

**Andreas Fickers / University of Luxembourg**

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## **European Television**

### **Introduction**

European television has a double connotation: it characterizes both the history and current existence of multiple television institutions and channels across Europe as well as the phenomenon of transnational, European television. First regular television services started already before the Second World War in Germany (1935) and Great Britain, but the late 1950s and early 1960s marked the real take off of television as a mass medium in most European countries. Transnational television in Europe started with the launch of Eurovision, the organization for the exchange of television programmes within the European Broadcasting Union. Until the advent of the so-called dual broadcasting systems in the 1980s, most European countries had public service television institutions, financed by broadcasting fees. The start of commercial television and the advent of satellite broadcasting in the 1980s radically changed the European television landscape. This bibliography aims at offering guidance to the technical, economic, political and cultural factors that shaped European television since its emergence in the late 1930s. It tries to pay equal attention to both important transnational developments and to specificities of national television cultures.

### **General Overviews**

The political and cultural identity of Europe is a contested discursive and geographical space, which expands and contracts its boundaries and changes over time. The general overviews selected in this paragraph reflect this diversity. While the studies by Paulu 1967, Noam 1991 and Bourdon 2011 represent single authored monographs that have tried to synthesize the history and state of the art of European television at different stages of its development, the edited volumes by Coleman and Rollet 1997 or Wieten, Murdock and Dahlgren 2000 offer a broad range of national case studies, characterizing the different legal, economic, political and cultural environments in which television as an institution and medium developed. In addition to that, the multi-volume study by the Open Society Institute 2005 and the series of Yearbooks by the European Audiovisual Observatory 2013 provide the reader with statistical information and concise reviews of the regulatory regimes of television institutions and organizations across Europe. Finally, the volume by Bignell and Fickers 2008 tries to present a comparative and transnational perspective on European television history.

Paulu, Burton. *Radio and Television Broadcasting on the European Continent*. Minneapolis: University of Minnesota Press, 1967.

*Paulu's study is one of the first comparative accounts on European broadcasting, dealing with organizational, financial and program issues of European television in its phase of emergence (1950s) and stabilization (1960s). As an American pioneer in educational radio and television, he got a first hand impression of European broadcasting while stationed in London and Luxembourg with the United States Office of War Information during World War II.*

Noam, Eli M. *Television in Europe*. New York: Oxford University Press, 1991.

*This book deals with the evolution of powerful monopoly institutions in the communications field - the public broadcasters - and the dramatic changes that took place in the late 1980s throughout Europe with the emergence of the dual system. It provides a comprehensive view of European broadcasting systems, using the perspective of economics and policy analysis. The main section is a unique series of chapters covering the broadcast and cable television systems of almost thirty European countries.*

Coleman, James A., and Brigitte Rollet, eds. *Television in Europe*. Exeter: Intellect Books, 1997.

*The introduction of this collection of well structured national case studies offers a useful comparative overview of technological, institutional, political and legal environments of television broadcasting in Europe. The single authored chapters focus on the development and the state of the art of television broadcasting in the United Kingdom, France, Germany, Italy, Ireland, Belgium, Greece and the Russian Federation in the 1990s.*

Wieten, Jan, Graham Murdock, and Peter Dahlgren, eds. *Television Across Europe: A Comparative Introduction*. London: Sage Publications, 2000.

*This collection of articles deals with the traditions and transitions of European television broadcasting in terms of institutional patterns (public service broadcasting and commercial services), programming strategies (scheduling and audiences) and television genres and styles (from news to drama and talk shows). The book offers – despite its title – mostly national case studies rather than a comparative European approach.*

Open Society Institute, ed., *Television Across Europe*. Open Society Institute (4 vol), Budapest, 2005.

*This huge survey issued by the EU Monitoring and Advocacy Program of the Open Society Institute in Budapest offers a unique overview on the legal, political and economic changes that most European broadcasting institutions faced with the emergence of new technologies and increasing commercialization of television in since the 1990s. 20 European countries are analysed (including France, Germany, Italy and Turkey) with a special attention for countries from Central and Eastern Europe (Albania, Bosnia & Herzegovina, Bulgaria, Croatia, Czech Republic, Estonia, Hungary, Latvia, Lithuania, Poland, Republic of Macedonia, Romania, Serbia and Montenegro, Slovakia and Slovenia).*

Bignell, Jonathan, and Andreas Fickers, eds. *A European Television History*. Malden: Wiley-Blackwell, 2008.

*This edited volume reunites some thirty television scholars from all over Europe and presents a first attempt to write a comparative and transnational history of European television. The multi-authored thematic chapters deal with the emergence of television institutions, programmes, and audiences and deal with the question of a European identity construction through television. The introduction and conclusion address theoretical and methodological problems and challenges of doing television history in a European and comparative instead of national perspective.*

Bourdon, Jérôme. *Du service public à la télé-réalité. Une histoire culturelle des télévisions européennes 1950-2010*. INA Editions : Bry-sur-Marne, 2011.

*This monograph by the French television scholar Jérôme Bourdon offers a concise overview of the complex history of European television broadcast since the 1950s. Instead of a chronological approach, the book offers a thematic structure, addressing key issues of European television such as: the problem of language in transnational television, the role of engineers and technology, the importance of information and fiction, and the role of American television as point of reference for European productions.*

European Audiovisual Observatory (ed). *The Yearbook 2013. Television, cinema, video and on-demand audiovisual services in Europe*, Strasbourg, 2013.

*Since 1995, the Yearbook of the European Audiovisual Observatory has been providing a synthesis of basic data on the audiovisual scene (film, television and video) in 39 European countries as well as for Japan and the United States. The Yearbook comes in trilingual form, with extensive graphs and a synthesis of recent trends in the audiovisual sector.*

## Reference Works

### *on European Television History*

European television history is characterized by both differences and communalities when looking at the emergence, development and program characteristics. One of the communalities is the strong public service tradition, which can be explained by the legacy of radio broadcasting (Huth 1937). In order to understand these differences and communalities, comparative approaches offer a fruitful perspective. Eckert 1965, Bignell & Fickers 2008 and to a lesser degree Lévy, Sicard & Frank use a comparative approach and are able to identify American television as a tertium comparationis for all national televisions on the European continent. From a media historical perspective, the emergence of a new medium or technology is a fascinating phase as it allows to study intermedial relationships and processes of remediation. The works by Burns 1998 and Delavaud & Maréchal 2011 focus on the experimental phase of European television in its formative years, whereas Chalaby 2009 and Fickers & Johnson 2012 problematize the reconfiguration of the European television landscape in the satellite age and look at the transnational dimension of the circulation and appropriation of television technologies and programs. Eugster 1983 and Imre, Havens & Lustyik finally offer a Cold War perspective on European television, arguing that collaboration has been intense (Eugster) and that entertainment has probably been a stronger political agent of change in Eastern and Central European countries than information.

