

CONTEXT OF TELEVISION

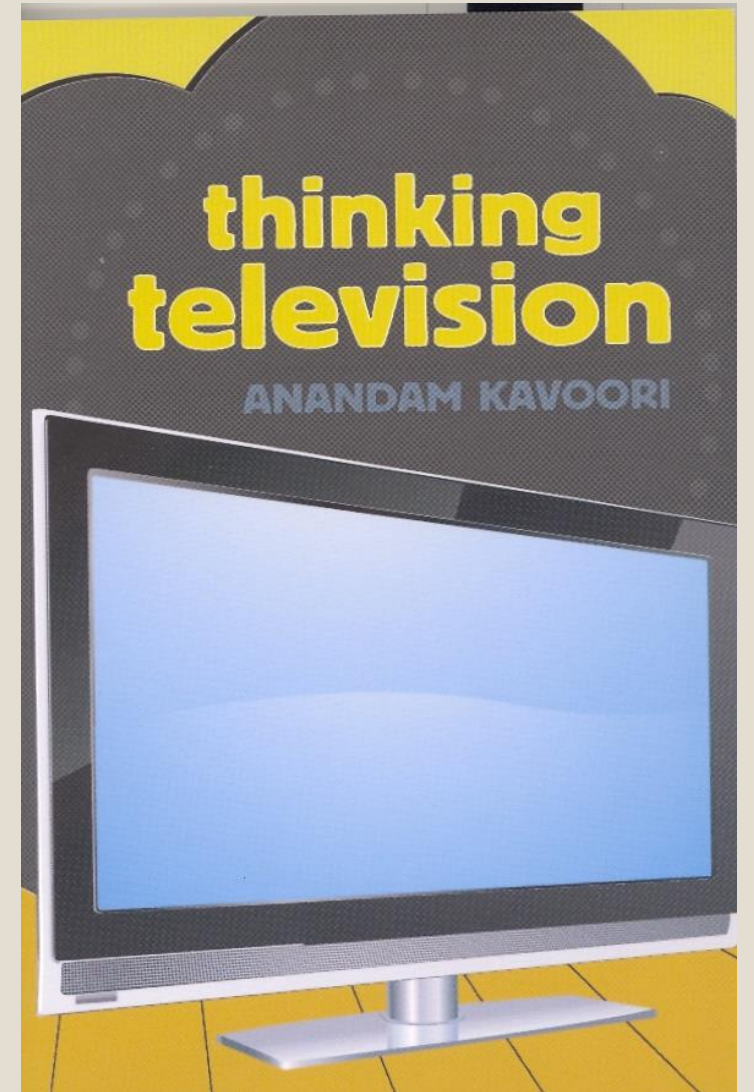
