two of these: Daytime and Access Primetime with a 21% and a 22% total of presence respectively. The fact that Endemol is not present in Primetime can be explained by taking a look at RAI 1's listings: out of the 16 programs broadcasted on Primetime, 12 belonged to the fiction macrogenre and were mainly films which Endemol does not produce.

Graphic 8. Endemol: Macrogenres, Genres and Formats



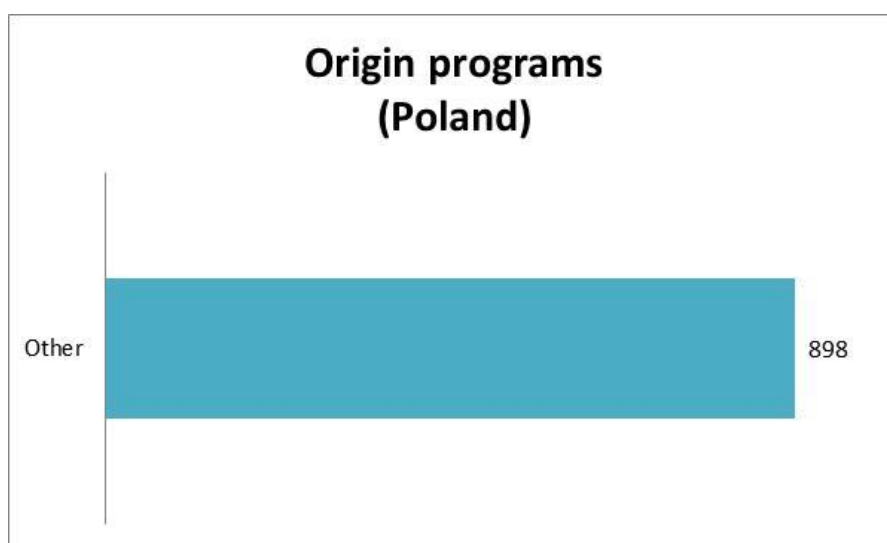
Source: Author

According to graphic 8, all of Endemol's programs that were broadcasted on RAI 1 belonged to the Infoshow macrogenre and could be divided into a total of three genres: game show; *Affari tuoi* belonging to the *Deal or no Deal* format, reality show; like *Verdetto Finale* and talent show; *La prova del cuoco*, the Italian version of the English format *Ready Steady Cook*.

5.2 Poland

In Poland **TVP1** is the main public channel, it is the most popular channel with a share of 17.4%. It is a generalist channel and has a national coverage; it covers nearly 99% of the Polish territory. The other major player is **TVN**, a private generalist channel, with a 15.0% of share (European Audiovisual Observatory, 2014).

Graphic 9. Origin of Programs



Source: Author

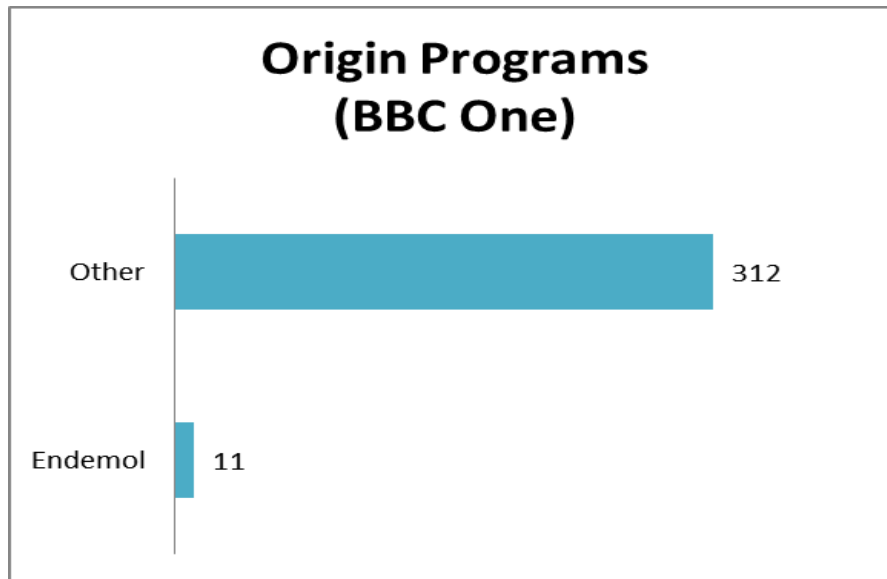
After analysing the two most popular Polish television channels – TVP1 and TVN – one can affirm that there is no presence of Endemol in the Polish television. Although this could be true, one should keep in mind that this analysis is based only in two weeks: from the 10th to the 16th of December 2012 and from the 8th to the 14th of April 2013 therefore, it is quite possible that Endemol has had or has a place on Polish television during other seasons.

5.3 United Kingdom

The United Kingdom television market is one of the largest in Europe with any channels that target other countries. **BBC1**, a public service channel with a share of 20.7% in 2011 and **ITV1**, a private generalist channel with 15.1% of share, are the most popular channels (European Audiovisual Observatory, 2014).

5.3.1 BBC One

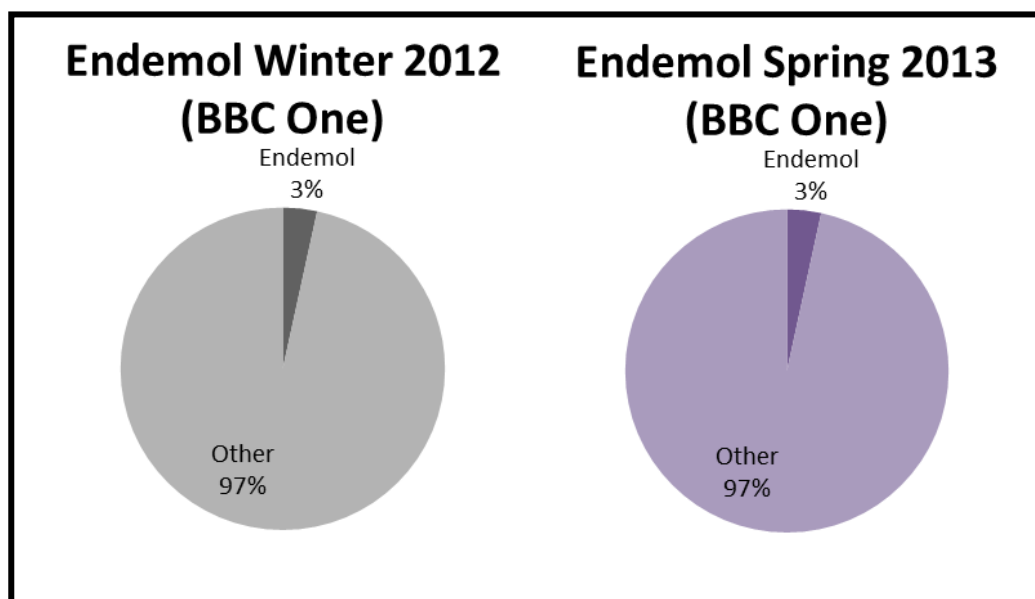
Graphic 10. Origin of Programs



Source: Author

Graphic 10 shows the origin of the programs broadcasted on BBC One. Out of the 323 total programs shown during the two weeks analysed, 11 belonged to Endemol. In other words, 3.4% of the total emissions had their origin in Endemol.