Huth, Arno. *La radiodiffusion: puissance mondiale*. Gallimard: Paris, 1937.

*Although dealing nearly exclusively with radio broadcasting, this pre-war study offers a comprehensive description of the evolution of radio broadcasting in the world, with special attention to the European continent. As most television stations in Europe developed within the institutional framework of radio broadcasting, the book offers a most valuable pre-history of the political, juridical and economic paths in which European television developed in the post-war era.*

Eckert, Gerhart. *Das Fernsehen in den Ländern Westeuropas. Entwicklung und gegenwärtiger Stand*. Gütersloh, C. Bertelsmann Verlag, 1965.

*Eckert's study is one of the first to analyze the then relatively young mass medium of television in a comparative European perspective. Based on case studies on national television services in Scandinavia (Denmark, Sweden, Norway and Finland), Western Europe (France, Great Britain, Germany, Italy, Switzerland, Austria, The Netherlands, Belgium) and the southern border of the continent (Spain, Portugal, Malta), Eckert concludes his study with a critical reflection on the "Europeaness" of the fragmented European television landscape. He identifies the massive presence of American programs on European television stations as a symbol of American cultural imperialism and potential threat to the cultural diversity of European television.*

Eugster, Ernest. *Television Programming across National Boundaries: the EBU and OIRT Experience*. Dedham Mass.: Artech House, 1983.

*This book, despite its relative age, is still the reference work for the important topic of East-West collaboration in the field of television broadcasting during the Cold War. Based on rich archival sources, Eugster presents statistical evidence for the close collaboration between the European Broadcasting Union and the Organisation Internationale de Radio et Télédiffusion on a technical, organizational and program (exchanges and co-productions) level.*

Burns, Russell W. *Television: An International History of the Formative Years*. London: Peregrinus, 1998.

*In this meticulous and deeply researched book, Burns presents a balanced and thorough history of early television to 1940, considering technical, financial and social factors which influenced and led to the establishment of the world's earliest high-definition TV broadcasting services in Germany and Great Britain. Highly illustrated throughout, this is a major book in the study of history of science, technology and media with a strong transnational and transatlantic perspective.*

Bignell, Jonathan, and Andreas Fickers, eds. *A European Television History* Wiley-Blackwell (2008).

*This edited volume reunites some thirty television scholars from all over Europe and presents a first attempt to write a comparative and transnational history of European television. The multi-authored thematic chapters deal with the emergence of television institutions, programmes, and audiences and deal with the question of a European identity construction through television. The introduction and conclusion address theoretical and methodological problems and challenges of doing television history in a European and comparative instead of national perspective.*

Lévy, Marie-Françoise, Marie-Noële Sicard, and Robert Frank, eds. *Les Lucarnes de L'Europe: Télévisions, Cultures, Identités, 1945-2005*. Paris: Publications de la Sorbonne, 2008.

*In difference to Bignell / Fickers (2008), this edited volume mainly presents case studies of national television histories, yet offers a few chapters dealing with transnational aspects of European television such as: the emergence and importance of the European News Exchange, the development of a European television policy by the European Union, or the history of the European Broadcasting Union (EBU).*

Chalaby, Jean. *Transnational Television in Europe: Reconfiguring Global Communications* London: I.B. Tauris, 2009.

*Taking the emergence of satellite television broadcasting in the 1980s as starting point, Chalaby explores the difficult expansion of Europe's satellite television market, by*

*paying special attention to the technological, regulatory and commercial aspects. Chalaby interprets the advent of transnational satellite transmissions as a paradigm shift in European television broadcasting, inaugurating a new global order of television production, transmission and reception.*

Delavaud, Gilles, and Denis Maréchal, eds. *Télévision: le moment experimental*. Rennes: Éditions Apogée, 2011.

*The emergence of television was characterized by experimentation and uncertainty – both on a technological, aesthetic and socio-cultural level. This collection of essays focuses on this period of “interpretative flexibility” by looking at political and cultural debates surrounding the emergence of television, by studying important actors and pioneers, and by analyzing hybrid television formats and the complex process of domestication of the new medium by the viewer.*

Fickers, Andreas, and Catherine Johnson, eds. *Transnational Television History. A Comparative Approach* Routledge 2012.

*Scholarship on television was for long dominated by a national perspective. In recent time, the field has witnessed a “transnational turn”, aiming at seeing the familiar strange by paying attention to the complex processes of circulation, appropriation and resistance of television programs and formats across national or cultural boundaries. This edited volume advocates this new approach to European television by concentrating on important actors, actants and arenas of transnational television in and beyond Europe.*

Imre, Anikó, Timothy Havens, and Kati Lustyik. *Popular television in Eastern Europe during and since socialism*. New York: Routledge, 2013.

*Eastern Europe has long been a blind spot of television historiography. This collection of articles tries to close this gap – at least partially – by examining the complex interactions among economic and funding systems, regulatory policies, globalization, imperialism, popular culture, and cultural identity. The focus on the important role of entertainment as catalyst of cultural and political change in former totalitarian regimes is an important contribution to the field of Cold War studies.*

### ***on Television Studies in Europe***

As “bad object” within an academia, television long time suffered from scholarly disregard. This changed with the emergence of international recognition of British cultural studies in the 1970s and 1980s. Williams *Television: Technology and Cultural Form* 1974 had a signaling effect in this respect, introducing the key-concept of flow. The books by Fiske and Hartley 1978, Morley and Brunson 1978/1980, again Fiske in 1987 and finally Silverstone 1992 lay the conceptual foundations of most of Anglo-American studies of television in the 1990 and 2000s. These works established television as a “serious” object within academia, pioneered the study of popular culture as an interdisciplinary field of research, and developed new theoretical and conceptual tools such as the encoding/decoding model or the concepts of active audience and domestication. Parallel to this emergence of television studies in the Anglo-Saxon academic world, French and German authors such as François Jost or Siegfried Zielinski developed a critical approach to television, drawing from the repertoire of film theory (Jost & Bourdon 1998) or critical theory of the Frankfurt School (Zielinski 1999). In addition to that, both Steinmaurer 1999 and Ellis 2000 presented reflexive historical accounts, analyzing the changing dispositifs (Steinmaurer) and reality effects (Ellis) of television.