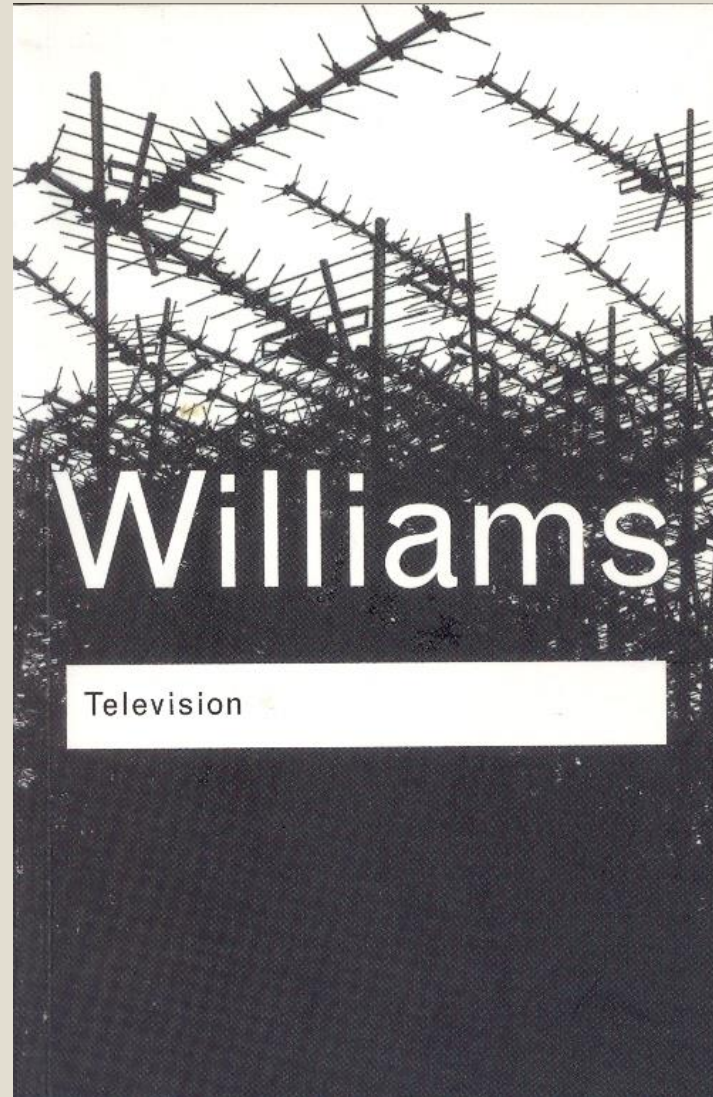
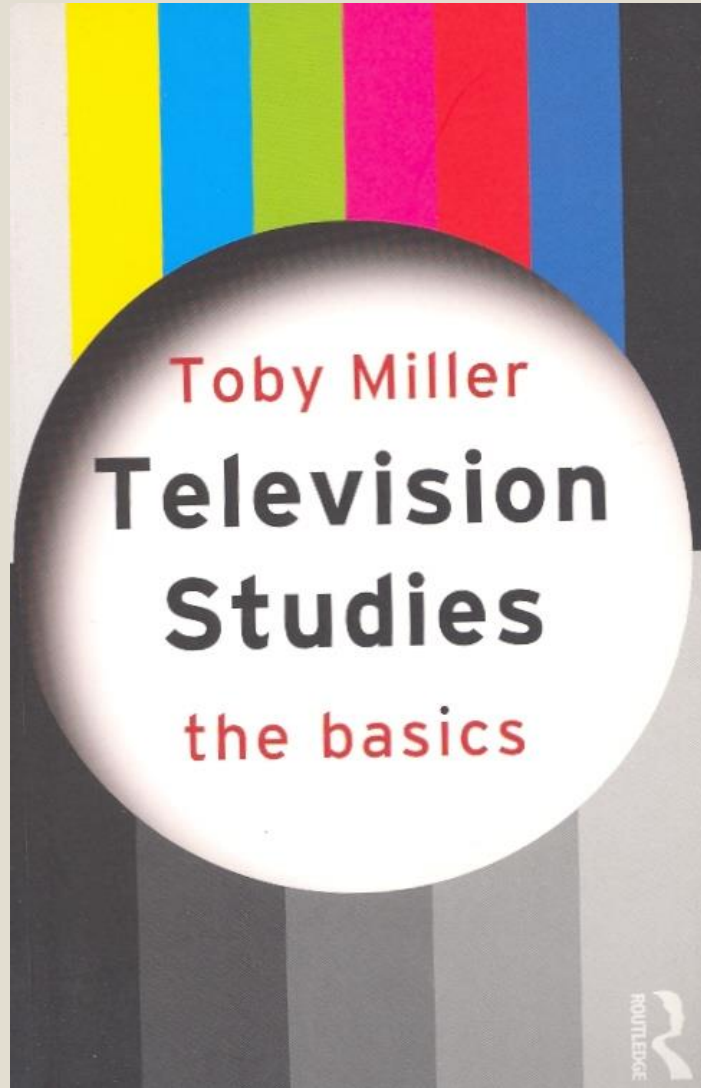
