

UNIVERSITY OF VAASA

FACULTY OF BUSINESS STUDIES

DEPARTMENT OF MARKETING

Timo Pättälä

**Case: Elämä Pelissä – The Internationalization of a Finnish Television
Format**

Master's thesis in
International Business

VAASA 2013

1. INTRODUCTION	9
1.1 Background for the study	9
1.2 Goals and limitations of the study	12
1.3 Contributions of the study.....	13
1.4 Previous Research	14
1.5 Structure of the study	16
2. TELEVISION FORMATS AND THE FORMAT INDUSTRY	18
2.1 Product levels	18
2.2 Formats as products	21
2.3 Television formats.....	25
2.4 How formats are born	32
2.5 Multimedia formats	34
2.6 The Format Industry.....	35
2.7 Format protection and FRAPA	38
3. TELEVISION FORMAT STRATEGIES	41
3.1 Standardization	41
3.2 Standardized “super”- formats.....	43
3.2.1 CASE: Who Wants to be A Millionaire?	44
3.2.2 CASE: Idol.....	47
3.3 Adaptation	53
3.4 Adapted formats	55
3.4.1 CASE: The Happiness Project – Pro Sieben “Glücksreport”	55
3.5 Summary	59

4. RESEARCH DESIGN & METHODOLOGY	61
4.1 Research Design	62
4.2 Description of the sample	64
4.3 Qualitative interviews	65
4.5 Quantitative survey	78
5. ELÄMÄ PELISSÄ.....	90
5.1 Elämä Pelissä 1 – Life at Stake.....	90
5.2 Elämä Pelissä 2 – The Happiness Project.....	91
5.3 Elämä Pelissä 3 – Project Life	91
5.3.1 The Cast	93
5.3.2 STAR- Virtual Health Check and coaching.....	96
5.3.3 Elämä Pelissä 3- the test	104
5.5 Main Findings.....	109
5.5.1 Points of concern with adapting the test	115
6. SUMMARY & CONCLUSIONS	119
6.1 Summary	119
6.2 Conclusions and Implications	125
6.3 Limitations and suggestions for further research	126
REFERENCES	127
APPENDIX:.....	134

Figures:

1. The relationship of Project Life with the previous formats and projects p. 11
2. The Five Product Layers by Kotler p. 21
3. Formats as products, synthesis of Kotler & Keller & Moran & Malborn p. 25
4. The Happiness Project, Format Bible cover p. 31
5. The Making of a TV program: Main stages (Alvarado & Buscombe 1978) p. 34
6. International earnings and funding by source (Favex) p. 38
7. Picture of the *Who Wants to Be A Millionaire?* – *Money tree* p. 45
8. Different variations of the Idols format logo p. 51
9. The risk chart for a virtual health check p. 100
10. Likert scale used in the test p. 105
11. Result page of Elämä Pelissä 3 p. 106
12. Elämä Pelissä 3- Choosing your coaching p. 107
13. Elämä Pelissä 3 in social media p. 108
14. Elämä Pelissä 3 – Facebook p. 109
15. English test p. 111
16. English results p. 111
17. Elämä Pelissä “Project Life” as a product p. 115

Tables:

1. Where the respondent works p. 80
2. Do you know of any Finnish Formats p. 81
3. Which of the following formats / programs are Finnish p. 83
4. I believe that the “next big thing” comes from p. 84
5. How innovative do you perceive Finnish companies as format developers? p. 85
6. Do you believe that Finnish as a language makes format trade harder to Finnish companies? p. 86
7. How much do you estimate the International Finnish television format sales earnings to be per year? p. 88
8. General findings p. 123
9. Project Life related findings p. 124

UNIVERSITY OF VAASA**Faculty of Business Studies****Author:**

Timo Pättälä

Topic of the thesis:Case: Elämä Pelissä – The
Internationalization of a Finnish
Format**Name of supervisor:**

Jorma Larimo

Degree:**Department:**

Department of Marketing

Major:

International Marketing

Line:

International Business

Year of entering the University:

2004

Year of completing the thesis:

2013

pages: 137

ABSTRACT

The aim of this thesis is to conduct a mixed-method survey consisting of a qualitative and a quantitative part to analyze television formats as products and to find out whether formats favor a product strategy of adaptation or standardization as a mode for internationalization. In addition to these goals the aim is to analyze why Finnish formats succeed poorly in international markets and based on these findings, attempt to find out what strategy would fit the emerging television format Project Life the best.

The theoretical part starts with an overview of products and how formats can be seen viewed as products and follows up to the theory behind the product strategies of adaptation and standardization, the strategies are illustrated as three different cases. The empirical part of the study consisted of a survey sent to international television format industry professionals and the interview of two Finnish top executives of the industry.

The results show that for formats choosing the strategy is extremely case-sensitive and requires a deep understanding of what is being internationalized. Finnish formats don't in most cases think of international success during the production and don't hold it in high regard.

KEYWORDS: Formats, Adaptation, Standardization, Products

1. INTRODUCTION

This chapter presents an overview about the background of the study, some important key issues concerning this study and moreover in the end of this chapter the limitations and objectives are presented.

1.1 Background for the study

The populations of the developed countries are aging and the markets for the healthcare industry are on the rise. In Europe the part of healthcare cost in GNP's are estimated to rise from the current 10% to about 16% by the year 2012. The need to curve these costs have lead together with the development of information and communications technology to the point where all the developed countries are investing in e-healthcare which has grown to third largest sector in the healthcare industry among pharmaceuticals and medical devices. The European Union has defined the e-healthcare industry as on of the rising fields, which may lead the EU to become a global market leader (eur-lex.europa.eu)

The rise of healthcare costs encourages the public sector for pre-emptive healthcare. If the people would begin to live a healthier lifestyle, they would eventually get fewer illnesses and live longer. The last few years have also seen the rise of common interest towards all things related to health. One of the phenomenons of this development is the so-called Lohas- lifestyle (lifestyle of health and sustainability). In Finland this type of lifestyle already is a common denominator for every fifth over 15-year old consumer (Hakola 2009). The decisions concerning consuming of a Lohas-consumer are driven

by values and the products have to have a meaning and use for the consumer.

In a nutshell, a ever growing group of consumers are interested in health promoting e-services and the market providers as well as the public sector have a interest to provide supply for this demand.

The distribution and viewing of media content is in a state of constant change as the number of Internet users rise and people spend more and more time with the Internet. TV-programs are being viewed via the Internet all the time and a rapidly growing group of people use different medias side by side and simultaneously; a typical situation would be watching television while having a laptop on browsing the internet. The answer to this from the TV-companies are the 360-mediaformats which have their own type of visibility in each outlet; television, radio, mobile, print and Internet. In the international tv-format markets, currently the most desired formats and concepts are the ones that offer the viewers a chance to spend quality time with the show and its different applications. Special added-value comes from the formats that have a strong presence in Social Media; it offers the spectacular possibilities to deepen the consumers relationship to the brand in question and on the other hand it supports the marketing of the brand when people like, share and tweet about it within their networks (Mousler 2102, MipCom Keynote)

Project life is a Multimedia-venture funded by Tekes (The Finnish Funding Agency for Technology and Innovation) made by Duodecim Medical Publications Ltd and Tarinatalo. Project Life aims to respond to the newest needs of the international health- and media market. Project Life continues the format development of the Elämä Pelissä -formats (Life at Stake and The Happiness Project) with a clear goal to produce a new multimedia format that promotes long, healthy and happy life and will on the long run generate

substantial international sales revenue.

The primary goal of Project Life is to create a new multimedia format that fits well to the international format markets and generates export revenue to Finland. To create this we will utilize the best parts of the previous formats and by productizing them we aim to create new and interesting elements for a new show. In this process we will also reshape and remake some of the results and functionalities we have found while creating STAR at Duodecim. We aim to conceptualize a well working entirety that takes in consideration especially the requirements of good usability and functionality in different market sectors. The relationship of Project Life with the previous formats and projects is presented here in figure 1.

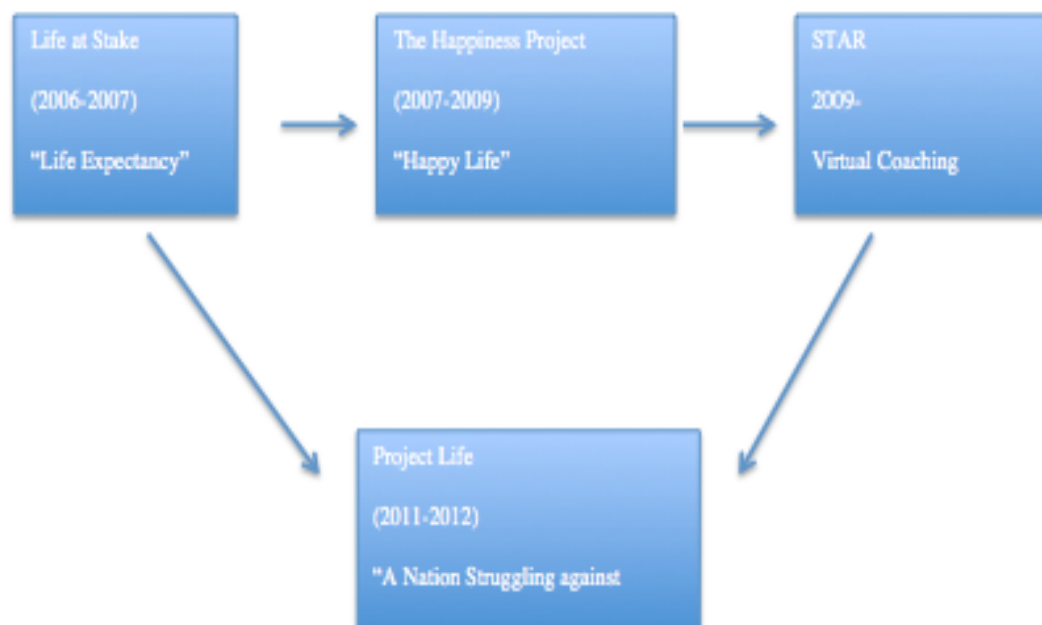


Figure 1. The relationship of Project Life with the previous formats and projects

1.2 Goals and limitations of the study

The main reason for studying Finnish formats and why they succeed so poorly in foreign markets is the fact that while Finland has a good reputation as an innovative and original format creator, but to this date there are only a few Finnish TV formats that have been sold to international markets.

“The small budgets of Finnish TV formats are one reason of not having the international breakthrough yet. Small budgets mean short preparation time, thus the TV formats are marketed as unfinished forms. The truth is also that the Finnish TV formats don’t get the screening time on Finnish TV channels so there is very little viewer-data and other sales material to be included in the sales package.” (Stina Laakso, Satu RY 2009)

A feasibility study made in Finland by Tampereen Ammattikorkeakoulu estimated that the television format business was worth more than 4 billion euros in 2009 (Suomen formaattitehdasvalmisteluhankkeen esiselvitys 2009) and the annual volume of the Finnish format exports were reported to be less than a seven-figure number.

The main purpose of this study is to investigate why Finnish formats fail poorly in the international markets and to examine *the previous season of Elämä Pelissä the television format* and through that analysis attempt to find out which strategy would suit the emerging television program the best.

Below presented are the Theoretical and Empirical objectives of this study:

Theoretical Objectives:

- 1) To analyze the concept of a television format as a product.
- 2) To analyze whether television formats favor adaptation or

standardization as a product strategy

Empirical Objectives:

- 1) To examine why Finnish formats succeed poorly in foreign markets
- 2) In the light of the formats examined in the theoretical part, attempt to find out which strategy would suit the emerging tv-program best.

The objective for this study is multifaceted due to the involvement of a Tekes funded project. With the making of a TV-format that aims solely to transfer well to the international market, I aim to find what kind of procedures can be taken in mind during the creation stage of a format in Finland to ease the transfer of a local format to the international market. Finally at the end I aim to be able to give solid recommendations how to create the format called Project Life and implement the results of this study to the emerging TV-show.

Due to the fact that globally the entertainment and content business is huge I will limit the scope of this study to only involve television formats thus leaving outside the film and advertising industries. Furthermore this study will focus on the existing Elämä Pelissä format as a product with an emphasis on the new emerging format called Project Life.

1.3 Contributions of the study

This study focuses on exploring why Finnish television formats fair poorly in the international markets and how formats can be understood as products like any other commodity. In addition to these this thesis has a heavy

emphasis on a Finnish format called *Elämä Pelissä* and the measures that can be taken in mind during its local production to help the product have the best possible chances at succeeding in the international markets.

This study will help format developers understand the effect of adaptation and standardization and give insight on the level of which these should be used when creating a format for the international markets. On the basis of the empiric part I aim to pinpoint certain issues with Finnish formats that should be taken in mind when creating a show for the international markets and aim to be able to give solid recommendations what should be taken in mind before internationalization for the emerging show *Project Life*.

1.4 Previous Research

Reading through previous research on this subject was relatively challenging due to the lack of studies around the format industry. Theory and research behind adaptation and standardization on the other hand was abundant, but very little links between the format industry and them could be found. The keywords used were, formats, adaptation, standardization, internationalization and television programs.

Keane & Moran (2005) argues that format activity in the current market is both a consequence of demand for low cost content and a catalyst for change in local content. Similar geo-linguistic areas circulate content with very little need for adaptation, thus content moves from one country to another with little resistance from any sort of barriers.

Jensen (2007) studied Australian and Danish television format adaptations and

proposes that even programs that are adapted in similar geo-linguistic regions can contain considerable differences, which appear during the localization.

Moran (2006) Proposes that different types of formats travel more easily without being stopped by either geographical or linguistic boundaries, the more it resembles an idea or an outcome and less a full package, the easier it is for the format to adapt.

Leonidou (2000) Pinpointed twenty (20) barriers that exist when attempting internationalization. Leonidou found that various combinations of these barriers could exist simultaneously depending on the product or company that is attempting to internationalize. I found three barriers that are relevant when formats are in question; *Existence of keen competition abroad, Difficulty in locating/obtaining representation, and Different cultural traits/language abroad.*

Moran (2009) Divides the international format market into thirteen (13) regional clusters where formats adapt within the clusters with relative ease and encounter barriers when crossing from region to another. The Nordic television market cluster consists of Norway, Denmark and Sweden. Finland is not included in any of the thirteen regional markets.

Vrontis, Thrassou, Lamprianou (2009) argue that tailoring marketing mix elements is essential and vital in meeting the needs and wants of target markets. To them, marketing mix elements cannot be standardized, as international markets are subject to differential macro and micro-environmental factors, constraints and conflicts

While reading through previous research it became quite obvious that the subject of Television formats as products has not been researched from this

point of view very much. Work by *Keane, Moran & Jensen* were the only ones that I could find to support my subject so many of the references used in this thesis come from their work.

1.5 Structure of the study

This study consists of six chapters. The first chapter, the introduction will provide the reader with the background information about this study, why this subject was chosen and also the objectives and limitations of this study.

Chapter 2 offers an overview of products and, in this chapter I aim to clarify how formats can be viewed as products. I will present how formats are born, what formats are made of and I will also talk about format rights and format protection.

Chapter 3 is about television format strategies. In this chapter the theory behind Adaptation and Standardization are explained albeit a bit more shallowly than products in the previous chapter. I will present a few cases of adapted and standardized global formats to create a frame for the empiric part of the study.

In chapter 4 the research design and method of research will be presented to the reader as well as the results of the survey and the analysis of the qualitative interviews.

Chapter 5 is where the core of the Elämä Pelissä formats will be presented in depth to the reader, which is highly important because by understanding what we are trying to make transferable is extremely relevant in the scope of the whole study. Here the results of the empiric study presented in chapter 4

will be incorporated in the existing format to produce a suggestion for a new well working entirety. In the end of this chapter the main findings and points of concern will be presented. In chapter 6 the summary and conclusions of this study will be presented to the reader along with suggestions for further research.

2. TELEVISION FORMATS AND THE FORMAT INDUSTRY

A product is everything that can be offered to a market to satisfy a want or a need. Products that are marketed include physical goods, services, experiences events, persons, places, properties, organizations, information and idea (Kotler 2003: 407) Basically the product is the object of the exchange process, the thing which the producer or supplier offers to a potential customer in exchange for something else (usually money) which the supplier perceives as of equivalent or greater value (Baker & Hart 2007). In this chapter an overview of products and how formats can be seen as products will be presented to the reader along with a description of television formats and the format industry.

2.1 Product levels

Kotler & Keller define five levels for a product; each level adds more customer value. The five levels are the Core Benefit, the Actual Product or the Generic product, the Expected Product, the Augmented Product and the Potential Product.

The most fundamental level is the *Core*: the fundamental service or product the customer is really buying. This is the soul of what is being sold, for example a person buying an airline ticket is buying passage and a hotel guest

is buying rest and sleep. At this point the buyer is not really buying anything tangible and thus the core is not considered a product by itself. The core should be treated as the basic notion or idea of what is being bought or sold and is always accompanied by the very least one more layer that wraps the core up to produce the actual product or the generic product.

The second level is the *actual product* or the *generic product* where the *core* of the product is turned in to something tangible. Thus if the core for the hotel customer is rest and sleep, then the actual product would at the very minimum consist of a hotel room with a bed, bathroom, towels and a desk and the airline customer would receive a seat at the actual airplane on a designated date and service for luggage being placed in the hold.

At the third level the seller and buyer meet at the *Expected Product* level. This is a set of attributes and conditions a buyer normally expects when they purchase a certain product. Following the example logic; hotel guests expect clean beds, fresh towels, working lamps and a relative degree of quiet and airline passengers expect to be either served a meal with beverages or have an option to purchase them on board. This level is the norm of today for what is expected when buying a product or a service, and is something the seller agrees is the “minimum” and the buyer expects to receive when paying the asked fee for the product.

The fourth level is the *Augmented Product* where the inclusion of additional features, benefits, attributes or related services serve to differentiate the product from its competitors. This is the level where the product or service exceeds the customer expectations. This can happen in many ways, either without any additional cost from the service or product providers’ side or as something that is offered at an extra fee that changes the customers

experience for a much better one. As an example from a hotel quest perspective this can be a complimentary dinner, drink or breakfast that was not originally included in the price or a full upgrade for a certain fee that includes all the above mentioned and a better accommodation.

Kotler noted that much competition takes place at the Augmented Product level rather than at the Core Benefit level or, as Levitt (1983) put it:

'New competition is not between what companies produce in their factories, but between what they add to their factory output in the form of packaging, services, advertising, customer advice, financing, delivery arrangements, warehousing, and other things that people value.' (Theodore Levitt 1983, Marketing Imagination)

The last level as defined by Kotler is called the *Potential Product*. This level is more of a theoretical level, which basically contains all the augmentations and transformations a product might undergo in the future. One might argue that if a product goes through all the levels and becomes the *Potential Product*, the cycle of these five levels by Kotler will begin again as the product emerges as a new product when it reaches its potential.

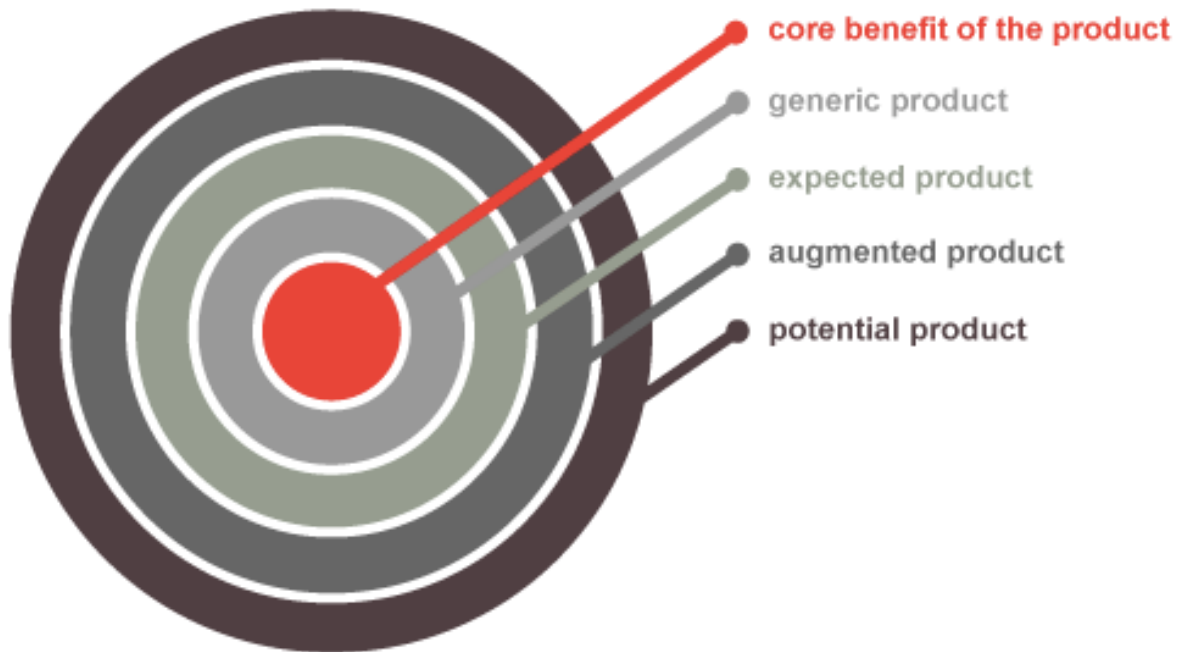


Figure 2. The five Product Levels by Kotler & Keller (2009)

2.2 Formats as products

Formats are notoriously hard to fathom. Cynics say that a format is any show that anyone is willing to pay for, and some lawyers claim that there is no such thing as a format since ideas cannot be copyrighted. The industry dissents with the later point, pointing out that formats are not merely made of ideas but combine a great deal of expertise (Lyle 2009)

Moran & Malbon have thoroughly studied the components of formats, what kinds of formats exist, how formats are born but have not used those components with a pre-existing framework. If we combine Moran & Malbons

research with the description of a product offered by Kottler we could use it to create a better understanding of formats as products. In the case of formats the product would grow in value with the expansion to each new level of the product.

The *core product* of format is probably the hardest one to define due to the fact that formats are so hard to generalize; it depends on what kind of a format one is buying. To simplify this logic, if the core product can be defined for a hotel guest, as sleep then following similar logic, the core benefit or product for someone buying a format would be the idea of the format, or for more well know formats, the right to use the name and the right to replicate something that has been already done somewhere else. Buying and selling formats in the most basic level can be categorized as buying the right to replicate something that has already been done somewhere, or buying the right to do something based on an idea created by someone else, that has not been produced anywhere.