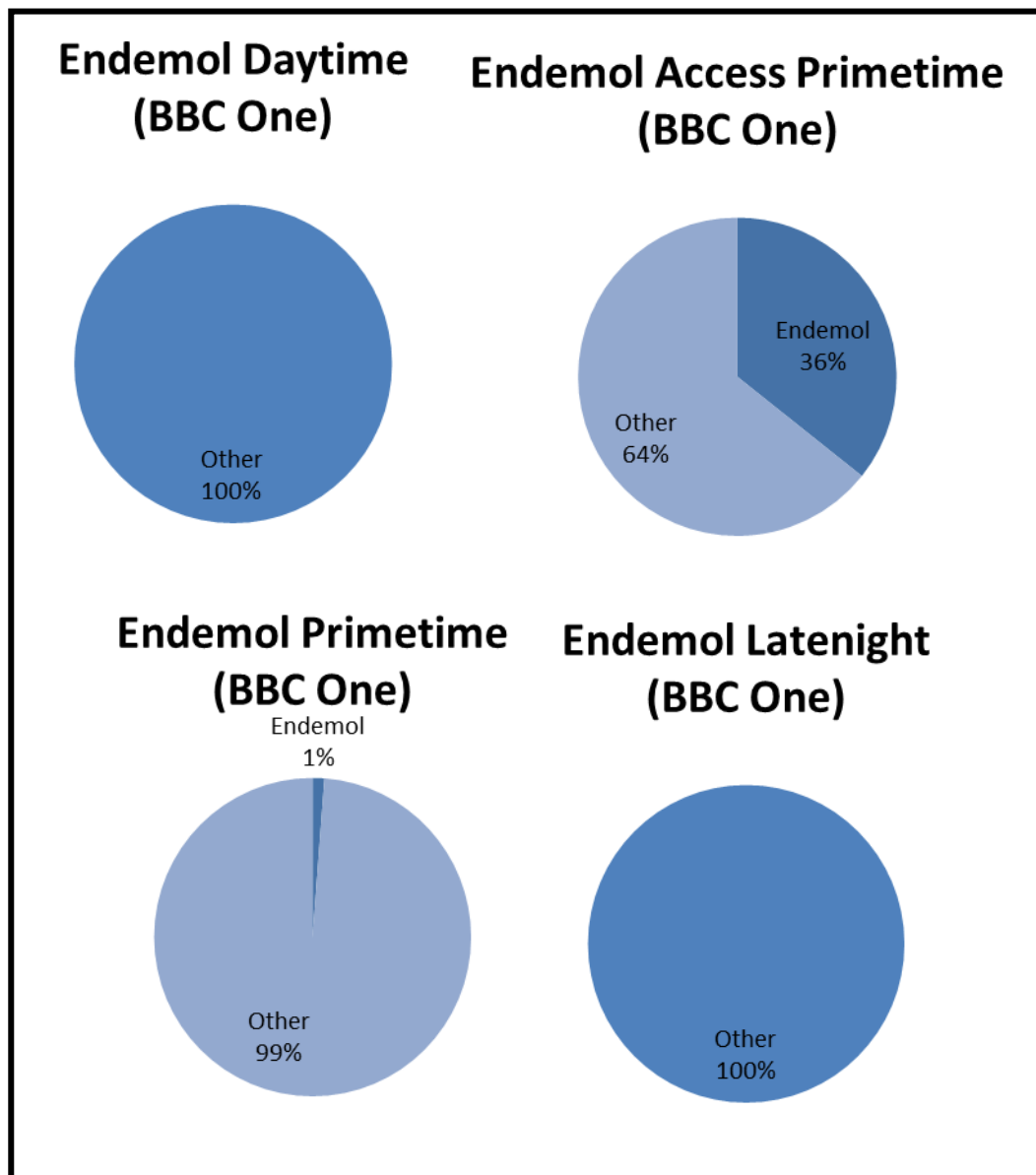
Graphic 11. Comparative analysis of 2012 and 2013



Source: Author

Graphic 11 exposes the difference between Endemol's presence in the two seasons chosen. During both December 2012 and April 2013 it was present in a 3% of the emissions. The same results in both seasons can be explained by taking a look at the listings, in both weeks BBC One chose to broadcast the format *Pointless* in winter 2012 under the name of *Pointless Celebrities* and in spring 2013 as *Pointless*.

Graphic 12. Timeslots

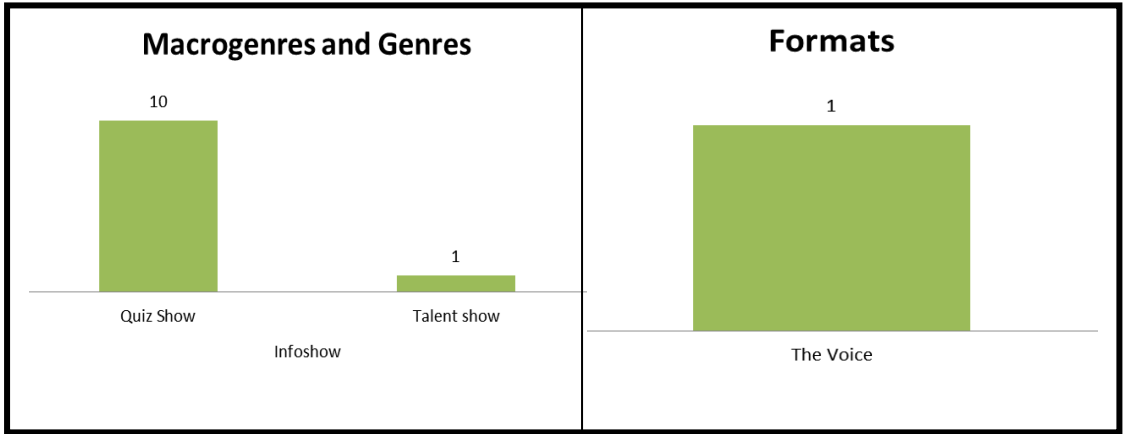


Source: Author

Graphic 12 shows interesting results, to start with it evidences the great difference in the presence of Endemol throughout the four main timeslots. Endemol is not present in either the Daytime or the Latenight timeslot. It's highest presence occurs during Access Primetime (36%) given that *Pointless*, in its celebrity and

non-celebrity editions, is broadcasted daily. The 1% in Primetime is due to the format *The Voice* which was broadcasted the 13th of April 2013 on Primetime.

Graphic 13. Endemol: Macrogenres, Genres and Formats

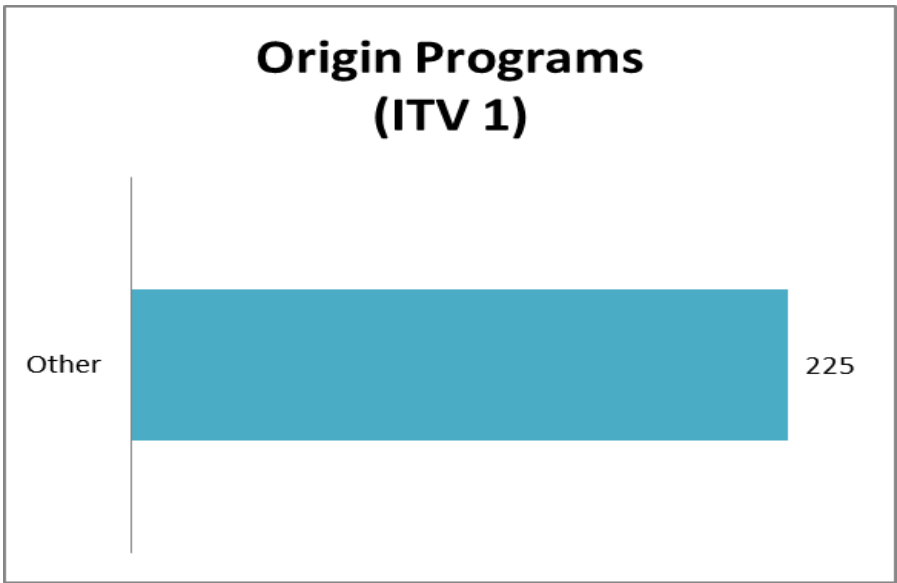


Source: Author

All of the programs that belonged to Endemol and were broadcasted on BBC One can be classified among the Infoshow macrogenre and divided into the Quiz show and the Talent show genres as shown on graphic 13. The programs *Pointless* and *Pointless celebrities* belong to the Quiz show and are a British original format whilst the other Endemol program is *The Voice UK* which is an imported Dutch format.

