

## **From Globalization to Glocalization. Cloned TV Shows as A Model**

من العولمة إلى العولمة المحلية : البرامج التلفزيونية المستنسخة نموذجاً

**Lamia Mokhtari<sup>1</sup>, Khaled Lalaoui<sup>2</sup>**

1 National High School of Journalism and Information Sciences -Algiers,  
Member of: Media, Social Use and Communication Laboratory,  
mokhtari.lamia@ensjsi.dz

2 National High School of Journalism and information Sciences ENSJSI  
(Algiers), Member of: Media, Social Use and Communication Laboratory  
MUSC - C 3670100 (Algeria), lalaoui.khaled@ensjsi.dz

Received:16/03/2021

Accepted:01/06/2021

Published: 09/06/2022

---

### **ABSTRACT:**

**This article treats the subject of Glocalization as the concept of an international product designed to satisfy the needs of a local population, and its role in adaptating any globally unified TV format that can be marketed, in any place in the world, to a successfull cloned TV show, by highlighting the process of going from the concept of Globalization to Glocalization and explaining the different concepts related to TV format and cloned TV shows that result from it, and how it actually is a form of adaptation. To finally discuss the important role that Glocalization can play, if used in specially TV Format Industry, in turning a TV format from a basic one marketed in different areas of the world to a successful cloned TV show that is faithful to the original template and reflects the individualities of the local environment.**

### **KEYWORDS:**

**Globalization, Cloned TV Shows, TV Format.**

---

## الملخص

يسعى هذا المقال إلى معالجة موضوع العولمة المحلية باعتبارها تقوم على فكرة أن نفس المنتج أو الخدمة العالمية تكيف لتلبية احتياجات السكان المحليين، والوقوف عند دورها في تحويل أي قالب موحد لبرنامج تلفزيوني عالمي يمكن تسويقه في أي رقعة جغرافية من العالم، إلى برنامج تلفزيوني مستنسخ ناجح محليا. وهذا من خلال إلقاء الضوء على الانتقال من مفهوم العولمة إلى العولمة المحلية، وتوضيح مختلف المفاهيم المتعلقة بالبرامج التلفزيونية المستنسخة، وقوالب البرامج التلفزيونية المنبثقة عنها وكيف أنها في حقيقة الأمر عبارة عن تكيف لها. ليتم التوصل في الأخير إلى الدور المفصلي الذي يمكن أن تلعبه العولمة المحلية في حال ما إذا تم الاعتماد عليها في المجال الإعلامي والصناعات التلفزيونية، خاصة صناعة قوالب البرامج التلفزيونية في تحويلها من مجرد قوالب جامدة تسوق إلى أماكن مختلفة من العالم، إلى برامج تلفزيونية مستنسخة ناجحة محليا، تحافظ على قالب البرنامج الأصلي، وتعكس في نفس الوقت سمات وملامح البيئة المحلية التي تعرض فيها.

كلمات دالة : العولمة، العولمة المحلية، البرامج التلفزيونية المستنسخة، قالب البرنامج التلفزيوني.

## 1. Introduction

As different as they hits are from different geographic areas in the world, some services are world-widely needed, appreciated and even asked for. Therefore, the use of Globalization and Glocalization has become a necessity in the modern world, especially with the non-negotiable place Television occupies. As the word “Glocalisation” reflects at first sight; it is a merge of “Global” and “Local” which merges the benefits of both worlds which makes it, just like Globalization, involved and used in different fields such as the Media industry and especially TV shows which became an own-stand international market of global shows, diffused around the world, that promotes the concept of TV format. As for the TV formats, it comes in templates that allow local producers to adapt their productions to it which leads to the birth of a local version that reflects the cultural identity of their environment, or what is known as: Cloned TV Shows. From that point, we can formulate the following questions:

### **-How does glocalization transform a TV format to a successful local clones TV show?**

This article is considered important as it discussed the topic of cloned TV shows in a different pattern than the ones used before, starting with demonstrating the relation shared with the TV formats and the use of glocalization in the process of adapting it, especially that the number of cloned TV shows in Algeria has noticeable increased during the last few years.

This article aims to achieve these goals:

- Representing the concept of Glocalization.
- Demonstrating the details of production of cloned TV shows by getting to know TV formats that they’re cloned from and adapted to.
- Shedding light on the difference between cloning and copycatting and how to protect TV formats from that.