The *actual product* or the *generic product* in the case of formats, as sold products would naturally consist of something more than just the idea or the rights to replicate something. As the bare minimum when formats are sold the buyer should at least obtain some sort of documentation that brings content to the concept. The *actual product* in the case of formats would then be the paper format. Paper formats are written as the first step in the production process for programs of most television genres (Moran & Malbon 2006). They present the initial concept for a television format; they are written as a description of a program's basic idea, its content, its layout and style.

If the *expected product* as described by Kotler is the norm of the day where the buyer and seller meets then the *expected product* is something more than the

bare minimum, which is presented in the form of a paper format. This level could be called the format bible. The term format bible in the format industry refers to the total dossier of materials associated with a format. This dossier in effect is the totally manual and reference guide to every aspect of the program. Usually format bibles are created after a format / show has been successful in the country where it was originally aired, or if a show has not been aired anywhere, to ease the sale of the idea that is the format. Creating a format bible can be a long process and thus if the sold product contains the format bible as the *expected product*, it is already significantly more expensive than the generic product. Usually format bibles run for hundreds of pages and contain information about run-throughs, budgets, scripts, casting procedures, host profile, the selection of contestants and lots of other possible aspects associated with the show's production (EBU, 2005; Moran, 2006). The bible is intended to protect the show's mechanics and guard it against ill-thought local modifications.

The next level – *augmented product* – from a formats perspective would have to include something that has not already been described in the format bible. Usually when talking about the *augmented product* it is understood to contain additional features, benefits, attributes or related services to differentiate the product from its competitors. For a format these could be in the form of production consultancy services, this could be the provision of systematic advice and help provided to the buyer from the seller. Usually in the case of international productions this is described as x amount of hours for production consultation from the buyer, during production. In the case of a well known format like *Idols*, *The Voice* etc. the augmented product could contain blueprints and set specifications. These details enhance the format brand, save costs and appeals to viewers as it generates a more perfect

replication of the original format. The *augmented product* could also in addition or separately contain sounds, music, computer software or graphics that can be used in social media or advertising or even demographics and ratings with scheduling slots and related information. The *augmented product* could be customized in so many ways, due to the nature of formats, the real question is not rather what could the augmented product contain, but rather what does the format in question permit. This level of the product from a formats point of view is all additional information that can help the buyers of the format succeed with adapting the format. In the case of formats this level could swing either way, to be provided for an additional fee, or to be provided as a bonus, free of charge to ease the decision of acquiring the format.

Kotler defines the *potential product* as something that basically contains all the augmentations and transformation a product can go through when going from the core product towards the potential product. In the case of formats, the potential product could be described as either the total dossier containing all the information presented above, or an outsourced production to a production company that has done everything before and thus would not need any of the information provided above. The potential product from a formats perspective is something that would become so expensive that I doubt it could become a norm a widely used practice in the format industry.

Format as a product: Synthesis of Kotlers (2009) Five Product levels and Moran & Malborn (2006) components of a format.

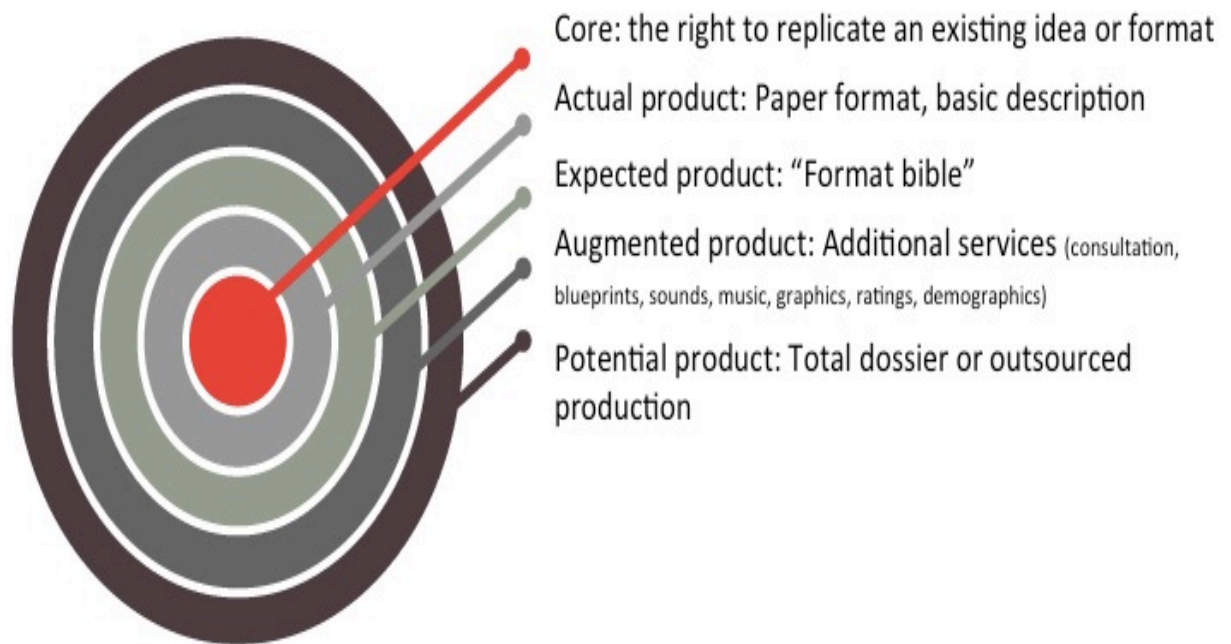


Figure 3. Formats as products

2.3 Television formats

The word format has its origins in the Latin phrase (*Liber*) *formatus*, meaning a book formed in such and such a way. The first usage of the word occurs in relation to the printing industry and the book trade and concerns the shape and size of a book (*The Oxford English Dictionary* 1989: 85). However, closer to its present usage in television industries is a more recent idea of a format being a style or manner of arrangement or presentation, a mode of procedure.

The international television industry defines a format as a programming concept that has been sold for adaptation in at least one country outside its

country of origin (Schmitt et al. 2005). The Format Recognition and Protection Association (FRAPA), defines a format as follows:

“In the making of a television program, in the ordering of the television elements such that a distinctive narrative progression is created (Gilbert 2008).”

On the surface, formats are comparable to any other commodity. However, a television format is actually a relatively abstract phenomenon that is made concrete in a number of separate – but at the same time, overlapping – entities (Moran 2004a, Moran 2004c). On the program level, the format appears as a number of different episodes of the same program. On the production level, the format can be the paper format (a short description of the format elements), the program bible (a comprehensive description of the format ranging from the set design of the studio and program graphics to various other guidelines), and descriptions of target groups, ratings and scheduling in other territories (Moran 2004a).

“Fundamentally, formats constitute processes of systematization of difference within repetition, tying together the television as a whole, national television industries, program ideas, particular adaptations, and individual episodes of specific adaptations” (Moran & Keane 2004b:200).

Moran has suggested that it is beside the point to look for some kind of core or essence with a format. The key question is not “what is a format?” but rather “what does a format permit or facilitate?” Not surprisingly, a format is, typically, seen to be manifest in a series of overlapping but separate forms (Moran & Malbon 2006: 23)

The knowledge components of a format, in no significant order, can include the following elements as described by Moran & Malbon (2006):

1. The paper format. This has been summarized as the detailed written document that presents the initial concept for a television program format. They are documents that bring content to concept. They are written as the first step in the production process for programs of most television genres. They are written as a description of a program's basic idea, its content, its layout and style.
2. The program/format bible. Although the term "Bible" was once used to refer to ratings and demographic information, nowadays this usage has disappeared. Instead, the term refers to the total dossier of materials associated with a format. Frequently running to several hundred pages. The format bible is –in effect- the total manual and reference guide to every aspect of the program and helps to answer any query regarding production, marketing, promotion and distribution.
3. Production consultancy services. This is the provision of systematic advice and help provided by the format licensor to the licensee. Frequently, it will involve on-the –spot guidance for a specific period, usually for a week, while the initial production of the adaptation is in progress. The consultancy will generally take the form of a senior producer from the original production overseeing and advising the early making of the adaptation.
4. Blueprints and set specifications. Having these details saves

on costs and enhances the format brand. Physically, this design helps anchor the production of the format adaptation.

5. Computer software and graphics. These programs will facilitate the efficient production of graphics, program titles and specific effects. The fact that they already exist as a template also helps in containing cost associated with this part of the production.
6. Titles. This is one aspect of the software and graphics provided by the format licensing company. The category of titles involves trademarks, logos, written text and labels.
7. Sound. There are economies involved in having selections in sound and music already in place thanks to the presence of a format. Music can be integral and certainly theme songs and jingles and important in the format identification.
8. Scripts. These only exist in the case of formats involving filmed rather than live programs. Nevertheless, in the case of formats for situational comedies and drama series, scripts of individual episodes are bearers of further production information and know-how. Typically, they help fill out the narrative situation of a series, perhaps with projected storylines, together with detailed outlines of the characters. Scripts can be used directly in a new version of a program, can be modified or adapted to anew setting, performers or production circumstances, or may simply be available for background material.
9. Dossier of demographic and ratings data. Usually programs that have been successful in gathering large audiences will be attractive for format licensing purposes. That said, the

compilation of information about the scheduling, target audience, ratings and audience demographics for the formats previous broadcasts serves two functions. First, it tells the adapter more about the format, most especially the track record and, therefore, its potential audiences. Equally importantly, the information also offers a licensee insurance of sorts for further ratings success.

10. Scheduling slots and related information. Closely allied with the previous service, this knowledge is important in further alerting the licensed adapter to various different programming possibilities. The programming history of a format in various territories constitutes an invaluable record of trialing and testing before different audiences. It is of obvious benefit for a programmer about to schedule a new version of the format.
11. Off-air videotapes and programs. These represent full on-screen realizations of the various knowledge contained in such elements as the Paper Format, the Bible and the consultancy service. Highlighting what was been done in other territories, these recordings function much like program pilots. In other words, they simultaneously show what the format once adapted will look and sound like and also help set a standard to be repeated and/or varied. A collection of such off-air recordings is sometimes referred to as the video Bible.
12. Insertable footage. A format may allow for or even call for filmed or videotaped segments to be integrated with new material. Hence, the same footage can turn up in both the

original and in an adaptation of that format. Clearly, this can happen in several different types of formats including game show and an anthology- type program such as *the Funniest Home Videos*

Formats constitute processes of systematization of difference within repetition, tying together 'television systems', 'national television industries', 'program ideas', 'particular adaptations', and 'individual episodes of specific adaptations' (Moran and Keane, 2004). Further, Moran & Malbon (2006) define a TV format as that set of invariable elements in a program out of which the variable elements of an individual episode are produced.



Figure 4. The Happiness Project, Format Bible cover

2.4 How formats are born

“A format is all about the rules you put on an idea. ” (Julie Christie, Ceo Touchdown Productions)

Format creation is the process where a program idea is increasingly and more fully articulated by the devisor both to herself/himself and to others (Moran & Malbon 2006.) The first phase of creating a format is known as “devising”, where the initial idea or concept is written out. During this preliminary phase it is common that the idea is only shared with very few people to ensure that the new idea stays “under the radar” and to bounce the idea with people you trust to see if it is viable.

The paper format draft usually runs up to ten pages in length and when finished should ideally contain both the program idea and the successive rules or logics that organize its action, a description containing most of the information how to make a program from scratch. The document may contain some or all of the following knowledge elements (Moran & Malbron 2006)

- Program title
- Target audience
- Suggested timeslot
- Length (in minutes)
- Brief outline
- Outline running order
- Structure
- Detailed synopsis
- Sample games/questions (if a game show)

- Illustrations
- Suggested presenters
- Budget overview
- Set design
- Merchandising opportunities
- Suggestions about other income streams

Usually how an initial format idea is progressively matured into a TV program format follows the stages of making identified as pre-production, production, postproduction and broadcast. This kind of model only holds good for the making of a completed TV program, which, if given international distribution at all, will be licensed for, re-broadcast in other territories (Moran & Malbon 2006). Due to the fact that we are working with a product that has been done in Finland by the time this work is completed, this model holds true and thus works as a general roadmap for TV-programs and describes the stages that take in place during such a process. The stages mentioned above are in depth shown in the figure below.

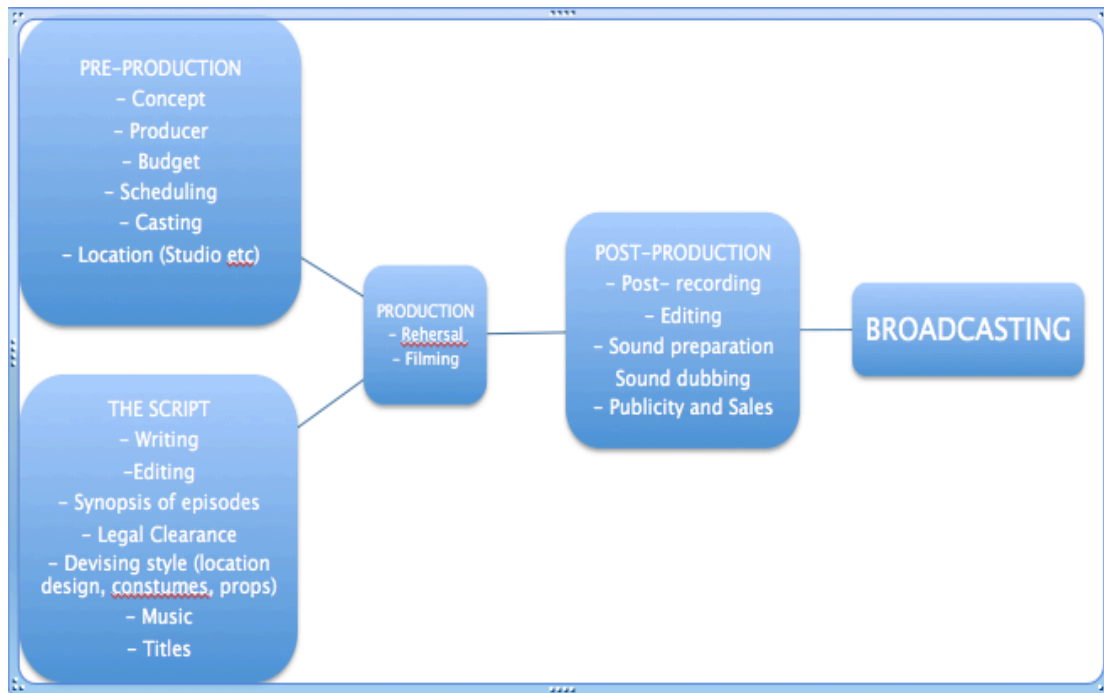


Figure 5. The Making of a TV program: Main stages (Alvarado & Buscombe 1978)

2.5 Multimedia formats

Annually the movers and shakers of the format industry get together at about a dozen trade events around the world. The biggest and most important ones are held in Cannes, France in March/April and October and are respectively called MIPTV and MIPCOM. In the format trade the last years have been dominated by super strong international formats like: *Master Chef*, *Idols*, *Next Top model*, *The Voice*, *Talent*, *Dance* (C21 Format report, spring 2012). The format community has been looking for “the next big thing” for many years and while waiting they are still saying that for the next few years talent shows (*Idols*, *The Voice* etc.) and cooking shows (*Master Chef*, *Top Chef*, *Iron Chef* etc.) will still be the dominant format types, until the next big thing comes around.

Multimedia formats diverse from normal traditional television formats in many ways, the most distinctive part being that they enable the watcher to participate in one way or the other. A typical situation now a day is when a person is watching television, simultaneously surfing the web on a laptop or a hand –held device.

360- media formats are the most diverse forms of multimedia formats and these formats have a presence in at least the following types of medias, television, internet, radio, mobile, printed products and consumer products.

2.6 The Format Industry

Formats and their adaptations – legally licensed or not – have been around since the early days of broadcasting. An early post-war sound broadcast format was a comedy panel show called *It Pays To Be Ignorant*. It first aired on CBS radio in 1942, and BBC paid a band leader named Marice Winnick 50 pounds sterling per program for the right to use the scripts a British adaptation retitled *Ignorance Is Bliss* (Chalaby 2011).

Globally the entertainment and content business is a remarkably large sector that has an immense effect on the whole society, the service industry, and the travel industry and even affects the image of countries and products. The size of the global entertainment and media industry is estimated by a recently established report that in 13 Western television markets (USA, the UK, Germany, France, Italy, Spain, the Netherlands, Belgium, Sweden, Norway and Poland, Denmark and Australia) the format trade had risen by 33 per cent over a three-year period making it worth more than €2.4 billion in 2004

(Schmitt et al. 2005). A feasibility study made in Finland by Tampereen Ammattikorkeakoulu estimated that the television format business was worth more than 4 billion euros in 2009 (Suomen formaattitehdasvalmisteluhankkeen esiselvitys 2009).

Schmitt et al. (2005) finds that, in 2004, 259 formats were broadcast in the 13 countries, of which the UK had the highest number of different formats, followed by France and Germany. During the three-year period surveyed from 2002 to 2004, there was a 25 per cent increase in the number of different formats and a 22 per cent increase in the number of format hours broadcast. Also, the production value of formats in the 13 countries has climbed by 33 per cent from €1.8 billion to €2.4 billion. The USA has the highest total spend on format production, whereas the UK is the single most important format originator. A staggering 28 per cent of all formats broadcast in the 13 markets have British origin. The Netherlands is the second most important originator with 19 per cent of the format hours – mainly because of format giant Endemol – and the USA comes in a close third with 18 per cent of the format hours (Schmitt et al. 2005:23).

It is representative of the Finnish audiovisual industry that the majority of the companies are small. According to Statistics Finland the average turnover of a Finnish film and video production company in 2008 was 280 000 euros and it employed 2,8 people. In spite of the small size of the companies, the industry has grown considerably in the past few years. In 1993 it employed approximately 900 people, whereas in 2007 the equivalent number was approximately 1850. The approximation for 2010 is 2000 people. The number of companies has also increased. In 1993 the number of companies offering film and video production services as their most important business activity was 369 and in 2008, 792. These companies generated a total turnover of 223

million euros (Statistics Finland 2010) If other industry related turnover such as distribution (i.e. TV-channels, film theatres, DVD rental) earnings, are being added to this number, the overall impact of the industry will be close to 1 billion euros per year.

Traditionally 85 % of the production companies have been considered to be located in the Greater Helsinki area. Outside the Greater Helsinki area Tampere and Oulu contain a somewhat relevant number of audiovisual industry companies, as well as Kuopio-Joensuu axis and Kotka area.

The share of international funding altogether was 17,2 million euros; international sales earnings on the other hand (including film presales and service sales) were 18,9 million euros. Equivalent sums in 2009 were 5,5 million euros (funding) and 6,5 million euros (sales earnings).

The international sales, service sales and funding earnings of the audiovisual industry in 2010 were 36,1 million euros. In 2009 the equivalent amount was just below 12 million euros (FAVEX).

The sources of international earnings and funding have changed from the year 2009. In 2010 the main sources in order of magnitude are:

1. Film presales 6,4 million euros,
2. Service sales 6,2 million euros,
3. Private investments for films 5,9 million euros,
4. Public funding for films 5,86 million euros,
5. Private investments for TV-productions 3,3 million euros
6. Spinoff and Merchandising Products of TV-productions 2,1 million euros.

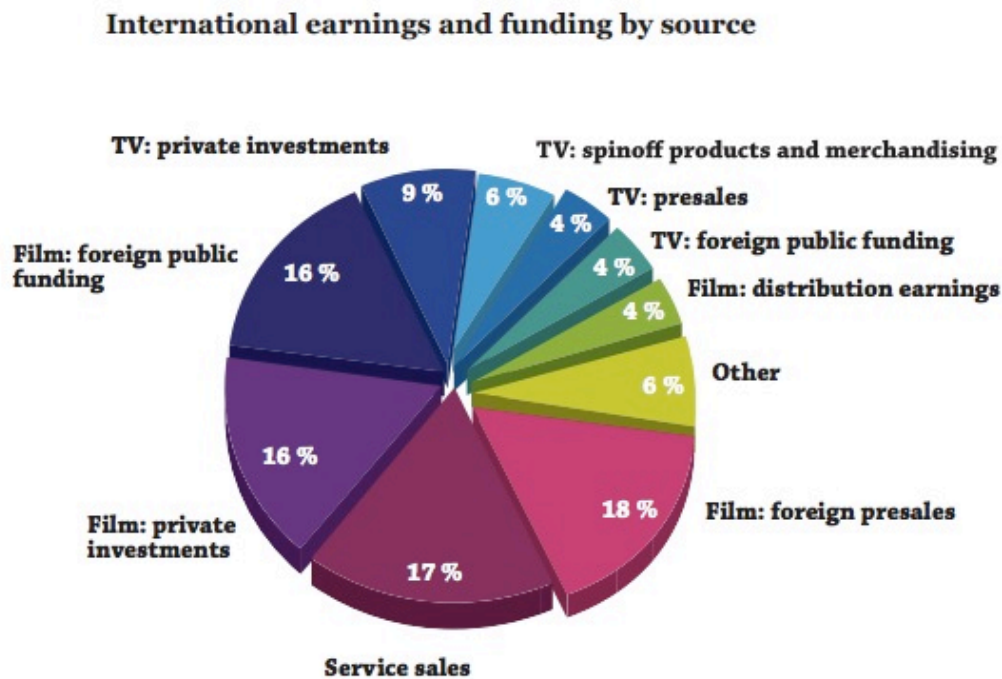


Figure 6. International earnings and funding by source. (Favex)

International TV-sales and distributions do not even make it on the top 6 list of the international earnings and funding of the Finnish audiovisual field.

2.7 Format protection and FRAPA

“Because of the creative nature of the business, it rapidly became necessary to ensure that the great new ideas reached the screens. Therefore the industry created its own self-regulatory body, FRAPA (Format Recognition and Protection Association), whose members represent the vast majority of all format transaction worldwide. (Rodrique 2002, Interview with A Moran)

The mission of FRAPA — the Format Recognition and Protection Association

– is, quite simply, to be the home of international format business by providing protection and information for producers, creators and distributors all over the world. Founded in 2000 at the “dawn” of the current reality television explosion, FRAPA came into being when formats grew from a boutique business into a global, multi-billion dollar industry responsible for many of the biggest entertainment brands on earth.