5.3.2 ITV 1

Graphic 14. Origin of programs



Source: Author

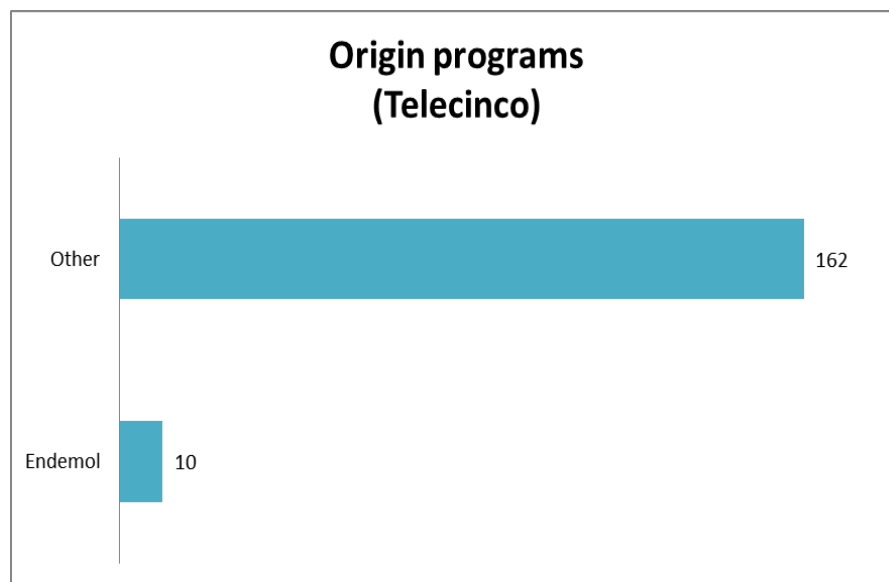
After carrying out the analysis, the results in Graphic 14 show that there was no presence of Endemol in ITV 1 during the two weeks analysed. Therefore, in this case the rest of the analysis was unnecessary since there is no presence of Endemol. This results can be due to the fact that ITV 1 did not broadcast Endemol's formats or programs during this specific two weeks but they do not necessarily mean that ITV does not work with Endemol at all. This results show that the analysis is too narrow to trust the results without taking into consideration the fact that they only represent a small object of study.

5.4 Spain

Telecinco is the most popular television channel in Spain although it is closely followed by **Antena 3**. Both channels are private and generalist with a national coverage. Whilst Telecinco is broadcasted by the Italian Mediaset Group, Antena 3 belongs to GrupoPlaneta De Agostini and Bertelsmann (European Audiovisual Observatory, 2014).

5.4.1 Telecinco

Graphic 15. Origin of programs

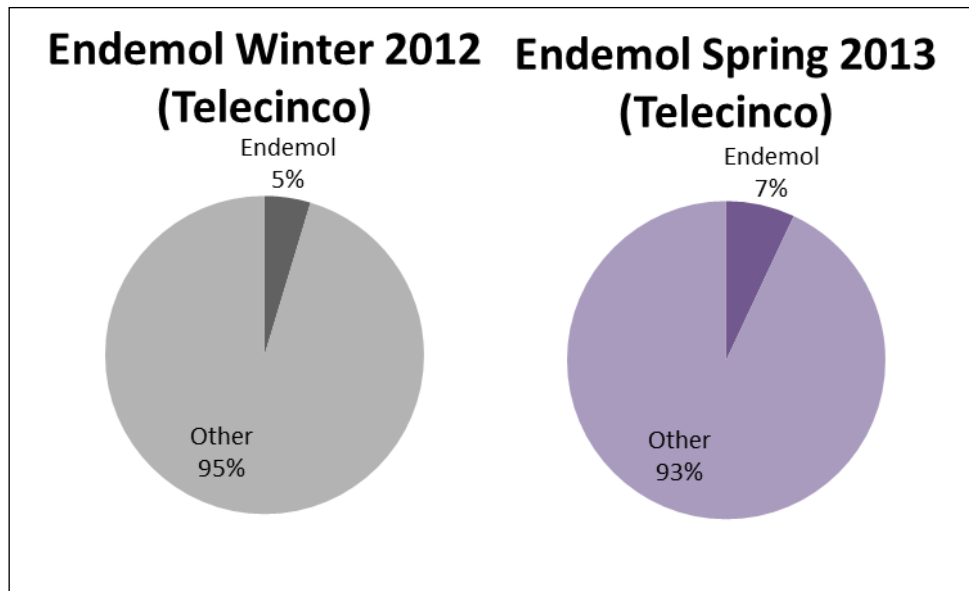


Source: Author

As shown on Graphic 15, out of the 172 programs broadcasted by Telecinco during the two weeks chosen to carry out the analysis, 10 belonged to Endemol. In other

words a 6.2% of the programs broadcasted had their origin in the aforementioned company.

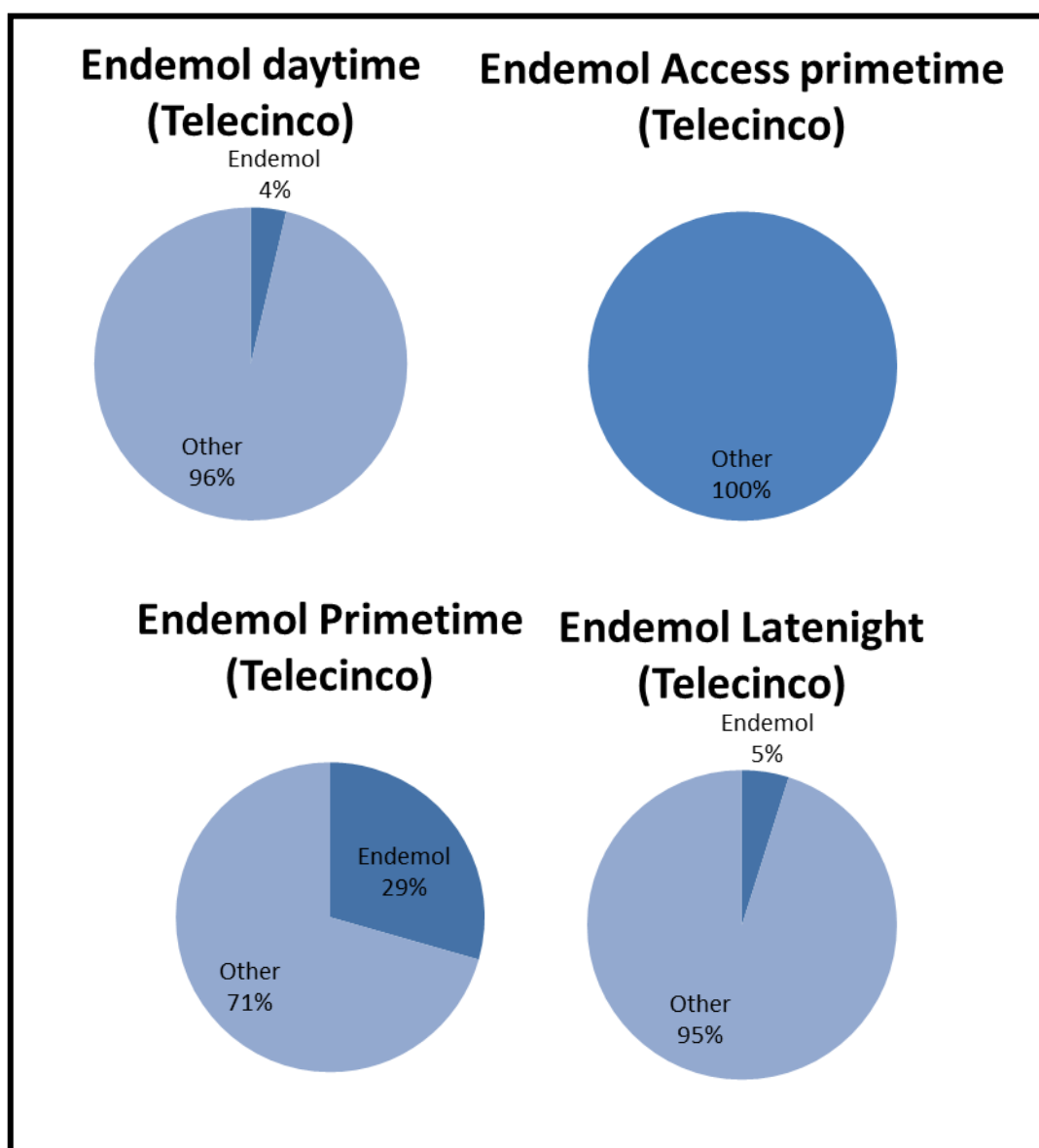
Graphic 16. Comparative analysis of 2012 and 2013



Source: Author

Graphic 16 serves as a comparative between Endemol's presence during winter 2012 and spring 2013. As shown on the winter 2012 pie chart, Endemol was present in 5% of the programs that were broadcasted on Telecinco whilst in spring the percentage raised to a 7%. This growth in the presence of the company is due to the fact that during December Telecinco only broadcasted one of Endemol's formats: *The Voice* and during April it broadcasted both *Big Brother* and the talent show *Tú sí que vales*.