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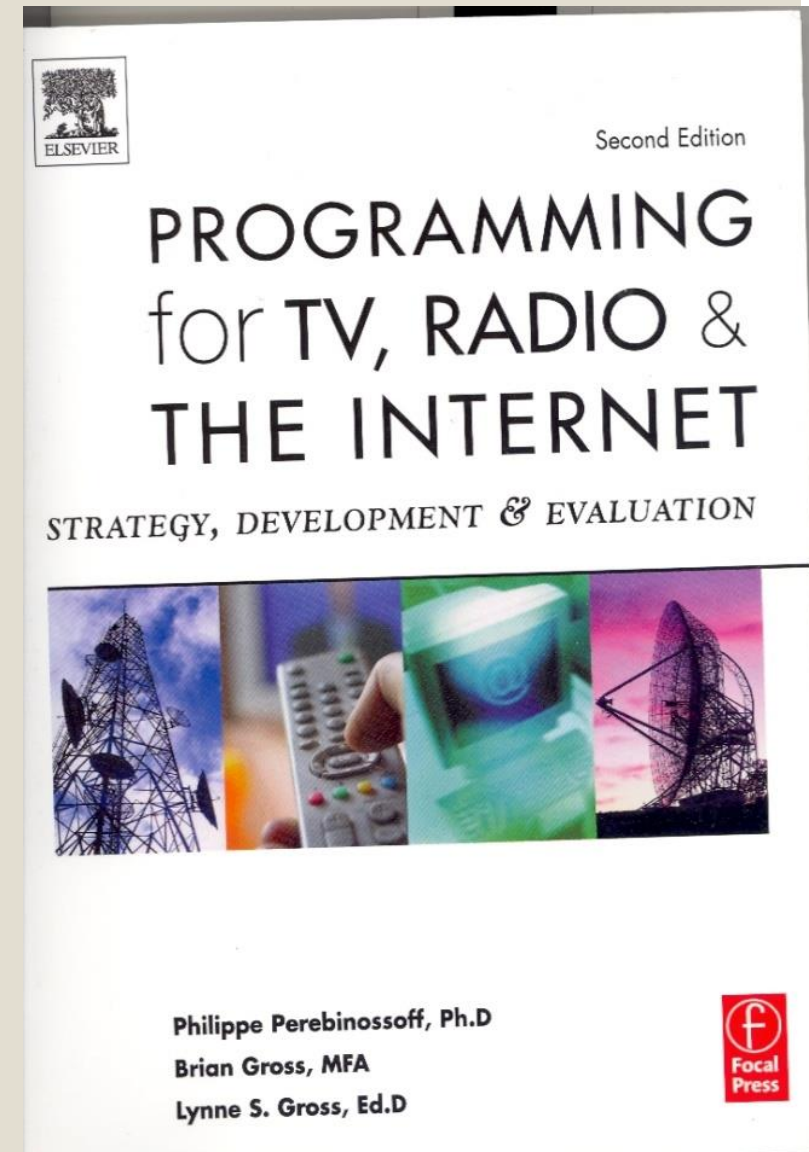