FRAPA continues to evolve alongside the industry it represents, expanding its suite of services to reflect the format industry’s ever-changing needs, it has refined its mediation and registration services, issued the definitive survey on the global trade in television formats and established its Annual Format Awards ceremony as one of the most respected acknowledgements of creative achievement in the format world.

By protecting and representing the interest of its members, FRAPA has helped to create the formats industry, as we know it today. It has played a key role in helping the wider entertainment business understand the concept of intellectual property.

Television formats are vulnerable to plagiarism, since it is widely believed they are not protected by existing copyright legislation. Many judges consider formats to be generic program ‘ideas’, as opposed to creative works, maintaining that copyright law cannot protect ideas. It is hardly surprising that, in the absence of clear legal guidelines, courts have been reluctant to uphold claims of copyright infringement as applied to television formats. While the format trade assumes that intellectual property (IP) rights exist in formats, this assumption is disputed in law. Against this backdrop, format theft continues to be a threat, rendering IP protection of central importance to the formats industry (www.frapa.org).

The format industry is characterized by fierce competition, which easily gives rise to disputes. These disagreements very often relate to the unauthorized use of formats owned by third parties and can be difficult to resolve in court because of the differences in relevant national laws. FRAPA provides mediation between parties involved in disputes arising out of claims of format plagiarism. Alternative dispute resolution services, such as mediation and arbitration, are designed to save parties involved in commercial disputes both time and money. Mediation consists of negotiation between disputants carried out with the assistance of a neutral intermediary. It attempts to reach consensus between the parties involved. The disputants remain in control over both the process and the outcome. Confidentiality serves to encourage frankness and openness by reassuring the parties that any admissions, proposals or offers of settlement will have no consequences beyond the mediation process. In other words, they cannot be used in subsequent litigation. Mediation helps format-owners, producers and broadcasters to stay out of court by resolving format disputes at their source. An obvious benefit of mediation is that both parties can continue with their business relationships. Since 2009, FRAPA has been co-operating with the World Intellectual Property Organization (WIPO) Arbitration and Mediation Center. Based in Geneva, Switzerland, this specialist UN agency was established in 1994 to offer Alternative Dispute Resolution (ADR) options, in particular arbitration and mediation, for the resolution of international commercial disputes between private parties.

Most if not all-Finnish formats are registered with FRAPA even before they are taken to the market and screened for prospective buyers.

3. TELEVISION FORMAT STRATEGIES

In this chapter the reader will be acquainted with the television format strategies of adaptation and standardization. Theory behind these two product strategies linked with internationalization will be presented along with case examples of two successful standardizations and a failed adaptation. At the end of this chapter a summary of the case findings will be presented to the reader.

3.1 Standardization

Firms following a standardization strategy enter foreign markets using the same advertisements, packages and presentations that were used in the domestic market. Because making new advertisements, packages and product lines is expensive, standardization requires less investment than adaptation. Besides, proponents of a standardization approach argue that it allows for the presentation of a consistent image across countries (Valdez 2011). Supporters of standardization view markets as increasingly homogenous and global scope in scope and scale and believed that the key for survival and growth is a multinational's ability to standardize goods and services (Fatt 1967; Buzzell 1968; Levitt 1983; Yip 1996). They argue that standardization stipulates consumer's needs; wants and requirements do not vary significantly across markets or nations. The overall conceptual argument is that the world is becoming increasingly similar in terms of environmental factors, and customer requirements irrespective of geographical locations, consumers

have the same needs.

Solberg and Durrieu (2008), point out that the main benefits of standardization are the reduced cost and it provides a globally identifiable brand image.

Ghantous (2008) takes Solbergs & Durrieu's research a little further and while agreeing with most of the above mentioned research cites:

“With distribution channels going global, global brands seem to have much better bargaining power than local ones. Important international brand equity also allows these brands to better conquer new markets, launch new products and brand extensions. While these important advantages of global brands are mostly on the supply side, global standardization can also be a source of added value for consumers. In fact, standardizing marketing strategy and mix can assure a strong, unique and consistent brand image across markets. Global brands are associated with greater esteem and brand globalization positively impacts perceived quality and brand prestige. [There is a] better perception by consumers' feeling of belonging to a superior, more prestigious segment when consuming global brands. Nevertheless, this added value for consumers is minor when considering the demand side of the standardization/adaptation issue, where cultural differences are still the main barrier to global branding. “

Lages et al. (2008) elaborate on the factors that favor standardization, and listed the following: type of the product (industrial products with important technical specificities), the economy scale survey in terms of production, marketing, research and development, similarity in foreign consumer attitudes and high costs linked to adaptation of the marketing mix elements.

Standardization and adaptation at their most extreme has been rejected by many authors who highlight the difficulty of applying them in practice and stress the importance and necessity of both adaptation and standardization to be used simultaneously to achieve the results (Sorenson & Wiechman, 1975;

Boddewyn *et al.* 1986; Douglas & Wind, 1987; Vrontis, 2003) The decision whether to standardize or adapt is not considered a dichotomous one, academics suggest that standardizing certain tactics and adapting others is necessary; it should not be an all or nothing proposition.

Standardization in television formats from a purist point of view happens very rarely; by this I mean that when a television format travels from a country to another a small adaptation always happens, even if it is just in the form of the language that changes. The purest forms of standardization in today's format industry can be seen in the form of the most high grossing formats in the world like *Idols*, *Who Wants to be A Millionaire*, *Big Brother*, *Survivor* and such "super-formats".

Some format owners (like the above mentioned) such as the BBC (British Broadcasting Company) with the format called *The Weakest Link*, insist on *complete* adherence to the format so that all program "adaptations" bear very close resemblance to the original and to each other. Similarly, Celador with *Who Wants to be A Millionaire?*, insists that there be strict adherence to detail laid down in the *format / production bible*, even down to such matters as colors of the set.

3.2 Standardized "super"- formats

Peter Bazalgette developed the notion of a "super-format" in 2005, and he defines it as formats that "break new ground" in terms of originality, world domination and cash generation (Bazalgette 2009). In this chapter I will examine two globally successful formats that represent the most rigid standardization that can be seen in the format markets these days.

3.2.1 CASE: Who Wants to be A Millionaire?

Who Wants to Be A Millionaire? was developed by David Briggs, Steve Knight, Mike Whitehill and Paul Smith for Celador (Smiths production company) and debuted on ITV (UK) on Friday 4 September 1998. This format literally became a super hit over night, and by Monday morning Celador had 40 applications from interested buyers and at least 35 deals were signed within a year (Smith 2009). To this day the format has been sold to over 79 countries.

The format follows a very rigid process of standardization, as the structure of the format is highly similar in all the licensed territories. During the life cycle of the format there have been some cases where the licensee has had the option to adapt the format, but this was done with the explicit agreement achieved from Celador. One such adaptation was the changing of the money tree, which subsequently was adapted to all territories.

The format follows the same structure everywhere which is as follows, the contestants must first play a preliminary round, called "Fastest Finger First", where they are all given a question and four answers from the host and are asked to put those four answers into a particular order. The contestant who does so correctly and in the fastest time goes on to sit in a chair in the center of the set, known as the "Hot Seat," and play for the maximum possible prize, often a million units of the local currency.

Once in the Hot Seat, the contestant is asked increasingly difficult general knowledge questions by the host. Questions are multiple choice: four possible answers are given (labeled A, B, C, and D), and the contestant must choose the correct one. Upon answering a question correctly, the contestant wins a certain amount of money. In most versions, there is no time limit to answer a

question; a contestant may (and often does) take as long as they need to ponder an answer. After the first few questions, the host will ask the contestant if that is their "final answer." When a contestant says "final" in conjunction with one of the answers, it is official, and cannot be changed.

After viewing a question, the contestant can leave the game with the money already won rather than attempting an answer. If the contestant answers a question incorrectly, then all of their winnings are lost, except that the \$1,000 and \$32,000 prizes are guaranteed: if a player gets a question wrong above these levels, then the prize drops to the previous guaranteed prize.



Figure 7. Picture of the *Who Wants to Be A Millionaire?* – Money tree.

Life lines are an integral part of the format, which give the contestants a fair chance at answering a question right, even if they do not know the answer. If at any point the contestant is unsure of the answer to a question, he or she can use one or more lifelines. After using lifelines, contestants can either answer the question, use another lifeline, or walk away and keep the money, each lifeline can only be used once.

50/50: The contestant asks the host to have the computer randomly eliminate two of the incorrect answer choices, leaving the contestant with a choice between the correct answer and one incorrect one.

Ask the Audience: The contestant asks the studio audience which answer they believe is correct. Members of the studio audience indicate their choices using an audience response system (having 20 seconds to do so, though many televised versions edit out most of the time). The results are immediately displayed on the contestant's and host's screens. This is a popular lifeline, known for its near-perfect accuracy.

Phone-a-Friend: Contestants may call one of up to five (in some countries' versions, three) pre-arranged friends. The contestant must provide the required number of friends' names and phone numbers (and more recently, their pictures as well) in advance. In countries where the show is broadcast live, the friends are alerted when their contestant reaches the Hot Seat, and are told to keep the phone free and to wait for three rings before answering. The conversation is limited to 30 to 60 seconds, during which time the contestant must tell the friend the question and choices and the friend must answer

Who Wants to Be a Millionaire? became the first branded international television show. The standardization level of the format across countries is so high that only miniscule local variations are allowed on the show as most aspects are defined in the bible, including the music, opening titles, type of host and questions, studio set, lighting, camera movement and positioning (Smith 2009). This policy was dictated by the necessity to protect the show's mechanics but also by the need to guard the coherence of the brand across markets (Chalaby 2011).

Millionaire was broadcasted in Finland during 1999-2007 by MTV3 and Nelonen, the show was hosted by Lasse Lehtinen and later by Ville Klinga. Finland was one of the countries that had to make an adaptation to the original format as originally the show was using Finnish Marks as the currency and the ladder went up to a million marks, but due to the arrival of the Euro it was changed so that the ultimate prize was 200.000€ (approximately 1mil marks).

Without a shade of doubt it is clear that this kind of format follows the strictest possible method of standardization as the formats product strategy. To this day *Millionaire* is still one of the most successful formats ever made; yet it is not showing in Finland anymore.

3.2.2 CASE: Idol

Simon Fuller created the Idol format for his production company 19TV and currently all the rights are owned by 19TV and Fremantle Media. The *Idol* format is truly a global format. It was originally broadcast as *Pop Idol* on ITV1 (UK), and has since been sold to more than 42 national markets (Jensen 2007). In a nutshell the format sets out to find a superstar that will generate a steady fanbase during the process of the show and eventually will sell lots of records and generate revenue for the record company. In *Idols* the winner is awarded a record contract with Sony BMG, and in fact these winners and runners-ups often sell very well (Kjus 2009). All *Idols* contestants are contract –bound to Sony BMG, which is a 50:50 joint venture between Sony Music Entertainment and Bertelsmann Music Group (owner of RTL, which in turn owns Fremantle

Media). This format has a very deep value-chain embedded in its standardized structure where the revenue flow comes back to the owners wherever the show is broadcaster and new Idols are found.

The show is a reality television singing competition where the audience voting selects the winner. The show combines a number of interesting elements such as mass auditioning, the search of a new star, and the use of a judging panel that critiques the auditioners performance and selects the contestants. An important element is audience participation, where the audience may vote by telephone or text to decide which contestant can proceed further each week and ultimately win. The show is full of multimedia format elements and interesting hooks to attain revenue for the broadcaster, like the telephone voting system. Kjús (2009) estimates that even in Scandinavia million of votes are garnered each season where the revenue is split between the broadcaster and the operator. This allows the broadcaster to develop and offer various extras to the public, like free downloads of the songs, show-related material online, and generally an option to expand the *Idols* universe and gratify the fans.

The standardization of the format is taken to a relatively high level, where all the productions, no matter where it is produced have to follow the same storyline, and have the same following components:

Each show has at least one host that directs the show, introduces the singers and delivers the results of the show. While some countries have one host, most shows have two co-hosts.

A preselected panel of music industry representatives tours some, if not all audition cities to observe and advance those auditioning throughout the show up to and including the Grand Finale. The judges offer critique and/or advice

after each contestant performance, which can be positive or negative. The show always follows the same dramaturgy, which consists of the following elements:

- Auditions,
- Theatre round
- Semi-Final
- Wildcards
- Life Performances and eliminations
- The Grand Finale

Auditions are held in numerous places in any particular region or country that give most people the chance to sing in front of musical / television producers and if successful, they advance to a recorded televised audition where the show "judges" advance up to 300 people in some countries to the next round.

The Theatre round is where a specially selected group of auditioners from all regional auditions converge to perform in three sub stages: a *chorus line* in groups of 10 where free song choices are allowed, a *trio* (or less commonly a duo or quartet) where contestants must memorize a preselected song to perform and choreograph together, and finally a solo a capella song where contestants sing a song of their own choice without musical backing in front of friends, family, judges & fellow contestants.

Each stage of the theatre round, a number of contestants are eliminated and sent home by the judges, though in some countries there have been very few contestants brought back during the Wildcards show or by the disqualification or resignation of another contestant.

The Semi final occurs usually live or pre-recorded (in some countries) where contestants sing in a television studio fully televised; again judges give critiques but beginning at this stage, home viewers vote via telephone and

SMS who they want to stay in the competition. During the "semi final" weeks, contestants receive workshop tuition with a vocal coach to prepare their song of choice.

An average semi final usually consists of 18 to 50 contestants where they either perform in an even group of contestants (three groups of ten for example) or in a "heat" type semi final where the contestants sing every week until all finalists have been chosen. During the format, a Wildcards feature was introduced which re-introduced past semi finalists to receive a second chance to become a finalist, in some shows - the judges sometimes pick one or more contestants to advance as well as the viewers' vote. As of late, live audiences have been incorporated into the semi final round.

A results show of the semi final usually airs either a few hours after the performance show or the night after where the results are given. Three or four contestants are told that they may have received highest votes, though only a selected two or three are put through to the finals.

The Live shows are an elaborate and spectacular version of the semi final. There is a weekly theme on which contestants must base their song choices, such as "80s Hits" or "Hits of Michael Jackson for example. The contestant/s with the lowest polled votes leaves the competition. The live shows continue until there are only two contestants left in the competition or three contestants in some cases.

The Grand Finale occurs when there are two (or, rarely, three and only once so far four) contestants left in the competition. This is the pinnacle of the entire series and often highest rated show; also for some countries, it is venues in prestigious locations. In this show both remaining contestants sing a specially awarded song, which is ultimately released as the winner's debut single though recently in some countries this has been phased out.

During the extended results show there are usually group performances and/or special musical guests, up until the eponymous announcement of the winner of the series which is followed by an encore of the winner's single.

In the Finnish adaptation of the format, *Idols* follows the exactly same standardized pattern for the life cycle of the show.



Figure 8. Different variations of the Idols format logo.

The format holders are extremely strict about protecting the *Idols* brand; every single territory and country must use the same logo music and setting. In addition to this the intros and outros and the audiovisual design are always the same (Jensen 2007). One of the most distinguishing elements of the show is the use of the spotlight and the contestants positioning during the judging and performances, the performers are always standing on big *Idols* logos and the all the studios have the same blue colors as the logo. During the eliminations the background music that creates the tension and moment of silence is always the same.

While being highly standardized, there exists a small amount of variation in the different productions. Mainly they are very subtle, but for instance the amount of episodes per season may vary from country to country. This is something that is not an issue in super highly standardized formats like *Who Wants to be A Millionaire?*, due to show now having a long term dramaturgy and the full show is repetitive in nature. Along the line of these adaptations, is the local production companies choice in the casting of the judging panel and host/hosts, this may either drive the show towards being family oriented or nice versus, youth centered, ironic or even out right nasty. For instance in Finland the choice job of the host is clearly to add an amusement factor and bring the show more towards child-friendly family entertainment where as in the states iconic Ryan Seacrest is very businesslike and strict. Jensen (2007) also points out that while it may not be a direct choice of the producer, but the size of the country and territory affects the mass-media effect of the production. In smaller countries the production might gain a “national event” sort of status where as in big countries like America, for many people it is just one talent show among many.

Idols and *Who Wants to be A Millionaire?*, are two very well know examples of highly standardized television formats in the context of the format markets of today. Even while they are similar in rigidity, they are highly different formats and represent totally different aspects of television entertainment.

As Chalaby (2011) pointed out, perhaps this type of high level of standardization as seen in the case formats is a necessity to protect the show’s mechanics and guard the brand across markets, it argues against Solberg and Durrieu (2008) who said that the main point of standardization is to reduce costs. While that is true in most cases of standardization, in the format industry and super formats, it is more likely to affect the opposite way and

raise the costs of the production, thus even more strengthening the format and shortening the list of possible production companies in the target countries.

3.3 Adaptation

Generally it is understood that adaptation is a marketing strategy where new products or services are modified based on existing products or services. Adaptation strategies involve changing the price, promotion and packaging of a product, or even the product itself, in order to fit the needs and preferences of a particular country. Adaptation occurs when any element of the marketing strategy is modified to achieve a competitive advantage when entering a foreign market (Valdez 2011).

According to Solberg & Durrieu (2008), adaptation is necessary due to the numerous differences between local and foreign costumers. Studies made by Lages et al. (2008) have advocated the following factors that favor the strategy of adaptation, the type of the product (products that vary according to markets specificity, like television formats), the variation of the purchasing power of the consumers, standards and norms set by the foreign market, important cultural differences with regards to traditions, language, habits and practices of the consumers of the competing country. Many studies share similar findings that cultural differences on international markets affect the adaptation of the product, price and promotion. This being said Zaaïem and Zghidi (2011) state that adaptation of products is the main strategy that influences the export performance and Horska et al. (2007) add to this that products must differ more from the original, in several different ways, as the

culture differs more to be successful.

From a television formats point of view, adaptation takes place when a local television market buys a foreign program concept – the format – and adapts it into a local version. That being said, it is not quite that simple. International format exchange has grown radically in the recent years and television format adaptation has until recently remained quite unnoticed in the international field of media research. It has traditionally been perceived as just import and export of original programs, but the adaptation part of the process has been mainly ignored or overlooked (Moran & Malborn 2006).

The increasing importance of adaptations can be partly explained by the multi-channel television landscape, a term that covers the big and partly global-scale changes that the institution of television has experienced within the last two decades. These changes include the transition from the oligarchy type broadcaster reigned industry to a fragmented landscape consisting of traditional broadcasters as well as new and primarily commercial players (Moran 2004).

Adaptations happen at many different levels, at the institutional level, for instance, films become television series just as television series trigger feature films. At the level of content, adaptations are equally common in cinema, as are sequels and prequels, while spin-offs are a feature of television production. A more encompassing description for the process of adapting such diverse forms of content- and one that captures the idea of building on past success – is *serialization*. In other words, there is an attempt to extend the product life cycle through adaptation. Narratives can span several media platforms: theatrical film, television, video, DVD re-release, video games, soundtrack, radio, comic, novels, stage shows, musicals, posters,

merchandising and even theme parks. Individually and collectively, this universe of narrative and content constitutes as a loosening of the notion of closure and the self-contained work of art (Thompson 2002).

Behind this re-cycling of ideas is a set of new economic arrangements designed to secure a degree of financial and cultural insurance not easily available in the multichannel environment of the present. Adapting already successful materials and content offers some chance of duplicating past and existing successes (Keane & Moran 2005)

Supporters of international adaptation argue that tailoring marketing mix elements is essential and vital in meeting the needs and wants of target markets. To them, marketing mix elements cannot be standardized, as international markets are subject to differential macro and micro-environmental factors, constrains and conflicts (Vrontis, Thrassou & Lamprianou (2009)

3.4 Adapted formats

When a show is adapted, its concept is not the only element that crosses borders: formats constitute a significant transfer of expertise. Format purchasers – the licensees- obtain documentation as a part of the purchase, this document can be a basic description of the format or a comprehensive *format bible* (Chalaby 2011). These documents lay out the format rules. Local producers can be allowed to alter the “flesh” of a format but never the “skeleton”.

3.4.1 CASE: The Happiness Project – Pro Sieben “Glücksreport”

The happiness Project is a television format created by The Finnish Broadcasting Company YLE, Duodecim Medical Publications Ltd and Tarinatalo in 2009.

The Happiness Project is based on the 2009- aired Elämä Pelissä – Onnellisuuden salaisuus – tv-show. The coaching of the cast was based on the school of positive psychology research that says; happiness can be learned. In the beginning the cast made the happiness test and afterwards with the help of a mentor they tried to learn the skills of happiness for the next 6 months. The Happiness test is based on research literature and it was validated with a group of Finns before production started. The Happiness Project is a unique multimedia format, which unearths the secrets of happiness. It is based on research findings that you can increase your level of happiness simply by changing the way you act and think.

In Finland, five people took part in this reality TV experiment, which lasted 6 months. They tried several methods, which are proven to increase a person's level of happiness and which were recommended by the school of positive psychology.

The Happiness Project consisted of seven episodes, the grand opening was a recorded studio show, the studio finale that is filmed six months later is a live show and in between these there are five reality based documentary shows.

At the beginning of each series, the participants complete the happiness test and then they begin their happiness coaching. The participants learn happiness skills by completing specific happiness activities recommended by

the researches. For example, they practice how to forgive and be more grateful for what they have. When the six months and training has run its course, the participants take the happiness test again and in Finland four out of five participant scored considerably higher than in the beginning.

The Happiness Test is also made available online for the public, the test formulated specifically for the program is based on extensive research into the factors of happiness and it has been developed by qualified and experienced professionals. Each viewer can have their own happiness evaluated and can compare it to other people's scores. In addition everyone also gets - on the basis of their test answers – a happiness skills score, and recommendation of three happiness activities that should suit them best.

The Happiness Project sparked immediate interest in the international format community and the format was screened at the Fresh TV- event at the biggest happening of the format industry MIPTV as the second Finnish format ever. The Happiness Project won the Format Finlandia in 2010 and also got 3rd place in the Best formats of the Eurovision Creative Forum 2010 in Geneva.