As our objective is to theoretically address the matter from different angles and to study and analyze it, we find it unavoidable to use the descriptive analytic approach, as it allows us to completely cover all the elements, the relation, similarities and differences between them.

In order to achieve the mentioned goals, we have divided our article into two sections, the first one tackles globalization and glocalization, as the second one discusses cloned TV shows and TV formats through describing it, its concept, its origins, its fields and the necessary methods and procedures to protect it.

## **2. From Globalization to Glocalization.**

In order to be able to tackle the concept, the differences and the similarities of Globalization and Glocalization as well as the process of going from one to the other, we must briefly introduce the two concepts individually.

### **2.1.Globalization.**

Globalization has been much in vogue since the 1980s following profound changes in such fields as: Politics, Finance, Technology, Communication and Transportation. Global goes further than the terms that proceed it, such as “International” or “Worldwide”, in attempt to address the way in which cross-border interactions (In Commerce, Culture, Politics and so on), now operates in ways that transcend traditional world boundaries such as the nation. (Moral, Aveyard, 2014, P.6). It can be understood as a procedure involving the integration of Economies at the international level because of products, services, views, outlooks and forums merged with other realms of culture.

It is unavoidable to admit that globalization is the break down of national borders, along with escalating integration for good, capital and services between the markets.

---

## 2. 2.Glocalization.

According to the dictionary, the term “Glocal” and the process noun “Glocalization” are formed by telescoping “Global” and “Local” to make a blend , which further means that “Glocalization” as a word germs out when two different words, “ Global” and “Local”, are put together.(Kirti, 2019, P.317).

As Wordspy words it, Glocalization means the creation of products or services intended for the global market but customized to suit the local cultures. Although, the term “Glocalization” has come to frequent use since the late 1980s, there were several related terms that social scientists used and continue to use.(Khondker, 2005, P.185).

Clocalization is a neologism which means it is a perfect combination of the opposite results of intense local and extensive global interaction. It is stated that “Glocal” shows the human capacity to bridge scales from local to global and vice-versa, and to help thinking out of the box.

As “Victor Roudometof” describes it to be, glocalization is an under-theorized concept: strictly speaking, there is no theory or school of theories on glocalization, as such as, in the literature, which is very surprising given the popularity of the term and its large diffusion in different social, economic, political, cultural, spheres , as well as academic discourse.(Gobo, 2016, P.2).

In the field of economics, globalization occurs when global firms open branches in regions where there are specific labour skills that are relatively difficult to find. In this case, global firms become locally territorialized through their works or specific local settings in the sense that they are dependent on these specific local goods or services, and therefore cannot move away easily.

As for the field of culture, globalization can be seen when elements of global culture (such as movies, global brands, consumption patterns or as in our case cloning TV shows which are adaptations of TV formats)

are re-interpreted by local cultures. It can also happen when elements of a local culture are combined with a global phenomenon.

### **3. Cloned TV Shows and TV Format.**

Hereinby, we will talk about TV Format as it is a necessary step of the research done about Cloned TV shows which is a form of adaptation of the mentioned above. Therefore, there wouldn't be a cloned TV show, if there wasn't a TV format program.

#### **3. 1. Cloned TV Shows.**

Cloned TV shows are licensed adaptations of global Tv programs based on TV format (Thomas, Kumar, 2004, P.122).

Global TV programs were identified as offering sufficient universal thematics in genres such as Sports, Nature, Children programming, Science and For-gain Competitions, all of which easily travel or flow internationally. This flow however occasionally needed tempering with cultural screens of scheduling product development or localized promotion (Singh, 2008, P.4).

They aim to domesticate the main idea and concepts of the original TV show respecting the identifications and individualities of the receiving environment and culture. These clones do not only keep the show's foreign name, but also the decoration, the background, the production, the execution etc.

The hypothesis is that if we expect a successful "cloning" of the western original, we should incorporate some local social values into the cloned show format so that the indigenous version enjoys both local and foreign elements (Yue, 2010, P.91).

These cloned Tv shows come in different types, such as: Entertainment, Reality Shows, Talent Shows, Talk shows and even Drama.