Williams, Raymond. *Television: Technology and Cultural Form*. London: Taylor & Francis, 2003.

*First published in 1974 the book has become a classic of television studies worldwide. Comparing American (commercial) television with public service television in the UK, Williams stresses the importance of technology in shaping the cultural form of television. The author argues that viewers have the power to disturb, disrupt and to distract the “flow” of television (flow being the channels strategy to hold an audience from one program segment to the next, aiming at attaching the viewer to the screen/station) and pleads for a participatory approach – both in interacting with technology and in critically appropriating television content.*

Fiske, John, and Hartley, John. *Reading Television*. London: Routledge, 2<sup>nd</sup> edition, 2005.

*This seminal study, originally published in 1978, can be interpreted as one of the founding texts of British cultural studies. Promoting the idea of televisual literacy, the authors offer a conceptual apparatus for the critical “reading” of television by decoding the audio-visual language of television. Most importantly, they argue that the television viewer (the audience) is not a passive consumer of mass mediated products, but an active “reader” (viewer) who attributes meaning to what he sees and hears.*

Morley, David, and Charlotte Brunsdon. *The Nationwide Television Studies*. London: Routledge, 1999.

*This book brings together for the first time David Morley and Charlotte Brunsdon's classic texts ‘Everyday Television: Nationwide’ (Brunsdon) and ‘The Nationwide Audience’ (Morley), originally published in 1978 and 1980. The Nationwide Project was an influential media audience research project conducted by the ‘Centre for Contemporary Cultural Studies’ at the University of Birmingham, England, the nucleus of so called British Cultural Studies in the 1970s and 1980s. The books present a critical reading of the BBC television current affairs program ‘Nationwide’, trying to apply Stuart Hall’s encoding-decoding model to analyse the reception of television “texts” by different audiences.*

Fiske, John. *Television Culture*. London: Methuen, 1987.

*Based on Stuart Hall’s encoding-decoding model of culture, Fiske develops a theoretical framework for the analysis of television as popular culture, emphasizing the importance of gender and pleasure in the process of active construction of meaning. Arguing against the bourgeois tradition of equating culture with “high culture”, Fiske emphasizes the role of television as a meaningful agent in individual and collective identity construction.*

Zielinski, Siegfried. *Audiovisions. Cinema and Television as Entr’Actes in History*. Amsterdam: Amsterdam University Press, 1999.

*In this book, originally published in German in 1989, Zielinski develops a media archaeological approach to interpret the emergence and development of cinema and television as historically relative cultural products, focusing on the dynamics and tensions in the interaction between the apparatus and its uses. The essayistic style and the intermedial perspective offer interesting perspectives for an interdisciplinary study of television as an interlude in the history of audiovisual technologies.*

Silverstone, Roger. *Consuming Technologies: Media and Information in Domestic Spaces*. London: Routledge, 1992.

*Although dealing with a broader range of media technologies than television, this edited volume contains a number of now classic articles on the social domestication of media technologies. Interpreting the appropriation and consumption of media technologies as processes of domestication, the authors demonstrate how people attribute symbolic meanings to technical artefacts, thereby embedding these technologies into their social and private lives.*

Bourdon, Jérôme, and François Jost, eds. *Penser la télévision. Actes du colloque de Cerisy*. Nathan : Paris, 1998.

*This edited volume, initiated by two leading figures of French television history (Bourdon) and theory (Jost), aimed at reflecting the critical stage of French television studies a few years after the archiving of television material had been become statutory in 1995. Many articles show strong ties with the philosophical tradition of French film studies, exploring the aesthetic, rhetoric and phenomenological dimensions of television as an audiovisual art.*

Steinmaurer, Thomas. *Tele-Visionen. Zur Theorie und Geschichte des Fernsehempfangs*. Innsbruck-Wien: Studien Verlag, 1999.

*This book, the published version of Steinmaurer's PhD dissertation, demonstrates the epistemological value of the "dispositif"-concept (developed by the French philosopher Jean-Luis Baudry) for the theoretical and historical analysis of television as commodity and social system. Based on German and Austrian sources, Steinmaurer provides a thick description of the complex emergence of television as a socio-technical system and a detailed analysis of the symbolic capital that is invested to embed television as new technology into our everyday lives.*

Ellis, John. *Seeing Things. Television in the Age of Uncertainty*. London: I.B. Tauris 2000.

*In this book, which might best be characterized as a critical historical essay on the changing role of television as an agent of mediated participation in the world, Ellis develops a periodization of how television has developed from an "era of scarcity" to an "era of availability" and, finally, to an "era of plenty". During this process, the television viewer has been witnessing the world in changing formats and genres, thereby increasingly blurring the boundaries between "reality" and "fiction".*

## **Textbooks and Readers**

During the 1990s, European television studies gained both intellectual and institutional recognition, resulting amongst others in the production of numerous textbooks and readers. The edited volume by Geraghty & Lusted 1998, a who is who in British television studies of the 1990s, kicked off a series of single authored textbooks by British television scholars, all providing standard introductions to theoretical and methodological approaches to the study of television. While Corner 1999, Casey 2002, and Bignell 2004 mainly structure their textbooks along theoretical key concepts such as flow, narrative, representation or reality, Gripsrud 2002 and Gray & Lotz 2012 offer contextualizing approaches, looking at television production and reception cultures in a broader socio-historical perspective. Again, both Hickethier 1993 and Jost 1999 represent two different continental traditions of media analysis, building on the tradition of aesthetic philosophy and literary theory in the case Jost and on the German tradition of historical source criticism and film theory in the case of Hickethier. These different approaches are complemented by Buonanno's *The Age of Television* 2008 which

critically reflects the historicity of both televisual dispositifs and classical concepts in television studies, and by Paddy Scannell's original transatlantic analyses of the entangled histories of the two disciplines of media and communication studies.