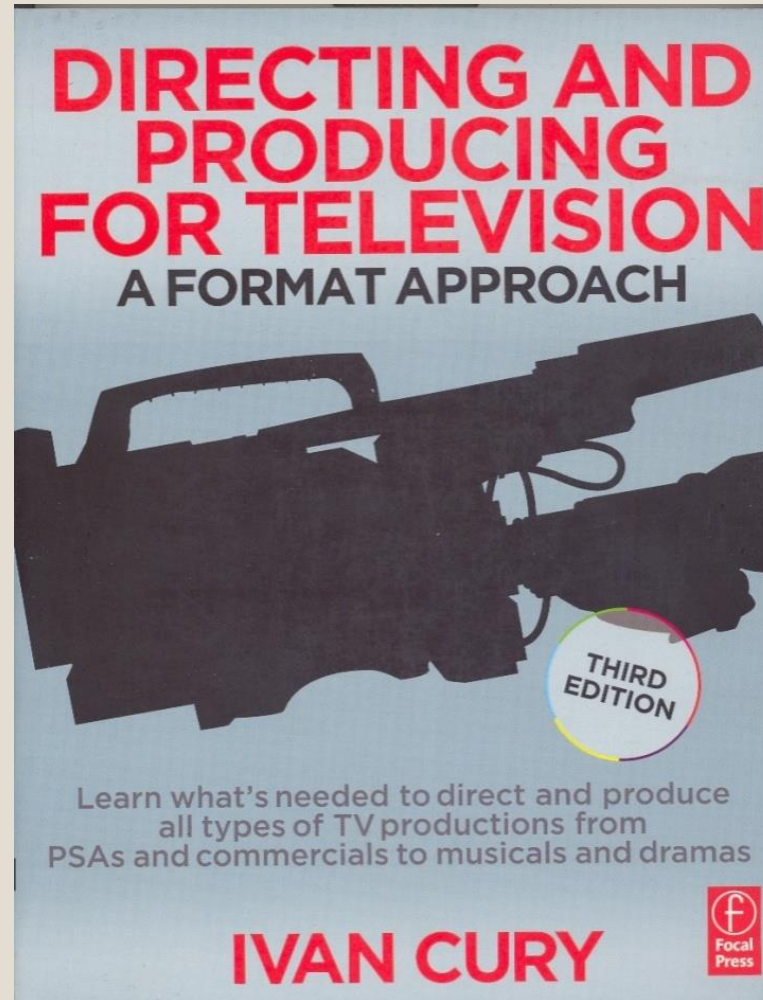
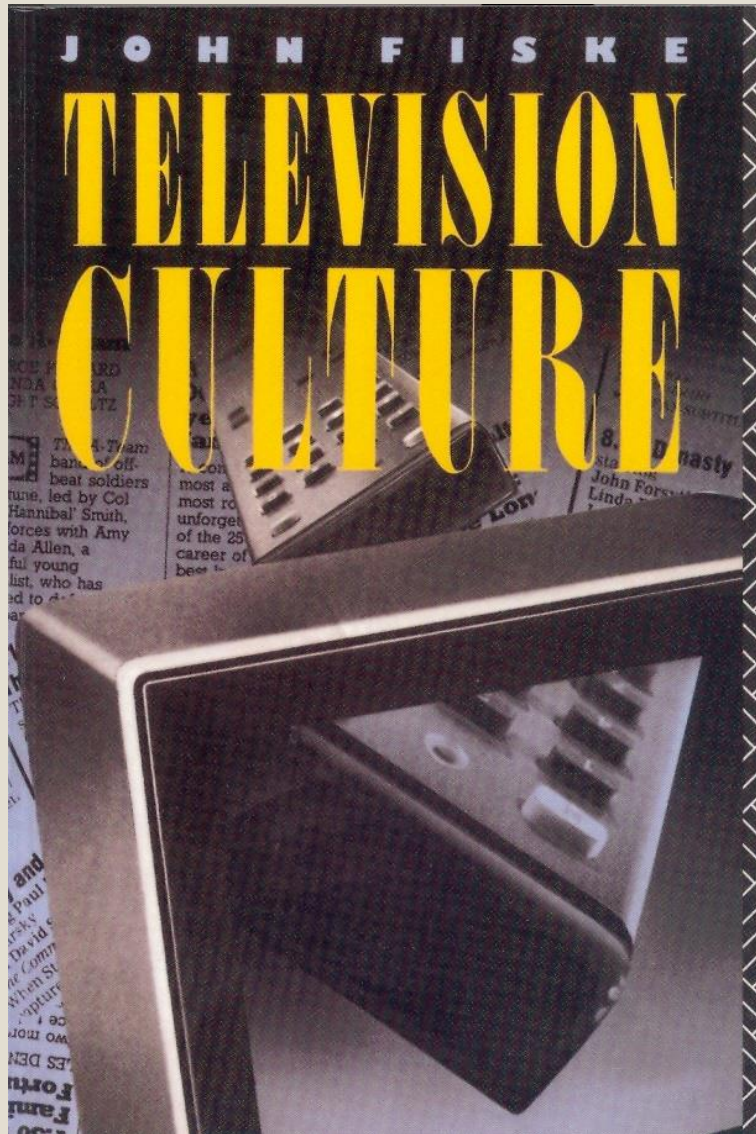
SUMMARY