Graphic 17. Timeslots

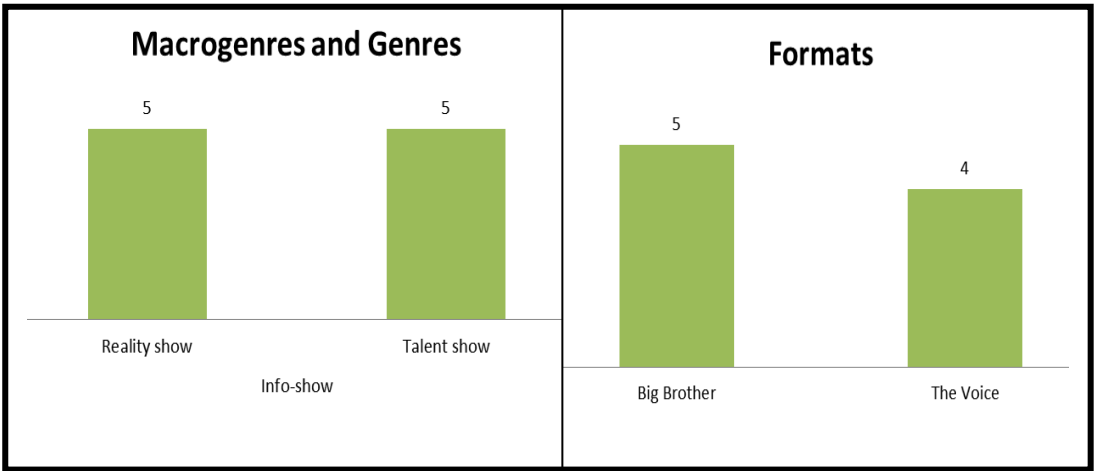


Source: Author

Graphic 17 shows the presence of Endemol divided in the four different timeslots. Endemol is present in three of those timeslots: Daytime, Primetime and Latenight. It is not present during Access Primetime because during this timeslot Telecinco broadcasts its “golden program”: *Sálvame*. It is necessary to mention that although being present in the majority of its timeslots, this does not mean that different programs are shown. Telecinco broadcasts the same format during the three slots, for example, on December 12th *La Voz* was broadcasted during Primetime. On the 15th of December, *The Voice* was broadcasted again, but this time renamed *La Voz: Los elegidos*, during Daytime and lasted 45 minutes- whilst on 12th it had a 4 hours

duration – and was a special program to present the testers. The same day a repetition of the whole program – broadcasted previously on the 12th – was emitted during the Daytime timeslot. On Sunday 16th of December *La Voz: Los elegidos* was broadcasted during Daytime again.

Graphic 18. Endemol: Macrogenres, genres and formats

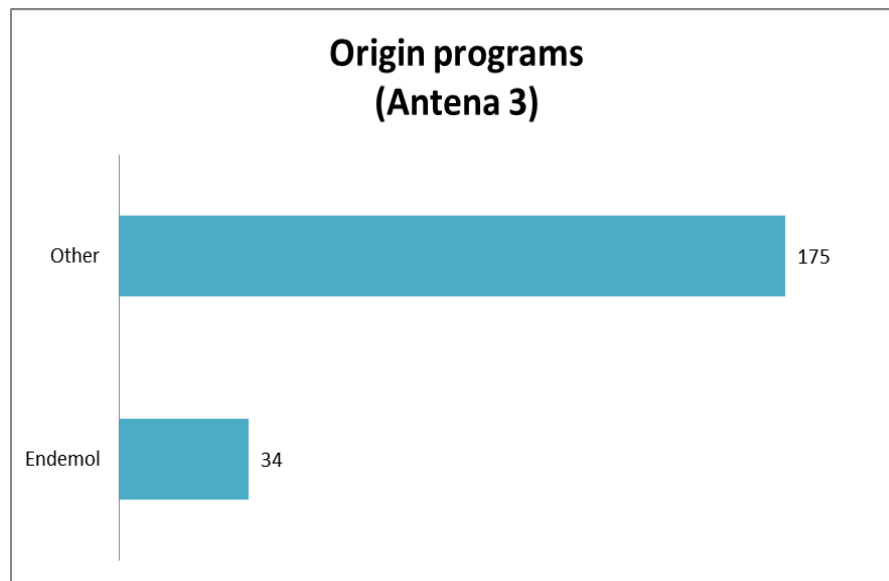


Source: Author

As shown on graphic 18, all the programs that were broadcasted on Telecinco and belonged to Endemol could be classified into the Infoshow macrogenre and the reality show – *Big Brother* – or the talent show – *Tú sí que vales* and *La Voz* Spanish version of the *The Voice* format – genres’.

5.4.2 Antena 3

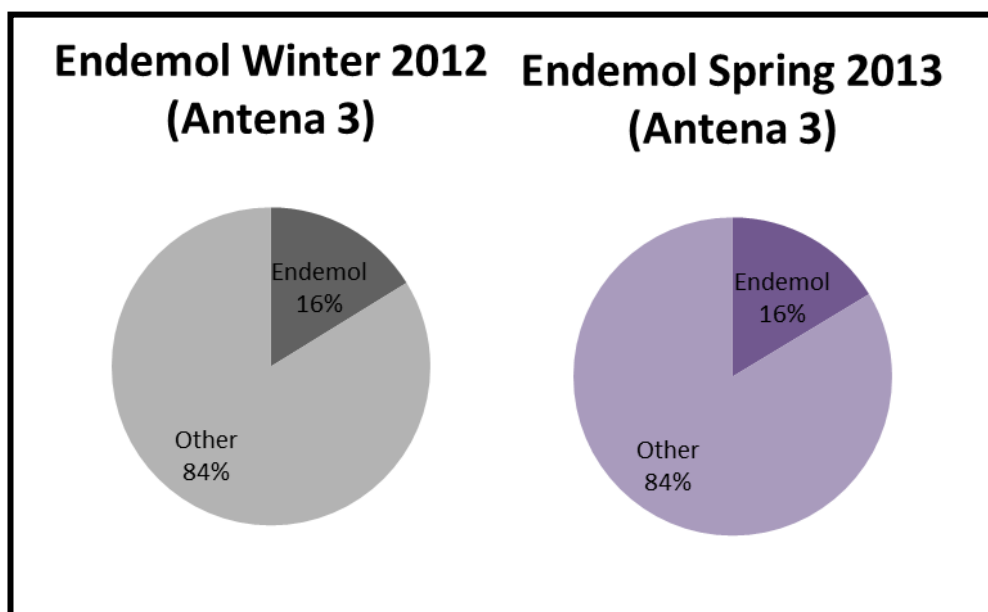
Graphic 19. Origin of programs



Source: Author

Graphic 19 shows the origin of the programs broadcasted on Antena 3 during December 2012 and April 2013. Out of the 209 programs that were shown, 34 belonged to Endemol. Therefore, 16.3% of the Antena 3's listings had their origin in Endemol.