Hickethier, Knut. *Film- und Fernsehanalyse*. Stuttgart: Metzler, 2012 (5<sup>th</sup> edition).

*This introduction into film and television analysis by Knut Hickethier, originally published in 1993, is a student's guide through the complex analysis of audio-visual sources. Embedded in a critical methodological and hermeneutic reflection, the author presents key categories for the analysis of visual and textual strategies. In addition, he introduces the reader to narrative theories and technologies (such as montage), genre specific conventions, and the performativity of cinematic and televisual play.*

Geraghty, Christine, and David Lusted, eds. *The Television Studies Book*. London: Arnold, 1998.

*This book, dominated by articles of British tv scholars, offers a broad panorama of topics and approaches, dealing with questions of gender, race, technology, reality, flow and the challenge of defining the object of television studies in a historical and theoretical perspective. Some articles in this volume, such as Jostein Gripsrud's "Television, Broadcasting, Flow: Key Metaphors in TV Theory" or "What is the 'Television' of Television Studies" by Charlotte Brundson, have acquired the status of "classics" in television studies literature.*

Jost, François. *Introduction à l'analyse de la télévision*. Paris: Ellipse, 1999.

*In this introduction by the leading French theoretician of television, Jost proposes a genuine French approach to the critical analysis of television. Starting from the assumption of a dialogic relationship between the viewers horizon of expectation and the offers made by a tv station, Jost conceptualizes the phenomenon of television as a "promise". In analyzing specific television genres and programs, Jost describes the inherent promise of reality and participation that television offers by looking at the visual and verbal forms of televisual address and by paying attention to the specific temporalities that are inscribed into the medium of television.*

Corner, John. *Critical Ideas in Television Studies*. Oxford: Clarendon Press, 1999.

*This text offers a review of the ideas or concepts which have been influential across a range of television criticism and research. Based on empirical material from British television, Corner structures his analysis of television along ten thematic chapters, dealing with core issues in the social, cultural and political debates on television: criticism, institution, image, talk, narrative, flow, production, reception, knowledge, and pleasure.*

Casey, Bernadette. *Television Studies: The Key Concepts*. London: Routledge, 2002.

*Casey's introduction offers a concise overview on theoretical perspectives which have shaped the study of television - Marxism, semiotics, gender; concepts which have shaped the study of television - narrative, representation, reality; television genres - soap opera, news, science fiction; methods used for understanding television - content analysis, audience research; relevant social, economic and political phenomena - culture, ownership, media policy.*

Gripsrud, Jostein. *Understanding Media Culture*. London: Arnold, 2002.



*Originally published in Norwegian in 1999 as “Mediekultur, Mediesamfunn” by Scandinavian University Press, Gripsrud structures his comprehensive introduction along three thematic axes: audiences (dealing with questions of identity, power and social distinction), texts (offering semiotic, hermeneutic, rhetoric and narratological readings of media texts), and production (discussing the contexts and conditions of broadcasting production technologies and the “production” of public spheres).*

Bignell, Jonathan. *An Introduction to Television Studies*. London: Routledge, 2007 (2<sup>nd</sup> edition).

*This comprehensive introduction by the British television scholar Jonathan Bignell, originally published in 2004, offers a broad perspective on key issues of television studies, going beyond classical concepts such as representation or narrative. Bignell includes questions of how to write television history and how to understand different television cultures, thereby offering important perspectives for a comparative approach. In addition, he pays attention to the often neglected aspects of television production and industries.*

Scannell, Paddy. *Media and Communication*. London: Sage, 2007.

*Scannell’s book offers a unique historiographical and biographical approach to the study of the complex intertwinements of two distinct academic fields which nevertheless share a common interest in television: the American tradition of empirical communication studies and the European tradition of qualitative media studies. Focusing on key persons and writings in the two fields, Scannell reconstructs the transatlantic exchanges and tensions in a chronological order and thereby deploys the rich intellectual panorama that characterize these disciplinary traditions.*

Buonanno, Milly. *The Age of Television. Experiences and Theories*. Bristol: Intellect, 2008.

*Based on her profound knowledge on Italian and European television drama and fiction, Buonanno offers a concise and refreshing critical reflection on the current and past status of both the medium of television and the field of television studies. Inspired by the recent changes in television technology and culture due to the digital revolution, the author critically questions the usefulness or adequateness of some key concepts in television scholarship, such as the concept of flow or broadcasting.*

Gray, Jonathan, and Amanda D. Lotz. *Television Studies*. Cambridge, UK: Polity, 2012.

*Television Studies provides an overview of the origins, central ideas, and intellectual traditions of television studies. The book charts the establishment of the field, and examines its various approaches and objects of study. What have been the primary areas of inquiry in television studies? Why and how did these areas develop? How have scholars studied them? How are they developing? What have been television studies' key works? The book answers these questions, by tracing the history of the field right up to present and emerging scholarship.*

## **Anthologies & Monographs**

### ***on specific European television programs, formats, or genres***

Due to the cultural diversity of Europe with its many different languages and traditions, the creation of truly “European” television formats or programs has been a continuous challenge for those trying to promote television as a vehicle for the construction of European identity –

such as the European Broadcasting Union (EBU). As Degenhardt & Strautz already concluded in 1999, only three genres proved to be appropriate for the staging of a transnational communion in Europe: news, sports and music. Vreese 2003 and Widholm 2011 assess the role of television news on the European integration process, whereas Buonanno 2002 studied the great variety of television fiction across Europe. All three studies remain sceptical as to creating a causal relationship between the circulation of television formats across national borders and the emergence of a European public sphere or identity. In contrast, the edited volume by Raykof and Tobin 2007 suggests that the Eurovision Song Contest can be interpreted as a successful example of Europeanization through participation in an imagined European community.