The Happiness Project was licensed to the second largest tv- station in Europe and it aired in Germany, Switzerland and Austria in 2011. In addition to this the format was optioned to over a dozen countries and Warner Brothers is currently handling the international format distribution of the show but negotiations are on the way to move the rights from Warner to ITV Global Entertainment.

The Happiness Project aired in Germany, Switzerland and Austria in 2011 by the name of Glücksreport and while traveling from Finland to Germany, the program went through an full overhaul, when aired it had very little anymore that resembled the original format.

Differences and reason for failure (Jukka Heinonen, Senior Executive Producer ITV – Discussion with Pro Sieben, Germany after the failure):

1. The Happiness Project, which is a format handling abstract issues, is a challenging one for a commercial channel with young skewed audience. In Finland it beat the slot average in Finland, but the channel that broadcasted it in Finland had the oldest audience the country.
2. The time slot was wrong. Saturday evening is a time for escapism, even in a case of factual orientated audience.
3. The idea to make the programme as an event was in deep conflict with the execution. It was just an over 2 hour long documentary broadcasted in Saturday evening. The lack of any live / studio element was in clear conflict with the original format bible, where the show was aired with an opening and closing studio episode.
4. Certain dramaturgical solutions were strange. For some reason, some of the end results (like improved happiness of certain participants) were revealed at the beginning of the show. And there was no uplifting end ceremony at the time when final results were revealed.
5. The casting, even though it sounded brilliant on paper, wasn't so great in reality. Some of the participants didn't seem to be so motivated for a change, and some of them were not very articulate either.
6. The programme wasn't very touching, and that is a serious weakness in this genre. The reason behind this could be that the background of the participants wasn't told practically at all. Someone suffered from loneliness, but a viewer wasn't given much of a hint, why she was so lonely and none of the family members or friends of participants, who could have provided more

insight on them, were interviewed. It was difficult to identify with the contributors and feel empathy towards them, because we didn't learn much about their background, and their ordinary life outside of happiness training wasn't shown much.

7. The happiness training was superficial. Quite many of the happiness activities in Pro Sieben show didn't have much common with those described in Format Bible. Some of the activities felt simply silly and quite often they were not properly tied with the results of their happiness survey, a solution that would have increased the reliability of the happiness training.

8. The improvement of participants' happiness could have felt more reliable. The lack of reliability was probably due to fact that the moment of getting final happiness scores was not shown to the audience; there were no testimonials of improved happiness by their friends or family members, nor physical measurements, which could have re-affirmed their improvement.

If compared to the original Happiness Project aired in Finland by YLE, it can be said that the Glücksreport didn't meet the same level as the original show and was adapted way too far from the original version. In the Pro Sieben version the local producers did not adhere to the format bible and learn from the successes and mistakes that were made in the original version, and thus failed in their own re-making of the format.

3.5 Summary

Adaptation and standardization are without doubt the two prominent strategies for the internationalization of television formats, and in many cases

for new format developers it is a difficult task to choose between them or a perfect level of mixture of the two strategies. This choice is many times guided or defined by the type of show being created.

Chalaby (2011) says that a high level of standardization as seen in the case formats is a necessity to protect the show's mechanics and guard the brand across markets, which is most certainly true and thus a clear choice for the so-called super-formats, which have so much small details and mechanics that have to be done just the same way, or the show loses some of elements that have made it a great success globally.

Keeping that in mind, Keane and Moran argue that adapting already successful materials and content offers some chance of duplicating past and existing successes (Keane & Moran 2005). Sometimes adaptation is mandatory for the new program to emerge in new regions. Cultures define what can be shown on television and what works well in the United States, might not even be possible to show on television in the Arabic countries.

From a new format developer's point of view, in the current state of the industry (ruled by super-formats) it can be said that strict adherence to either one of the strategies, might not be the best solution nor especially in the adaptation strategy; a very liberal approach to adapting pre-existing content can lead to very bad results as can be seen with the case of adaptation in this study.

4. RESEARCH DESIGN & METHODOLOGY

Surveys are among the most popular data collection methods in business studies because they are an effective tool to get opinions, attitudes, and descriptions as well as getting cause-and-effect relationships. They refer to a method of data collection that uses questionnaires or interview techniques (Ghauri & Gronhauer 2005: 124-125) In questionnaires the participants fill in the question form themselves. The most common form of questionnaire is a questionnaire sent by mail, but lately electronic forms are getting more and more popular. In interviews the interviewer is asking the questions verbally and writing down the answers or recording them on a device and later documenting them. When the survey is comprehensive it might be too heavy to use just a questionnaire or survey, normally both of these are used parallel (Uusitalo 1991: 90-91).

Mixed- methods research, employing the combination of quantitative and qualitative approaches, has gained popularity. This popularity is because research methodology continues to evolve and develop, and mixed methods is another step forward, utilizing the strengths of both qualitative and quantitative research (Creswell 2009: 203-204).

In qualitative research the researcher attempts to understand the phenomenon, by this I mean a deeper understanding of the meaning and the purpose of the phenomenon at hand. In practice this means giving space for the interpretations, experiences and insight of the interviewed people and the

researcher should get acquainted with the thoughts, emotions and motivators that generally affect the phenomenon that is being researched.

In this study I chose to use a mixed- methods approach because while, the main focus of the empirical part was the in the interviews I felt that to broaden the understanding of the subject, it would be a good strategy to make a light quantitative survey about Finnish formats, in which the interviewed persons where not asked to fill the survey. In this way I can use the quantitative data to further strengthen the discoveries from the interviews and attempt to draw correlating conclusions between the two research methods.

4.1 Research Design

Social constructivist methodology is a perspective typically seen as an approach to qualitative research. Social constructivists hold assumptions that individuals seek to understanding of the world, which they live, and work. Individuals develop subjective meanings of their experiences – meanings directed toward certain objects or things. The goal of research is to rely as much as possible on the participants' views of the situation being studied (Creswell 2009).

The researcher's intent is to make sense (or interpret) the meanings others have about the world. Rather than starting with a theory, inquirers generate or inductively develop a pattern of meaning.

Crotty (1998) identifies several assumptions concerning social constructivism

1. Human beings construct meanings as they engage with the world they

are interpreting. Qualitative researches tend to use open-ended questions so that the participants can share their views.

2. Humans engage with their world and make sense of it based on their historical and social perspectives- we are all born into a world of meaning bestowed upon us by our culture. Thus, qualitative researchers seek to understand the context or setting of the participants through visiting this context and gathering information personally. They also interpret what they find, an interpretation shaped by researcher's own experiences and background.
3. The Basic generation of meaning is always social, arising in and out of interaction with human community. The process of qualitative research is largely inductive, with the inquirer generating meaning from the data collected in the field.

As the study follows a mixed- methods design approach I chose to use a *concurrent embedded strategy*. In this approach there is a primary method that guides the study and a secondary database that provides a supporting role in the procedures. Given less priority, the second method (in this case the quantitative) is embedded in the within the predominant method (qualitative), this means that the secondary data addresses a different question than the primary data (Creswell 2009: 214-215).

Often this model is used so that the researcher can gain a broader perspective as a result of using different methods as opposed to using the predominant method alone. Morse (1991) noted that a primarily qualitative data could embed some quantitative data to enrich the description of the sample participants (Creswell 2009:215).

In this study the Finnish format trade is studied in a quantitative fashion and the Finnish formats are studied qualitatively, the concurrent embedded strategy as a research design fits to describe this mixed-methods approach very well.

4.2 Description of the sample

The qualitative and main empiric sample of this study is formed of two, in depth interviews in which both the interviewed subjects are top executives in the Finnish Format business. Both interviews were recorded with an iphone-device and then later lettered. Both interviews followed almost identically the same pre-structured questions, with the exception when discussion was naturally moving towards a subject that was supposed to be asked later, the structure format was altered to keep the flow of discussion as normal as possible. The first interview was done at the main building of YLE, the Finnish Public Broadcasting Company on The 8th of March 2013 and the interview lasted 31 minutes and 18 seconds with Ari Ylä-Anttila. The second interview was conducted in a café in Helsinki on the 17th of May 2013 and lasted for 43 minutes and 52 seconds.

The quantitative and thus supportive part of this thesis was conducted as a structured survey that was sent out to 100 television industry professionals. The main reason for choosing to do this survey was the attempt to gather more information to back up the interviews and thus give the researcher the possibility to make stronger conclusions. Normally if the quantitative part of this thesis would have been the main research method, the amount of participants should have been higher and there should have been more questions, but in this case when the function is to solidify and gather empiric backing for the findings from the interviews the slightly smaller population is

acceptable.

The participants for the survey were gathered from the MIPTV-database, which is a database of television and film industry professionals. The database allows user to filter the searches and I used this function to find out people that were involved with the acquisition of formats, creation of formats and factual entertainment. The sample was not chosen according to any demographic standards, thus the age, gender nor location were not a factor when deciding whom to choose for the survey population. The survey population was taken solely according to their job position but is very heterogenic by nature as the sample people are all from different countries, of different gender, age and occupation.

4.3 Qualitative interviews

The main focus of this study's empiric part is the professional interviews of two Finnish top executives that work within the international format industry. Both persons were interviewed separately and neither knew of the questions before hand nor of the other people that were going to be interviewed during the process of this thesis.

Interviews:

- Ari Ylä-Anttila Commissioning Editor, Yle.
- Jukka Heinonen, Senior Executive Producer, ITV Global Entertainment

In your opinion what is a good format?

Ari: A good format has a clear core, the idea should be something that one can understand the very first you read it. It should be able to clearly define what is the main goal of the format, what kind of content is provided and what are the means that should be used to reach the goals. From a commissioning editors point of view, I have to be able to visualize the product in my mind. It should be well thought and clear.

Jukka: A good format is something that produces great shows in many different cultures; one that has the ability to be versatile enough that the core idea remains the same, while the individual adaptation of the format may vary from region to region. A format that fits this description at the moment is for example the hit show *Come Dine with Me*. As a producer our job is to remain as true to the format idea as possible, but produce something that the audience in our country will choose to watch.

What is a format, from a product point of view?

Ari: The whole core of a format is the basic principle, the “business idea”. You have to be able to define the value or the gain for the buyer, why someone is paying something for the product. As formats are basically intangible, you have to be able to sell the idea; it has to be luring or original enough so that I am willing to commit money to it. A format can be called a real product once the people that have invented it have tried various elements of the format and ruled out things via, their own failings, this is called buying lowered risk. The format bibles point is exactly this, to give the buyer all the documentation of the original producers failings and successes. This is the concrete

visualization of the actual product. Lowered risk!

Jukka: A television show as a product has always multiple layers, in one break down we could say that there is a “superficial level” that is visible for the viewers. This is linked to user experience and the idea that the show is recognizable to the viewers as the format is should represent. This superficial level contains certain standardized elements that do not appear in other shows. In the next level, going from the surface towards a “deeper levels”, formats may contain know-how that is related to the production of the show, which is not always something that can be easily copied just by looking at the show and in order to access this know-how you may have to consult the original makers. Other layers may contain elements that are produced by third-party companies, such as online presence and applications. In the so-called core of the product there is the guideline, the storyline, which is the format. The soul of what is being done and this is wrapped under all the layers; this is usually a very clear idea, even simple, that is made whole by the other layers in the onion that is the product. The core should always be short enough to be able to fit in one A4- piece of paper.

Do you think that formats should be more adaptable so that they would fit easily to different regions or do you think standardization is good for them?

Ari: The basic principle, the “business idea” of a format should never be changed, no matter what the region is. The more you mess with the core, the more risk you take with botching the whole show. With these great

entertainment formats, standardization is clearly the way to go, to some extent. In my opinion some shows have taken this a little too far, these entertainment shows where they humiliate people in auditions and the judges are cast to have certain good cop- bad cop roles. I think standardization is good but I believe there should always be a little room for local adaptation. Some of the shows out there right now have taken it so far that they dictate the color and model of the benches that can be used in the audience. From a small countries point of view where production budgets are limited this is a difficult and delicate situation. There are always pros and cons involved with standardization and adaptation. In fact- based shows, not entertainment shows it is more important to think about the local adaptation, but as I said, there are some things that should never be tampered with. I think localization is the key, to make the format work in the region that it is being bought to; this is many times the role of the buyer.

Jukka: The history of Finnish formats that have been sold to, sadly paints a clear picture that says, every deal is a good deal, as long as someone pays, it doesn't matter what gets done to the format. I believe that in this sense we have been short sighted. The core of the onion, so to say, should never be tampered with, lest it stops being an onion. With this I mean if you change the core of the product, its stops being the same product anymore and for formats this is something that should never happen.

What should be done is that we should put more effort in creating formats that sound and look so good in they eyes of the commissioners that they would not even think that the show needs a lot of work or adapting in their own region. This is a part of a big process, and perhaps international consultation is exactly what is needed for the production company to see what they should focus on during the creation process. We don't always

understand that something that is easily doable in Finland, might not be available somewhere else. For example, Finland has a strong Public Broadcasting Company, with their own studios, stage setups and in-house production which means that deals with them allow for making of great hybrid shows with live studio and documentary and if a show done in this manner travels to another country, they would most likely have to buy the set, the studio and production of the documentary separately and this would add a lot to the production costs; this they get cut out and so the format adapts and in some cases these measures cause adaptations to go too far and format failures happen.

What do you think about Super-Formats like Idols & Millionaire, will this trend continue?

Ari: I think that the golden years of the super formats are coming to an end. There was a time some years ago with the economic crisis and everything that no one had the guts to do anything but them, because they worked. I like to use an analogy for formats; the car. To this day every single car four wheels, 2 axis, a body and some seats. When the Renault Scenic came to the markets, a new body type came out, the family wagon, it was revolutionary and Renault was miles a head of the competition for a long time. It is a similar thing with formats, the advantage of a format only lasts for a certain period of time, and after this everyone starts to copy and imitate the format. When this happens, it loses a lot of its "shine" and become an everyday product, like talent shows and cooking shows. Now everyone is waiting for the next big thing.

When reality came out it was huge, normal people became tv-stars, it was amazing, then came judging entertainment (Idols, Talent, Dance) and now

they have all lost their advantage and meaning. I believe that content development and the Internet will change television and the format industry, and it is already changing, something new has to come soon.

Jukka: I think they have enriched our lives and due to these formats I believe that many television shows are better than they used to be. This is coming from a consumer's point of view, because it is an undisputable fact that super-formats are quality formats and when the general level of the industry grows, and the general expected level for products rises, this pushes new format makes to create quality formats, in theory. As for the future, I can't come up with any singular trend that would significantly weaken their position as the market leaders, but this being said I doubt that they can take a bigger share of the market (air time on television) and in this sense, I believe that they have hit a so to say all time high.

Why in general do you think that Finnish formats succeed poorly in the international markets?

Ari: I believe that there are actually two main reasons for that; I don't think our formats are strong enough for the international markets (in general) and I don't think we know how to properly sell them. It's a common problem with Finns on all fields; we are not that good at productizing, selling and marketing. The key for success is in the full value chain management, of which a lot in the format business is immaterial rights, marketing and brand management. The actual process of making the "product" is a very small part of the value chain. Take for example our neighbors the swedes and IKEA, the main product is just bulk anyone could make but the concept is genius, we don't know how to pull this off. It seems that the gaming industry is the only

one we are good at, currently.

Jukka: This is something that in my opinion comes down to three things, one is our geographic location, the other is our language and thirdly for example Sweden and Denmark are pretty strong with the Film Industry as well, which means they have a whole different level of general audiovisual know-how. My hypothesis is that the ecosystem where the television format industry comes from is a strong, quality drive audiovisual culture and we are very far behind Sweden and Denmark and even Norway in this field. In addition to these three factors, I would like to add that a big factor is also that the Finnish mentality, even my generation has lived during a time where people lived using this double-coded language, meaning what you say is not exactly what you mean and this is due to our history being full of contradictions and hardship. Our history is not as liberal as the Dutch history for example and this means we are lagging behind in the creative audiovisual industry. This being said, we are making a lot of progress and in 10-20 years I believe that we will catch up with our neighbors.

How does the future of the format business look from Finland point of view?

Ari: In Finland we have a well-educated and extremely critical audience, which means that everything does not work, so if it works very well here, with the proper value chain management I honestly believe it could work anywhere. Finland is very much like some Eastern-European countries, we value the basic things, hard work, the traditional industries, and television is not a top priority for the average Finn.

Jukka: It looks brighter than the last few years, but I have a very hard time understanding how Finland could compete with larger market territories. This is very challenging and it requires an enormous amount of creativity and contacts and much better product development. The Finnish industry is consolidating at a rapid pace, international mega companies are buying many Finnish production companies, and this is something that is obviously giving us a fighting chance because we are gaining access to resources that were not previously available to us. We are getting funding and consultation of the sorts that was not available ten years ago in Finland and this is something affects the whole industry. The reality is that Finland is such a small country, any way you measure it, and the future of formats for us is in devising cost-effective formats that can travel easily from one region to another, like Poliisit, for example. It is important for us to find our own niche.

What should format developers take in mind during the creation process that could help the format succeed in the international markets?

Ari: Maybe we should generally divert our focus to creating content that we are good at, for example, light comedy has never been very popular in Finland thus we should not compete in that genre as other countries are far better than we are in it and miles a head. We need to find out own strengths, fields where we are good at, for example the Elämä Pelissä- format is an excellent case of this, Health education and general knowledge of health issues combined with reality. If we succeed well in focusing on the things we are very good at we can create a package no one else has done before. Of course it goes without saying that the content has to be good and entertaining as well.

The Finnish format market is so small that, we can't keep on creating so much of the same content at the same time. The problem in Finland is that you can succeed too easily within the Finnish markets, and people are content with that.

Another analogy of this could be the metal music –genre. Finnish bands are very well known around the world for playing intense heavy metal music and have managed to gain fans and great audiences in places you would not think they would succeed, like south- America. Metal is not mainstream music in any way, but if you diversify your scope enough, you can find many smaller audiences that together become a massive target audience. Perhaps in the format business we should not aim for the top rating shows but create very good content that caters for some population in each country.

Jukka: First of all, it is an extremely weird idea that there could be format development in Finland that does not concentrate on the Finnish markets. I think there should be a universal effort in Finland to push out formats that takes the international market in mind, but still aims for the Finnish market. A big problem that affects this particular thing is the never-ending shortage of funding in Finland. We operate with such miniscule budgets that the main goal of making a good show for the commissioning broadcaster drives above all other secondary goals, such as internationalization. This also reflects the production value, directly and thus Finnish formats or shows might look a little “run-down” in the eyes of international executives.

One solution could be to use more international consultation during the process of development. Companies that are subsidiaries of larger international companies should ask for as much help as possible from the international chapters during the process, and admit that they don't know

everything. Companies that are not a part of a larger consortium can and should also seek consultation. There are a few individuals in the field of television formats that do exactly this, they work as “format-doctors” and with a relatively small few they can come up with something you have missed that can greatly affect the chances of succeeding in the international markets.

Asking for help and consultation during creation should not be seen as a weakness, which it sadly is in Finland, maybe this is also something that derives from our history of hardship. Finnish men are too proud to ask for help.

The effect of Internet -tv to the Finnish format business

Ari: The audience can see, in theory, everything that happens everywhere. This of course has an impact on the development of the industry. We are now able to see what happens out in the world, this phenomenon will have an eye-opening and invigorating effect on our industry for sure as we can see the production of different regions without having to travel so much.

Jukka: Internet-tv has changed everything in a manner of speaking. The most crucial change is that everything is at the hands of everyone but from a producer’s point of view, this is a very good thing. When content gets digitalized and is easily shareable, this means that new markets arise, new channels are forming in the internet that are casting away the chains of old bureaucratic broadcasting. Basically for the whole industry, it is good that the viewers have a great scale of content to choose from.

What is, in your opinion the best Finnish format currently and why?

Ari: This is very hard to say from a commissioning editors point of view, as there are many that are very good, from my point of view. If I would have to pinpoint one, right now, I would say that Madventures is a good mix where the actual format and the brand goes together very well. Of course the Dudesons are using the Finnish craziness as an marketing trick, and it seems to work very well for them.

Jukka: I cant really come up with a single best, but a few that I believe will really make it is Pissed-off (in development), which is amazingly entertaining, great ratings in Finland and in addition has a way of touching current issues that the audience and everyone else feels connected to. In this format I think that the commissioner get a great package for a relative modest fee. The other end of the spectrum represent Poliisit, a show that has tripled JIM-channels ratings, it is very cheap to produce and is super simple. This is exactly the type of format that we should focus on, great production values, low costs and amazingly entertaining.

Do you think that Finnish formats suffer from the risk of misunderstanding the core idea? Do we give too much freedom in adaptations?

Ari: I don't really understand why people buy formats and are not willing to listen to the tips and learn from the local production. I think this happens a lot outside Finland too and it's a shame. When people due to arrogance, or feeling of superiority towards a smaller production company ignore the efforts of the original production, misunderstandings happen. Look at the

Happiness Project and Pro Sieben case, a good format gone badly.

Jukka: This comes very close to what I was saying before in the interview, that it is a sad thing that due to the fact that people want to sell their product, they do not care what happens to it as soon as it changes owners. I believe that we should strive to create content that is so good that the need for massive adaptation is minimized. I think that adaptation is good, but also think that we should be proud of products and thus care for them, even after they have been sold. This is also called branding.

What do you think is the worst format that has gone abroad or brought to Finland?

Ari: The endless amount of cooking-shows is approaching comical measures, I think in general the decoration, interior-design and home-improvement shows have reached such a saturation point that, I for one can't stand them. In the US there are shows that I personally find disgusting, like The Bounty Hunter and similar formats.

Jukka: A format is not like a piece of art, usually pieces of art have a value by themselves and in the field of arts, there are always pieces that do not get the recognition that they should. A piece that has no commercial value, but is still significant is typical in the field of arts, but in the format industry, has no value. Format business is a cruel business that is measured in monetary value and thus a bad format is something that does not sell. If there are formats that I personally do not like, but sell and succeed, I can't say they are bad. It is easier to speculate that are the good formats that have not been found and shows that just did not get done, but if one would do it now, would be great

successes? Formats are products, if they sell they are good in the eyes of someone, it's a good format.

But if I would have to say a format type that I personally would not watch or buy, I would change the channel when I see bad quiz shows.

