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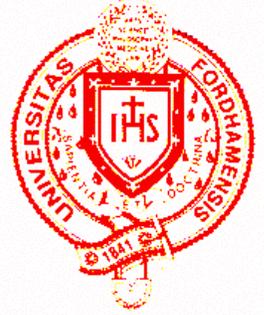
THE PROGRAMME TYPOLOGY AND ITS ASSOCIATION WITH THE STUDY OF DIVERSITY AND THE AUDIENCE VIEWING FIGURES: THE TYPOLOGICAL STRATEGY OF THE GREEK TELEVISION PROGRAMME

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1.1. Genre typology and relevant definitions

This research sets out the methodological framework and the philosophy where the rationales of my typology research study is based on. I use the program taxonomy in order to show how the content of the program may be organized considering the different forms and types. The typology of the television programme is one of the subcomponents of my model (typology issues) and it serves as the function of organizing and understanding aspects of content, through its organized structure, via classification. It will be a purpose of this research to argue, on the basis of my empirical study on Greek television that is developed in 1.3, that the programme typology can be viewed from two different perspectives: it may be seen as the taxonomy of the television programme into genres, into types of programmes or it may be seen as the spatio-temporal positioning of the programme within the overall scheduling, that is how the programmes are set within the time slots and the overall time distribution and thus how the different time slots of the TV schedule are created and in accordance with what criteria should they be created. Then, by trying to create a submodel as a projection of the specific subcomponent, I think that the typology as a methodological tool of organizing and analyzing the content is

inextricably linked to its diversity degree as well since, in essence, the way and the purpose of the programme's classification – that is its division into types of programmes or into time slots – reflects the diversity levels as well. In order to make the connection of typology and diversity more coherent, it is important to note that typology is not a peremptory process but it is based on content diversity. If for instance, a local channel has poor diversity in program genres, then it will be classified by the television audience measurement companies accordingly. Moreover, if a small channel uses music video clips in order to fill the gaps between the television slots or fill up the viewing time, then its classification into zones will be different compared with the classification of the other channels.   That is why the television audience measurement companies do not consider local television channels in their measurements due to their incomplete program since that would mean an extra cost for a television audience measurement company if it had to monitor the variations of the television channels that deviate from their methodological line. These associations with the diversity and the distinction between the two types of classification (classification into genres and spatio-temporal classification) that are developed in this chapter are going to lead to greater understanding of the chapters five and six that follow.

One of the issues that are related to the content diversity and that have been be insufficiently explored so far is the one of the content typology and classification, that is the issue of the content's methodological organization and taxonomy and how the typology is methodologically associated with the assessment of content diversity. The classification of the programme is one of the most important and most controversial methodological issues as far as the study of television is concerned. It is a controversial

issue because, as it is argued throughout the chapter, there is not - at least to this day - any mutually agreed methodological typological classification formula. According to Braidt[1], who deals with the classification of films, this is mainly due to the difficulty of integrating any classification model or pattern in a specific historical context making, thus, the study of the historical evolution of a specific genre and its standardization impossible. Therefore, for this reason, due to the existing problems of interpretation, the typology of the programme is one of the subcomponents of my theoretical context and, specifically, it is a part of the second component that deals with the content. The primary objective of the specific subcomponent is not to define the genre[2] - besides this is something that is irrelevant for the purposes of this specific research study and I am going to set out certain existing conceptual approaches referring to this issue – but to examine the different ways of the genres' classification, correlation and how they are used as tools for the assessment of the content diversity. Besides the broader methodological approach that is developed in the context of television programming, I also approach the method of the typological analysis that is used by AGB as regards the Greek television through an empirical analysis.

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[1] A. B. Braidt, *Gender, Genre, Film. Methodological Problems and Theoretical Approaches*, paper presented at the 8th IGEL Conference (International Society for the Empirical Study of Literature and Media), Hungary, August 21-24, 2002.

[2] The origin of the philosophy of classification can be credited to *Aristotle's Rhetoric*. *Aristotle's Rhetoric* and the theory of the classification of text types and speeches were one of the areas which were taught by Aristotle **at** *Plato's Academy*. According to Aristotle, there are three types of classification of rhetoric that are based on persuasion: the *appeal* to the authority or the honesty of the speaker (ethos), the appeal to the logic or reason (logos) and the appeal to the audience's emotions (pathos). Another approach of Aristotle is based on external and internal proofs that possibly affect the classification, such as the differences in purposes or goals that are approached by Aristotle through the distinction between rhetoric and poetry. The origin of French concept of 'genre' can be credited to the Greek word <γένος> /ˈɟɛ.nɔs/ (gender), a wider concept that may be divided into partial concepts and types.