Degenhardt, Wolfgang, and Elisabeth Strautz. *Auf der Suche nach dem europäischen Programm. Die Eurovision 1945-1970*. Baden-Baden: Nomos Verlag, 1999.

*Based on the idea to combine an institutional perspective (the EBU as 'regime') with a content analysis of television programs, this study analyzes the complex emergence of Eurovision (the institutionalized exchange of television programs within EBU) and critically assesses its role as an actor in the creation of a European television landscape. Despite its organizational merits as central hub in the circulation of programs across national boundaries, the authors emphasize the failure of a real transnational program production by Eurovision not because of technical problems, but because of cultural and linguistic barriers.*

Buonanno, Milly, ed. *Eurofiction. Television Fiction in Europe*. Strasbourg: European Audiovisual Observatory, 2002.

*This edited volume, result of a European research project on television fiction, presents case studies on fiction productions, classified by genres and programs and embedded into national programming schedules, from Spain, Italy, Germany, France and Great Britain, with short references to the situation in The Netherlands, Portugal, Greece, Sweden, Turkey and Switzerland.*

Vreese, C. H. de. *Framing Europe: Television News and European Integration*. Amsterdam: Aksant, 2003.

*This book examines the role of television news in the process of European integration. It includes an assessment of the editorial policies of news organizations in Britain, Denmark, and The Netherlands, and an investigation of how television news affects the formation of public opinion.*

Raykof, Ivan, and Robert D. Tobin, eds. *A Song for Europe. Popular Music and Politics in the Eurovision Song Contest*. Aldershot: Ashgate Publishing 2007.

*This edited volume presents an interdisciplinary and transnational perspective on the history, politics and cultural significance of the world's largest and longest-running (it started in 1956) song competition, the Eurovision Song Contest. The Song Contest is sometimes regarded as a low-brow camp spectacle of little aesthetic or intellectual value. The essays in this collection often contradict this assumption, demonstrating that the contest has actually been a significant force and forecaster for social, cultural and political transformations in postwar Europe.*

Widholm, Andreas. *Europe in Transition: Transnational Television News and European Identity*, Stockholm University (PhD), 2011.

*This dissertation explores the news content of two transnational broadcasters, BBC World News and Euronews, and analyzes discursive interconnections between*

*political transformations and collective identity in news reporting. The first part analyzes program scheduling, generic structures and thematic and geographical prioritizations, using both quantitative and qualitative methods. The subsequent part a critical discourse analysis of two political events: The 2004 enlargement of the EU and the 'Orange Revolution' in Ukraine.*

### ***on European television regulation and technology***

The history of European television broadcasting is characterized by the tension between integrating and splitting forces, by visionary efforts to use the technology of television as a means of peaceful rapprochement of people and nations and by the instrumentalization of the medium for national or nationalistic purposes. This inherent tension or ambiguity of European television comes to the forefront in Zeller 1999 looking at the complex national and European legislation regulating transnational television flows. The challenge of European harmonization in terms of technical standards is at the heart of Fickers's 2007 study on the colour television war in the 1960s, and the conflict between technical, industrial and political actors pops up in similar variations when satellite television (Collins 1998) or digital television (Iosifidis 2007) was on the European agenda in the 1980s and 2000s.

Collins, Richard. *From Satellite to Single Market. New Communication Technology and European Public Service Television* Routledge 1998.

*Collin's study provides a detailed historical analysis of the emergence of satellite broadcasting in Europe. It traces the importance of the European Broadcasting Union as key player in diverse satellite experiments, such as the first experimental pan-European satellite service (Eurikon) which started in 1982, and the launch of EBU-sponsored channels such as Eurosport (1989) and Euronews (1993). These initiatives, Collins argues, can be interpreted as a European reaction of public service broadcasters to the threat of commercial competitors since the advent of the dual system in the 1980s.*

Zeller, Rüdiger. *Die EBU. Union Européenne de Radio-Télévision / European Broadcasting Union*. Baden-Baden: Nomos Verlag, 1999.

*Zeller's study is one of the rare works dealing with the juridical dimension of European cooperation in television matters. Focusing on the European Broadcasting Union, the book describes complex legal aspects of technical, institutional, and cultural cooperation in the Union and places these questions into the broader context of European Union law.*

Iosifidis, Petros. *Public Television in the Digital Era: Technological Challenges and New Strategies for Europe*. Basingstoke: Palgrave-Macmillan, 2007.

*This book investigates the challenges that Public Television broadcasters in Western European countries encounter in a competitive digital broadcasting environment and looks at the policies and strategies that these broadcasters are adopting in order to remain accountable, competitive and efficient. By looking at a number of large and small broadcasters, the book reveals the different policies and strategy patterns that exist across Europe and uses European experience to propose workable strategies to be adopted by national broadcasters.*

Fickers, Andreas. « *Politique de la grandeur* » versus « *Made in Germany* ». *Politische Kulturgeschichte der Technik am Beispiel der PAL-SECAM Kontroverse*. München: Oldenbourg Verlag, 2007.

*Offering a multi-dimensional approach combining technical, industrial and political perspectives, the book analyzes the failure of the attempt to develop and introduce a common European standard in color television in the 1960s. The study hereby focuses on the strong symbolic capital that was invested by both French and West-German engineers, entrepreneurs and politicians to promote their system as “best” alternative for Europe.*

### ***on European television audiences***

Studying audiences remains one of the most challenging aspects of media studies, both concerning the gathering of or access to empirical data and their quantitative analysis or qualitative interpretation. It is not surprising then, that studies dealing with television audiences in a European perspective hardly exist, with the exception of the statistical overviews provided by the European Audiovisual Observatory in Strasbourg (see internet sources). This lack of comparative studies is – not at least – the result of lacking standardization on a European level (EBU 1991). Nevertheless, a number of national studies offer interesting insights into family viewing behavior (Morley 1986) or the domestication of television as a new medium in either rural France during the 1950s (Dumazedier 1956) or the private lives of Belgians in the 1960s (Thoveron 1971). While there are many historical discourse analyses of the intense public debates on the impact of television on people’s lives and moral economy, the study by Méadel 2010 is the first to offer a concise history of the techniques and practices of radio and television audience measurement.