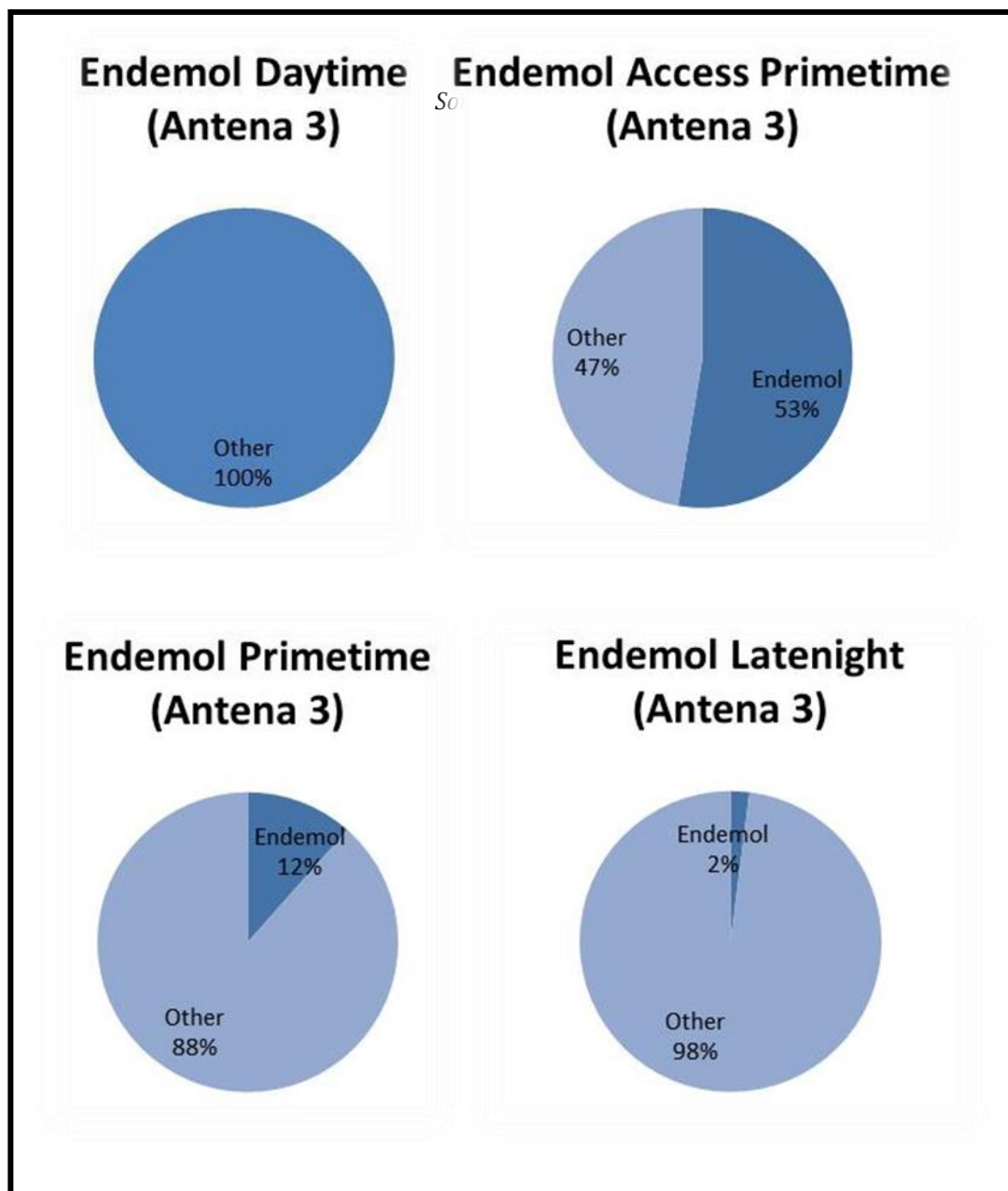
Graphic 20. Comparative analysis of 2012 and 2013



Source: Author

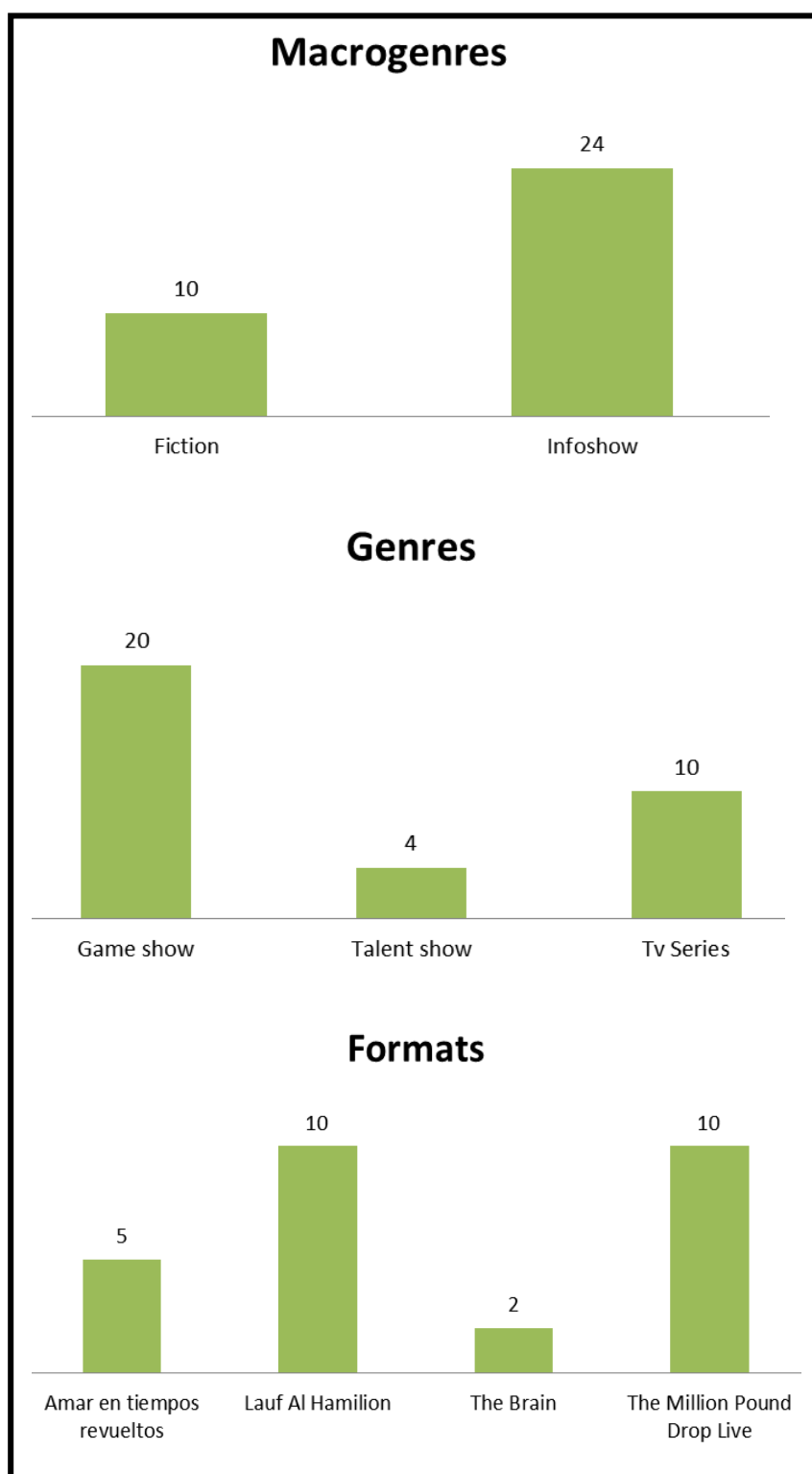
Graphic 20 shows the presence of Endemol during the two weeks chosen for the analysis. In both weeks the percentage of the independent company's presence was 16% of the total broadcasts. The same result can be explained by looking at Antena 3's television schedule, in December a total of four programs belonging to Endemol were broadcasted: *Bandolera*, *Ahora Caigo*, *Atrapa un millón* and *Tu cara me suena*. During April the Spanish channel also broadcasted four programs but with some slight changes. For instance, *Bandolera* was replaced by *Amar es para siempre* and the Primetime format *Tu cara me suena* was substituted by *Increíbles: el desafío*.

Graphic 21. Timeslots



The most remarkable information given on Graphic 21 is the presence of Endemol during AccessPrimetime. Endemol constitutes more than half of the programation during this timeslot, exactly a 53%. It is also present during Primetime and Latenight. The high percentage during Access Primetime is due to the amount of quiz and game shows that Antena 3 broadcasts during this given timeslot. Every afternoon – Access Primetime time – *Bandolera*, *Ahora Caigo* and *Atrapa un millón* were shown on this channel during December. This was also April's case with the sole difference that *Bandolera* was replaced by another fiction: *Amar es para siempre*.