The central issue regarding the typology of the television programme and the classification of the television scheduling in general is what are the typology and the programme classification for and why do the researchers consider the types of programme, the genres, as an indispensable tool for it. This typology and the classification of television programmes allow researchers for the first time to set zones of programmes in order to examine the programming. As seen in subchapter 1.3 of this chapter and for purposes that serve the classification, the spectrum of the types of programmes and the range of their usefulness is so big that it is necessary to delineate certain boundaries. This boundary delineation is achieved by setting certain classification criteria[3] regarding the programmes which will help the further understanding of the types of programmes. The classification criteria, as I call them in this chapter, vary considering the purpose of the potential classification. If, for instance, the classification refers to films, then the criteria regarding the classification of these films into main categories and subcategories are different from the criteria that are used for the classification of music programmes/shows. The classification criteria are mainly based on the structure and the format of the programme than on the technical features of the production. In most cases, a type of programme might be encountered in various categories using either the same designation or a similar one and this is something that many times could cause methodological problems during the classification and thus the assessment and the rating. A film, for instance, may be encountered in more than one classification subcategories, being a thriller and an action-adventure film at the same time. It also may be encountered in completely different categories as, for instance, a musical may be equally classified as

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[3] By classification criteria, I mean the criteria that are selected by each classification methodology and that define the features based on which each type of programme will be put under a certain classification category or subcategory. There is not any universal of classification criteria. This is why these criteria vary.

a musical film or as a purely music show. Braidt[4] considers the difficulty of classifying the genres as an 'empirical tautology' process which presupposes the classification of the genre being based on the basic features of the main category (such as film) and then its classification in a subcategory being based on the individual features (such as the musical)[5]. Therefore, the features that define the classification path of a certain genre or subgenre may compose a puzzle of different subcategories and it is for the researcher to decide where the genre (or subgenre) in question is going to be put under.

The method of determining a genre in order to make these issues more tangible is dependent on the logic of classification followed, either as researchers or as program directors. The research study of Ihlstrom and Akesson[6] approaches to the genres in the electronic media, especially in the online newspapers. Even though the topic of my research is related to the television, in this research study, the writers[7] show the specificity of the approach of the genres through the classification of their specific characteristics, a method that is mostly applied when examining television issues, using, thus, a methodological framework. Specifically, their study focuses on the genre analysis of the front pages of 85 Swedish online newspapers dividing the genres into three main categories: a) the content b) the form and c) the functionality. Then, each category is divided into two subcategories of inheritance characteristics and new characteristics. The

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[4] A. B. Braidt, *Gender, Genre, Film. Methodological Problems and Theoretical Approaches*, paper presented at the 8th IGEL Conference (International Society for the Empirical Study of Literature and Media), Hungary, August 21-24, 2002.
[5] Ibid.
[6] C. Ihlstrom & M. Akenson, *Genre Characteristics – a Front Page Analysis of 85 Swedish Online Newspaper,* Proceedings of the 37th Hawaii International Conference on System Sciences, 2004.
[7] Ibid.

detailed classification of the genres of this research study[8] appears on the following table. I have structured the classification to render the terms more applicable in my research.

CONTENT	FORM	FUNCTIONALITY
Navigation (I)	TOC (I)	Interaction
Nameplate (I)	Menu (I)	Real time interaction
Advertisement (I)	Logotype (I)	Personalization
Classified (I)	Photograph (I)	Searching
News article (I)	Image (I)	Showing video
Feature material (I)	Section head (I)	Playing sound
Hard composite (I)	Body text (I)	Downloading
Soft composite (I)	Caption (I)	e-mailing
Entertainment (I)	Headline (I)	broadcasting
Traditional service (I)	Date (I)	login functionality
Issue (I)		
Contact (I)		
Letter to editor (I)	Bar	
	Tab	
	Drop – down	
Search item	menu	
Video item	Link	
Sound item	Icon	

[8] Ibid.

Web TV	Text box
Web radio	Radio button
News stream	Banner
News archive	Timestamp
Added service	Button
Poll	Email link
Forum for chat	Link list
Membership	
Debate	

Table 1.1.: This table presents the method of classification of the genres that is used by Ihlstrom and Akesson in their study[9] of the electronic press. The genres that are marked by (I) are the inheritance genres. The rest of the genres are the new genres. In total there were 57 genres: 23 inheritance genres and 34 new genres.

The method of taxonomy used by Ihlstrom and Akesson[10] mainly focuses on the relations between the three classificatory categories – between content, form and functionality. In other words, what is quite important is the way that a genre may relate to another genre due to its characteristics and create, thus, ambiguity as far as their conceptual interpretation is concerned, an issue that I dealt with during my empirical studies at the Research Institute of Applied Communication where I had to decide on taxonomy of TV programme genres, an issue that I refer to in the conclusion of my study. The example that the writers use in this study is related to the genre "search item" which

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[9] Ibid.
[10] Ibid.

is put under the category of content. However, this specific genre may be presented in other variations and names such as, for instance, in the genres "textbox", "button" or "icon" of the category of form or in the genre "searching" of the category functionality. By means of analogy to this problematic interpretational relation among genres, the same holds true in the field of television, with regard to television genres. If, for instance, three main, but general, axes were created (like morning shows and daytime television – music shows – films) where different features would fall into, then these axes would not be able to incorporate the features of each morning show/daytime television programme or music show or film and such an approach does not resolve the taxonomy problem; on the contrary, it makes it more complicated.