Dumazedier, Joffre. *Television and Rural Adult Education. The Tele-clubs in France*, Paris: Unesco, 1956.

*This early study by Dumazedier, commissioned by the Unesco, offers a fascinating insight into the appropriation of the new medium of television by rural Frenchmen. Focusing on the so-called “Télé-Clubs”, the author shows how television was embedded into local rituals of communication and that the early “domestication” of television in France was a public, rather than private affair.*

Thoveron, Gabriel. *Radio et télévision dans la vie quotidienne*. Bruxelles: Centre d’études des techniques de diffusion collective, 1971.

*This impressive study (more than 800 pages) is one of the first detailed sociological analysis of the role and impact of radio and television on people’s ordinary lives in Belgium. Next to its rich empirical value on listening and viewing behaviour, it offers interesting insights for an intermedial perspective interested in the process of differentiation between radio and television in the 1960s.*

European Broadcasting Union, *Towards development and harmonization of television audience measurement in Europe*. Geneva: EBU, 1991.

*This short (32 pages) policy document published by the European Broadcast Union witnesses the ambition to work on the harmonization of television audience measurement systems in Europe – an ambition that unfortunately has remained unaccomplished until today!*

Morley, David. *Family Television. Cultural Power and Domestic Leisure*. New York: Routledge, 2005.

*Originally published in 1986, this book resumes Morley’s ethnographic research on family or collective viewing practices based on in depth interviews with a small sample of British “nuclear families” (all white) from different social backgrounds. He*

*shows how varied the social uses of television are and that one has to embed television viewing into the broader context of leisure activities in order to grasp its social and cultural impact on family life.*

European Commission, ed. *Attitudes and expectations of viewers in terms of television programmes with a European content. Qualitative study in the 25 member states of the European Union*, Paris: Optem, 2004.

*This qualitative survey of television viewing behavior in 25 member states of the European Union was based on group discussions with viewers between the age 25 and 60. One conclusion is that television seems to fall short (in comparison to the printed press, for example) in supplying content with real European appeal (mainly national programming).*

Méadel, Cécile. *Quantifier le public. Histoire des mesures d'audience de la radio et de la télévision*. Paris: Editions Economica, 2010.

*This important study by the French broadcast historian Cécile Méadel offers a concise history of audience measurement in radio and television in France. Although mainly based on French sources, the author embeds her findings in international literature on the topic and thereby delivers a much needed history of technologies, institutions and politics of audience measurement which is a much under researched field in broadcast history in specific and media studies in general.*

### ***on European television and national or cultural identity***

The question of how media are enrolled in the complex process of national identity construction has been at the heart of media studies for more than twenty years now. Yet the transposition of the concept of “imagined community” as introduced by Benedict Anderson in 1981 to the transnational or European level still seems problematic. While the volume edited by Willis, Paterson & Drummond 1993 has proven the applicability of the concept for the study of national television cultures, the work on dubbing and subtitling by Luyken 1991 and the semiotic study of the European television discourse by Richardson & Meinhof 1999 underline the crucial importance of language as a barrier for the transcultural circulation or necessary precondition for the successful appropriation of television programs into a national television culture. Arguing from a broader media historical perspective, the volumes by Daniel & Schildt 2010 and Badenoch, Fickers & Henrich-Franke 2013 claim that, despite the many national differences, media played an important role in the production, circulation and appropriation of both cultural and political norms and values across national boundaries or ideological borders.

Luyken, Georg-Michael. *Overcoming language barriers in television dubbing and subtitling for the European audience*. Manchester: European Institute for the Media, 1991.

*Europe can be divided in countries with a “dubbing” tradition and countries with a subtitling tradition: Typical “dubbing-countries” are Germany, France, Italy, Austria and Spain; typical “subtitling-countries” are Belgium, Denmark, Finland, Greece, Ireland, Luxembourg, the Netherlands, Portugal and Sweden. Luyken’s study offers a comparative analyses of these different traditions looking at aesthetic, educational and political issues in this form of knowledge transition.*

Willis, Janet; Richard Paterson, and Philip Drummond, eds. *National Identity and Europe: The Television Revolution*. London: BFI Publications, 1993.

*Under the guiding question of what television does for the creation of collective (national) identities, this edited volume reunites a broad range of national case studies dealing with aesthetic, political and economic factors that frame the production, diffusion and reception of identity conceptions in a diversity of television formats and genres (from news to soap operas).*

Richardson, Kay, and Ulrike Hanna Meinhof. *Words in Common? Television Discourse in a Changing Europe*. London: Routledge, 1999.

*Using a semiotic approach, the authors aim at analyzing the changing “semiotics of time” (flow, liveness, and synchronicity) and “semiotics of space” (European tv space versus “narrowcasting” and local audiences) in the so-called third age of broadcasting (after the advent of satellite television). In the last chapter, the book deals with the question of quality in television, offering a case study on the French-German channel ARTE.*

Daniel, Ute, and Axel Schildt, eds. *Massenmedien im Europa des 20. Jahrhunderts*. Köln: Böhlau Verlag, 2010.

*Although only two chapters of this edited volume deal explicitly with the role of television audiences (Hasebrinck & Domesy) and culture (Hickethier) in Europe, the book addresses important questions for the history of media in Europe in general, such as the societal impact of media technologies and products, the mediatization of political and cultural life and the economic or juridical frames in which media function.*

Badenoch, Alexander, Andreas Fickers, and Christian Henrich-Franke, eds. *Airy Curtains in the European Ether. Broadcasting and the Cold War*, Baden-Baden: Nomos Verlag, 2013.