**Where do you see the Finnish format industry going in the next 3-5 years?
Will we stay as a buying / commissioning country?**

Ari: My optimistic view and estimation is that domestic competition between channels and producers is escalating and this will produce more formats. If we produce formats that do very well in Finland, they have the possibility to succeed abroad too. Finnish companies are starting to be very well established internationally, companies like Tarinatalo are now part of ITVGE, Solar Films is part of Banijay International and so forth. I believe that within the next 3-5 years we will be able to produce 1-2 big formats that will travel. In addition to these big formats I believe that there will be a few mid-sized formats that will have moderate success. A situation like this would do a great deal for the Finnish format industries self-esteem. Perhaps we could make use of the Finnish comical seriousness, tap in to the Kaurismäki world that is so dominant in our culture. The swedes always laugh at us when we say that we are working on a Happiness format.

I believe it is important to find our own niche, we can't compete with entertainment super-formats, it's time to invent something we are very good at, like nature formats that were an amazing export product years ago. We should focus on our core capabilities and build proper value chains.. It will take a lot of work, and faith.. We have to believe.

Jukka: The consolidation of the Finnish production scene will increase in the next 3-5 years. I foresee a lot small independent production companies are going to be bought by bigger ones, because competition is growing within our borders and the fact is that many companies can compete with many large ones. Either companies are going to be bought by international players or Finnish companies will have to merge and become a something bigger.

This means that the development of formats is changing as well, as they wont be done on napkins at the back booth of restaurants but instead the process will involve the whole team of the company and I think the general quality of the shows that we see in the next years will be better than ever before. The change is already happening and visible, people don't just realize it yet. We are closing the gap we have with other Scandinavian countries; what we lack in history of audiovisual know-how we are gaining with mergers and acquisitions.

4.5 Quantitative survey

The survey was sent to 100-television industry professional, of which none lived in Finland and re-sent twice after the first sending in attempt to gather more respondents. Out of the 100 only 11 answered the survey (11% response turnover- rate), but as the quantitative part is not the main focus of the study, this is an acceptable turnover and fills the role of the survey, which is to strengthen the findings of the qualitative part. The survey consisted of 9 questions and the results will be presented here. In this survey the respondents asked about how well they know about the Finnish Format Industry and asked to evaluate the innovativeness of Finnish companies

working in the format industry. The purpose of this is to find out what the international industry people think of the Finnish format industry and how they perceive it.

The first question in the survey was about what field the respondent works with, as expected all of the respondents worked with the three fields that are closely involved with the television industry. 1 Respondent works in a distribution company, which is usually understood to be mainly the action of distributing existing formats as the rights holder. 4 of the respondents worked in a broadcasting company, which is the media that shows the format once it has been bought from the distribution company and 6 of the respondents worked in a production company. Production companies are in most cases the operational part of the television industry, that actually makes the shows according to the format. Production companies work hand in hand with the broadcasting companies and distribution companies.

The results of the first question are very good, as the respondents cover all the fields of the television industry and 100% of the respondents work within the field of this studies focus.

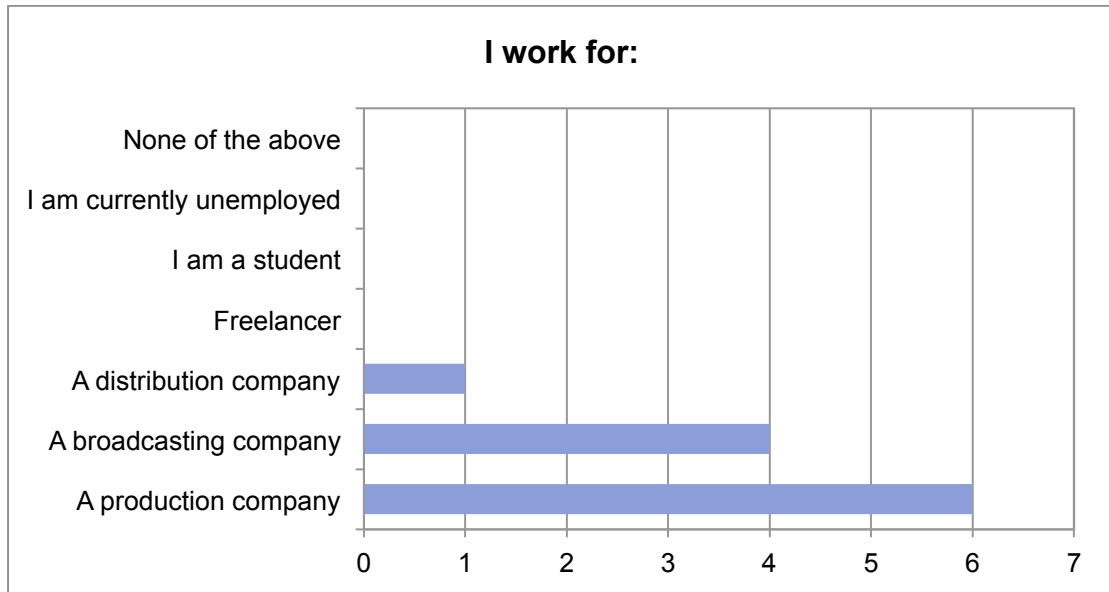


Table .1 Where the respondent works

The second question in the survey was “ what country are you from?” Denmark and France both had 2 respondents and England, Spain, Sweden, Canada and Norway had 1 respondent each. The spread of countries is quite large which is good for analyzing their impression of the Finnish format industry. It goes without saying that the countries that are geologically close to Finland, in this case Sweden, Norway and Denmark might have a better understanding of the Finnish industry, but it is incredibly important to hear the opinions of our neighboring countries, who are extremely more advanced than we are in the field of formats.

Respondents wrote:

England

Spain

DK

Sweden

France

Canada

France

Norway

Denmark

Italy

The respondents were asked if they knew of any Finnish formats with a simple Yes / No questions and out of all the respondents, 2 replied that they did not know of any Finnish Formats. This is a surprising find as all of the respondents have attended the MIPTV- conference and work in the television industry. During the last two years of the conference Finnish formats have been a matter of quite some interest and it is surprising to find that 2 of the respondents had no knowledge of Finnish formats.



Table 2. Do you know of any Finnish Formats?

The next table works as a follow up question for the previous table. The respondents were asked to identify Finnish formats. In this question there were 8 options and out of those 5 were actually Finnish formats. This survey was sent out just after the MIPTV- event held in Cannes and most of these formats were displayed during the event. It is interesting to see that only 1 person indicated a non-Finnish format as a Finnish format. Expedition Robinson (Suomen Robinson etc) is a hugely successful Swedish format, and it is very interesting that someone would mark it as a Finnish format. As can be seen from the table, most of the respondents knew of the Dudesons and Rockstar Home Invasion, which is a Dudeson format. This can perhaps attributed to the fact that Rockstar Home Invasion was very visible during the last market at MIPTV and the Dudesons were promoting it vigorously during the event. In addition to this, the Dudesons are hugely successful and the brand is known all over the world.

What is interesting is that Pissed-off and the Happiness Project were the equally sharing the 3rd place and four of the respondents marked both or one of them as a Finnish format. Even though neither has been very successful, this indicates that what little comes out of Finland, people remember it.

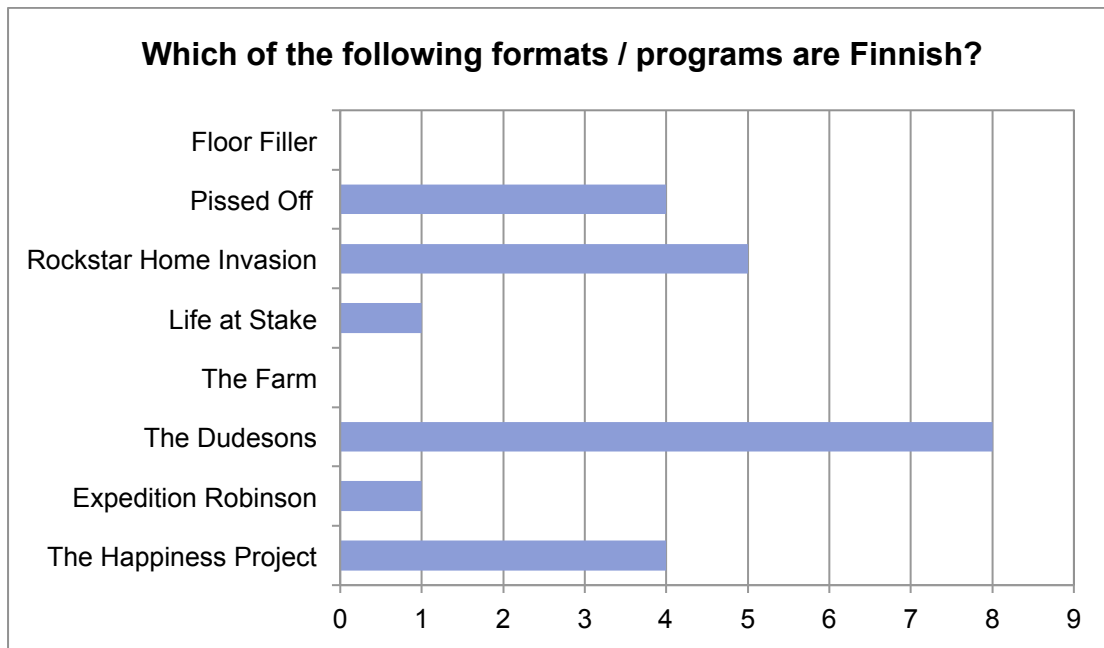


Table 3. Which of the following formats / programs are Finnish.

The format industry has been talking about the “Next Big Thing” for years as reality shows and super-formats have been dominating the field for so long. In the qualitative interviews our top executives from Finland believe that the Next big thing might come from the Internet and has to have something to do with the new media. In this survey our respondents believe that the new television industry innovation will come from Europe or The Internet. This is not surprising when taking in consideration the fact that for years the industry has been talking about the production value of smaller European production companies that the focus is moving towards them. It is also evident that the bigger companies have noticed this because companies like ITVGE (ITV Global Entertainment, UK) have been branching out and buying smaller production companies to strengthen their global presence in new territories, like Finland for example. This question was added to the questionnaire to be able to see if our top executives and the international industry feel the same about the future of the business. Also the researcher of

this study had a personal interest in asking the question.

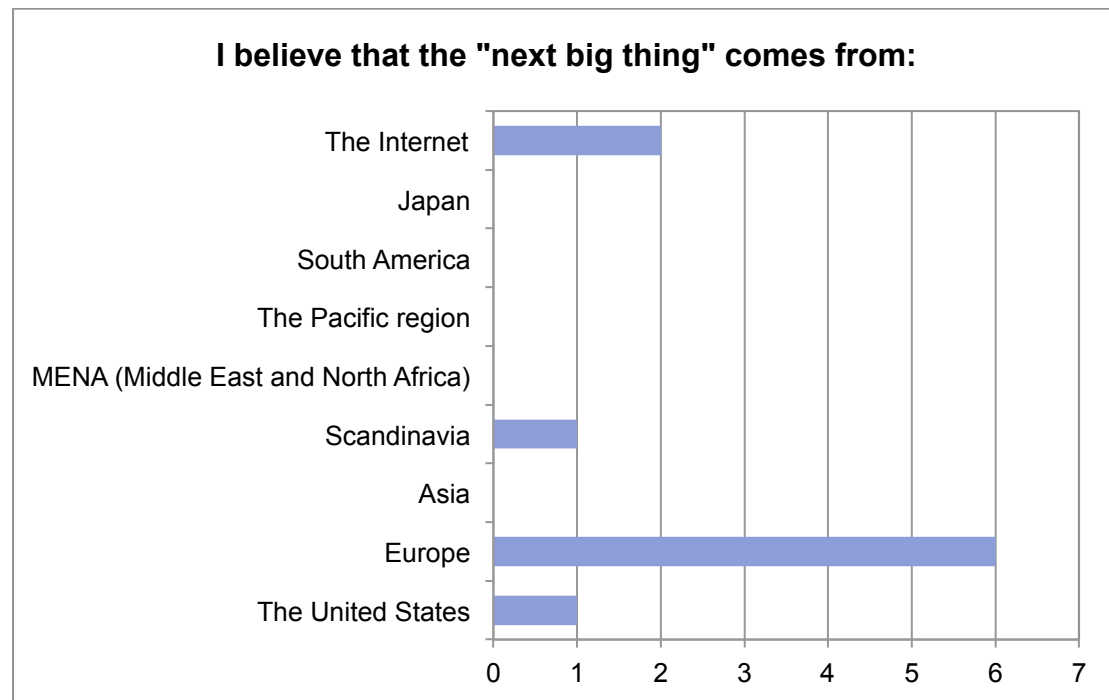


Table 4. I believe that the “next big thing” comes from:

The respondents were asked “how innovative do you perceive Finnish companies as format developers?” The question was structured as a seven scale likert where 1 signified “not innovative at all” , 4 signified “innovative” and signified 7 “extremely innovative”. The average of all the respondents were 3.7, which falls a little below the “innovative” measurement and closer towards 3, which signifies “somewhat innovative”.

The results of this question shows that the industry professionals do not perceive Finnish format developing companies as very innovative, rather if someone describes a country as somewhat innovative, this means that there is room for a lot of improvement. Ari Ylä-Anttila, from YLE (Finnish Public Broadcasting Company) was of similar minds and said that we should focus on developing something new and not in copying big international formats.

Perhaps this is one of the reasons that the international industry professionals rated Finland 3,7 on the scale and not higher, because we are not coming up with fresh new formats, but rather trying to keep up with global trends.

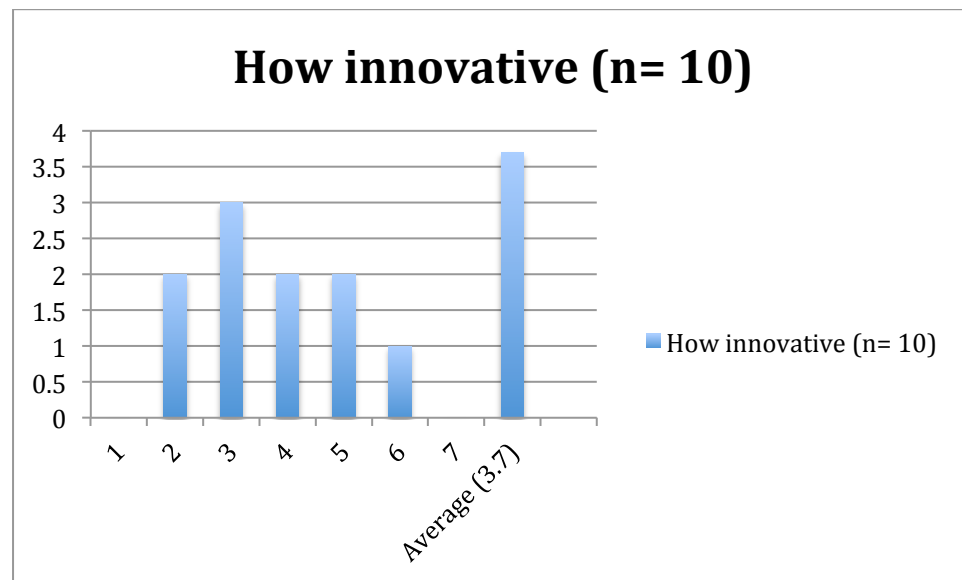


Table 5. How innovative do you perceive Finnish companies as format developers?

The respondents were asked that “do you believe that Finnish as a language makes format trade harder for Finnish companies?” In Finland many of the companies that work in this industry believe that it makes no difference in the modern world, television programming can be done in any language as long as it has subtitles and a synopsis that is written in English. The results of this question were totally contradictory to this assumption. 80% of the respondents replied YES, to the question, which is a clear indication that this is something we as Finnish format developers should pay more attention to. In the open-ended questionnaire part a respondent wrote:

“Everything needs to be in English. When presenting a format, it has to be very clearly explained and in simple terms. If the idea is complicated

you will lose the buyer - he does not have time to understand; and there is enough competition on the market and choices, so he does not need to spend the time trying to figure out what you are selling.”

Finnish is a language like no other in the world and this is something that can be seen as a strength, but simultaneously must be viewed as a potential weakness as well. In the qualitative part Ari Ylä- Anttila said:

“The Finnish format market is so small that, we can’t keep on creating so much of the same content at the same time. The problem in Finland is that you can succeed too easily within the Finnish markets, and people are content with that.”

This is exactly the problem, because Finnish format developers create content for the Finnish market and are content with the success it has in Finland, this in itself inhibits the potential for the International markets and thus for the format trade in general. When content is created for the Finnish market, developers believe that it will easily travel “because it is good”; this is the attitude that should be corrected and instead in the creation phase, developers should ask themselves “ What can we do now, to help the program succeed internationally”.



Table 6. Do you believe that Finnish as a language makes format trade harder to Finnish companies?

In the survey I asked the people to estimate the Finnish international television format sales earnings, this was done because in reality it is very small and I wanted to see what the international professional thought it is. The answers to this question represent the reality very well, as Finnish television format sales earnings (excluding film) is reality just around 1 million euros. Over half of the respondents estimated the industry to be worth from 5-20 million euros, which is 5 to 20 times the amount of the industry currently.

This stands to illustrate that the globally the format trade is a huge business, but in Finland it is non-existent. In reality we have very little formats that sell well abroad, and most of this small income is from distribution rights for television shows that are globally successful, and not of remake-rights that are the actual formats. In 2010, there was 1 format in Finland that sold the remake-rights to Germany.

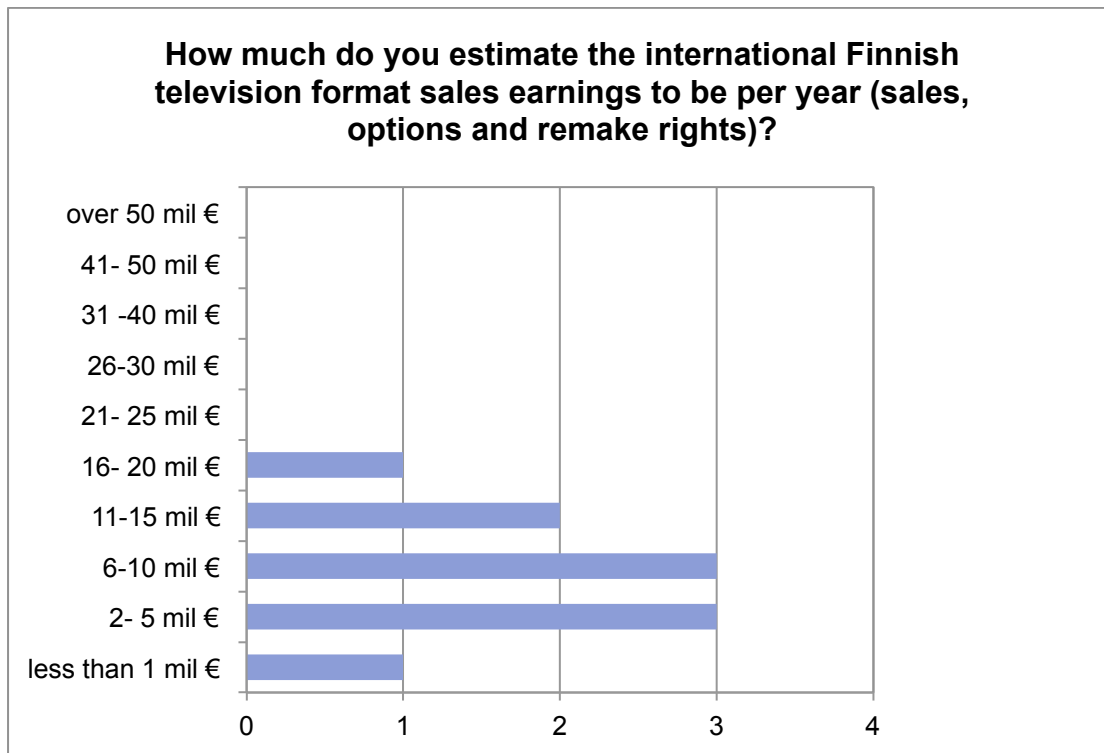


Table 7. How much do you estimate the International Finnish television format sales earnings to be per year?

In the survey I asked an open-ended non-mandatory question “What should Finnish format developers focus on in the future” and received some answers that were very generic and others that were very insightful. Below are the comments from the survey.

“Good content”

“Factual, realities and gameshows”

“Common People; I think that the celebrity trend is slowly fading away. With the financial crisis in Europe I think the people would like to see things like people getting back on track with their lives, like getting a new career etc.”

“Advertising?”

“Watch closely how companies such as Endemol and Zodiak are selling their formats on the international market (go to their websites which are very well done) and try to mirror them. The big format selling companies are the ones the buyers are watching for the latest trends and demands of audiences. It is important to package and market the formats properly in order to get the buyers attention: professional flyers and teasers, press articles on the format, participation at the TV markets, etc. Everything needs to be in English. When presenting a format, it has to be very clearly explained and in simple terms. If the idea is complicated you will lose the buyer - he does not have time to understand; and there is enough competition on the market and choices, so he does not need to spend the time trying to figure out what you are selling.”

“Strong weekdays factual entertainment formats with a distinct Scandi-feel. Please note: I have no idea of the estimated financial turnover in Finnish format sales”

From analyzing the few comments that I received it is a clear message that the Finnish format developers should focus on good new content, advertising and the whole value-chain of the product. As was mentioned in the interviews, we clearly have a problem with marketing and productizing of our formats. Also the delivery of the marketing material should be a point of focus. How the show is presented to the buyers, how the material is made and most importantly the English presentation of the show, if it is a difficult concept then, even more focus should be put on the presentation

5. ELÄMÄ PELISSÄ

In this chapter I will briefly present the previous seasons of the Elämä Pelissä format and then I will proceed to a very in-depth analysis of the 3rd- season of the show and the main focus on internationalization. In the end of the chapter I will aim to present concrete steps that could be taken in mind during the creation process of a Finnish television format so that it will have a better chance at succeeding in the international markets.