In order to make the meaning and the concept of a genre more tangible, I use the approach of Bordwell[11] who, as he was analyzing the different types, the inference and the rhetoric in the interpretation of the cinema in general, uses the term "theme" to denote the specific characteristics of the film genre and its sub classifications. According to this approach, a theme, a specific feature as regards the style and technique, may 'appear in any genre' (Bordwell 1989, 147)[12], leading to groupings of the themes into subcategories, into sub-genres and super-genres considering their differences or their resemblances, creating, thus, a thematic grouping where the one genre (either sub-genre or super-genre)

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[11] D. Bordwell, 'Making Meaning: Inference and Rhetoric in the Interpretation of Cinema'. Cambridge: Harvard University Press, 1989

[12] Bordwell offers a useful inventory of categories used in film criticism, many of which have been accorded the status of genres by various commentators: "Grouping by period or country (American films of the 1930s), by director or star or producer or writer or studio, by technical process (CinemaScope films), by cycle (the 'fallen women' films), by series (the 007 movies), by style (German Expressionism), by structure (narrative), by ideology (Reaganite cinema), by venue ('drive-in movies'), by purpose (home movies), by audience ('teenpix'), by subject or theme (family film, paranoid-politics movies)…". (Bordwell 1989, 148)

interferes with the other[13]. I think that the cinema is a significant reference point as far as the study of content taxonomy is concerned since cinema preceded television and, therefore, the researchers dealt with taxonomy issues before the advent of television.

Graph 1.1.: This graph shows the taxonomy of film genres as it is perceived by Chandler, being based on the classification that was used by the British television listings magazine "What's on TV" regarding the British television in 1993[14] and being influenced by the approach of Thomas and Vivian Sobchack[15] who,

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[13]D. Bordwell, 'Making Meaning: Inference and Rhetoric in the Interpretation of Cinema'. Cambridge: Harvard University Press, 1989.

[14] D. Chandler, *Children's understanding of what is "real" on television: a review of literature,* in Journal of Educational Media, 1997 23(1): 65-80.

[15] T. Sobchack & V. C. Sobchack, *An Introduction to Film,* Boston, MA: Little, Brown & Co. 1980.

in 1980, made a basic distinction between comedy and melodrama starting the discussion on the methods of

taxonomy

According to William Adams[16], there are three basic conditions that have to be included in the planning of the different programme content typologies and, therefore, in the 'typing theories' as William Adams calls them: a) the typologies must be empirically structured and based on practice and thorough b) the typologies must reflect the preferences and the views of the audience and c) the typologies must cover more than two programming zones and have broader methodological possibilities of covering as much air time and space as possible and not have limited methodological possibilities of covering only the prime time zone, as in most studies examining content aspects[17].

These methodological criteria are akin to the classification of Q-sort methodology, a technique that uses a rationale of classification of items being based on the relativity as well on certain criteria and this technique was first used in psychology and, later on, it has been widely used in social sciences.

A typical classification regarding the types of programmes is, for instance, the classification of programmes and shows being based on three areas: information – entertainment – education, a classification model that is based on the philosophy of the state television monopoly[18]. As I am going to discuss in the following two chapters, the approach that I use, as far as the classification issue is concerned, is based on the two main methodological axes – the television audience figures and the diversity – that are methodological extrapolations and ensuing research queries arising from the typology

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[16] William Jenson Adams, Kansas State University, personal correspondence, 2007 & 2009
[17] Ibid
[18] Sophia Aslanidou, personal correspondence, 2009

that could lead to further examination. The typology, however, is the methodological

background for the study of the television audience ratings and the diversity in television

respectively.

In this research, I detect four factors that contribute to the classification pattern

and the methodological analysis of the television genre. Firstly, it's the taxonomy that is

based on the television viewing behaviour and the preferences of the viewers[19].

Secondly, it's the taxonomy that serves the needs of the television channels, considering

what the television channels want to clarify through the genre analysis, such as diversity

levels or the television viewing figures and wider competition issues. Thirdly, it's the

taxonomy is based on specific characteristics of the medium such as the above

parallelism as regards the study on the online newspapers, that is the classification that is

based on particular specificities of the medium. If, for instance, the taxonomy refers to

the pay television, then the genres will go in a specific direction and are clearly different

from the genres of the free-to-air television channels. Fourthly, it is the mimitism

taxonomy. The fact that in most television markets there are one or two classification