*This volume is the result of a long-standing cooperation between historians of technology and broadcast historians in the European network “Tensions of Europe” ([www.tensionsofeurope.eu](http://www.tensionsofeurope.eu)). It presents a refreshing perspective on the many cross-border communication activities during the Cold War with an emphasis on Central and Eastern European case studies.*

## **Reference Works on National Television in Europe**

National studies on television institutions, programs, and cultures still dominate the field of television studies in Europe. Seen the (often suggested) importance of television as agent of national modernization and socio-cultural homogenization, it is not surprising that there exists a rich scholarship on the relationship between national politics, television and cultural identity. The works by Propper Mickiewicz 1988 on the politics of television in the Soviet Union, Bourdon 1994 on the “love affair” between the French state and public service television, Steinmetz & Viehoff 2008 on the program history of GDR television, Manuel Palacio 2008 on Spanish television, and Dana Mustata 2011 on the Romanian television revolution all can serve as national case studies demonstrating the double function of television being both a mirror and actor of state or governmental politics. Yet, as the studies by Scannell 1996, Bren 2010, Roth-Ey 2011, and Hogenkamp, de Leeuw & Wijffjes 2012 on British, respectively Czechoslovakian, Soviet and Dutch television show, a cultural history approach is needed in order to grasp the more subtle meanings of television texts and to confront the strategic power of state institutions with the subversive tactics and practices of television viewers, even in totalitarian regimes and dictatorships. In addition to the rich scholarship on questions of national identity and cultural politics related to television, some scholars have been exploring new paths in European television studies by looking at specific genres. Television drama

certainly merits special attention here, as this genre resonates best with a rich European tradition of written and staged drama performances. Jason Jacobs book *The Intimate Screen* 2010 is a fine example of how television as a new medium struggled to appropriate the established canon of literary and theatrical formats and to invent a proper televisual aesthetic and language of for live television drama plays. Taking a broader cultural history perspective, Milly Buonanno's 2012 study of Italian television drama not only demonstrates the legacy of established narratives about Italian identity in television drama, but also emphasizes the dialectic relationship between dramatized narratives of Italian postwar life on television and the cultural or socio-political environment in which they emerge. Finally, the works by Seegers 2003 on the life and work of the editor in chief of the German radio and television magazine "Hör Zu", Eduard Rhein, as well as Johnson's & Turnock's 2005 edited volume on commercial television station ITV in Great Britain stand for new approaches to television history. Seegers systematically explores the richness of radio and television magazines as primary sources for a cultural history of television and fruitfully combines it with biographical approach. The merit of *ITV Cultures* edited by Johnson & Turnock is to turn our attention to the much neglected history of private or commercial television in Great Britain – a topic that would merit closer attention in a European perspective as well.

Propper Mickiewicz, Ellen, *Split signals: television and politics in the Soviet Union*. Oxford: Oxford University Press, 1988.

*This study offers a concise analysis of the history of Soviet television and describes the dramatic changes of television under the politics of Perestroika and Glasnost. The author argues that the increased circulation of international television news has created a new and mobilized public, often impatient with the tempo of domestic reform.*

Bourdon, Jérôme, *Haute fidélité, Pouvoir et télévision 1935-1994*, Paris, Seuil, 1994.

*Bourdon's book offers an authoritative account of the complex intertwinement of French politics with the national television institution. Based on an extensive study of archival sources, the author analyzes the close and often conflict-laden relationship between the French state (governments) and the television as "first voice of the nation" (as stated by President Georges Pompidou in 1973).*

Scannell, Paddy. *Radio, Television & Modern Life. A Phenomenological Approach*. Oxford: Blackwell Publishing, 1996.

*In this book, Scannell, an expert on British broadcasting history, analyzes radio and television programs from a phenomenological perspective, focusing his attention on questions of sincerity, authenticity and the dailiness of people's sensorial and mental interaction with radio and television. An unconventional and thought-provoking contribution to the field of media studies.*

Jacobs, Jason. *The Intimate Screen: Early British Television Drama*. Oxford: Oxford University Press, 2000.

*The book is a splendid example of how to recreate the early history of British television drama without disposing about much audio-visual sources. Jacobs retraces the history of televised drama from its very beginnings in the pre-war period (1936-1939) and shows how this genre struggled to find its proper identity on the new medium of television in the 1950s.*

Seegers, Lu. *Hör zu! Eduard Rhein und die Rundfunkprogrammzeitschriften (1931-1965)* Potsdam: Verlag für Berlin-Brandenburg, 2003.

*This study on the editor in chief of the most important German radio and television guide „Hör Zu“ demonstrates the richness and importance of program guides as historical sources for broadcast history. As more and more radio and tv guides are being digitized and become easily accessible for research, Seeger’s study can function as an innovative example of how to approach this crucial source.*

Hickethier, Knut, and Peter Hoff. *Geschichte des deutschen Fernsehens*. Stuttgart: Verlag J.B. Metzler, 1998.

*This handbook on the history of German television (both of East and West Germany) offers a comprehensive overview on the technical, economic, political and cultural factors that shaped the emergence and development of television broadcasting in Germany in the 20<sup>th</sup> century. Next to the institutional development, the book pays special attention to iconic television programs, genres and formats that have shaped the collective memories of German television viewers.*

Johnson, Catherine, and Rob Turnock, eds. *ITV Cultures: Independent Television Over Fifty Years*. Maidenhead: Open University Press, 2005.

*Since breaking the BBC's monopoly in 1955, Independent Television (ITV) has been at the centre of the British commercial television landscape. The edited volume offers a range of perspectives on the complex and multifaceted history of Britain's first commercial broadcaster, thereby trying to fill a gap in British and European television history which has primarily focused on the public service tradition so far.*

Steinmetz, Rüdiger, and Reinhold Viehoff, eds. *Deutsches Fernsehen Ost. Eine Programmgeschichte des DDR-Fernsehens*. Potsdam: Verlag für Berlin-Brandenburg, 2008.

*Being the result of a big research program on the history of television programs in the former GDR, this handbook offers a chronological analysis of television genres that characterized East-German public service television from its beginnings till the end (1952-1991).*

Palacio, Manuel. *Historia de la televisión en España*. Barcelona: Edisa, 2008 (3rd edition).

*This concise history of Spanish television, written by the doyen of Spanish television historiography, offers a chronological overview of Spanish television with special attention to the changing political regimes and diverging cultural expectations that Spanish television had to face during its moved history. It is a good introduction for students and all readers who want to get a concise overview on Spanish television.*

Hogenkamp, Bert, Sonja De Leeuw, Huub Wijfjes, eds. *Een eeuw van beeld en geluid. Cultuurgeschiedenis van radio en televisie in Nederland*. Hilversum: Instituut voor Beeld en Geluid, 2012.