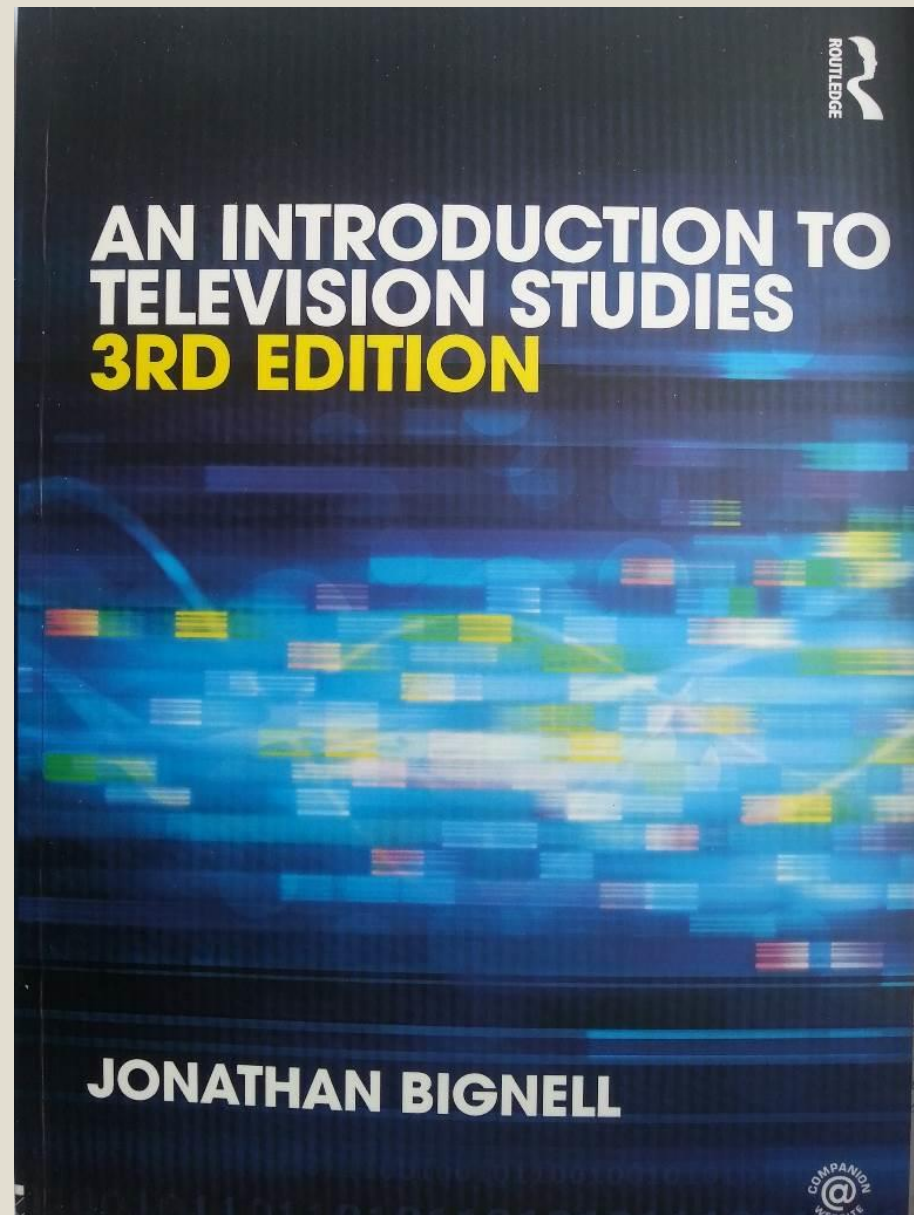
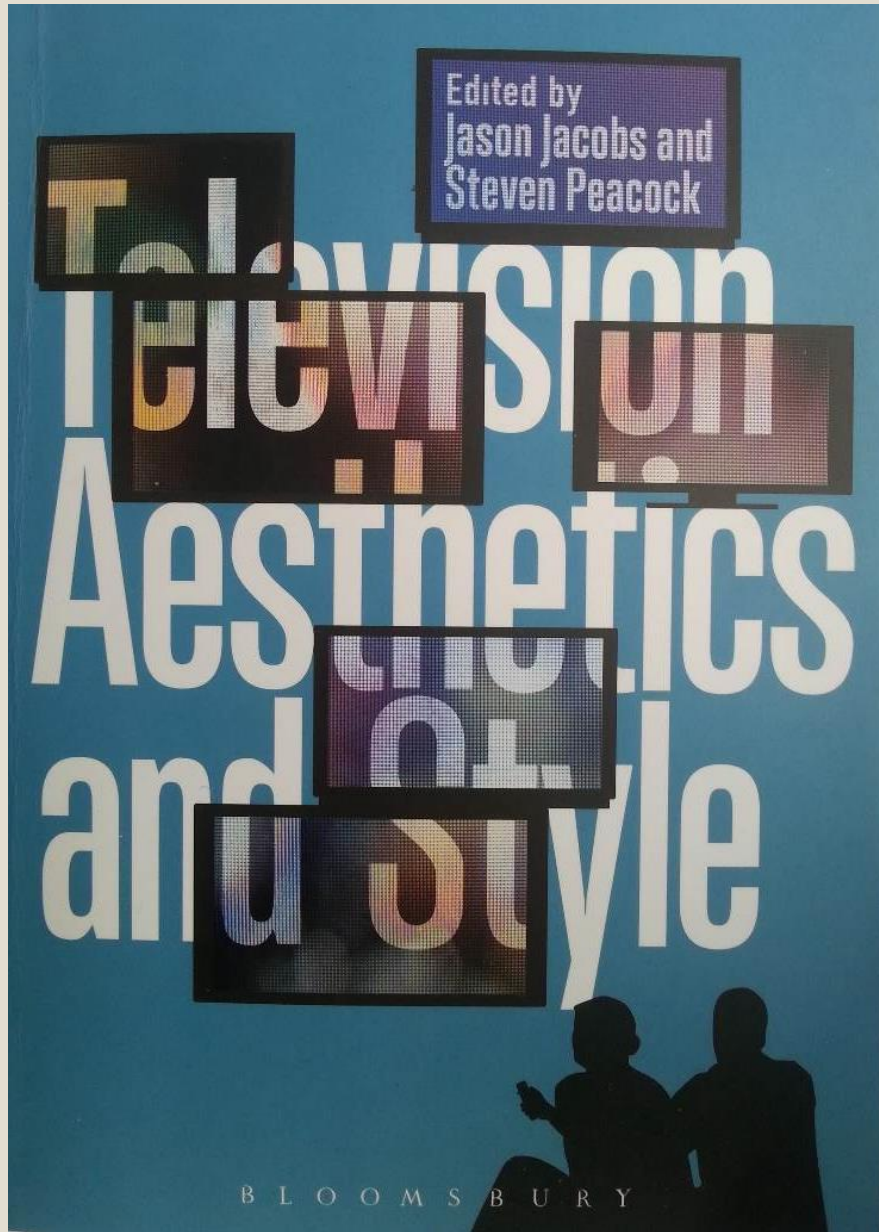
MOODLE

