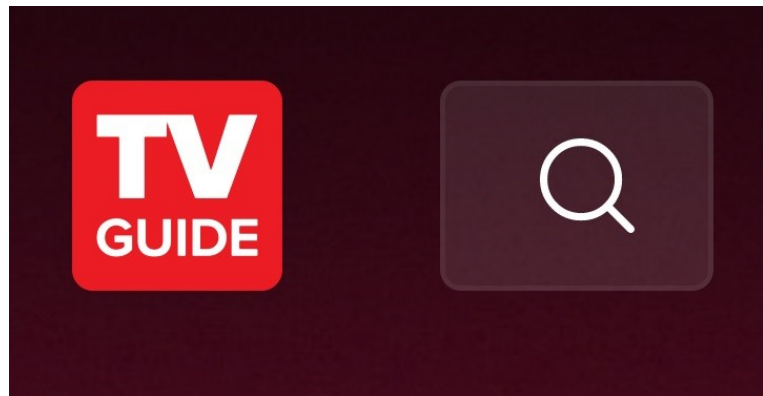


6



Programming TV

Foreshadowing: This chapter deals with the classical program scheme, which is compiled by television workers, and does not concern any "repositories" of audiovisual programs that one chooses oneself and thus "programs" one's own program.

Each product, in the case of media we use the term media product, should have its own repetitive and repeatable structure, shape and targeting. **If the main commodity of television is the time that can be sold to advertisers, then this time flow must also have its rules.** Although television operators sell part of the broadcast time (clearly defined, set out in the program schedule) to advertisers as their product, **the whole program schedule can be seen as a kind of media product**, as it is sold to the viewer as such through the advertising effect.

Thus, commercial interest is the first reason to **structure and hierarchize broadcast time** (in the public service TV, it is the fulfillment of obligations arising from the law and the code of the institution). This time cannot be confusing even for the television itself. If, as a factory production, it is to deliver precise products (whether original or purchased) "on the counter", it must have an exact assignment in their size - the length of the program, its genre, focus, must have an idea of the time of broadcasting, and the resulting budget . Only then can he begin to think about the practical implementation of production. And last but not least, the viewer must orient himself in the constant time flow of broadcasting. It should have an overview of when a show starts, what its approximate content is, what form it takes, what genre it is, when and on which channel it is available.

The main television product, a work with its shape and composition, is a broadcasting scheme. Not a single show. The show is just a building block, placed in some order. In other words: **If the basic unit of a film is one shot and the composition of the shots creates a new reality, then the television reality is created by the composition of the programs. The show is a building block of the television image of the world.**

Channel	6:00 AM	6:30 AM	7:00 AM	7:30 AM
ION	Paid Programming	Through the Bible wit...	The Listener	
TELMUN	Titulares y Más	Noticias Telemundo c...	Un nuevo día	
UNI	La Rosa de Guadalupe		Despierta América	
A&E	Paid Programming	Enjoying Everyday Lif...	The First 48	
AMC	Paid Programming	Paid Programming	Paid Programming	Paid Programming

Principles of construction of transmission scheme

The principle of compiling the **program is sufficient variability**. If we look at all-day broadcasting as a whole, we cannot afford to compile them only from programs of one type. The proof is also the broadcasting schemes of non-format televisions, narrowly focused television stations. The music station MTV also did not broadcast a permanent mess of music clips, but groups them into time or thematic blocks, smaller, differentiated units. In addition to clips, they try to provide other genre types, from concert recordings through various charts to music news. **The broadcast scheme has its own composition**. Although it does not follow the laws of dramatic construction (because it does not have its beginning and end), it nevertheless tries to attract attention at every moment and get the viewer to leave as late as possible. For the viewer, the television work is subconsciously limited by his willingness to watch television, **the time from switching on to switching off the television**. **The success of a particular television is when the viewer does not switch to another channel during this time and this time is as long as possible**. However, it is essential that the scheme respects the phases of the day and the habits (behavior) of the population and fills them with appropriate programs.