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[19] The empirical study of Sug-Min Youn is based on the preferences and the choices of the viewers. Specifically, Sug-Min Youn uses four research hypotheses which will help her find out how much is the classification affected by the preferences of the viewers. These research hypotheses are as follows: 1. Program choice options will have a positive effect on preference gratification, 2. Programming awareness will have a positive effect on preference gratification, 3. Viewing group compromise will have a negative effect on preference gratification, 4. Strength of preference will have a positive effect on preference gratification. At this point, I should make a significant remark pointing out that the common feature of these studies is the fact that the interviewees are invited to think out already given programme types that are provided by the television audience measurement companies. This fact   significantly narrows the range of conclusions that can be drawn even though, most of the time, a wide spectrum of genres are used for the studies. The writer is using the same method that I refer to and provides the interviewees with specific programme types and categories and then they are invited to fill in likert-type scales (S. M. Yun, "Program Type Preference and Program Choice", paper presented at the Annual Meeting of the Broadcast Education Association, Las Vegas, 1993).

formulas which are set up and promoted by specific companies in agreement with the television channels means, as developed in my previous studies, that the content is homogeneous and, therefore, the classification arises, in essence, through a process of mimicking or copying between the television channels. I also call it guided classification or a priori agreed classification.

1.2. The television programming and the content positioning

Besides the programme classification per genre, if the typology issue is put in its spatio-temporal dimension, then the result is what I term in my research study as programme classification by positioning. Such an approach falls within the theoretical framework of the so-called television programming. The methodological approach of the television programming theorization[20] is possible through the horizontal, the vertical and the diagonal programming. Before investigating the types of programming, it is worth giving a conceptual definition of the television programming drawn from my empirical findings. As a television programming I mean the process that is followed by the television channels in order to build the scheduling of their content, their programming, on the basis of the viewing axis. In other words, the television programming is the "building" of the programming structure, the selection of the genres which are going to compose the programming, the spatio-temporal positioning of the programmes/shows and

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[20] Papathanassopoulos refers to the concept of television programming in detail by arguing that the television programming in Greece is influenced by the American policies of television programming. Specifically, Papathanassopoulos argues that the Greek television uses the American policies and that it has been influenced by the American programming model as far as the scheduling structure is concerned but not as regards the programme production. Papathanassopoulos dissociates the production procedure from the scheduling procedure. He also argues that it was reasonable for the programmers of the Greek private television to follow the American programming model (i.e. lead in / lead out) because during the period of encompassing the deregulation of television broadcasting there was only this model and this was the model they applied. Stylianos Papathanassopoulos, National and Kapodistrian University of Athens, personal correspondence, 2008.

the policies of attracting more viewers. The factor of the television viewership plays its own role in the process of the television programming since the planning of the television programming depends on the television viewing behaviour and trends. In practice, the horizontal programming is based on the creation of time zones within the television programming. A daily TV series such as the hit US TV series "Friends" on Channel 4 and the different game shows are aired throughout the week, every day at the same time. Even the news bulletins may be considered as being under the category of horizontal programming establishing, thus, a stable relationship with the viewers who know that these programmes a value 'across time' compared to the other 'unsustainable' programmes that are not aired on a daily basis. The vertical programming refers to those programmes, the weekly programmes that are scheduled to be aired on a specific day and at a specific time of day. A typical example of this type of programme is "PAME PAKETO"[21] that is aired once a week on a specific day and at a specific time of day (airing on Thursdays at 9pm). A third type of programming that is presented in detail in my article[22] is the diagonal programming. This type of programming refers to the "new" programmes/shows such as the reality shows. Specifically, the diagonal programming refers to those programmes that are aired on a weekly basis at a specific time of day, as in vertical programming, but the sequences of the programme are distinguished into live and partially broadcasted ones as, for instance, the reality show "Fame Story"[23] where the live

[21] "Pame Paketo" (The Package) – A show that deals with human interest stories such as reuniting people, fulfilling dreams and connecting individuals who want to correct past mistakes in their lives.

[22] A. Masouras, *A critical approach of how was the theory of metamorphosis of the minimum diversification of the television content produced (MDm): a critical analysis of the structures and the Steiner's model behind the theory,* in The Mediterranean e-journal of Communication and Media, Research Institute of Applied Communication, Vol.1, Dec. 2008

[23] Fame Story was a Greek reality TV show that was a licensed version of Endemol's Star Academy on the ANT1 Network. It has been one of the most successful Greek TV shows over the last years. The contestants gave a weekly performance in a 2½–3 hour episode in which the contestants were judged and

broadcast of the show was scheduled at a specific time and on a specific day and the moments inside the "house" and the "academy" aired on a daily basis broadcasted by a Pay TV channel against a fee to the channel holding the broadcast rights for sub-leasing them. To sum up, the distinction of the television programming into these three categories, the horizontal, the vertical and the diagonal programming is a first simplified and a practically usable methodological approach either to the diversity or to the television viewership and the television viewing figures, which is going to lead, however, to methodological extrapolations and queries that are developed in the following chapters; this approach is presented as a basis of this study.