<https://dl1.cuni.cz/course/view.php?id=9547>

- Literature









QUALITY

contemporary
american television
and beyond

edited by JANET MCCABE and KIM AKASS



TELEVISION

INNOVATION, DISRUPTION, AND THE
WORLD'S MOST POWERFUL MEDIUM

VOL. 1: THE BROADCAST AGE AND THE RISE OF THE NETWORK

By Seth Shapiro

Foreword by Garth Ancier

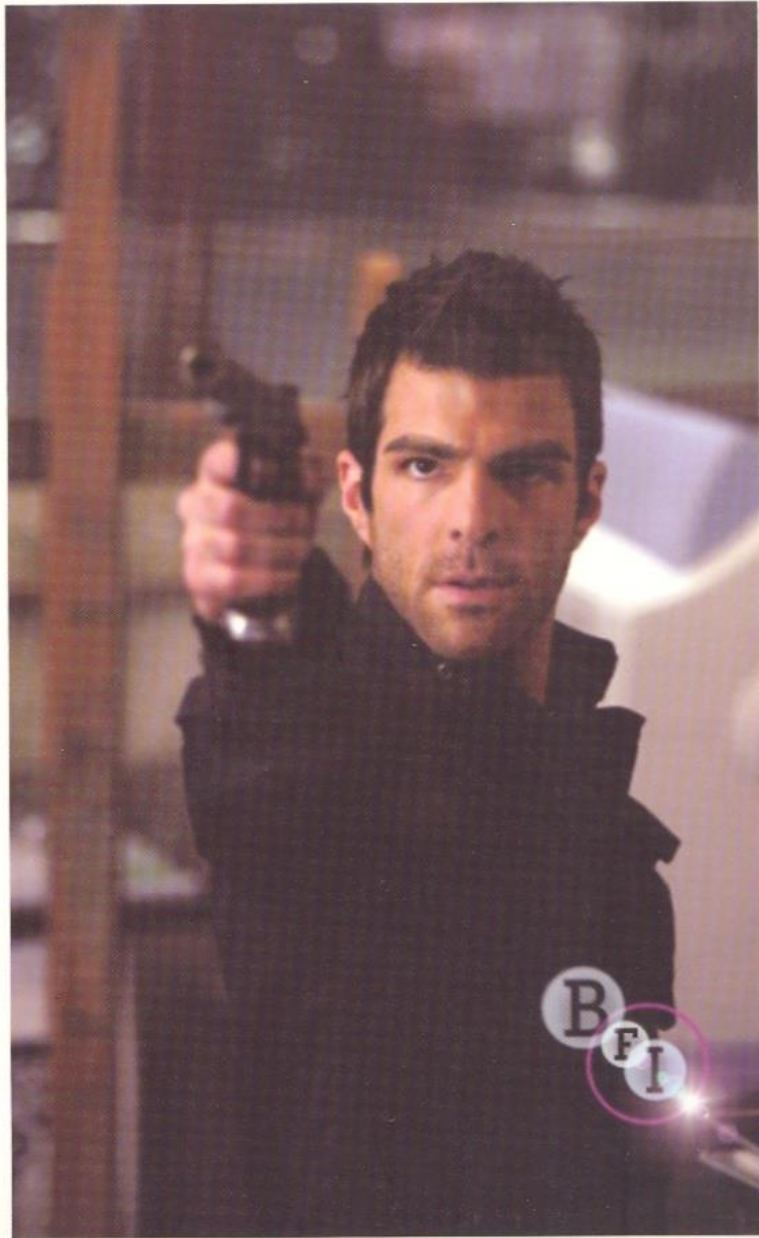
The most powerful medium of the twentieth century now has a book that does justice to its rich history. Bravo to Seth Shapiro for this fascinating, informative, comprehensive and most importantly *entertaining* chronicle.