### **3. 2. TV Format.**

The TV Format has become one of the most important means of functioning industrially in the era of Multi Channel Television as an economic and cultural technology of exchange inside the Television institution, the format has meaning not because of a principle but because of a function or effect. The important point about the format is not what it is but rather what it permits or facilitates.(Kean, Moran, 2005, P3). Nevertheless, it is globally agreed on that no specific definition takes place for TV format. However, there is an agreement among academic and industry executives that one part of a format's definition the sum of those elements that are characteristics of the program. A second important part is the aspect of tradability: Format are often described as a "Recipe" that comes with the necessary ingredients (Esser, 2010, P.274). It is also mostly considered as a show that can generate a distinctive narrative and is licensed outside its original country in order to be adapted to local audiences (Chalaby, 2011, P.296).

It must be pointed at that the program's template is sold with the format for the program's reproduction, rather than a show ready for transmission. This template –a set of franchised knowledge and services- distils the experiences and skills of the program's original creators and allow the program to be adapted and produced for broadcast in other territories.( Moran, Aveyard, 2014, P.5).

Formats are the concretization of an idea, sold in the form of "Production Bible", a compilation of production information including technical requirements, lessons learnt, a shooting schedules, crew lists, budget sample and anything else of value to the production team. Software for the graphics and videos from the original and local adaptations can compliment the Bible, together with scripts in the case of scripted formats. Moreover, where the rights have remained with the original licensor, successful changes made by the license are subsequently integrated into the Bible (Format Recognition and Protection Association [FRAPA]) (Esser, 2010, P.274).

Bible teaches local teams everything they need to know in order to produce the show, they run to hundreds of pages and contain information about run-throughs, budgets, scripts, set-designs, graphics, casting producers, host profiles, the selections of contestants and every other possible aspect associated with the show’s production. Local producers can be allowed to alter the flesh of a format but can never touch the skeleton (Chalaby, 2011, P.295).

However, Bibles require a certain local knowledge and they also are constantly updated with information accumulated in the territories where the production of the show takes place.

Information is also passed on by consultant producers (sometimes known as flying producers), their role is to help local teens set up the show. They will stay on site for up to two weeks, depending on the complexity of the production, spending time in pre-production, production and the studio. If the show is still produced in its country of origin, local teams can be invited to visit the original set (Chalaby, 2011, P.296).

**Table1: Local Adaptation of Yo Soy Betty (Ugly Betty).**

<b>Asia</b>	Chinese language version (covering China, Taiwan, Shanghai, Hong Kong, Macao, Singapore, Malaysia) India, Indonesia, Vietnam, Philippines
<b>Europe</b>	Belgium, Czech Republic, Greece, Netherlands, Poland, Russia, Spain, Turkey Serbo-Croatian language version (covering Croatia, Bosnia-Herzegovina, Serbia, Montenegro, Macedonia, Slovenia) German language version (covering Germany, Austria, Switzerland, Luxemburg, Liechtenstein)
<b>Latin America</b>	Columbia (original), Brazil, Mexico
<b>North America</b>	US
<b>Middle East</b> (not yet produced)	Arab language version (covering Algeria, Bahrain, Chad, Egypt, Eritrea, Iran, Iraq, Jordan, Kuwait, Lebanon, Libya, Morocco, Oman, Palestinian Territories, Qatar, Somalia, Sudan, Syria, Tunisia, United Arab Emirates, Yemen)

Source: Andrea Esser (2010), Television Format: Primetime Staple, Global Market, Popular Communication, p.275.

---

As mentioned in the name of the attached table, it has as a goal to demonstrate the local adaptation of the Colombian drama *Yo Soy Betty* (Internationally known as *Ugly Betty*) in different geographic areas, which are: Asia, Europe, Latin America, North America and Middle East. It is noticeable that the Middle East version ( in Arabic) which was directed for Arabic speaking countries mentioned in the table hereinbefore was not yet produced at the time(2010), but it was later on produced (in 2014) under the name of “*Hiba Rigl El Ghorab*” which is in Egyptian dialect (Literal translation : *Hiba the Raven’s claw*). And despite the fact that this series was adapted to the Egyptian environment, it has been defused for the entire Arab World.

It is also mentioned that in 2020, the Algerian version of the same program has been released, in a private Algerian TV Channel, under the name of “*Timoucha*” .

### **3. 2. 1. The Origins of TV Format.**

In order to be more familiar with the current state of TV format, which has gone global, we will tackle its origins and the process it went through in order to achieve its state at the moment.