In other studies, I deal with the issue of television viewership and the issue of television viewing figures in the context of source diversity as a component that helps in what I call "power of influence" in my model where I analyze a particular method of television viewership measurement and develop certain individual issues. In this chapter, the television viewership and the television viewing figures are perceived as the factor that determines and reshapes the content scheduling. Even if the programme production is a different process than what it is perceived, at this point, as scheduling, the spatio-temporal positioning of the programme and not the production, the television viewership and the television viewing figures, however, affect all the stages and the levels of television programming, from the programme production to their placement within the scheduling. By referring to "television viewership and the television viewing figures", I mean the quantitative size of the study of the measurement and recording of TV viewing

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one contestant was voted off after a televoting during a week. On the other 6 days of the week, the best footage of the day were compiled in a late night episode from inside the academy's studios and from the adjacent house where the contestants lived for their entire stay on the show inclusively.

patterns in different audiences that are a priori defined by gender, age, education level, place of residence and other criteria taking into account the purpose of the measurement, being based, thus, on the demographic profile of the viewers. Historically speaking, the need and the demand of using the quantitative assessment of the viewing trends of the audiences is in line with the commercial character of the television each time, the forms of the ownership status in television, the requirements and needs of the television channels and those of the wider television market as they are defined by the relationship between advertisers, broadcasters and consumers. Besides, the media, especially the commercially oriented media such as the television that I deal with, depend on the measurement aiming at attracting new customers in advertising and not at taking a look at the habits of the viewers.

In reply to the one of the two basic queries of the research, this programme classification contributes to the measurement and the recording of the different levels of television viewing, the programme classification, as a methodological tool. It contributes greatly to the distribution of shows as well as to the organization of their structure aiming at their easier, total or partial measurement of viewing figures. The methods of programme classification for television viewing purposes differ considering the television system and the purpose of the television viewing measurement. In brief, I empirically detect certain main types of classification for television viewing purposes: a) the vertical classification b) the horizontal classification and c) the diagonal classification. The vertical classification or taxonomy refers to the method or those methods that categorize or classify the programmes of one and only television channel aiming at the measurement of its total whole television viewership or individual programmes (total programming

output) and specific time zones. On the contrary, the horizontal classification refers to the case where the method of categorizing programmes of two or more television channels aiming at their comparative television viewing measurement. Another methodological form of classification is the diagonal classification. The diagonal classification is the method that focuses on specific programme types and not on the total output. The purpose of this specific classification is to record the television viewing of similar programmes – usually prime time programmes - in prime time zones of two or more television channels as, for instance, the recording of the television viewing figures of reality shows that achieve high viewing figures, such as Got talent series. These methodological approaches are mostly empirical findings that may differ and change considering the expectations, the requirements and the needs of the television audience measurement companies. In all cases, these approaches help us set the limits in our approaches and focus on the objective and the logic of the prospective assessment and analysis. Another form of classification that appears frequently in studies is, for instance, the classification that examines either the television viewing levels or the levels of diversity and also entails the element of advertising[24]. The advertisers are the final recipients of these assessments and the approaches are, therefore, designed and made according to the expectations for the advertising product increase.

The second methodological axis of the television programming classification is related to the content diversity. As already mentioned in the first chapter of my study as far as the definition of diversity is concerned, diversity is an abstract concept for measuring or assessing the content that is produced by the television while it is modified

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[24] B. C. Cunningham & P. J. Alexander, *A Theory of Broadcast: Media Concentration and Commercial Advertising*, Federal Communication Commission, Media Bureau Staff Research Paper, September 2002.

according to the goals of the researcher. It's an "open" measurement unit or alternatively a model that is responsive to changes. This interpretation is based on the double-edged methodological approaches regarding the assessment of the concept that I am going to discuss now.

The programme classification or taxonomy is the most important tool for the study and, specifically, the measurement or the assessment of the diversity. As already mentioned, there is a commonly accepted approach among the diversity studies due to the fact that the scope of each study is different. Let us take two different studies on television programming diversity and examine how they approach methodologically their typology as an example: 1) The study of Yan and Napoli[25] is related to the assessment of diversity on local broadcast television programming of the United States of America by using a sample 285 full power television stations. The typology that is used in this study is a monothematic one since it focuses on public affairs programmes. To give a more concrete definition to this broad category (public affairs programmes), researchers use the FCC definition: "Programs dealing with local, state, regional, national or international issues or problems, documentaries, mini-documentaries, panels, roundtables and vignettes, and extended coverage (whether live or recorded) of public events or proceedings, such as local council meetings, congressional hearings and the like" (Federal Communications Commission, 1984, p.172). However, while examining and thinking out the programme typology that is used in this specific study, there appears to be some confusion over the programme types/genres that are going to be included. On the

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[25] M. Yan & P. M. Napoli, *Market Structure, and Local Public Affairs Programming on Local Broadcast Television*, research presented at the Telecommunications Policy Research Conference, Arlington, VA, October, 2004.