— Terence Winter, Executive Producer of *The Sopranos*, *Boardwalk Empire* and *Vinyl*

2ND EDITION

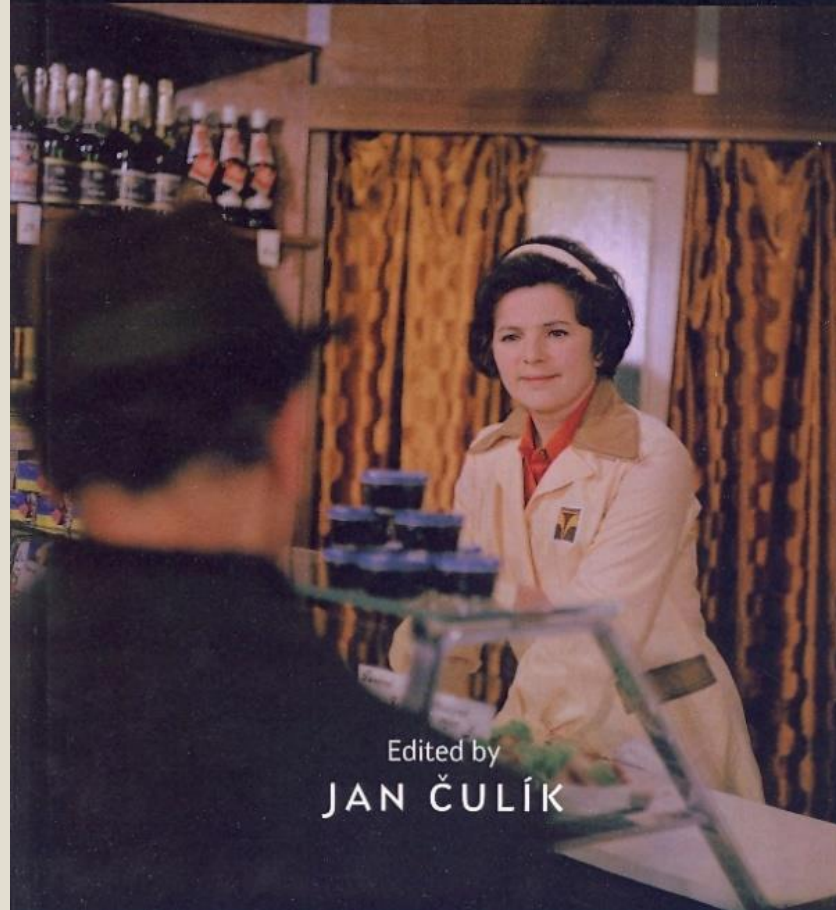
EDITED BY GLEN CREEBER

THE TELEVISION GENRE BOOK



National Mythologies in Central European TV Series

HOW J.R. WON THE COLD WAR



TELEVISION AND TOTALITARIANISM IN CZECHOSLOVAKIA

From the First Democratic Republic
to the Fall of Communism

MARTIN ŠTOLL



BLOOMSBURY

WHAT IS TELEVISION?