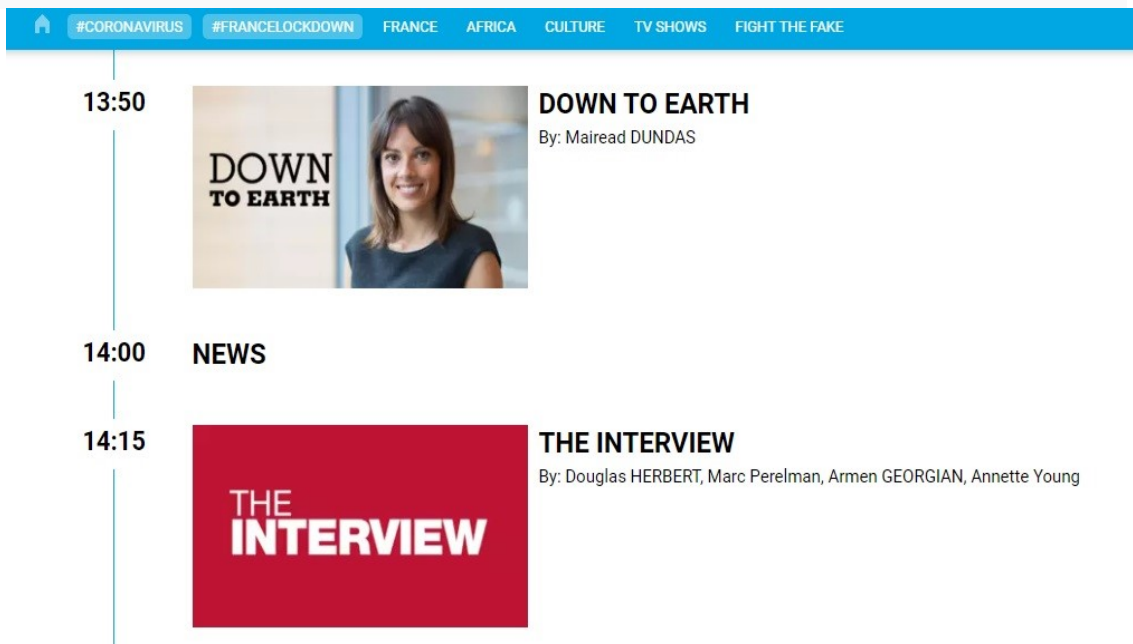
In order to make the broadcast attractive enough, **the broadcast scheme alternates between different program types**. They line up programs of various lengths, content and form side by side, create targeted units from several programs, and try to bring dynamism to the menu. That is why television broadcasting is fast-paced, entertaining (entertainment and infotainment) on a basic level today, and the neighborhood of programs is

often inventive. It is necessary to realize that the neighborhood of programs can affect not only the perception of the whole, but also of each of the programs separately. If the viewer watches several programs in a row within a television work, psychologically, their informational or even artistic quality mutually reinforces, weakens or simply levels them out. Therefore, some authors even try to influence in which place of the scheme their work will be broadcast. It might now seem that the broadcasting scheme is an artful collection of variously alternating types of programs.

If we proceed to the implementation of the scheme, we start by sketching fixed axes. Both during the day (daily schedule), week (weekly schedule) and year. One of the possible divisions are seasonal schemes such as the spring scheme (roughly from Easter to June 30), the summer scheme (sometimes also the holiday scheme, roughly from July 1 to August 31), the autumn scheme (roughly from September 1 to the beginning of Advent) , winter scheme (Advent - Easter), the most important in terms of viewership is the so - called Christmas scheme (from the beginning of the week before Christmas Eve to January 1, inclusive). Then it is possible to work with others, such as holiday schemes (public holidays, Easter). The given examples of seasonal schemes are a variant based on the experience of Czech Television, each television certainly has its own types of schemes in relation to the course of the year. In the broadcasting of Czech nationwide television, it creates the basic axis of news, which has its fixed points in both the daily and weekly schedule. The evening's main news program is the basic point of the day, to which the beginning of the audience (and therefore also in advertising) of the busiest period, the so-called primetime, is connected.

These axes divide the transmission during the day and distort the time flow into subunits.