Graphic 22. Endemol: Macrogenres, genres and formats



Source: author

Graphic 22 shows the different macrogenres, genres and formats in which the programs broadcasted on Antena3 can be classified. There are two main macrogenres: Fiction and Infoshow. As for the genres, there are three main genres:

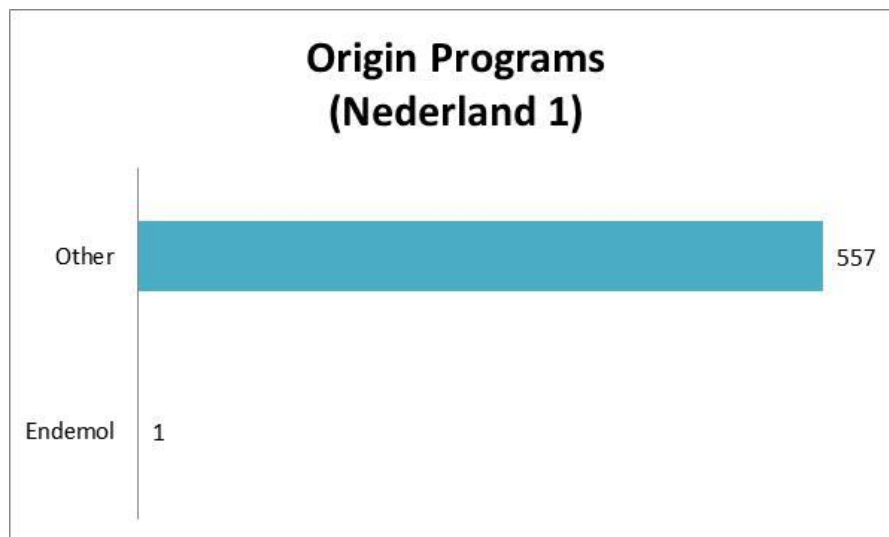
TV Series in the Fiction macrogenre and Talent Show and Game Show in that of Infoshow. There are four main formats present in the Antena 3's listings: *Amar en tiempos revueltos* which served as a format for *Amar es para siempre*, *Lauf Al Hamillion*, *Ahora Caigo's* format, *The Brain* the Chinese format for the Spanish *Increíbles: El desafío* and *The Million Pound Drop Live* which turned into the Spanish *Atrapa un millón*.

5.5 The Netherlands

In the Netherlands, the most popular television channel is **Nederland1**, the main national public generalist broadcaster. The second most viewed channel is **RTL 4**, a private national channel that belongs to Bertelsmann (European Audiovisual Observatory, 2014).

5.5.1 Nederland 1

Graphic 23. Origin of programs



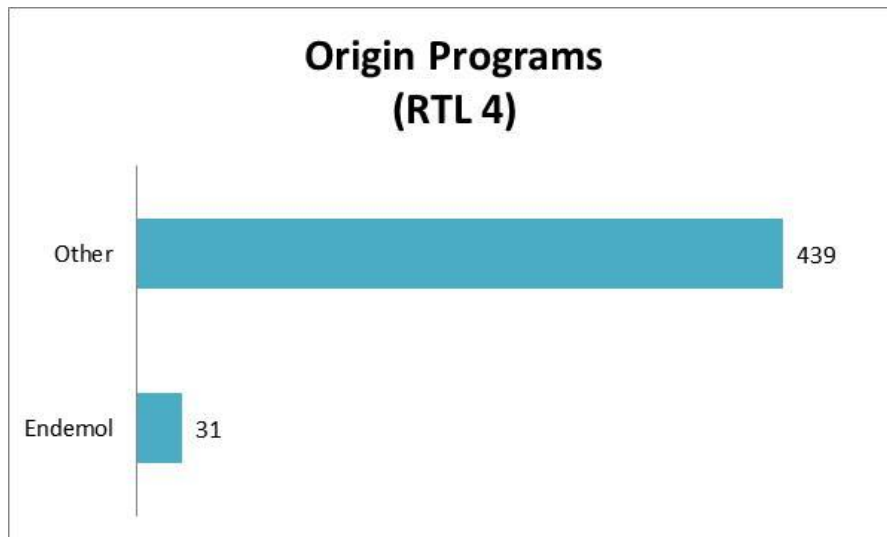
Source: Author

Surprisingly, although the Netherlands was included because it is Endemol's country of origin, this production company was not present during the week from the 10th to the 16th of December in the Dutch TV channel: Nederland 1. Bearing in mind that Nederland 1 is a public channel, and taking into account the type of programs that it broadcasts – mainly information genre –, Endemols' main genres

do not fit into its schedules. Despite this, as shown on Graphic 23, the 14th of April 2013 BBC1 broadcasted *Eén tegen 100* a game show belonging to Endemol.

5.5.2 RTL 4

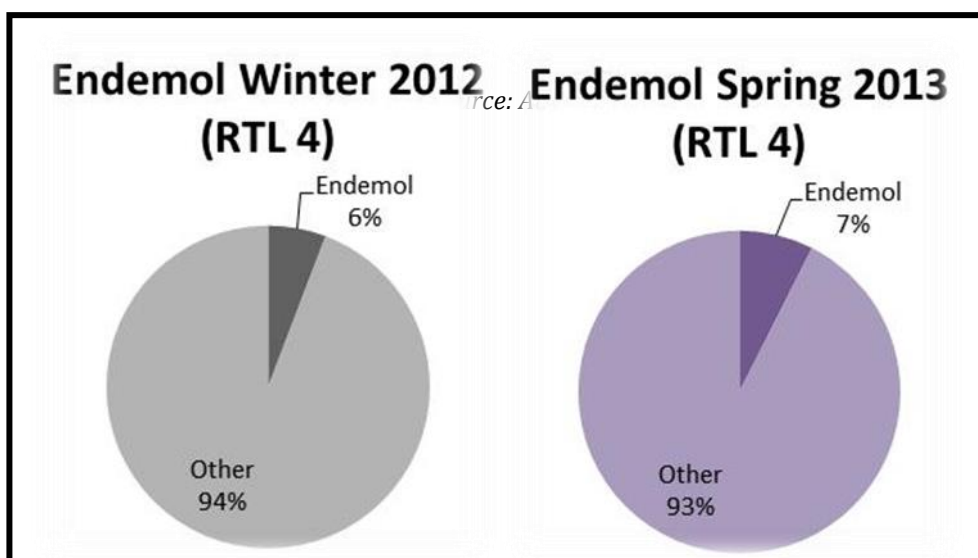
Graphic 24. Origin of programs



Source: Author

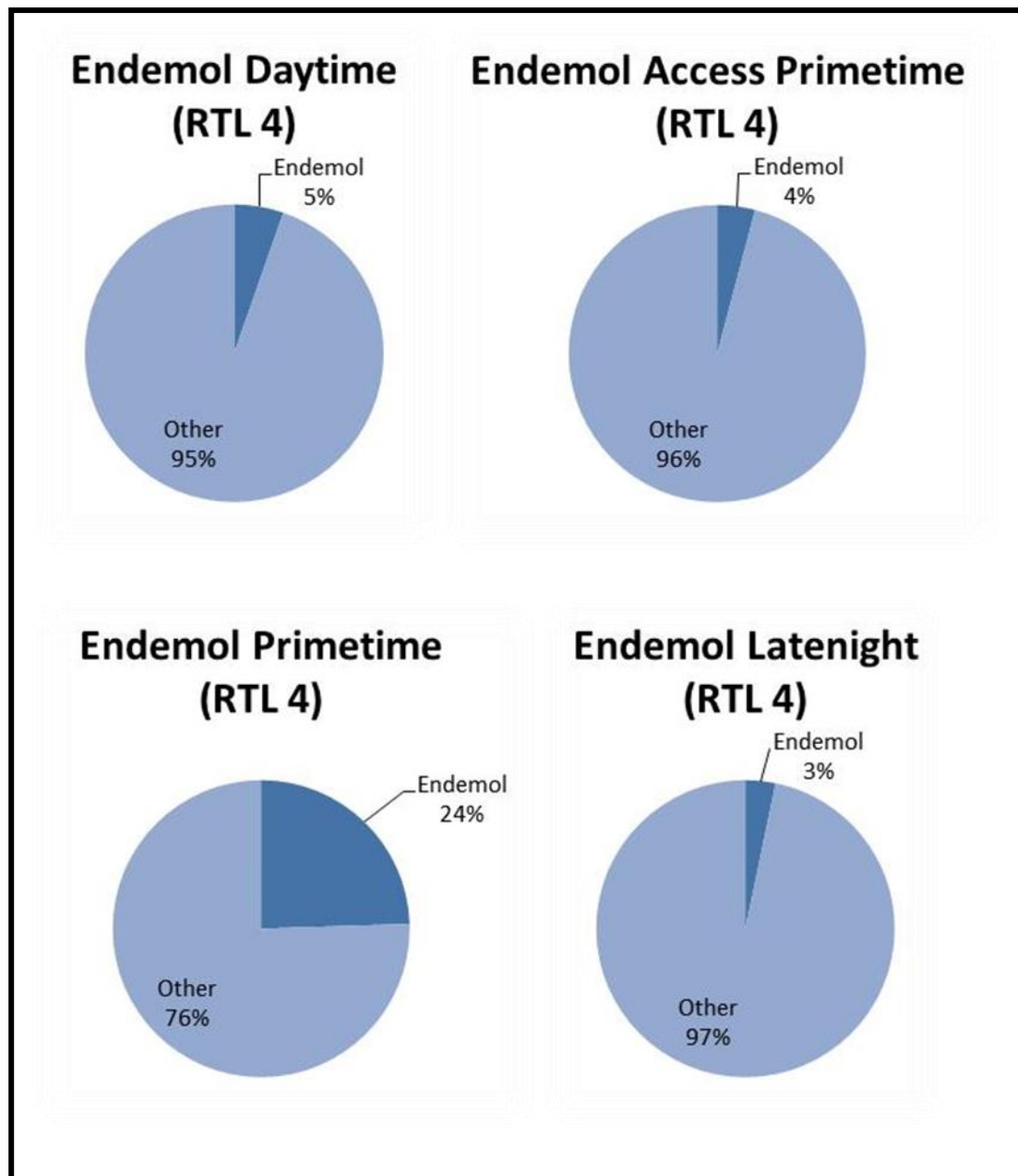
Graphic 24 shows the origin of RTL 4's programs. Out of the 470 programs that were broadcasted during the 14 days analyzed, 31 belonged to Endemol. Therefore a 6.6% of the RTL 4 schedules' was created by this independent production company.