5.1 Elämä Pelissä 1 – Life at Stake

Life at Stake is based on the 2007-aired Elämä Pelissä – Kuinka vanhaksi haluat elää? Tv-show and Internet based test. The show aired on YLE TV1 and all the cast were famous Finnish people that made the life expectancy test and then strived to live a better life with the help of a lifestyle coach for 6 months. The Life expectancy test is based on hundreds of international studies. The hard core of the test is the prospective Finrisk-study (www.ktl.fi) where the life habits and death of tens of thousands of Finns were studied since the 1970's. This makes the Life at Stake – life expectance test perhaps the best in the world. The show was awarded in the finnish Golden TV-gala as the best Finnish reality-show. Life at Stake was optioned to the United States in 2012 and is represented by format distributor Absolutely Independent from the Netherlands.

5.2 Elämä Pelissä 2 – The Happiness Project

The Happiness Project is based on the 2009- aired Elämä Pelissä – Onnellisuuden salaisuus – tv-show. The coaching of the cast was based on the school of positive psychology research that says; happiness can be learned. In the beginning the cast made the happiness test and afterwards with the help of a mentor they tried to learn the skills of happiness for the next 6 months. The Happiness test is based on research literature and it was validated with a group of Finns before production started.

The Happiness Project sparked immediate interest in the international format community and the format was screened at the Fresh TV- event at the biggest happening of the format industry MIPTV as the second Finnish format ever. The Happiness Project won the Format Finlandia in 2010 and also got 3rd place in the Best formats of the Eurovision Creative Forum 2010 in Geneva.

The Happiness Project was licensed to the second largest tv- station in Europe and it aired in Germany, Switzerland and Austria in 2011. In addition to this the format was optioned to over a dozen countries and Warner Brothers is currently handling the international format distribution of the show. The International format business of The Happiness Project started well but if the main focus of the show from the beginning would have had an international scope the sales could have been a lot better.

5.3 Elämä Pelissä 3 – Project Life

Elämä Pelissä – the 3rd “season” of the Finnish format, which will

fundamentally become the basis of the emerging international adaption Project Life is being currently filmed and will air on Yle TV1 on the 30th of September 2012. The new season follows the format and has 5 Finnish celebrities who wish to change their life habits for the better. Instead of focusing on happiness or long life as the predecessors of the format the 3rd season tackles on with the coping of negative feelings.

Each casted person will start an 8-week training period with their personal coach and attempt to change certain behavioral aspects of their life. These personal coaches were chosen from the frontline of Finnish professionals. When we started talking about the making of a 3rd season we knew we needed to come up with something unique and new; and thus we came up with something that to this day has not been made anywhere in the world. We discussed the process in Cannes at MIPTV (the worlds foremost market for format sales) with several industry executives and generally everyone was quite excited about this.

Usually reality shows or scripted reality shows let the viewers follow the journey that the casted people get to partake on, thus resembling more a spectator sport than anything new and creative. With the incorporation of Duodecim's Virtual Health Check and Coaching (later STAR) everyone in Finland will be able to partake on the same coaching as the celebrities.

By filling a internet based questionnaire that has 46 questions about various health related issues the participant receives a detailed report of their health status and it suggests a set of coaching programs that would be beneficial to the participant. At this stage the viewer can either choose to make a custom 8 week training program out of all the available options or choose a premade training program that one of the celebrities have chosen for themselves. With

the 3rd season of the format we aim to get tens of thousands of Finnish citizens to partake on this “great human experiment” and see if we can use television and social media as a persuasive element to encourage people to change their life habits for the better.

When we were planning the show, there was a lot of talk about the 360-media formats, which means that we had to come up with a way to engage the audience to take part of the show. We aimed to create something that had never been done before, and this is where Duodecim Medical Publications Ltd's, product the Virtual Health Check and Coaching was brought in to the fold. This gave us an opportunity to create a national event, on a scale that had never been done in Finland before.

5.3.1 The Cast

For a reality or scripted reality show the casting is always one of the most important decisions from the productions point of view. If the casting process is not done with utmost care and every social aspect taken in consideration it may well be that the whole program will not open well and may not be a success.

For the 3rd season of *Elämä Pelissä* we decided from the very get go to cast known Finnish people due to the fact that the previous season was done with totally unknown people and the ratings suffered as a consequence. People want to see known people on TV; it is what makes it interesting.

Oskari Katajisto is a 46- year old actor/director who is well known in Finland from his numerous bad-boy roles and appearances on tabloids. Oskari has a problem with coping with negative emotions, especially those that occur in

every day life, the little things. He is paired with *Heimo Langinvainio*, a pioneer of work related well-being and a doctor of medicine and surgery. Heimo has acted as a mentor for the previous seasons of the format as well and is one of the persons involved in creating the test.

Irina Krohn is 50- years old and works as the CEO of the Finnish Movie Foundation. She used to work as a politician but in her current office still wields considerable political power, because almost all the funding of Finnish movies are partly based on public funding which work via the Finnish Movie Foundation. She has a problem with her hectic life and sleep routines and wishes to get help in taking the “edge” of her relationships. Irina was paired with *Anne Hyvärinen*, psychologist, and psychotherapist. Anne has extensive experience with rehabilitation and mental well-being and has worked as a prison psychologist and done mental health work with refugees, psychiatric patients, families and people affected by acute crisis. Now a days Anne mainly works as a work-psychologist and coaches executives with the emphasis on strengthening work communities.

Nina Mikkonen is 48- years old and a housemother. Nina has two children and as of lately has become the sole caretaker of her husband, well known Finnish media person Timo T.A Mikkonen who suffered a serious stroke a while ago. Nina has always been an apt defender of family values and has criticized daycare and other similar options as opposed to a mother taking care of her own children. Nina is now forced to re-evaluate her life and she feels immense pressure due to the unbearable situation at home. She feels inadequate to deal with two young children a seriously ill husband and feels like she is being pushed to her limits every day. Nina was paired with *Tony Dunderfeld*, a psychologist and well know author who has lectured on relationship skills and worked as a coach for executives and work

communities.

Jethro Rostedt is a 36-year-old entrepreneur and a media person who became a celebrity by taking part in *The Apprentice* (Diili) in 2009. He now runs a real estate company that currently employs over 40 agents. Jethro is on a path towards a burn out, he is looking for ways to recuperate from his nerve-racking job and wants to be able to make some free time to spend with his family. Jethro was paired with *Ilona Rauhala* who is a licensed psychologist and specializes in coaching over-achievers and developing psychological assets for companies. Ilona is a true professional when it comes to helping organizations through turbulent changes whether it is in management or key personnel.

Kai Mäkelä is a 65-year-old multi millionaire and a business angel. Kai has spent most of his life working and says that he has missed out on most of his children's life due to never being home. Now he has regrets, he wants to get to know his children and wife all over again and wants to learn to take care of himself as his psychical well-being has plummeted and he is seriously overweight due to lack of physical activities. Kai says that millions have not brought him happiness and that he realized it too late. Kai was paired with *Ben Furman*, a internationally recognized psychiatrist of solution-based psychotherapy. He is also a well know author with multiple best selling books that are directed towards non-professionals.

With this diverse casting we hope to reach out for a very diverse demographic of people when the show finally comes out. We know that the younger generations are especially hard to reach with programs that deal with habitual changes and adding interesting celebrities like Oskari Katajisto and Jethro Rostedt may just be the thing we are looking for.

5.3.2 STAR- Virtual Health Check and coaching

This chapter is all about the Virtual Health Check and Coaching and will take a deeper plunge into it, what it is, what it does and what is it made of. The Virtual Health Check and Coaching is an extremely important part of the whole television format, which is why it is important that the reader understand the product. For the television show the test was altered and chopped up, so only parts of it were used but the mechanism and the algorithms are the same and the coaching software was used as it is.

The virtual health check and coaching is an online program, which is meant for use by the general public to estimate the state of physical and mental well-being and to provide the tools to independently improve them. The evaluation questionnaire goes through the main factors impacting health, such as lifestyle, mental well-being and physical performance. Based on the evaluation, the user receives an estimate, which includes average projection for life expectancy, as well as myocardial infarction, stroke and diabetes risk. It also includes an overview, based on the user's answers, of health impacting lifestyle and behavioral factors, as well as ways to affect them.

Based on the evaluation report, the user can choose coaching programs, which helps them to adopt habits and behaviors that support health and well-being.

Questionnaire

The questions contained in the virtual health check questionnaire are based

on the questions used in the National FINRISK study and population survey (Peltonen et al. 2007). Some of the same questions can be found in the “Autoklinikka”, Mini-Finland and Health 2000 studies (Aromaa et al. 2006, Aromaa and Koskinen 2002). In these broad population surveys they have established both the danger and protection factors for national disease.

For the virtual health check questionnaire, 23 of the 158 questions in the FINRISK study were chosen that were connected to factors effecting life expectancy and illness. The questions were chosen on the basis that they could be answered independently and that, with sufficient accuracy, they give a comprehensive picture of lifestyle. Through the questions based prediction model, it is possible to give an estimate of average disease risk and life expectancy. In addition, it is primarily a chosen topic that people can impact themselves. The questions on nutrition have been adapted from the FINRISK study in such a way that the answers given can be taken from the AHEIS index (Alternative Healthy Eating Index, McCullough et al. 2002) to the altered HELI index, which is used in disease risk estimations. The index takes into account daily vegetables, fruits and berries, whole wheat products and also consumption of fish.

The questions that determine mental well-being have been compiled in cooperation with the National Institute for Health and Welfare. The structure of the questionnaire was created based on an expert group’s literature review at Duodecim and was validated in a study carried out by an economic research web panel of average Finns (n=2000). Based on the validation study, the second season of the program “Elämä Pelissä” was chosen for an online test with about 50 questions, which over 130 000 Finns answered. Based on the analysis of the database of collected answers in the National Institute for Health and Welfare’s public health, performance and welfare department, six

of the best mental well-being and health predictive questions were chosen to form the core section of the virtual health check's mental well-being survey (Joutsenniemi et al. 2012).

In addition, there are questions about the respondent's diagnosed illnesses and also about family relationships. The answers provided to those questions are taken into account later, in the report that is given and the coaching programs that are offered.

Report

Virtual Health Check uses many different algorithms:

1. Estimated life expectancy algorithm
2. Calculated disease risk algorithm
3. The report's thematic feedback algorithms

Life expectancy algorithm

The calculation of life expectancy is based on the FINRISK study's calculation model follow-up data (cf. Tommi Härkänen description), which produces an estimation of life expectancy based on the answers given. The age of deaths used to calculate life expectancy are taken from Statistics Finland's cause of death register.

The calculation of healthy life years is based on the combination of the FINRISK study, the "autoklinikka" and Mini-Finland study data, as well as the social insurance institute of Finland (KELA) special compensation medical data and Hilmo register, which has enabled the compilation of estimates for different age, gender, nutrition, exercise, alcohol consumption, smoking and weight categories, from the risk of myocardial infarction, stroke and diabetes.

The statistical estimation of illness is determined by the respective lifestyle group, as an average age, in which the people in the group have provided information about described illnesses connected to specially compensated medicine in KELA's drug information or the respective diagnosis in the HILMO database. The amount of healthy life years is reported in the program as the expected age of illness. The difference between this and estimated life expectancy is reported as the amount of unhealthy ("decrepit") life years.

Calculation of disease risk algorithm

The calculation of disease risk is based on the calculation of follow-up data for the likelihood of suffering from myocardial infarction, stroke or diabetes and also the overall risk of those illnesses combined. The information given in the questionnaire about a person's age, gender, BMI, amount of exercise, alcohol consumption (amount and level of drunkenness), smoking and also the previously described HELI index are taken into account in the calculation.

The calculation of the estimated average age of falling ill has been shown previously.

Equivalent health check and follow-up data is based on collected life expectancy and disease risk predictive algorithms. These have been compiled from, among others, Framingham and PROCAM, SHHEC and QRESEARCH research data as well as in the SCORE project (Anderson et al. 1991, Assman et al. 2002, Jonker et al. 2006, Woodward et al. 2006, Hippisley-Cox et al. 2007, Conroy et al. 2003). The estimations given by the algorithms understandably vary in different population groups. Also, the different algorithms show variation in the estimations given within the same population group, though it is not definitive (Siontis et al. 2012). So, the Virtual Health Check predictions provide more of a direction, telling more about a person's health

risk in relation to other population groups, compared to a precise numerical risk factor.

A person's disease risk is reported on a graph from very small to very large, in that the risk is compared to the same age and gender group's smallest and largest risk for each disease and the personal risk is located linearly between these. The presentation method is based on the expressed preferences of different presentation methods of risk, raised by the subjects in relevant studies (Fair et al. 2008, Hawley et al. 2008, Griffith et al. 2009).

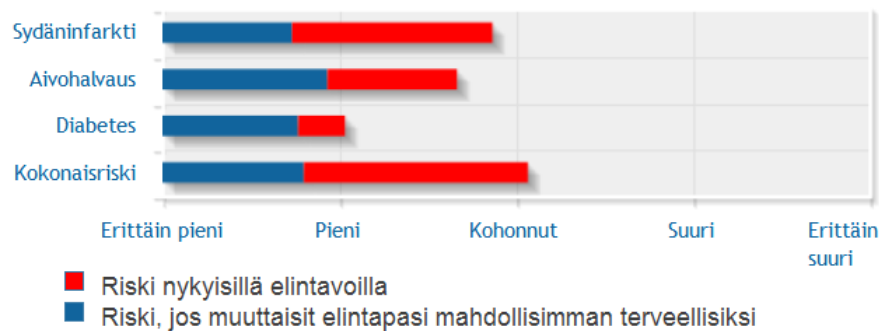


Figure 9. The risk chart for a virtual health check

The report's thematic feedback algorithms

The virtual health check produces a report, in which the user receives a life expectancy and disease risk estimations. In addition, they receive answer-based verbal feedback on mental well-being, weight, nutrition, exercise, sleep, alcohol consumption and smoking.

To begin with the verbal report includes an evaluation of the person's relevant lifestyle habits, in relation to their own age group's life expectancy quartile and also the mental well-being quartile for the whole population. The quartiles have been adapted based on the FINRISK data (estimated life expectancy) and the Onnellisuus pelissä "Game of Happiness" questionnaire

data (mental well-being).

The thematic report evaluations are based on the health-based limits set out in the Current Care Guideline (cf. Adult obesity care 2011, Dyslipidaemias 2009, Hypertension 2009, Adult physical activity 2008, Insomnia 2008, Treatment of Alcohol abuse 2010, Tobacco dependence and cessation 2006), for nutrition the National Nutrition Council's recommendations (2005) and for physical activity the WHO's publication (2010) and American physical activity recommendations (2007).

The mental well-being feedback is based on the index derived from happiness questions, which, in turn, is based on a person's position within their own quartile, in relationship to the Finnish population. The feedback is tailored separately to each happiness quartile.

Coaching Programs

The virtual health check offers the user a choice of training programs on weight management, healthy eating, physical activity, sleep improvement, control of alcohol consumption, smoking cessation and also mental well-being (stress management, gratitude, forgiveness, good deeds, optimism, and positive interaction in relationships as well as conflict resolution in relationships). The meaning of the programs is to support users to adopt habits and behaviors that improve health and well-being.

The programs are based on cognitive and behavioral approaches, in which coaching stimulates positive behavioral changes (cf. e.g. Seligman 1996, Mimeaul and Morin 1999, Seligman 2002, Perkins et al. 2007, Edinger et al. 2008, Coyne and Murrell 2009, LaLiberte et al. 2009, Epstein et al. 2009, Appel et al. 2011). During the program, those being coached have the opportunity to

record lifestyle related monitoring data (weight, exercise, nutrition, alcohol consumption and smoking). Those people in the coaching program receive a weekly coaching message, in which there is related information for the coaching subject and a link to further reading. In addition, the message includes advice and tasks, through which the person can improve their awareness of the behavior in question and practice the skills to develop health-impacting habits. The weekly message also contains notes from the coaches based on the feedback given. The length of the program is 12 weeks. A person finishing a coaching program can choose a new program or continue the weekly recording of the connected lifestyle habit. In the latter option, they receive a reminder every 3 months to consider doing a new coaching program.

The mental well-being coaching programs' contents and method are based on studies, in which aspects of mental well-being have been developed by training programs (Seligman 2002, Seligman 2005, Lyubomirsky 2007, Diener & Biswas-Diener 2008, Mattila & Aarninsalo 2009, Seligman et al. 2009). The exercises for the skill of happiness that showed evidence of their effectiveness were chosen.

The efficacy of electronically implemented health coaching has been demonstrated in numerous studies and research summaries (Seligman et al. 2005, Cuijpers et al. 2008, Ritterband et al. 2009, Bennet & Glasgow 2009, Webb et al. 2010, Arem et al. 2010, Chambliss et al. 2011, Spring et al. 2012), from which cumulative data has been taken into consideration in the planning of coaching programs. Several risk factors have deliberately been chosen as a target of the change coaching in the program, which show promising results in electronically implemented coaching. (Prochaska et al. 2010, Riley 2012).

The virtual health check was originally developed in collaboration with the National Institute for Health and Welfare to produce a questionnaire based prediction of average life expectancy. As previously described the prediction model was based on the questions used in the FINRISK study and the follow up study based on compiled survival charts. Later the estimation of disease risk was added to the model in the described way.

The National Institute of Health and Welfare's department of public health and welfare as well as professor, internal medicine specialist Pertti Mustajoki; Physician Antti S. Mattila; Physician, psychiatric specialist Heimo Langinvaino; Physician Kaisla Joutsenniemi; Exercise Physiologist Eija Salonen and also Doctor of general medicine, specialist Osmo Saarelma have participated in the compilation of contents for the program. Systems specialist Jari Hakkola has been responsible for the programming.

The program's contents and functionality has been evaluated in a survey using the Persuasive System Design (PSD) matrix (Lehto et al. 2012) carried out by the University of Oulu. Also, in Helsinki city's health card trial, of which the virtual health check and coaching was an essential part, receiving the Finnish quality association's Quality innovation of the year award 2011 (Helme 2012).

The nation's evaluations of the virtual health check and coaching have additionally been gathered in two workshops in 2011.

The virtual health check and coaching's functionality is being researched in 2012 "The effect of varying lifestyle interventions on lifestyle, state of health and the promotion of overall well-being" (University of Jyväskylä et al.) and also "Virtual health check and coaching functionality and effectiveness" (Aalto University). Both the program's clinical effectiveness and its usability

and commitment are evaluated in the studies.

5.3.3 Elämä Pelissä 3- the test

While the algorithm and basic functionalities of the test in the television show are similar to those of Duodecim's Virtual Health Check and Coaching the layout looks very different due to branding of the actual show. In addition to the branded content the test developed for the television show has some added features, which will be presented here. In the picture below you can see the seven-scale likert that was modified with the facial icons to illustrate "how much something frustrates the user". These seven icons were created especially for this show and are widely used in television, social media and the test, basically everything that is linked to the format. While testing the website we found out that people like to click on icons that are color-coded and have a visual effect rather than just choosing an option from a list of seven worded choices. This little additional function had a two-fold meaning: it separated the test from the test that was used in the earlier seasons of the format and thus automatically giving it the feel of a new test. It was also the beginning of branding these icons to the television show, these icons will be seen in social media, television and advertisement and if successful will automatically link the person that sees them to the television show and the format.

Arvioi alla olevalla asteikolla kuinka paljon harmitusta seuraavat tapahtumat aiheuttavat, ja kuinka kauan harmitus/negatiivinen tunnetila yleensä kestää:

Jonotat liikennevaloissa/kaupan jonossa ja huomaat kiireisen auton/ ihmisen kiilaavan eteesi.

Ei harmita juuri lainkaan Harmittaa hieman Harmittaa jonkin verran Harmittaa Harmittaa melko paljon Harmittaa paljon Harmittaa huomattavan paljon

Kuinka kauan tunnetila yleensä kestää? 5-30 minuuttia

Tungeksit jouluruuhkassa ja sinua tönitään ja kolhitaan.

Ei harmita juuri lainkaan Harmittaa hieman Harmittaa jonkin verran Harmittaa Harmittaa melko paljon Harmittaa paljon Harmittaa huomattavan paljon

Kuinka kauan tunnetila yleensä kestää? 1-5 minuuttia

Tilaat nälkäisenä ruokaa mukaan ravintolasta ja kotona huomaat saaneesi väärän annoksen.

Ei harmita juuri lainkaan Harmittaa hieman Harmittaa jonkin verran Harmittaa Harmittaa melko paljon Harmittaa paljon Harmittaa huomattavan paljon

Kuinka kauan tunnetila yleensä kestää? 30-60 minuuttia

Figure 10. Likert scale used in the test

Another new function was the picture below. After answering to the survey it gave you a result, saying which one of our five celebrities your lifestyle resembles the most. This was achieved by encoding in to the algorithm a functionality that automatically mirrors your answers to those of our main cast and thus choosing the one you resemble the most. In this picture you can see that the test gave you two new results and one that was used in the previous seasons of the format. The first one being a estimation of how positive you generally are, the second one showing how you cope with negative emotions and day to day mishaps and the third one, your life expectancy.

To this result we added a “share on Facebook” button to bind the test to social media and see if we would lure more people to do the test. The production company and the broadcasters were very happy with the results of this addition and we saw a clear influx in the rates; people generally thought it was fun to share “who they resembled according to their lifestyle”.



Figure 11. Result page of Elämä Pelissä 3

As with the Electronic Health Check and Coaching system Project Life offers everyone the chance to partake on a eight (8) week long coaching a long with the main cast of the show. The following picture illustrates the chance to choose your coaching programs. Anyone can either choose one of the five (5) premade programs, which are the ones the celebrities are partaking on or then to completely customize your own program from the existing topics. During the following eight (8) weeks the people that choose the coaching will receive from 1-3 email messages a week that contain the coaching information. From the programs perspective this is a huge amount of people and a great success. In the opening show we showed the viewers some median figures of the people that had done the test and decided to partake on the coaching, it is our intent to show new median data in the grand finale show in January, if people in general managed to change their lifestyles for the better.

In Elämä Pelissä 3 over 55.000 Finnish persons started the coaching and the online-test was done over 320.000 times.


TERVEYSVALMENNUS

Alla on esitettyinä päähenkilöiden valmennusohjelmat, joista voit valita itsellesi sopivan valmennusohjelman tai räätälöidä oman. Päähenkilöiden valmentautumista voit seurata ja kommentoida myös Facebookissa. Harjoitusohjelmat toteutetaan sähköpostitse ja ne kestävät 8 viikkoa. Viestit lähetetään antamaasi sähköpostiosoitteeseen.