one hand, "public affairs programmes" type/genre that is used is not a monothematic one but a multithematic type/genre since it embraces subcategories of types/sub-genres, a fact that is implied by the above definition. On the other hand, such an approach presupposes, from a methodological point of view, a detailed study and a thorough procedure of assessing which subcategories of types/sub-genres fall under the primary or main type/genre, a fact that will raise questions regarding the selected types/genres. (2) As far as my research regarding the study of diversity in Greek television is concerned, I mobilize a different typological approach. At this point, the researcher, trying to examine the programming as broadly as possible, defines, first of all, the typology into nine main categories. Moreover, twenty one programme types/genres are set and classified into main categories in order to facilitate the control and cluster the sample. This approach is beyond the monothematic type of categorization/classification and aims at studying diversity as broadly as possible by using the number of types that are required in order to cover – if possible – the entire programming flow.

The different typological approaches imply the methodological gap that exists in the scientific studies on diversity and the different approaches of the television audience measurement companies, hence the variety of measurement patents, systems and methods.

Categories of TV Programmes
News information programmes / News bulletins
Other information programmes or journalistic research programmes
Entertainment shows

Arts and culture shows
Kids' shows & teens' shows
TV series
Films
Documentaries
Other shows

Table 1.2.: Grouped categories of TV programmes (own elaboration 2007)

1.3.   The typological and taxonomic analysis of the Greek television: the genre positioning of the television programming

One of the axes of my research focuses on the clarification and the analysis of the typological approach that is used in Greek television. By making such an analysis, I aim at making the classification of the Greek scheduling more tangible and approaching the issue of positioning methodologically. Of course, there are different methodological approaches regarding the typology of Greek television that are used, but I use the approach of AGB HELLAS as a basis for my research, mainly due to its greater impact on the channels and the advertising companies since is considered as the biggest market research company in Greece.

According to one of the managers of AGB[26], it is necessary to firstly define typology in order to discuss programme typology. The conceptual approach that is used

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[26] Sophocles Makrides, 2009, personal correspondence

by the company as far as the programme typology is concerned is defined by using two primary criteria: firstly, the approach of programme classification is made considering the social characteristics of the television audience, the daily habits of the television audience and how these habits affect the exposure of the viewers to television (hours of TV viewing, preferences) and, secondly, considering what is more convenient for the channels that are the clients-subscribers of AGB. The first criterion, the habits of the television audience, is determinant for the division of the television programme into the so-called time slots for methodological purposes and for analysis purposes as well. By taking, for instance, the division of the Greek television programming into time slots into account, the following classification is developed:

Time slot/programming zone designation	Time positioning
Morning time slot	07.00 – 11.59
Noon time slot	12.00 – 14.59
Afternoon time slot	15.00 – 17.59
Evening time slot	18.00 – 19.59
Prime time zone or Main News Bulletin zone	20.00 – 20.59
Night time slot	21.00 – 23.59
Post-midnight time slot	24.00 – 02.00

Graveyard Slot[27] (no measurement collected)	02.00 – 06.59

Table 1.3.: The spatio-temporal positioning of programme zones, as it is specified by AGB. The hours where the programme zones are set are related to the daily habits of the viewers, the demands of the television channels and the television viewing figures (own elaboration).

The above division of the television programming into zones is not a random choice of AGB but it is based on different criteria that are related to the particular features of the television audience and they differ from country to country. By comparing the case of Cyprus, for instance, with the case of Greece, there is a time lapse as regards the time positioning of the zones of about three hours. That means that when the noon time slot in Cyprus is from 12:00 to14:59 pm, in Greece it is from 12:00 to 17:59 pm due to the different habits of the television audience of each country since the Cypriots go home at 13:00 pm and the Greeks go home two hours later. According to the viewing trends during the main news bulletins, different audience viewing behaviours are recorded in the afternoon and the evening. These habits affect the exposure of the audience on television and that is why the television programming is divided into zones (time slots). In essence, it is not the television programming that is grouped into categories but the television audience itself and its habits so that the channels, on the one hand, record the daily viewing trends of the television and, on the other hand, so that they readjust, modify and shape the structure of their television programming being based on

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[27] The hours from late night until early morning when the number of people watching television is at its lowest

these habits. At this point, I would like to point out that the division of the television programming into programming zones (time slots) is not a static procedure and the television channels do not follow any common spatio-temporal positioning. Each television channel, considering its needs and expectations, can shape the positioning of its programming zones (time slots) accordingly, regardless of the classification that is used by AGB in order to cover the zones as broadly as possible. A private television channel, for instance, created a new programming zone (time slot) where it airs the new game show "Takeshi's Castle"[28] at 17:00 and "Inspector Rex"[29] at 17:30. After that zone, it's the prime time zone of the main news bulletin. If this new zone of this channel is considered, taking the positioning of AGB into account, as the afternoon zone (afternoon time slot), then the channel seem to have combined the afternoon and the evening programming zones (time slots).