*This book offers a cultural history of radio and television in the Netherlands. The specific, so called “pillarized” broadcasting system in the Netherlands, is an interesting case for a cultural history perspective on radio and television as it shows the influence of religious and moral ideas on the institutional structure and programmatic ideals of a public broadcasting system in a small European country and the radical changes of that this system has undergone after the introduction of the dual system and the advent of private and commercial competitors in 1989.*

Bren, Paulina. *The Greengrocer and His TV. The Culture of Communism after the 1968 Prague Spring*. Ithaca: Cornell University Press, 2010.



*Bren's study, although not a history of socialist television in a narrow sense, offers a careful interpretation of the power of popular television programs as both actors of normalization and agents of subversion during the late phase of socialist regime in Czechoslovakia. Most importantly, it shows the viewers capacity to decode hidden political messages and to actively read between the lines.*

Mustata, Daniela. *The Power of Television: Including the Historicizing of the Live Romanian Revolution*. PhD dissertation: Utrecht University, 2011.

*This unpublished PhD dissertation offers the first comprehensive historical account of Romanian television during the dictatorship of Nicolai Ceausescu – and of his televised end and afterlife. Using the actor-network approach by Bruno Latour and based on a rich base of archival sources, amongst others from the Securitate archives, the author draws a detailed picture of Romanian television as an agent of both political repression and revolution.*

Roth-Ey, Kristin. *Moscow Prime Time. How the Soviet Union built the Media Empire that lost the Cultural Cold War*. Ithaca: Cornell University Press, 2011.

*This book offers an analysis of Soviet media culture and industry in the post Stalinist era. Dealing with film, radio and television, the author is able to contextualize Soviet media in a broad political and cultural perspective. Both the massive investment into media technologies and infrastructure by the state and the process of domestication by Soviet audiences is described in a detailed yet highly entertaining way.*

Buonanno, Milly: *Italian TV Drama and Beyond. Stories from the Soil – Stories from the Sea*. Bristol: Intellect, 2012.

*Buonanno's study is the result of a long preoccupation of the author with Italian television drama. It offers an historical analysis of the beginnings of this genre in Italy and consequently describes important productions and programmes, such as the police drama or mafia stories in Italian television drama.*

## **Journals**

VIEW Journal of European Television History and Culture

*Journal of European Television History and Culture is a peer-reviewed, multi-media and open access e-journal in the field of European television history and culture. It offers an international platform for outstanding academic research and archival reflection on television as an important part of our European cultural heritage. With its interdisciplinary profile, the journal is open to many disciplinary perspectives on European television – including television history, media studies, media sociology, cultural studies and television studies.*

Journal of British Cinema and Television

*The Journal of British Cinema and Television is the prime site for anyone interested in reading or publishing original work in the fields of British cinema and television. Themed issues alternate with general ones, and each issue contains a wide range of articles, substantial book reviews and conference reports, an in-depth interview with a leading practitioner in the field, and a section intended to encourage debate amongst those studying British cinema and television. From 2012, the journal is published on a quarterly yearly basis. The journal is peer-reviewed.*

#### Temps des Médias: Revue d'histoire

*Temps des Médias is a bi-annual French media history journal, published by the French Association of Media History. Since its start in 2003, the journal has become the primary site for the publication of historical scholarship on French media, with a strong focus on French radio and television history.*

#### Journal of European Popular Culture

*The Journal of European Popular Culture investigates the creative cultures of Europe, in present and past times. Exploring European popular imagery, media, new media, film, music, art and design, architecture, drama and dance, fine art, literature and the writing arts, and more, the journal is also deals with the influence of European creativity and European creative artefacts worldwide.*

#### Critical Studies in Television online (CST online):

*Critical Studies in Television is a biannual, international, peer-reviewed journal of television studies. CST online provides an online scholarly forum and research network for television studies. Offering up-to-date information for those studying television, it includes news of research, television courses and funding opportunities, conferences/symposia and workshops, as well as original writing on television with weekly blogs.*

#### Medien & Zeit

*Medien & Zeit is an interdisciplinary journal published by the Working Committee for Historical Communication Research (AHK) in Vienna, Austria. It addresses theories, methods and issues of communication research in all its diversity and seeks to reflect these in a historical perspective. It provides a forum for the examination of the dynamics of political and socio-cultural conditions, organizational forms, modes, patterns, contents, effects and consequences of mediated communication in the past. Four issues are published per year. Most articles/issues are in German language but *medien&zeit* increasingly encourages contributions in English*

#### Montage AV

*Montage av is a German journal on the theory and history of film and television, published by the Association for Theory and History of Audiovisual Communication. It aims at promoting theoretical and historical research in the field of audiovisual media with a special emphasis on interdisciplinary debate and discussion. The two issues per year mainly focus on a special topic and are often planned and structured by invited guest-editors.*

#### NECSUS European Journal of Media Studies

*NECSUS is an international, open access online journal of media studies connected to NECS (European Network for Cinema and Media Studies) and published by Amsterdam University Press. The journal is multidisciplinary and strives to bring together work in the field of media studies across the humanities and social sciences. The journal particularly welcomes comparative and pan-European studies. It is published biannually and targeted to researchers, lecturers, and students.*

#### Online Content

EUscreen : [www.euscreen.eu](http://www.euscreen.eu)

The EUscreen portal offers open access television material from over 25 European audiovisual archives, mainly national broadcasting institutions. The database actually contains more than 30.000 audiovisual items but will be considerably upgraded in the next three years (up to 1 million items). Equipped with enhanced search facilities and a multilingual thesaurus, the portal also presents virtual exhibitions on a great variety of topics – all demonstrating the richness of European televisual cultural heritage. Finally, the portal functions as a gateway for academic research in the field of European television history and culture, linking the EUscreen project with the open access and multi-media journal *VIEW* (see journals).

**European Audiovisual Observatory : <http://www.obs.coe.int/index.html.en>**

Set up in December 1992, the European Audiovisual Observatory gathers and circulates information on the audiovisual industry in Europe. The Observatory is a European public service body with 39 member States and the European Union, represented by the European Commission. It operates within the legal framework of the Council of Europe. It works alongside a number of partner organizations, professional organizations from within the industry and a wide network of correspondents