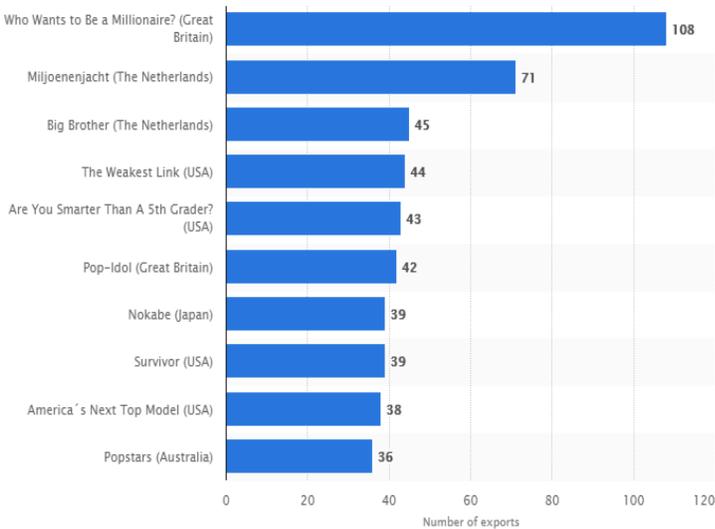
Formats originate in one country’s TV market and then are sold over the world, usually keeping the core of the program the same but reproducing or re-versioning various aspects to localize according to varied tastes and sensibilities. Though formats are created in any genre of programming, more popular ones tend to be game and quiz, reality and factual entertainment shows where localization does not tend to take away the essence of the show (Singh, 2008, P.3).

According to the reliable study done by Andrea Esser: (Many industry observers pointed out that the strike opened up the US market to formats and format producers from outside America. If we discuss the results, we can see that before the strike, five networks’ schedules contain eight foreign light entertainment format; After the strike began, we find twenty. It has to be said though that not all of this formats will have been commissioned only after the strike started. If

we look at all 47 formats, the five networks' proadcast in 2007/2008; including scripted format, we find half (23) originated in the United States. For the other half, we find quite a bit of variety: 14 originated in the United Kingdom; two formats each came from Colombia, the Netherland and Sweden; and one formats each from Canada, France, Israel and Japan. As regards, both the Anglo-Saxon dominance and the variety among the remaining 21% of formats titles, this patterns broadly matches findings from academic research in Germany and research commissioned by industry body FRAPA, looking at the flows of format into and out of 14 countries (Argentina, Australia, Canada, Denmark, France, Germany, Japan, Italy, Netherland, Norway, Spain, Sweden, United Kingdom and the United States) in 2006/2008, only the order of US and UK originated formats changes (Esser, 2010, P.284).

We can conclude by mentioning that the format trade has not only opened access to the US market and diminished Hollywood's dominance of Television a little, but it has also clearly created opportunities for producers from a growing number of countries, with a clear absence of African countries in terms of format development and even format adaptation which is one of the results of Economic inequalities.

**Figure1:** The Ten Most Successful TV Formats Worldwide Based on a Number of Experts from 1997 to 2009.



Source : Statista, The Ten Most Successful TV Formats Worldwide Based on a Number of Experts from 1997 to 2009 , Consulted on 14/03/2021 at 17:44.

### 3.2.2 How to Protect TV Formats from Copycat.

The formatting of Television content is w new approach to creating or increasing revenue. Among those with an idea to sell, formats are intellectual property, economic good with monetary values determined in a competitive market place. In law, we should note the property rights approach is not yet established (Esser, 2010, P.274).

We must mention that format rights are important both commercially and creatively, an idea for a TV program is difficult to protect as a copyright work (copyrights do not protect ideas), therefore it became a necessity to find a protective alternative based on some marketing

---

strategies that can be used worldwide to protect Television formats in the absence of straight forward legal protection mechanism.