Another methodological division of the programming that is made by the specific company is the compartmentalization of television programming into quarter-hour segments. That means that the television viewing figures are measured and other measurements or assessments of the television programming are made per quarter of an hour. This segmentation of the programming is more convenient for the channels since in this way they can have a more detailed recording and a micro-recording of their

[28] Takeshi's Castle was a Japanese game show that aired from 1986 to 1989 on the Tokyo Broadcasting SysteM. It featured the Japanese actor Takeshi Kitano (also known as Beat Takeshi) as a count who owns a castle and sets up impossible challenges for players (or a volunteer army) to get to him. The show has become a cult television hit around the world. A version airs on Skai TV being dubbed by Kostas Papageorgiou and Akindynos Gikas (Greek actors).
[29] "Inspector Rex" (Kommissar Rex) is a popular Austrian-made police television drama. The original series is set in Vienna and focuses on the three-man staff of an office of the Murder Commission. In addition to the three policemen, the office is staffed by a German Shepherd called Rex. The show is scripted entirely in German; most characters speak with Austrian dialects and is shot on location in Vienna and its surroundings, though the usage of areas in production is often geographically incorrect. Subtitles are used for some international markets (Australia, Belgium) while in others the series is dubbed (Cyprus, Greece).

viewership and observe the trends of their ratings and the audience flow[30] within a shorter time span.

This approach of AGB is based on several studies that were conducted from time to time on this issue. The study of Frank, Becknell and Clokey[31] on the classification of the programming types, for instance, is based on the preferences and the habits of the television audience considering this element as the basis of their methodology. Specifically, they use variables such as the socio-economic and the demographic profile of the viewers, the ways they use the television set and the preferences and the preferences of the viewers for TV programme types day or night in order to classify the programme types/genres. The methodological approach of Rust and Alpert[32] follows the same path in the model they developed in order to explain the issue of the individual television viewing and the individual television viewing choice according to the daily habits of the viewers. Specifically, this study[33] illustrates the importance of programme genre in predicting programme viewing demand and gives the researcher the opportunity to observe and assess the shifts in audience preferences and habits with regard to

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[30] 1) gain or loss of the audience during a broadcast program through turning on or off the television or through changing channels; 2) measurement of the traffic behavior of the television household audience as reported by the rating and measurement services. Every program has an audience flow that indicates where the audience came from before the program and where they are going after the program. There are three audience options: (a) the viewing audience who came from a preceding program on a competing broadcast station, (b) the audience who came from a preceding program on the same station, and (c) the audience who turned on their televisions for a specific program. At the conclusion of a program these audience options are reversed, becoming (a) the audience who will turn off their sets, (b) the audience who will remain to watch the next program on the same station, and (c) the audience who will switch to another station. Audience flow data are important to the advertiser whose message is positioned in the time period between two shows. The fact that both shows have a high audience rating is not sufficient to assure that the message will be seen or heard. It is also important to know if both programs share the same audience.
[31] R. E. Frank, J. C. Becknell & J. D. Clokey, *Television Program Types,* in Journal of Marketing Research, 8, 204-211, 1971.
[32] R. T. Rust & M. I. Aleprt, *An Audience Flow Model of Television Viewing Choice,* in Marketing Science, 3(2), Spring 1984.
[33] R. T. Rust & M. I. Aleprt, *An Audience Flow Model of Television Viewing Choice,* in Marketing Science, 3(2), Spring 1984.

television programs being based on an empirical analysis[34]. Specifically, the goals of this model are to: a) assess the television audience behavior by network and at different days, hours, *s*easons and time slots b) evaluate the behavior of the television audience when the viewers turn on or when they turn off the television set (turn on / turn of behavior), c) examine the audience behavior when the structure of the programming changes d) examine the "lead in audience" strategy[35], the role of a preceding programme in the decision of the audience to watch or not the thing that is on next and e) examine the impact of different programme types on the audience and the viewing trends of these programme types within different time slots.

This study of Rust and Alpert[36] deals with issues that I also treat in the context of the conclusions of my empirical study on AGB and, in general, the classification of the Greek television programming. By examining, for instance, the classification into zones that is made by AGB, this classification is made according to specific assessment and evaluation axes such as the habits of the viewers as far as their daily schedule is concerned or the issue of television commercials that appear between shows but also interrupt them at intervals and this issue preoccupies the channels greatly that have to decide when these commercial breaks could be scheduled in order to prevent the viewers from switching channels and "steal" viewers from other television channels.

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[34] The data that were used in this empirical model were 5,652 respondents in the Fall of 1977; 5,652 among these respondents were usable respondents for the needs of this study. They were selected in a national multi-stage scale (cluster sample).

[35] A lot of TV viewers will watch a programme and then decide to watch the thing that is on next. Therefore, having the right show before you can make a huge difference in your ratings.