☐ En halua osallistua valmennukseen, haluan vain henkilökohtaisen terveystiedon.

Valitse tästä haluamasi päähenkilön valmennusohjelma


Irina Krohn



- ✓ Arjen vastoinkäymisten hallinta
- ✓ Uni

Valitse


Jethro Rostedt



- ✓ Alkoholin käytön vähentäminen
- ✓ Arjen vastoinkäymisten hallinta

Valittu


Kai Mäkelä



- ✓ Positiivinen vuorovaikutus parisuhteessa
- ✓ Arjen vastoinkäymisten hallinta

Valitse


Nina Mikkonen



- ✓ Lapsiperheiden tunne- ja vuorovaikutustaidot
- ✓ Arjen vastoinkäymisten hallinta

Valitse

Oskari Katajisto



- ✓ Ristiriitojen ratkaisu parisuhteessa
- ✓ Arjen vastoinkäymisten hallinta
- ✓ Uni

Valitse

Figure 12. Elämä Pelissä 3- Choosing your coaching.

ELÄMÄ PELISSÄ

TEE TESTI!

Elämä Pelissä
3,587 likes · 329 talking about this

TV Show
Vaikeuksia sietää arjen vastoinkäymisiä? V-käyrä tapissa? Tiesitkö, että v*utukseen voi todella kuolla? Tule mukaan Elämä Pelissä -valmennukseen! Tee testi sivulla www.yle.fi/elamapelissa ja selvitä henkilökohtainen v-käyräsi!

About

Photos

Likes

Highlig...

Post Photo / Video

Write something...

Elämä Pelissä
4 hours ago

Huomenta! Uusi viikko, uudet valmennusohjeet. Mikä on ollut tähän mennessä paras saamanne Elämä Pelissä -valmentajan harjoitus tai vinkki? Minkälaisia tuloksia olette harjoitteilla saaneet aikaan?
See translation

Like · Comment · Share

11 people like this.

View all 5 comments

Tomi Kononen Harjoitus, jossa mietittiin valintojen merkitystä vuoden päästä ja muisteltiin elämää sieltä tähän hetkeen mullisti ajatteluni. Olen tehnyt isoja päätöksiä, joita en vain rohkennut ennen tehdä. Taisin todella löytää keinon, jolla kuunnella omaa sisintäni! 😊
2 hours ago via mobile · Like

13 Friends
Like Elämä Pelissä

Recent Posts by Others on Elämä Pelissä [See all](#)

Päivi Perttula Os Karhu
Jos painoindeksisi on liian iso, tule pienentämä...
1 · Saturday at 12:18

Marita Hänninen
Minulta on varmaan mennyt jotain ohi tän jutun ...
3 · 23 October at 08:31

Susanna Nyysönen
Heippatirallaa! Semmoinen kysymys vaan et jos t...
1 · 22 October at 20:21

Susa Salminen
Kynel silmässä ohjasin yhteistapaamista! Te olet...
3 · 20 October at 20:04

Marco Bjurström
Mun v-käyräni on muuten nyt ehkä matalammall...
11 · 2 · 19 October at 10:26

Figure 13. Elämä Pelissä 3 in social media

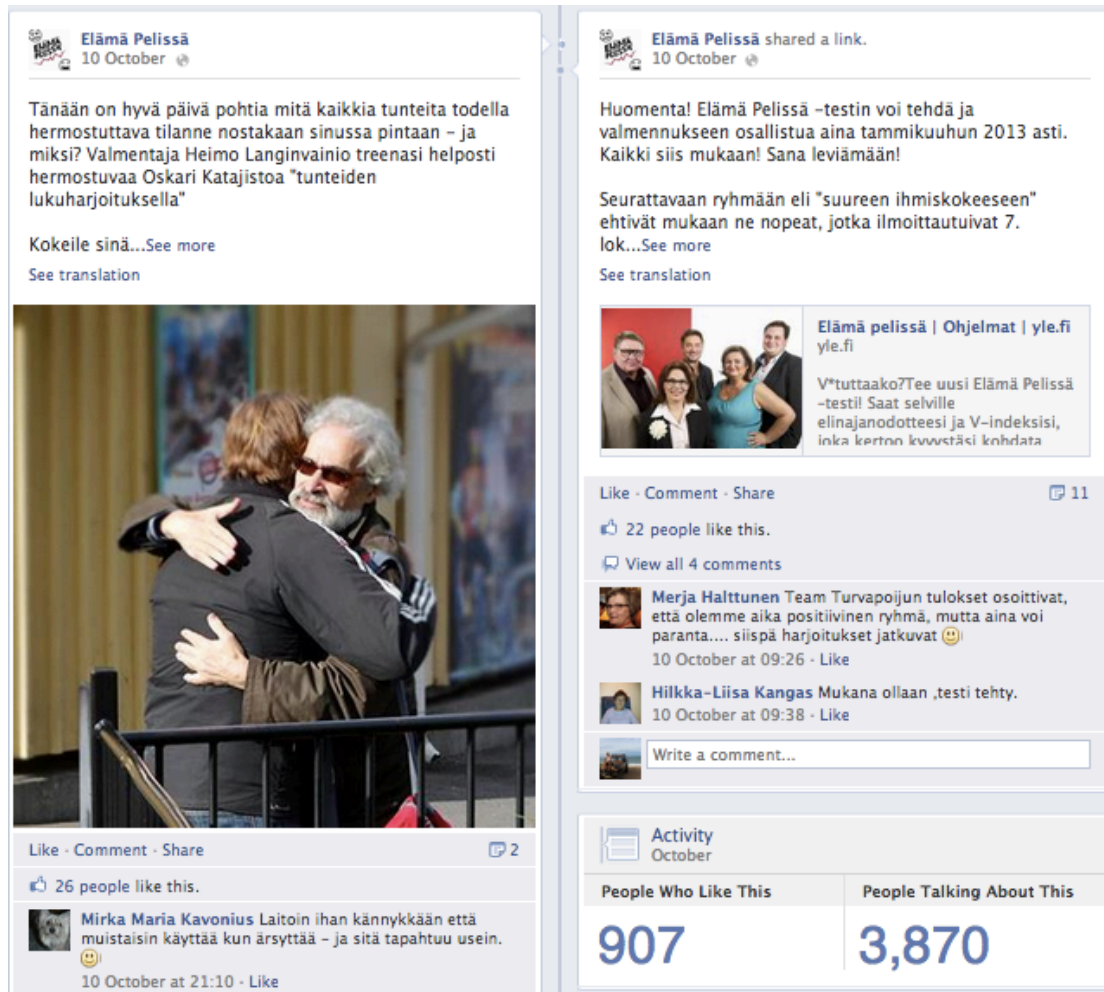


Figure 14. Elämä Pelissä 3 - Facebook

5.5 Main Findings

During the production of the 3rd season of Elämä Pelissä we aimed to create a product that would have the best possible chances at succeeding internationally once the show has been aired in Finland. The goal of this study was to find out why Finnish formats do not fair well in the international markets and attempt to find out which of the presented product strategies would fit this emerging product the best.

In the light of the empiric evidence, there is a clear indication that Finnish

companies do not focus enough on the productizing part of their formats and generally they are just happy to be able to sell anything, no matter what it means for the brand of the product. In addition to this, it is clear that we do not focus enough on the presentation of our products in the international markets. The respondents did not view Finnish companies as very innovative and this is something that can be seen in the array of products that Finns present to the international markets, clearly companies operating in our country are focusing on making content that fits the “mainstream” and not trying to come up with something original. It was suggested in the empiric part that perhaps it is time for the Finnish industry to focus on a niche of what we know best and not try to imitate the international markets. The industry professionals that answered the survey also thought that Finnish as a language is making the format trade hard for Finnish companies, meaning that content that is not translated but only subtitled, may not have the desired impact on the buyer because context is being lost in translation.

For Elämä Pelissä, the international version titled “Project Life” in this thesis many interesting and important points were raised during the process of this thesis. One of the main findings was related to the strategy, as the previous adaptation with Pro Sieben went very badly it is clear that this emerging product will have contract stipulated standardized parts, that may not be altered. It is always a hard for the format developer to choose the right mix of standardization and adaptation but in this case, the structure of the show requires a degree of standardization and the mandatory use of the test that creates the backbone for the format. Thus in the emerging product a mixed level will be the choice offered to the international buyers, with solid elements that may not be altered. In addition to this, there will be consultancy services available so that the format may succeed as well abroad as it did in Finland.

To better the chances for internationalization it was identified that Finnish as a language makes trade harder and this in mind the creators of the show have translated the test into English and translated a full episode, before any deals have been done, this was done at the expense and risk of the owners.

Use the smiley scale below and estimate how much frustration the following events create and estimate how long the negative emotion usually lasts.

The screenshot shows a web-based test interface with three scenarios. Each scenario has a text description, a scale of seven smiley faces, and a duration slider.

- Scenario 1:** "You are waiting at a traffic light / store and you notice a car / person cutting in front of you in the line". The scale shows the 7th face (Frustrates me very much) selected. The duration slider is set to "5-30 minutes".
- Scenario 2:** "You are trying to buy presents during Christmas time at a crowded store and people constantly bump into you and push you.". The scale shows the 6th face (Frustrates me a lot) selected. The duration slider is set to "5-30 minutes".
- Scenario 3:** "You are hungry and you order take away from a restaurant, once you get home you notice that they gave you the wrong order.". The scale shows the 1st face (Does not frustrate me at all) selected. The duration slider is set to "30-60 minutes".

Each scale has labels above the faces: "Does not frustrate me at all", "Frustrates me a little", "Somewhat frustrates me", "Frustrates me", "Frustrates me quite a bit", "Frustrates me a lot", and "Frustrates me very much".

Figure 15. English test

The Pissed-off celebrity you resemble the most is: Nina Mikkosta. Similarity is calculated from everyday adversities, positivity and life expectancy scores.

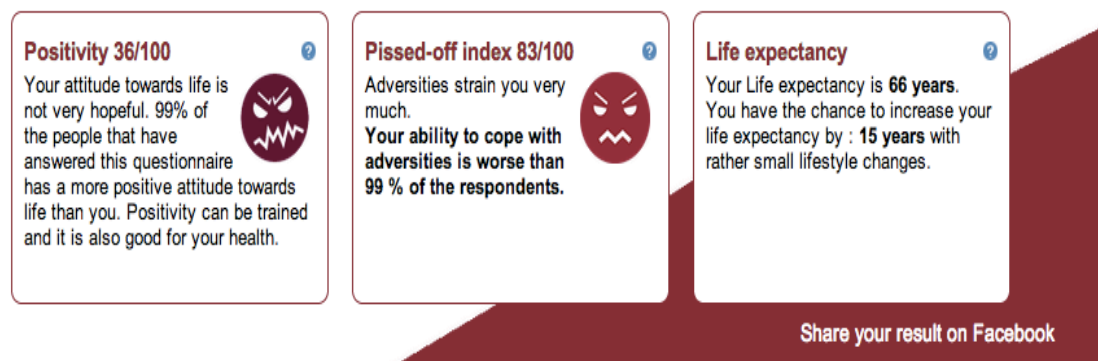


Figure 16. English test results

The choice to create all the marketing material in English and do the translation of the test into English was a clear decision done on the basis of this thesis. The test was pinpointed as a key – element that needs to be addressed when thinking about Project Life as a product. The test itself contains many uncertainty-adding issues and thus will be analyzed in chapter 5.5.1.

The *core product* of the emerging Elämä Pelissä “Project Life” is still as with all formats the right to replicate something that has been done before somewhere else. For Project Life this core product does include the mandatory test element, which is an additional part that is not normally seen in many television formats. Thus the core product includes the rights to re-produce the television show and the rights to use the test in the country that buys the format

The *actual product* or the *generic product* in the case of Project Life would contain the basic elements of the shows episode flow, how many episodes should be produced and what are the types of the episodes (2 studio episodes and documentary episodes based on the amount of participants). The test and coaching mechanism makes the format unique and thus in the actual or generic version of the show these elements must be integrated, thus in the technical back-end solutions for the show are presented here and the local translations of the coaching programs and the actual test are contained in this level of the product. This level is perhaps the most expensive level by itself as the translation of the technical part of the show is one of the most expensive parts that the show contains. Without the local version of the show, the whole format will not function as intended.

If the *expected product* as described by Kotler is the norm of the day where the

buyer and seller meets then the *expected product* is something more than the bare minimum. In the case of Project Life the Expected Product will contain the format bible, which in itself refers to the total dossier of materials associated with the format and thus is a very comprehensive package. What is not described in the format bible are the technological solutions which by definition are always handled by Duodecim Medical Publications Ltd, because of the fact that reproducing something of this magnitude would make the format too expensive and time consuming. Due to these reasons the expected product contains technical consultation for the production company, how to integrate the test to their website, what kind of problems may arise with the test, how the service is being hosted and answers to why it all should be done by the Duodecim, in addition to this a training for the local production company so that a basic understanding of how it works can be obtained. This level of the product contains actual face-to-face consultation with the experts from Duodecim Medical Publications.

The next level – *augmented product* – from a formats perspective would have to include something that has not already been described in the format bible. Usually when talking about the *augmented product* it is understood to contain additional features, benefits, attributes or related services to differentiate the product from its competitors. In the case of Project Life, the augmented product contains services that are not normally provided and will be only available if the buyer is capable of spending the extra resource to obtain these. These services contain for example tailored tests, the adding and deducting of questions from the Project Life questionnaire that provides the results. There may be many reasons for the local production company or broadcaster to want this sort of customization. In Finland over 300.000 people answered the questionnaire and this sort of data is extremely valuable for research purposes

because it is large enough to be generalized. They may want to add a specific question that does not affect the outcome of the test but is interesting to the local producers. The augmented product could also contain social media consulting from the Finnish production, in Finland the show was successful in the social media and this is a demographic that should not be underestimated in the current world of 360-multimedia formats. Project Life, augmented product could also contain graphics and music used in the original production as well as light production consultancy from Finland.

Kotler defines the *potential product* as something that basically contains all the augmentations and transformation a product can go through when going from the core product towards the potential product. Project Life's potential product could in theory contain ITV Global Entertainment production consultancy and as a ultimate technological solution in theory it could contain a software were new countries that buy the format could have an interface where the people that take the test could compare their results with the results of people from other countries, so the database would be a growing entity. This is something that would add massive value to the product, but is something that can be only achieved after the show has been successfully broadcasted in at least one or two other countries than Finland.

Elämä Pelissä “Project Life” as a product

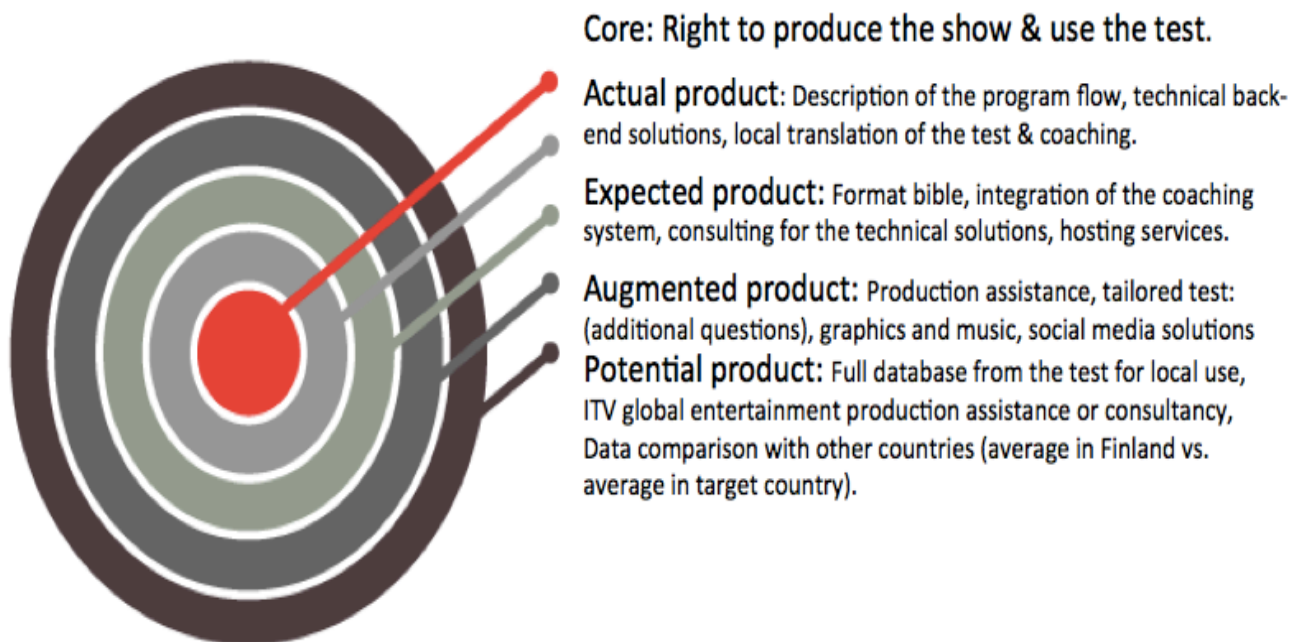


Figure 17. Elämä Pelissä “Project Life” as a product

5.5.1 Points of concern with adapting the test

Project Life is a complex format to adapt due to the fact that the test is such a crucial part in the whole format and when ever we think of adapting the whole format to a new region, a plethora of problems arise, mainly with the test. The test itself is a whole website and underneath the “visual hood” lies an extremely complex algorithm, which is intellectual property owned by Duodecim. Because the test is so deeply intertwined with the actual show, it is sometimes hard for the buyer at fist glimpse understand how much value should be placed on the test and how much work the adaptation of the test will be for the buyer of the format.

We have identified four (4) different ways how the adaptation of the test could be doable and each of these ways varies in cost and ease of operation.

1. Full adaptation.
2. International 3rd party Licensing – Full adaptation
3. Half board. Half adaptation.
4. Key design document. Do-it-yourself.

In the first option, which is the keys in hand method, the format is sold as a package that contains the whole service, which means that Duodecim is responsible for the local adaptation of the test and survey. In this option, on top of the formats expenses are added the costs of localization. These costs include server charges, hosting, adaptation, and design of the test and full maintenance of the servers. In addition to these services Duodecim will gather the essential data to be presented in the studio show (this can be any of the indexes available from life-expectancy of the cast to how well the people who have answered to the test cope with setbacks). This essentially means that the local broadcaster does not have to worry about the “hardware” side of the format nor any additional costs that may arise during the process concerning the test.

During the initial planning of the internationalization, the experts and the legal department of Duodecim Medical Publications said that a big problem would arise with the translations, which are an integral part of the format. All the coaching programs are intellectual property of Duodecim and if the format was sold as originally planned that the local production would take care of the translation, legal issues would arise, due to ownership issues of the texts that would be translated and paid by the local production. Whenever someone translates something, even for limited time certain ownership rights

are automatically bestowed upon the contractor of the translation, thus in this case the local production. It was later agreed that if the format were sold as described in any model proposed here, Duodecim would pay for the translations as well, and thus keep all of the rights for themselves. Naturally this would slightly increase the cost of this method.

The second full adaptation model is a hypothetical situation where the intellectual property (IP) is licensed to an international 3rd party like Accenture or a similar service provider. In this model when the format is sold to a different region and the local broadcaster or production company starts to plan the television show, they will contact the local branch of the international service provider. In this model the 3rd party provider will take care of the entire server, hosting and hardware side of the program as described in the first model where Duodecim would handle all this. One major benefit of this model is that the service 3rd party service provider will deal with the licensees of the program in their own language. In this model the 3rd party provider would come to an agreement with Duodecim on the cost structure in a way that the deal is mutually beneficial. This model would create revenue for the IP- holder (Duodecim) and the 3rd party service provider.

The third option “half board” contains only the essentially extremely difficult things to do by the broadcaster. In this option Duodecim will provide the back-end production of the test (the intellectual property) and agree to x-amount of hours of consulting for the production but the local broadcaster is mainly responsible for renting servers to hold the website, designing the test, analyzing the data that is stored at the local server hosting company plus all other un-expected costs. This option is perhaps the “cheapest” of all three for the broadcaster but it has quite a few additional things for the Production

Company & broadcaster to take in mind during the process.

The fourth and last option is that Duodecim will provide a Key Design document for the broadcaster, which contains the information how to build the test and website from scratch. This is by far the most expensive way to adapt the format due to the fact that the test is an extremely complicated algorithm and would require months if not a full year to fully code by one or more coders. This is something that we have to have as an option if only to demonstrate how expensive it is to re-create existing IP and thus the previous, if still expensive, ways become more attracting to the broadcaster that wishes to adapt the format. If a broadcaster would choose this method, this means that Duodecim will not be responsible for anything concerning the test and the hosting of it. We find it very unlikely that anyone would actually choose this method for making the test.

6. SUMMARY & CONCLUSIONS

In this final chapter a summary will be presented and conclusions will be drawn from the research. In the end suggestions for further research will be presented.

6.1 Summary

In the beginning of the thesis the following goals were set and during the flow of the thesis they were all individually met. From a theoretical point of view the concept of a television format as a product was analyzed and subsequently whether television formats favor adaptations or standardization as a product strategy.

Empirical objectives included to examine why Finnish formats succeed poorly in foreign markets and in the light of the formats examined in the theoretical part, attempt to find out which strategy would suit the emerging television program best.

Formats are notoriously hard to fathom. Cynics say that a format is any show that anyone is willing to pay for, and some lawyers claim that there is no such thing as a format since ideas cannot be copyrighted. The industry dissents with the latter point, pointing out that formats are not merely made of ideas but combine a great deal of expertise (Lyle 2009). On the surface, formats are comparable to any other commodity. However, a television format is actually a relatively abstract phenomenon that is made concrete in a number of separate – but at the same time, overlapping – entities (Moran 2004a, Moran

2004c).

Moran has suggested that it is beside the point to look for some kind of core or essence with a format. The key question is not “what is a format?” but rather “what does a format permit or facilitate?” Not surprisingly, a format is, typically, seen to be manifest in a series of overlapping but separate forms (Moran & Malbon 2006: 23)

Moran & Malbon suggested that instead of trying to break a format down in to specific parts, which always follow the same construct, a format is devised of knowledge components and in the theory part a model was built using these knowledge components and Kotler’s product levels.