Graphic 25. Comparative analysis of 2012 and 2013



Graphic 25 draws a comparison between the two seasons analyzed in this paper: winter 2012 and spring 2013. The first pie chart shows that Endemol constituted a 6% of the total programming whilst the second states that it represented a 7%. There is a small difference between both seasons due to the fact that the listings only varied slightly from winter 2012 to spring 2013.

Graphic 26. Timeslots

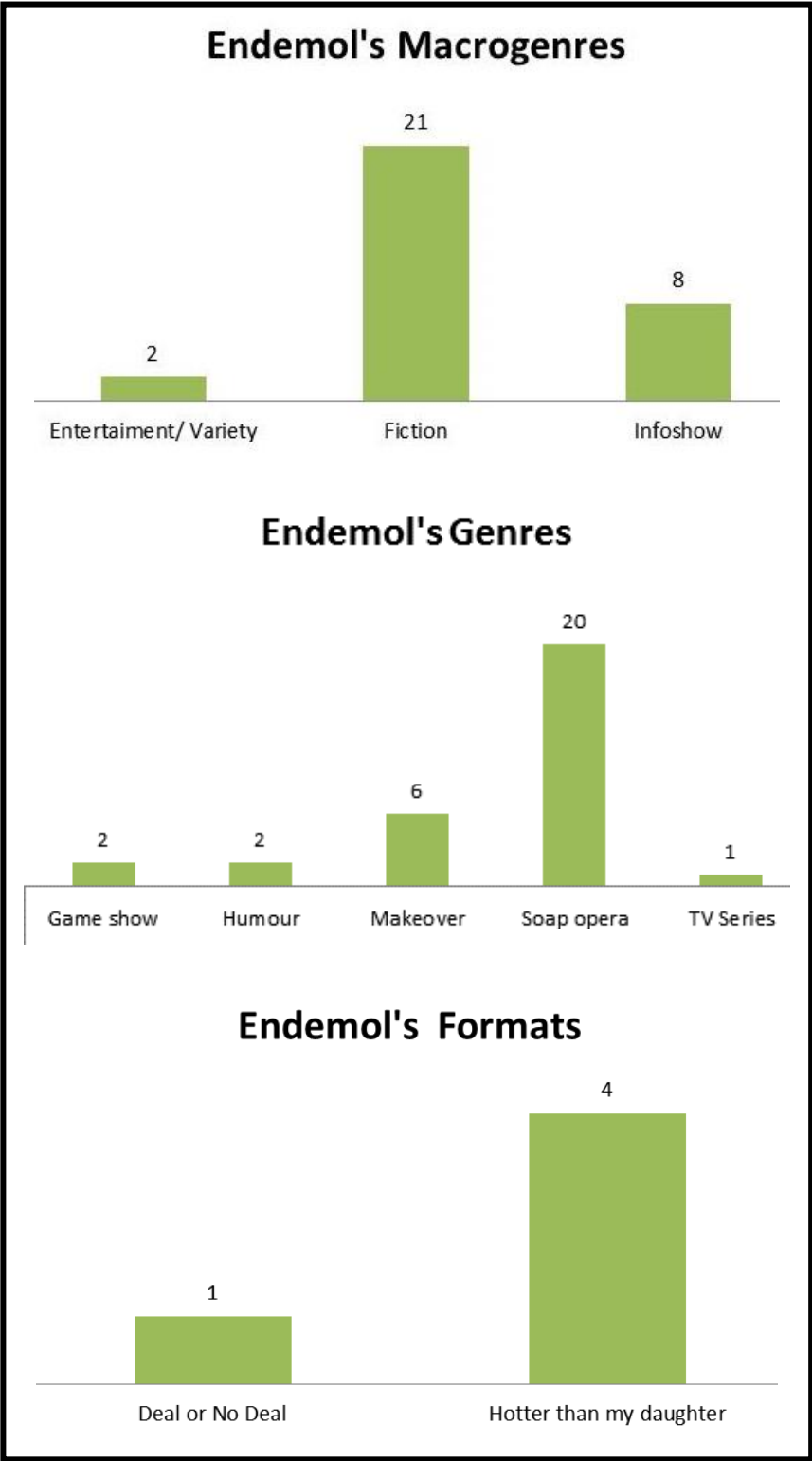


Source: Author

Graphic 26 is a compilation of each timeslots' pie charts. During all four timeslots: daytime, access primetime, primetime and latenight, Endemol was present to a

greater or lesser extent. It is necessary to notice that Endemol had a higher presence during the timeslot with higher index of audience; primetime.

Graphic 27. Endemol: Macrogenres, Genres and Formats



Source: Author

Graphic 27 shows the different types of macrogenre's, genres and formats that are present in RTL 4's listings. Surprisingly, due to the fact that Endemol is best known for its Infoshows, it has a greater presence in the Fiction Macrogenre, specifically in the Soap Opera genre with *Goede tijden, Slechte Tijden*. The other fiction broadcasted is *Moordvrouw*. As for the Infoshows, RTL broadcasts Makeovers, like *Herrie in het hotel* and *Hotter than my daughter* and Game Shows like *Kanjers van goud* and the Dutch version of the *Deal or No Deal* format: *Postcode Loterij: Miljoenenjacht*. Finally, Endemol also produces Entertainment and Variety macrogenres for RTL 4 like *Ushi & the family* which belongs to the humour genre.

6. Conclusions

Taking into account that the results have drawn conclusions per country, the conclusions in this paper will serve to draw an overall description of Endemol's impact in Europe as a whole.

The first fact that should be noted is the fact that, although not being present in the two Polish channels analysed, it is still the only independent production company in the other four countries. Therefore, it has a presence in four out of the five countries analysed: Italy, United Kingdom, Spain and The Netherlands. Bearing this in mind, it is interesting to know which country broadcasted more emissions of Endemol's products. Taking into account the graphics that showed the origin of the programs, one can know the amount of Endemol's emissions per country. In Italy Endemol had a total of 52 emissions. In the United Kingdom, bearing in mind that ITV 1 had no Endemol formats, there was a total of 11 emissions. Spain had a total of 44 emissions belonging to the independent production company and finally the Netherlands had a total of 32 emissions. Therefore, Italy was the country with the highest emissions of Endemol's formats and/or programs, and is also the European country where television is watched the most (253 mins/day).

