

The making of an entertainment revolution: How the TV industry

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Citation Report

#	ARTICLE	IF	CITATIONS
1	Producing TV Content in a Globalized Intellectual Property Market: The Emergence Of The International Production Model. <i>Journal of Media Business Studies</i> , 2012, 9, 19-39.	1.0	20
2	At the origin of a global industry: The TV format trade as an Anglo-American invention. <i>Media, Culture and Society</i> , 2012, 34, 36-52.	1.9	31
3	Editorial: TV Formats: History, Theory, Industry and Audiences. <i>Critical Studies in Television</i> , 2013, 8, vii-xvi.	1.2	2
4	Television across Boundaries: Localisation of Big Brother Africa. <i>Critical Studies in Television</i> , 2013, 8, 57-72.	1.2	4
5	Media logic production: How media practitioners in Italian reality television localize TV formats and select "entertainment values". <i>Journal of Popular Television</i> , 2014, 2, 189-204.	0.1	2
6	MasterChef. , 2015, , 158-182.		1
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9	The use of international television formats by public service broadcasters in Australia, Denmark and Germany. <i>International Communication Gazette</i> , 2015, 77, 359-383.	0.8	8
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11	The advent of the transnational TV format trading system: a global commodity chain analysis. <i>Media, Culture and Society</i> , 2015, 37, 460-478.	1.9	20
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14	Canadianization revisited: Programme formats and the new cultural economy of the Canadian broadcasting industry. <i>Journal of Popular Television</i> , 2016, 4, 75-89.	0.1	6
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16	Television and Globalization: The TV Content Global Value Chain. <i>Journal of Communication</i> , 2016, 66, 35-59.	2.1	44
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18	<i>Midsomer Murders</i> in Copenhagen: the transnational production of Nordic Noir-influenced UK television drama. <i>New Review of Film and Television Studies</i> , 2016, 14, 345-363.	0.1	5
19	Drama without Drama. <i>Television and New Media</i> , 2016, 17, 3-20.	1.5	29
20	Can digitisation help overcome linguistic and strategic disadvantages in international media markets? Exploring cross-border business opportunities for German-language media companies. <i>Media, Culture and Society</i> , 2019, 41, 520-538.	1.9	6

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21	A motivation-based typology of media companiesâ€™ cross-border engagement. <i>European Journal of Communication</i> , 2019, 34, 300-318.	1.1	5
22	Cities in the experience economy: the rise and the future of urban leisure formats. <i>Journal of Tourism Futures</i> , 2019, 5, 185-192.	2.3	2
23	Justifying Trash: Regulating Reality TV in Israel. <i>Television and New Media</i> , 2019, 20, 219-240.	1.5	4
24	Similarities in adaptations of scripted television formats: The global and the local in transnational television culture. <i>Poetics</i> , 2021, 86, 101524.	0.6	1
25	Cultural Production, Indigeneity and Globalisation. <i>Palgrave Global Media Policy and Business</i> , 2021, , 163-191.	0.2	0
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40	âœœlt is their job to make sure that the long-term vision for the show â€ stays intactâœœ Using insights from the television format industry to rethink the concept of media events. Communications: the European Journal of Communication Research, 2022, 47, 32-49.	0.3	0
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44	Remapping spatiality in contemporary East Asian media engagement: reevaluating <i>China</i>â€™<i>s Got Talent</i>. Media, Culture and Society, 0, , 016344372211190.	1.9	0
45	Program Formatlarœ± Arasœ±nda œnemli œlœœ¼de Benzerliœœ¼in Tespiti Yœntemleri ve Fikir/ œfade Ayrœ±lœ±œœœ± Doktrini. Marmara œniversitesi Hukuk Fakœ¼ltesi Hukuk Araœœ¼tœ±rmalarœ± Dergisi, 2022, 28, 1111-1137.	0.1	0