Another, more detailed division is the so-called **broadcasting slots**. These windows already seem to resemble specific programs in the diagram, but it is only a matter of creating a general space, a division of time into generally named boxes. However, these slots meet the main requirement of the broadcasting scheme, and that is cyclicity. The broadcasting slot is in approximately the same place in both the daily and weekly schedule. The existence of broadcast slot is a basic prerequisite for the viewer's orientation in the program and enables the creators of the program to target the most accurate content and format.



A classic of Czech television production, the program director of Czechoslovak Television in the 1960s, Valtr Feldstein, formulated a number of principles of television production that still apply today.

"Television must base its program primarily on the fact that it broadcasts to an enormous number of viewers, who usually have only two options: either to watch or to switch off the television" (FELDSTEIN 1964, p. 102).

What is true, however, is his definition of the relationship between the individual and the whole: **"In the composition of a television program, it is necessary to rely on the programs of the day, week and month, on certain dominants, to which maximum attention must be focused."**(FELDSTEIN 1964, p. 106).

This is where a certain qualitative aspect enters the creation of the program, and it must be said openly that the creators of the program already anticipate that some program types will be "weaker" and others "stronger". This is not a sigh, this is a regularity resulting from the volume of production and the number of programs, and it can be used at least as a principle of contrast. If we want to show on the screen (but also in film, theater, literature, etc.) that someone is bad, we put someone good to them, small next to big, beautiful next to ugly, etc., with this relationship we gain scale. If, in the case of television broadcasting, we want to create a "program event" on which we fix the promotion and which is to be stuck in the viewer's memory for a long time, we must necessarily emphasize it from a certain gray and monotony of other programs. It is necessary to work with individuality all the more carefully because everything is looped in the broadcasting scheme. There is a certain scam or trick in the creators of the program. They know that it is beneath the distinctive ability of viewers (sometimes authors) to realize that

what is presented to them as an individuality is, in fact, also a cyclical broadcast slot.

For example, if we watch the film Oscar Winner Miloš Forman's film *The Fly the Over the Cuckoo's Nest*, we must realize that even such a "megafilm" is only part of a cyclic slot in film broadcasting, generally called *Film of the Week*. This is specific in that it takes two and a half hours to fit cinematographic works of various lengths, but it is essentially a cycle. He'll be here in a week, with another movie. Sometimes, on the other hand, it is appropriate to turn this cyclicity into a new quality when, for example, television presents several films by the same director or with the same actor or genre after a week in a row. Then the event is the so-called "free cycle". The relationship between individuality and the whole arouses controversy between the authors and the television factory. It is understandable that authors who work on specific works, which even fill the area in series and series, live their work and attach great importance to it. The whole of one film, show, one series is important to them. This approach often encounters the necessary insight of television playwrights, which is given by their work on the overall composition of the broadcast window entrusted to them, and of which the program must be a part. In fact, it is a matter of distinguishing the macro- and micro-views of television broadcasting.

Another important formative circumstance of the broadcasting scheme is **the dialectic between planning and operability**. Feldstein writes: **"The composition of programs is supposed to have a certain stability ..., but at the same time it must be characterized by the greatest**

possible ingenuity, flexibility, search for new types, refreshing compositional and genre innovations” (FELDSTEIN 1964, p. 106). It is essential that the viewer gets used to it. However, despite the clear "timetable", he also needs to feel that "his" medium is evolving, that it is even responding to his needs. Television has room for change and changes in the broadcasting scheme in those seasonal schemes. But that is not enough. Television must not be afraid to temporarily break down even its well-established seasonal habits, thus gaining viewer sympathy. An example is the program *Czech-Slovak Superstar* (2009), which "crashed" the broadcasting of two commercial televisions, Czech and Slovak, or formerly the *Greatest Czech* competition, the main program priority of Czech Television in the first half of 2005. In the case of Czech Television, viewers welcome and consider services, if it interrupts the broadcast and informs about extraordinary events - all-day broadcasting during the flood, transmission from the state funeral of the President of the Republic, election studios, etc. (ČT has exclusive space on ČT24, most watched program).

By building a broadcasting scheme, television operators are **trying to reach the maximum in the area of effective use of costs for the production** (purchase) of programs and the use of the potential of these programs for commercial communication.