Another of the criteria followed in order to see the impact of Endemol in Europe is to analyse its presence in the most important timeslots: access primetime and primetime. During access primetime Endemol was present in five of the ten television channels analysed. These channels were Canale 5, RAI 1, BBC One, Antena 3 and RTL 4. Therefore four countries broadcasted Endemol's products: Italy, United Kingdom, Spain and The Netherlands. As for the "golden"

television hours, i.e. primetime, four channels broadcasted an Endemol format or program during their Primetime: BBC One, Telecinco, Antena 3 and RTL 4 which means that it was present in three out of five countries: United Kingdom, Spain and The Netherlands.

When comparing the presence of Endemol during both seasons analysed: winter 2012 and spring 2013 one can deduce that its formats had either an equal presence during both weeks as is the case in Italy – Canale 5, RAI 1 –, United Kingdom – BBC One – and Antena 3 or a greater presence during the week in April as in The Netherlands – Nederland 1 and RTL 4 – and Telecinco.

As for the type of channels analysed, it is interesting to study if Endemol has a higher presence in private or public channels. In all countries but Spain the TV channels analysed were a private and a public channel, but in the case of Spain both television channels are private. In this case the conclusions cannot be drawn globally as the results vary from country to country. In the case of Italy and the United Kingdom, Endemol was most present in the public channels: RAI 1 and BBC One. As for The Netherlands Endemol was more present in the private channel: RTL 4.

Finally, taking into account the macrogenres, genres and formats it is essential to know where Endemol stands out the more. After describing the results “Endemol: Macrogenres, genres and formats” per country, it becomes easy to search for a European conclusion regarding this matter. Endemol is present in three macrogenres: Infoshow, Fiction and Entertainment and Variety. The infoshow macrogenre appears in four of the countries analysed: Italy, United Kingdom, Spain and The Netherlands and in a total of seven television channels. Fiction, on the other hand, is present in two channels: Antena 3 and RTL 4 and the latest also broadcasts programs that can be classified into the Entertainment and Variety macrogenre. As for the genres, the talent shows and the game shows are the most relevant genres. They are both present in a total of four channels and three countries. Lastly, the formats that have been present in most countries have been *The Million Pound Drop Live* (Italy and Spain), *Deal or No Deal* (Italy and The Netherlands) and *The Voice* (United Kingdom and Telecinco).

Going back to the questions exposed in the methodology: Did the foundation of Endemol initiate a revolution in television?, Is European television highly

influenced by the company? and Has it had an impact on European television or is this a myth?

It is difficult to give an objective and universal answer. This is due to the fact that this study is based solely on two weeks of television listings. The fact that this weeks were chosen randomly helps build a first impression of the company's presence but it does not, in any case, give real and 100% trustworthy answers. In the case of ITV 1 or TVN 1 and TVP there were no Endemol's formats or programs broadcasted during this two weeks but stating that Endemol is never present in Poland would be wrong. Another criteria that would have to change in order to receive trustworthy results would be the channels studied, the audiovisual systems in European countries is not only composed of two channels and this complicates both the results per country and the global conclusions.

Despite the difficulties derived from the narrow objects of studies, it is possible to answer the questions exposed in the methodology by taking into account not only the results obtained from the analysis but also the previous studies and review. Therefore, "did the foundation of Endemol initiate a revolution in television?". The creation of *Big Brother* initiated the creation of a new macrogenre: the infoshow, as stated previously in the section 2.2 therefore, it can be considered a revolution in television as the infoshow macrogenre is the best performing macrogenre nowadays (Mediametrie, Eurodata TV, 2013).

Is European television highly influenced by the company? Taking into account the previous answer, one could consider that European television is influenced by Endemol. Despite this, *Big Brother* was a past and present in television, but in 1999. 15 years later the television field is constantly experimenting changes and these are not only caused by Endemol. European television is a complex audiovisual system where a lot of parties take place and although Endemol is the owner of three of the four so-called super-formats, this does not mean that it was the creator of them three.

Finally, has Endemol had an impact on European television or is this a myth? Bearing in mind all the data stated in this paper, the impact of Endemol is evident and irrefutable. Nevertheless a clear difference between its history in television and its current situation in Europe should be made. Endemol has had a huge impact in television history, and although John De Mol's words when stating that

Big Brother was to Endemol what Mickey Mouse was to Disney might seem pretentious, it is undeniable that he was right. Therefore, is Endemol's impact a myth or a reality? I would say that it is more of a legend; part of its reputation is fictitious based on its previous fame and the other are true facts based on history and reviews.

7. Bibliography

- *Auditel*. (2012/2013). February of 2014, de <http://www.auditel.it/dati/>
- Brants, K. & De Bens, E. (2000). "The status of TV broadcasting in Europe" in *Television Across Europe*. London: SAGE Publications Ltd.
- Barroso García, J. (2002). *Realización de los géneros televisivos*. Madrid: Síntesis.
- Bazalguette, P. (2005). *Billion dollar game : how three men risked it all and changed the face of television*. London: Time Warner.
- Bingell, J., & Fickers, A. (2008). *A European Television History*. Blackwell Publishing Ltd.
- British Film Institute. (2003). *The Television History Book*. London: British Film Institute .
- Castañares, W. (1997). *La televisión y sus géneros: ¿una teoría imposible?*
- Chalaby, J. K. (2011). The making of an entertainment revolution: How the TV format trade became a global industry. *European Journal of Communication*.
- Endemol UK Ltd. (2014). *Endemol*. <http://www.endemol.com/>
- Euromonitor International. (5th of May 2012). *EUROMONITOR INTERNATIONAL*.<http://blog.euromonitor.com/2012/05/top-10-consumer-trends-for-2012-reality-culture-and-consumers.html>
- European Audiovisual Observatory. (2014). *MAVISE*. Database on TV and on-demand audiovisual services and companies in Europe: <http://mavise.obs.coe.int/>
- Garcia Horcajo, Miquel (2010): *Telerealitat a la era dels reality shows*. *Trípodos n° 27*. Universitat Ramon Llull.

- Gordillo, I. (2009). *La hipertelevisión: géneros y formatos*. Ecuador: Quipus.
- Gordillo, I. (2009). *Manual de narrativa televisiva*. Madrid: Síntesis.
- Imbert, Gerard (2003): *El zoo visual: de la televisión espectacular a la televisión especular*. Barcelona: Gedisa.
- Lacalle, Charo (2001): *El espectador televisivo. Los programas de entretenimiento*. Barcelona: Gedisa.
- Maqua, Javier (1992): *El docudrama: fronteras de la ficción*. Madrid: Cátedra.
- Mediametrie, Eurodata TV. (2013). One Television Year in the World . *One TV Year in the World: 2012 or the multiple TV experience*.
- Moran, A. (2006). *Understanding the Global TV Format*. Bristol: intellect.
- Murray, Susan & Ouellette, Laurie (2009): *Reality TV. Remaking television culture*. New York University Press, 2ª Edición.
- Prado, Emili (2003): *La espectacularización de la realidad en Anuario GECA*, Madrid: GECA.
- Prado, Emili and others (1999): *El fenómeno infoshow: la realidad està ahí fuera* en *Revista CAPV1*, Universidad Complutense de Madrid.
- Saló, G. (2003). *¿Qué es eso del formato? Cómo nace y se desarrolla un programa de televisión*. Barcelona: Gedisa.
- Terribas, M.; Puig, C. (2001): *La teatralització de l'esfera privada i la hibridació dels gèneres televisius. El cas Big Brother. Formats 3*. Universitat Pompeu Fabra.
- Ofcom. (2012). *International Communications Market Report, 3. Television and Audiovisual*.

- Orza, G. (2002). *Programación televisiva. Un modelo de análisis instrumental*. Buenos Aires: La crujía ediciones.
- TV2DAY. (10-16/08-14 of December/April of 2012/2013). <http://www.tv2day.nl/programma>
- Villagrasa, J. M. (2011). *¡Atrápalos como puedas! La competencia televisiva: programación y géneros*. Valencia: Tirant lo Blanch.
- Yahoo TV . (10-16/08-14 of December/April of 2012/2013). Antena 3: <http://es.tv.yahoo.com/programacion/antena-3/2012-12-10/>
- Yahoo TV. (10-16/08-14 of December/April of 2012/2013). Telecinco: <http://es.tv.yahoo.com/programacion/telecinco/2012-12-10/>