[36] R. T. Rust & M. I. Aleprt, *An Audience Flow Model of Television Viewing Choice,* in Marketing Science, 3(2), Spring 1984.

Apart from the programming zones (time slots), it is worth studying the typology of AGB as far as the programme types (genres) are concerned. The issue is on the number of programme types that are used by the company for their classification and the subclassification stages of these genres (sub-genres). This classification method of AGB into genres consists of three classification levels (1st level – 2nd level – 3rd level) and contains about 500 programming genres and subgenres. The volume of classification is due to the fact that the company wants to cover all the possible programme types – even the most peculiar ones – in order to meet the requirements of the channels and respond to any issues as and when they arise. The following table shows an example of classification considering, for instance, the category of Films:

Films	1930 – 1939	ADV. (War, Spy)
Films	1930 – 1939	Comedy
Films	1930 – 1939	Musical
Films	1930 – 1939	Police

Table 1.4.: The category of films according to the lengthy table of AGB. This table presents partial data and it is not the whole table (AGB, 2009).

This table is only a small sample of programming genre classification of Films. This specific category consists of 50 subcategories. The types that do not fall under any category are considered as 'other programmes' and 'unclassifiable'; in rare cases, however, these types are used for programme designation. As shown by the above table, the classification is made by film production date as it helps the classification process when there are lots of subgenres, as when dealing with films.

The typology of AGB is characterized by a mixture of methodological viewpoints aiming at the pragmatic use of the extracted data. In addition, the research dilemma is whether the typology is based on the habits of the viewers or if the viewers comply with the prevailing logic and mentality of the media and the television audience measurement companies without taking their preferences into account. As there are two sides to the dilemma, only the systematic study of the interaction between the viewers, the medium and the television audience measurement companies can answer this dilemma.

By modeling these empirical data which were the result of the study of AGB and given the fact that AGB Hellas is the biggest market research and television audience measurement company in Greece, I am going to set out a sub-model - as an extension to my model – where I illustrate the association between the elements of the programming classification methodology and of the television content in general, presenting, thus, the relevance of the objectives of this classification (habits of the viewers and demands of the channels) and the external factors that contribute to the process or the classification methodology, such as the impact of the advertising market.
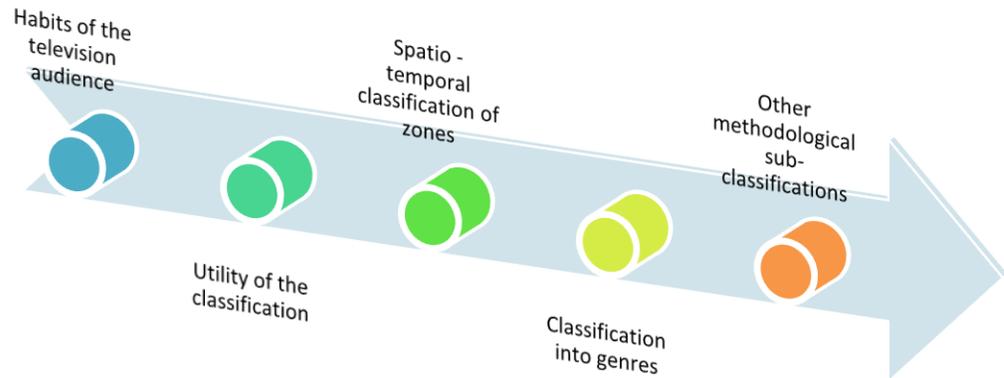
Graph 1.2.: In this graph, which is considered as a sub-model of the basic modelled approach of my study, I present the chain of the classification procedure that is used by AGB Hellas. Other companies may use a different methodology, even if the philosophy is the same. A similar model of television program choices, which gives more emphasis on the preferences of the audience and not so much on the methodology for programme classification, is by Webster and Wakshlag[37]. Specifically, this graph shows the spatio-temporal classification of the television programming in zones, genres and other methodological sub classifications such as, for instance, the measurement of television viewing per quarter. This procedure is mainly based, on the one hand, on the daily habits of the audience and, on the other hand, on the utility of such a tool that may be useful for the television channels and their programmers.

This study illustrates the significant role of the programme classification as far as the study and the assessment of the television programming's diversity degree; in addition this chapter treats the issue of the television viewership as well as the issue of

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[37] J. G. Webster & J. J. Wakshlag, *A Theory of Television Program Choice,* in Communication Research, 10(4), 430-446, October 1983.

the television viewing figures since they both are perceived and assessed methodologically through the content classification. As pointed out before, especially through my empirical analysis, there is not only one formula or widely accepted model or content classification method. The methodological approach is the outcome of an "informal" agreement between the channels that are swayed by the measurements and the assessments of the television audience measurement companies. Therefore, the programme classification and the results of the measurements always serve a specific goal or specific needs. In my previous studies, I discuss the different forms of content homogeneity and how the content homogeneity has an impact on its diversity and I analyze the homogeneous Greek television environment through empirical approaches.

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