In this study a model was devised in which a format can be seen as a product and this model was applied to the emerging television format. The findings of this study were the core criteria for being able to break the product Project Life down to smaller pieces and from that understanding we were able to find what were the key elements that needed to be taken in consideration before attempting internationalization.

Standardization and adaptation at their most extreme has been rejected by many authors who highlight the difficulty of applying them in practice and stress the importance and necessity of both adaptation and standardization to be used simultaneously to achieve the results (Sorenson & Wiechman, 1975; Boddewyn *et al.* 1986; Douglas & Wind, 1987; Vrontis, 2003) The decision whether to standardize or adapt is not considered a dichotomous one, academics suggest that standardizing certain tactics and adapting others is necessary; it should not be an all or nothing proposition.

From the empiric part of this thesis it became very clear that choosing whether to use adaptation or standardization, as television formats product strategy is not a simple choice, usually a certain level of mixture from both can result in better performance for the product than a strict adherence to either one. For the emerging television show Project Life a mixture of both was selected for the strategy, with a light emphasis on the standardized elements that are so important for the entirety of show. This means that the test and its usability will be contract stipulated to remain as done in the original version and then adaptation is possible in the domains how it is marketed, is it mandatory for all, what the website or layout of the test looks like and of course the amount of casted participants.

In the empiric part; the interviews and the survey, it became evident that one of the main reasons for the poor success of Finnish formats is the lack of effort that is being placed on the internationalization process. Finnish format developed create content for the Finnish market and think that the international success is just a lucky side product that may or may not come out of the original version. During the creation of a television show in Finland, measures should be taken to better the chances for international success, such like creating proper marketing material, using foreign consultants to give a broader perspective on what is being done here and how it could work elsewhere.

In the never-ending shortage of funding and miniscule budgets obviously do not create an atmosphere where everything can be done but perhaps within the margins of the budgets for Finnish television shows some emphasis for future success in the international markets should be considered. A few hours of consulting can go a long way, when acquired at the right time during the process and not after.

For the future of the Finnish format business, which is very small compared to our neighboring countries the empiric evidence from this study recommends for the industry to focus on creating content that would fit a niche market rather than trying to replicate global success stories, which are made by budgets far greater than ours. The Finnish industry is slowly consolidating, meaning that the big international companies are buying out smaller Finnish companies and this is something that will affect the industry as the know-how from the international companies become available for their local subsidiaries.

Suggestions for Finnish format developers:

“The reality is that Finland is such a small country, any way you measure it, and the future of formats for us is in devising cost-effective formats that can travel easily from one region to another”

“Strong weekdays factual entertainment formats with a distinct Scandi- feel.”

“It is important to package and market the formats properly in order to get the buyers attention: professional flyers and teasers, press articles on the format, participation at the TV markets, etc. Everything needs to be in English”

“Seek international consulting during the process of local production”

“Don’t create mass content, find a niche that you are good at. Use the strengths of your own country to create good content”

In the following table are presented the general findings that are related to this thesis and the research questions that were set in the beginning.

GENERAL FINDINGS:
Formats can be viewed as products and broken down in different components and seen in figure 3. Formats as products
Finnish language makes format trade harder
Content that is not translated but only subtitled, may not have the desired impact on the buyer because context is being lost in translation
Finnish companies do not focus enough on the productizing part of their formats
Finnish companies are focusing too much on making content that fits the “mainstream” and not trying to come up with something original and new
Finnish companies do not focus enough on the presentation of their products in the international markets; materials and the actual pitch should be better organized.

Table 8. General Findings

In the following table are presented the findings that are related the to Project Life - the emerging television program that was also described as one of the goals to be analyzed during this thesis.

PROJECT LIFE RELATED FINDINGS:

Emerging product will have contract stipulated standardized parts, that may not be altered, lesson learned from earlier international sales.

Finnish as a language makes trade harder thus we decided to translate the test into English and translated a full episode, and all marketing materials before any deals have been done, this was done at the expense and risk of the owners.

Format price will include In built consultancy services for the foreign buyer to ease with the implementation of the test.

We have identified four (4) different ways how the adaptation of the test could be doable and each of these ways varies in cost and ease of operation.

- Full adaptation.
- International 3rd party Licensing – Full adaptation
- Half board. Half adaptation.
- Key design document. Do-it-yourself.

Defined Project Life as a product as presented in figure 17.

Table 9. Project Life related findings

6.2 Conclusions and Implications

The results of this study indicate some interesting conclusions. In the literature there are clearly people that are for and against the product strategies of adaptation and standardization and some that agree that a mix between the two is the best way to proceed. This research suggests based on the case studies and the interviews, that blind adherence to either of the presented strategies would result in a failure for the emerging television program, even though there are clear examples where it has worked very well in the past. The choice between the strategies is not a trivial one and should never be done based on an existing show as a benchmark, this decision should be clearly case-sensitive and based on choices that allow the format to remain true to its original form, yet offers the buyers a chance to produce something that fits the local market.

This research also implies that Finnish format developers are not taking the measure they should, incase they are interested in any sort of international success with the shows they are producing for the Finnish market. With very small measures the possibility for small or moderate international success can be achieved.

Finally, even though formats are an abstract commodity, the model devised from Kotler's, Moran's and Malborn's work allows non-format industry professionals to understand how formats can be viewed as products and what a format consists of and may allow format industry professionals to understand what parts one should focus on with their own product when thinking about internationalization.

6.3 Limitations and suggestions for further research

This study was conducted as a mixed-method survey using a mix of quantitative and qualitative research methods and thus allows for a broad range of interpretations. A primary limitation for this survey is the relatively small amount of respondents gained from the international industry professionals, only 11 out of 100 answered the survey. This means that the validity of the survey is hardly generalizable but rather indicates the personal point of view of small population. This being said, there were clear points where almost all of the respondents agreed and these results can be interpreted as fairly valid. It can also be argued that with a population this small it should have been analyzed purely as qualitative data.

This study was highly focused on the Elämä Pelissä format, which is a unique format due to the high level on technological aspect that are mandatory for the show, and thus the strategies that fit this show, might not fit all the shows of this genre.

For future research a quantitative survey could be conducted with a larger population that also includes Finnish professionals. If a research with a greater population could be achieved there could be very interesting findings from the differences that the international industry professionals see versus the reason that the local industry professionals see to the question, why Finnish formats fairly poorly in the international markets.

REFERENCES

- Alvarado, Manuel & Edward Buscombe (1978). *Hazell: The Making of a Television Series*. London: British Film Institute.
- Anderson, K.M. & P.M. Odell (1991). Cardiovascular disease risk profiles. *American Heart Journal*. 121:1, 293-298.
- Appel, L. & J. Clark (2011). Comparative effectiveness of weight-loss interventions in clinical practice. *The New England Journal of Medicine*. 365:21, 1959-1968.
- Arem, H. & M. Irwin (2010). A review of web-based weight loss interventions in adults. *Obesity reviews*. 12:5, 236-243.
- Aromaa, A. & S. Koskinen (2002). Terveys ja toimintakyky Suomessa. Terveys 2000 -tutkimuksen perustulokset. *Kansanterveyslaitoksen julkaisuja B3/2002*. Helsinki.
- Aromaa, Arpo, Markku Heliövaara, Paul Knekt, Antti Reunanen & Sirkka Rinne (2006). *Autoklinikka*. Helsinki: Kansanterveyslaitos – Kansaneläkelaitos.
- Assmann, G., P. Cullen & H. Schulte (2002). Simple scoring scheme for calculating the risk of acute coronary events based on the 10-year follow-up of the prospective cardiovascular Münster (PROCAM) study. *Circulation* 105:310-315.
- Baker, M. & S. Hart (2007). *Product Strategy and Management* (2nd ed.) Essex, UK: Prentice Hall Publications.
- Bazalgette, P. (2009). Interview by J.K. Chalaby. In: The making of an entertainment revolution: How the format trade became a global industry. *European Journal of communications* 26:4, 293-309.
- Bennett, G. & R. Glasgow (2009). The delivery of public health interventions via the Internet: Actualizing their potential. *Annual Review of Public Health* 30: 273-292.
- Bilkey, W.J. (1978). An attempted integration of the literature on the export behavior of firms. *Journal of International Business Studies* 9:1, 33-46.
- Boddewyn, J.J., R. Soehl & J. Picard (1986). Standardization in international

marketing: Is Ted Levitt in fact right? *Business Horizons* 29:6, 69-75.

Buzzell, R.D. (1968). Can you standardize multinational marketing? *Harvard Business Review* 46: 102-113.

Chalaby, J.K. (2011). The making of an entertainment revolution: How the format trade became a global industry. *European Journal of communications* 26:4, 293-309.

Chambliss, H., R. Huber, C. Finley, S. McDoniel, H. Kitzman-Ulrich & W. Wilkinson (2011). Computerized self-monitoring and technology-assisted feedback for weight loss with and without an enhanced behavioral component. *Patient Education and Counseling* 85:3, 375-382.

Conroy, R.M., K. Pyörälä, A.P. Fitzgerald, S. Sans, A. Menotti, G. De Backer et al. (2003). Estimation of ten-year risk of fatal cardiovascular disease in Europe: the SCORE project. *European Heart Journal* 224:11, 987-1003.

Coyne, L. & A. Murrell (2009). *The joy of parenting: An acceptance and commitment therapy guide to effective parenting in the early years*. Oakland, CA: New Harbinger Publications, Inc.

Creswell, John (2009). *Research Design: Qualitative, Quantitative, and Mixed Method Approaches*. Thousand Oaks: Sage Publications.

Crotty, M. (1998) *The foundations of social research: Meaning and perspective in the research process*. Thousand Oaks: Sage Publications.

Cuijpers, P., A. van Straten & G. Andersson (2008). Internet-administered cognitive behavior therapy for health problems: A systematic review. *Journal Behavioral Medicine* 31:169-177.

Current Care Guideline (Käypä hoito -suositus). Finnish Medical Society Duodecim.

C21 Format Report (Spring 2012).

Diener, E. & R. Biswas-Diener (2008). *Happiness. Unlocking the mysteries of psychological Wealth*. Oxford: Blackwell.

Douglas, S.P. & Y. Wind (1987). The myth of globalization. *Columbia Journal of World Business* 22:4, 19-29

EBU (European Broadcasting Union) (2005). *Trading TV Formats: The EBU*

Guide to the International Television Format Trade. Geneva: EBU.

Edinger J.D. & C.E. Carney (2008). *Overcoming Insomnia: A Cognitive-Behavioral Therapy Approach Workbook*. Oxford University Press.

Epstein E. & B. McCrady (2009). *Overcoming Alcohol Use Problems: A Cognitive-Behavioral Treatment Program Therapist Guide*. Oxford University Press.

Fair, A.K. & P.G. Murray (2008). Using hypothetical data to assess the effect of numerical format and context on the perception of coronary heart disease risk. *American Journal of Health Promotion* 22:4, 291-296.

Fatt, A. (1967). The danger of local international advertising. *Journal of Marketing* 31:1, 60-62.

Gilbert, P. (2009). Interview by J.K. Chalaby. In: The making of an entertainment revolution: How the format trade became a global industry. *European Journal of communications* 26:4, 293-309.

Ghauri, Pervez & Kjell Gronhauer (2005). *Research Methods in Business Studies: A Practical Guide*. Essex: Pearson Education Limited.

Griffith, J.M. & C.L. Lewis (2009). Randomized trial of presenting absolute vs. relative risk reduction in the elicitation of patient values for heart disease prevention with conjoint analysis. *Medical Decision Making* 29:2, 167-74.

Haskell, W.L. & I-M Lee (2007). Physical activity and public health: updated recommendation for adults from the American College of Sports Medicine and the American Heart Association. *Circulation* 116, 1081-1093.

Hawley, S.T., B. Zikmund-Fisher (2008). The impact of the format of graphical presentation on health-related knowledge and treatment choices. *Patient Education and Counseling* 73:3, 448-455.

Helme, A. (2012). The cost-effectiveness evaluation on Health card project. Bachelor's thesis. Lappeenranta University of Technology. Department of Industrial Management.

Hippisley-Cox, J. & C. Coupland (2007). Derivation and validation of QRISK, a new cardiovascular disease risk score for the United Kingdom: Prospective open cohort study. *BMJ* 335:136.

- Horska, E., I. Ubreziova & T. Kekäle (2007). Product adaptation in processes of internationalization: Case of the Slovak food-processing companies. *Baltic Journal of Management* 2:3, 319-333.
- Jonker, J.T. & C. De Laet (2006). Physical activity and life expectancy with and without diabetes: Life table analysis of the Framingham Heart Study. *Diabetes Care* 29:1, 38-43.
- Keane, M. & A. Moran (2005). (Re)presenting local content: Programme adaptation in asia and the pacific. *Media International Australia (Culture and Policy)*.
- Kjus, Y. (2009). Everyone needs Idols: Reality television and transformations in media structure, production and output. *European Journal of Communication* 24:3, 287-304.
- Kotler, P. & K. Keller (2009). *Marketing Management*. Prentice-Hall.
- Laliberte M., R. McCabe, V. Taylor (2009). *The Cognitive Behavioral Workbook for Weight Management: A Step-by-Step Program*. Oakland: New Harbinger Publications.
- Lehto, Tuomas, Harri Oinas-Kukkonen, Timo Pätäälä & Osmo Saarelma (2012). Virtual health check and coaching: Insights from the consumers and implications for persuasive design. *Communications in Computer and Information Science* 313, 29-40.
- Levitt, T. (1983). The globalization of markets. *Harvard Business Review* 61:3, 92-102.
- Leonidou, L. (1995). Empirical research on export barriers: Review, assessment, and synthesis. *Journal of International Marketing* 3:1, 29-43.
- Leonidou, L. (2000). Barriers to export management: an organizational and internationalization analysis. *Journal of International Management* 6:2, 121-148.
- Lyle, D (2009). Interview by J.K. Chalaby. In: The making of an entertainment revolution: How the format trade became a global industry. *European Journal of communications* 26:4, 293-309.
- Lyubomirsky, S. (2007). *The How of Happiness. A Scientific Approach to Getting the Life You Want*. New York: Penguin.

- Mattila, A. & P. Aarninsalo (2009). *Onnen taidot*. Helsinki: Kustannus Oy Duodecim.
- McCullough, M.L. & D. Feskanich (2002). Diet quality and major chronic disease risk in men and women: moving toward improved dietary guidance. *American Journal of Clinical Nutrition* 76:6, 1261-1271.
- Mimeault, V. & C.M. Morin (1999). Self-help treatment for insomnia: bibliotherapy with and without professional guidance. *Journal of Consulting & Clinical Psychology* 67:4, 511-519.
- Moran, Albert & Justin Malbon (2006). *Understanding the Global TV Format*. Bristol: Intellect Books.
- Moran, Albert & Michael Keane (eds.) (2004a). *Television Across Asia*. London: RoutledgeCurzon.
- Moran, Albert & Michael Keane (2004b). Joining the circle. In: *Television Across Asia*, Eds. A. Moran & M. Keane. London: RoutledgeCurzon.
- Moran, Albert (2004a). Television formats in the world/the world of television. In: *Television Across Asia*, Eds. A. Moran & M. Keane. London: RoutledgeCurzon.
- Moran, Albert (2004b). Distantly European? Australia in the global television format business. In: *Television Across Asia*, Eds. A. Moran & M. Keane. London: RoutledgeCurzon.
- Moran, Albert (2004c). New television, new formats. In: *At the TV Format Coalface*, Eds. David Adair & Albert Moran, Working Papers in Communication 2/2004, Griffith University, Brisbane.
- Moran, Albert & William Uricchio (2009). *New Flows in Global TV*. Bristol: Intellect Books.
- Peltonen, M. & K. Harald (2008). *Kansallinen FINRISKI 2007 -terveyystutkimus*. Tutkimuksen toteutus ja tulokset. Helsinki: National Public Health Institute.
- Perkins, K., C. Conclin & M. Levine (2007). *Cognitive-Behavioral Therapy for Smoking Cessation: A Practical Guidebook to the Most Effective Treatments*. London: Routledge.
- Prochaska, J.J. & C.R. Nigg (2010). The benefits and challenges of multiple

- health behavior change in research and in practice. *Journal of Preventive Medicine*. 50:1-2, 26-29.
- Riley, W. (2012). Leveraging technology for multiple risk factor interventions. *Archives of Internal Medicine* 172:10, 796-798.
- Ritterband LM, Thorndike FP (2009). Efficacy of an Internet-Based Behavioral Intervention for Adults With Insomnia. *Arch Gen Psychiatry* 2009;66: 692-8.
- Schmitt, Daniel, Christoph Fey & Guy Bisson (2005). *The Global Trade in Television Formats*. London: Screen Digest Limited.
- Seligman, M. (1996). *The Optimistic Child: Proven Program to Safeguard Children from Depression & Build Lifelong Resilience*. New York: Houghton Mifflin.
- Seligman, M. (2002). *Authentic Happiness: Using the New Positive Psychology to Realize Your Potential for Lasting Fulfillment*. New York: Free Press.
- Seligman, M., T. Steen, N. Park & C. Peterson (2005). Positive psychology progress: empirical validation of interventions. *The American psychologist* 60:5, 410-421.
- Seligman, M. & R. Ernst (2009). Positive education: Positive psychology and classroom interventions. *Oxford Review of Education* 35:293-311.
- Siontis, G.C.M. & I. Tzoulaki (2012). Comparisons of established risk prediction models for cardiovascular disease: Systematic review. *BMJ* 344, e3318.
- Smith, P. (2009). Interview by J.K. Chalaby. In: The making of an entertainment revolution: How the format trade became a global industry. *European Journal of communications* 26:4, 293-309.
- Solberg, C.A. & F. Durrieu (2008). Strategy development in international markets: A two tier approach. *International Marketing Review* 25:5, 520-543.
- Sorenson, R.I. & U.E. Wiechmann (1975). How multinationals view marketing standardization. *Harvard Business Review* 53:3, 38-48.
- Spring, B. & K. Schneider (2012). Multiple behavior changes in diet and activity: A randomized controlled trial using mobile technology. *Archives of Internal Medicine* 172:10, 789-796.

- Susman, Gerald (2007). *Small and Medium Sized Enterprises and the Global Economy*. Northampton, MA: Edward Elgar Publishing.
- Thompson, K. (2003). *Storytelling in Film and Television*. Yale: Yale University Press.
- Uusitalo, Hannu (1991). *Tiede, tutkimus ja tutkielma. Johdatus tutkielman maailmaan*. Helsinki: WSOY.
- Valtion ravitsemusneuvottelukunta (2005). *Suomalaiset ravitsemussuositukset - ravinto ja liikunta tasapainoon*. Helsinki: Edita Prima.
- Valdez, A. *Adaptation marketing strategy* [online]. Available: http://www.ehow.com/info_8335809_adaptation-marketing-strategy.html
- Vrontis, D. (2003). Integrating adaptation and standardization in international marketing, the AdaptStand modeling process. *Journal of Marketing Management* 13:1, 13-20.
- Vrontis, D., A. Thrassou & I. Lamprianou (2009). International marketing adaptation versus standardization in multinational companies. *International Marketing Review* 26:4, 477-500.
- Webb, T.L., J. Joseph, L. Yardley & S. Michie (2010). Using the Internet to promote health behavior change: A systematic review and meta-analysis of the impact of theoretical basis, use of behavior change techniques, and mode of delivery on efficacy. *Journal of Medical Internet Research* 12:1, e4.
- WHO. Global recommendations on physical activity and health. *WHO Geneva 2010*. ISBN 9789241599979.
- Woodward, M., Brindle, P. & H. Tunstall-Pedoe (2007). Adding social deprivation and family history to cardiovascular risk assessment: The ASSIGN score from the Scottish Heart Health Extended Cohort (SHHEC). *Heart* 93:2, 172-176.
- Yip, G. (1996). Towards a new global strategy. *Chief Executive Journal* 100, 66-67.
- FAVEX (Finnish Film & Audiovisual Exports) *International money flow to the Finnish Audiovisual Industry in 2010 –report*. www.favex.fi
- FRAPA (The Format Recognition and Protection Association) www.frapa.org

Eur-lex.europa.eu [EUR-Lex - 52004DC0356 - FI](#)

APPENDIX:

1. Survey form used in qualitative part, webropol.

Survey MIP

This survey is a part of a Masters Thesis, which is about the Finnish television format trade.

1. I work for:

☐

A production company

☐

A broadcasting company

☐

A distribution company

☐

Freelancer

☐

I am a student

☐

I am currently unemployed

☐

None of the above

2. What country are you from?

3. Do you know of any Finnish formats?

☐

Yes

☐

No

4. Which of the following formats / programs are Finnish?

☐

The Happiness Project

☐

Expedition Robinson

☐

The Dudesons

5/27/13 www.webpolsurveys.com/Answer/SurveyParticipation.aspx?SDID=Fin636505&SID=a501fb5e-fd5b-4498-97fd-901ebf628238&dy=338611976

- ☐ The Farm
- ☐ Life at Stake
- ☐ Rockstar Home Invasion
- ☐ Pissed Off
- ☐ Floor Filler

5. I believe that the "next big thing" comes from:

- ☐ The United States
- ☐ Europe
- ☐ Asia
- ☐ Scandinavia
- ☐ MENA (Middle East and North Africa)
- ☐ The Pacific region
- ☐ South America
- ☐ Japan
- ☐ The Internet

6. How innovative do you perceive Finnish companies as format developers?

1 Not innovative at all 2 A little innovative 3 Somewhat innovative 4 Innovative 5 Moderately innovative 6 Very innovative 7 Extremely innovative

How innovative ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7

7. Do you believe that Finnish as a language makes format trade harder for Finnish companies?

Original productions are usually made in Finnish

- ☐ Yes
- ☐ No

5/27/13 www.webpolsurveys.com/Answer/SurveyParticipation.aspx?SDID=Fin636505&SID=a501fb5e-fd5b-4498-97fd-901ebf628238&dy=338611976



Does not make a difference

8. How much do you estimate the international Finnish television format sales earnings to be per year (sales, options and remake rights)?



less than 1 mil €



2- 5 mil €



6-10 mil €



11-15 mil €



16- 20 mil €



21- 25 mil €



26-30 mil €



31 -40 mil €



41- 50 mil €



over 50 mil €

9. What should Finnish format developers focus on in the future?

Open comments:

Submit