As examples of these strategies, we mention (Singh, 2008, P.19):

a) Television Trade-show Infrastructure and Dynamics:

If a production house has a successful format in one territory and wishes to protect it from copycat worldwide, it is essential that it attends one of the main international trade shows. Because of the well connected global world, there is no risk that the format idea may be stolen during this trade show, because it may already be available to view online through file-sharing networks.

b) Using Visual Brand Identity:

Any Television program in the current broadcasting environment has to care about a visual niche for itself, as it has to compete with its career (the broadcaster's visual appear). A formats with a well defined visual brand identity stands a better chance at being successful in the market (and hence being protected from competitors) even if the central idea of the format is copied

c) Using Brand Extensions and Merchandizing:

An effective brand extension strategy where a successful formats deluges the market with related products such as: branded quiz shows of the Internet, video and computer games and children's merchandizing like water bottles, lunch boxes...etc. Related extensions such as: Box and behind the scenes documentaries and on DVDs can all create an atmosphere where an attempting plagiarizer will find it difficult to forward.

d) Using the Producer's Corporate Brand as a Protection:

A program format which comes from a well established production company having a well defined corporate brand will be able to differentiate itself from copycats in TV trade's markets.

e) Using the Producing Nation's Brand as Protection:

If the programming nation is considered a brand then this protective layer which can protect w format idea from being copied.

f) Using Genre or Brand as Protection:

If format is plagiarized by definition it's necessarily following genre conventions. However, when a production house which specializes in a certain genre creates format not necessarily in its specialized genre, it may get a different reception from program buyers. Hence, this format is more likely to be plagiarized than the production house's specialized format.

g) Creating Fan Communities:

A format maker may choose to foster fan communities by creating fansites (websites of fan communities), format brand extensions, format merchandizing...etc. This leads to a positive fan activism which is so loyal to the original that creates negative viral publicity for the copycat and leads to its failure in the market.

#### **4.Discussion and analysis of results**

-As it could be concluded from the word, the concept of "Glocalization" is a balanced merge of what is considered local and global as it adapts a global product or service to a local environment for a local costumer.

-This specific concept should be used in adapting a TV format to a certain environment resulting in a successful local cloned Tv show that corresponds to its individualities and cultural specificities.

-TV formats requires the use of adaptation to adapt its bible to the local environment, which builds the concept of glocalization that we

have studied in our article. Therefore, glocalization, if well used, should transform an international unified TV format to a successful local cloned TV show that carries both the international spirit and the local mind.

## **5. Conclusion**

We can conclude by saying that this article was only an introduction to the wide subject of cloned TV shows as an example of the incarnation of glocalization in the field of Media.

This theoretical introduction can lead to other perspectives that can include practical studies about the state of these programs.

**References:****Journals articles:**

- 1-Albert Moran, Karina Aveyard, The Place of Television Programme Formats, *Continuum: Journal of Media and Cultural Studies* , Australia, volume 28 ,2014.
- 2-Andrea Esser, *Television Formats: Primetime Staple, Global Market, Popular Communication*, London , volume 8, number 4, 2010.
- 3- Amos Thomas, Keval Kumar, Copied from without and cloned from within: India in the global television format business, Book Title: *Television Across Asia: Television Industries, Programme Formats and Globalization* ,2003.
- 4- Chunying Yue , *A Proposed Approach for Successful Cloning of Foreign Tv Shows in China*, *Intercultural Communication Studies* , 2010.
- 5-Giampietro Gobo, *Glocalization: a critical introduction*, *European Journal of Cultural and Political Sociology*, Milan, 2016.
- 6-Habibul Haque Khondker, *Globalization to Glocalization: A Conceptual Exploration*, *Intellectual Discourse*, volume 13, number2,2005.
- 7-Jean K Chalaby, *The Making of Entertainment Revolution: How The Tv Format Trade Became a Global Industry* ,*European Journal of Communication* , London , volume 26, number 4, 2011.
- 8-Kirti, *From Globalization to Glocalization: An Indian Prespective*, Part of the *Contributions to Management Science book series*, Springer Link, 2019.
- 9-Michael Keane, Albert Moran, *(Re)Presenting Local Content: Programme Adaptation in Asia and the Pacific*, *Media International*, Australia, 2005.
- 10-Olivier Ejderyan, Norman Bakhaus, *Glocalization the Link Between the Global and the Local*, *GLOPP* , 2007.

**Seminars articles:**

- 1-Sukhpreet Singh, *Tv Format Protection Through Marketing Strategies*, *Television Without Borders: Transfers, Translations and Transnational Exchange*, United Kingdom, University of Reading, June 2008.

**Websites:**

- 1- Statista, *The Ten Most Successful TV Formats World-wide Based on a Number of Experts from 1997 to 2009*, • [The ten most successful TV format exports worldwide 2009 | Statista](#) Consulted on 14/03/2021 .