A successful show will be the one that, in the case of commercial television, was produced at minimal cost and attracted the most viewers in front of the screen. In order for these three aspects - cost, profit

and the viewer - to meet, it is absolutely necessary to deal with the psychology of the viewer and his consumer behavior, the typology of the so-called target groups and their habits. Of course, it is possible to "kill" a program by inappropriate placement (eg to include programs with a religious theme on Sunday mornings). In the case of public service media, however, it is necessary to use other types of evaluation of the success of the program, such as viewer satisfaction, meeting service expectations, etc.

epguides.com™ TV Grid (Eastern) color code: no change new time new show updated 20 Apr

Wednesday	8:00	8:30	9:00	9:30	10:00	10:30
ABC	Who Wants to Be a Millionaire rpt		Who Wants to Be a Millionaire rpt		Who Wants to Be a Millionaire rpt	
CBS	Survivor		SEAL Team		S.W.A.T.	
CW	Riverdale		Bulletproof rpt		local programs	
FOX	The Masked Singer		The Masked Singer		local programs	
NBC	Chicago Med rpt		Chicago Fire rpt		Chicago PD rpt	
bet	other programs		Sistas		Boomerang	Boomerang
bounce	In the Cut	other programs				
ctv	other programs		Transplant		other programs	
free	other programs		Motherland: Fort Salem		other programs	
fx	other programs				What We Do in the Shadows	other
fxn	other programs				Dave	other
ifc	other programs				Brooklyn	other

Examples of current methods of programming television

broadcasting

Emphasis: Unlike other programs, we focus the promotion on one, thus highlighting it above the average of normal.

Tentpoling: We will pitch an imaginary tent over the most attractive of the shows and anchor it with not so "strong" pieces before and after. This can have the desired effect that viewers will see even the "weaker" ones in the desire for a "strong" program, ie that the "stronger" ones will attract the "weaker" ones with their attractiveness in the viewer's perception.

Hammocking: when we anchor a weaker show between two surrounding attractive pieces. This can have the desired effect that the viewer after the great experience "survives" the weaker part and looks forward to the second great experience, so it does not switch and stay.

A more well-known principle is the creation of larger thematic units, either by accumulating three consecutive similar program types (eg cooking in different forms), which we call **stacking**; or by including thematically uniform programs in a row. For thematically unified programs throughout the evening or throughout the day, we use the term **themming**.




Of course, this programming can also take place between the channels.

- 1) within one channel
- 2) in connection with the program on other own channels
- 3) in connection with the program of competing channels.

If we create a positive relationship between channels and want to shift the viewer's attention from one to the other, we call it **bridging**. After the introduction of the "megafilm", we can include a documentary on the second channel about the origin of the film or a portrait of the actor, etc., by explicitly referring to it and ensuring that the programs follow (after the advertising break, of course). A good method of programming one channel against another is **counterprogramming**. And even consciously - we reckon with the fact that a program on one of our channels cannot appeal to everyone, we intentionally put a program intended for a completely different

target group on the other at the same time. When we see that the competition has deployed something that can attract many people, we put an alternative on our channel.

Another principle is to move the beginning and end of a program exactly so that it starts during another program on another (own or competitive) channel and ends again at a time when something has been running on other stations for a long time. It can be a work of chance, but also a thoughtful step, which we call **crossprogramming**. Such a procedure gives hope that viewers of a competing channel will try to look for an alternative, and we will just offer them a show from the beginning, so they will switch.

WED 22 APR	THU 23 APR	FRI 24 APR	SAI 25 APR	SUN 26 APR	MON 27 APR	TUE 28 APR	TODAY 29 APR	THU 30 APR	FRI 1 MAY	SAI 2 MAY	SUN 3 MAY	MON 4 MAY	TUE 5 MAY	WED 6 MAY
EVENING														
18:00														
														
BBC News at Six 29/04/2020 The latest national and international news from the BBC.														
18:30														
														
BBC London Evening News, 29/04/2020 The latest news, sport and weather from London.														
19:00														
														
The One Show 29/04/2020 Alex Jones brings you the stories that matter from across the country.														

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