1. Various genres but one code of representation
2. One idea (image) of the world
3. One routine
4. The same principle of – development, producing, institution, transmitting
5. One goal – profit (financial or social)

WHAT IS TELEVISION?

- **Technological communication principle**

„Described machine makes the object in place A visible at any place B.“

Patent from 2 January 1884, Julius Gottlieb Nipkow

- **Institution**

- **Social, culture a political phenomena**

- **Space for Creativity**

PARTICIPANT OF MARKET

THE WORLD TO ITSELF

- OWN DICTIONARY
- OWN MANAGEMENT AND EXPRESS TOOLS
- OWN PRIDE
- OWN JOYS AND PROBLEMS
- „TV-MAN“ – THE MEMBER OF WIDE, CHOSEN FAMILY (CERTAIN PRIVILEGES...)

Technological communication principle

DEFINITION OF SCREEN

COLOR: NTSC, SÉCAM, PAL

ANALOG vs. DIGITAL

Technological communication principle

- **VISIONS OF DIGITALISATION**
- **QUALITY OF RECORD-TRANSMISSION-RECEIVING**
- **THE SPACE IS GETTING WIDE**
- **INTERACTIVITY**
- **HYPertext (HbbTV – hybrid application)**
- **PART OF CYBERSPACE – MIXING OF CONTENTS**
- **INTERNET – VOD PLATFORMS**

INSTITUTION

- **FORM OF EXISTENCE**

(state, public, private)

- **PURPOSE OF EXISTENCE**

(broadcaster, producer, both)

- **HIERARCHY**

(structure, size)

- **LAW FRAMES**

(law regulations, ČR, EU, internal and external regulation)

Social, culture and political phenomena

- **FORMING MEDIUM, AUTHORITY**

(agenda setting, bringing of contents, realistic)

- **POWER**

(ability to fascinate masses, tool of manipulation, advertisement)

- **IMAGE OF THE WORLD AND ADAPTING**

- (fragmentalization of knowledge/congition, rhytm of a day)

- **TOOL OF MANIPULATION**

(propaganda, intersection of political influences in all regimes)

SPACE FOR CREATIVITY

- **MACRO vs. MICRO**

(schedule vs. one programme)

- **SERIALITY vs. SINGULARITY**

(factory way of producing vs. original creativity)

- **COMMISSION vs. INDEPENDENT**

(dramaturgy, categories, types, formats – licences, original, right for author's freedom)

- **ROUTINE vs. ORIGINALITY**

(repeated processes, defined time and financial limits)

- **METHODS OF PRODUCING + CONDITIONS**

(independent creativity, commissions, half-commissions, co-production, time, finance)

WHAT IS TELEVISION TODAY?

IMPORTANT PLAYER
IN THE AUDIOVISUAL MARKET

THE RELATIONSHIP TO FILM – CINEMATOGRAPHY

QUALITY TV Principle

WHAT IS TELEVISION TODAY?

IMPORTANT PLAYER
IN THE DATAS PACKAGES IN
PRIVATE USAGE

**THE PART
OF DATA FLOWS**

PARTICIPANT OF THE MARKET

Goal of market participant

- get on the market
- reach the costumers
- to get them used to products/services

=

To get the feedback – amount and the efect

TELEVISION ATTRACTIVITY IS BASED ON

- variety and changeability
- various typology of products
- genres
- durages (lengths)
- neighbourhood of programmes

CHANNEL (sewer)
– CLOSE-FITTING WORD

The **ammount of costumers** is the same,
more and more sellers fights to reach them.

Communication cannels and the form (way)
of **usage is changing**.

Television producers and broadcasters use **all
available resources** to be successful.

WHAT IS THE TV PRODUCT?

PROGRAMME (SCHEDULING) SCHEME

(Goal: attractivity in every moment of broadcasting in relation to expecting group of spectators - costumers)

SPECTATORS ARE THE COMMODITY

It is not the business **WITH** the spectators,
but **BY** spectators.

TELEVISION MARKET

markets-festivals-shows-individual sales

- sale of finished programmes
- sale of formats
- sale of project (pitching forum; pre-buy/sale; coproduction)
- pooling system

WHAT IS THE COMMODITY?

ONLY LICENCES

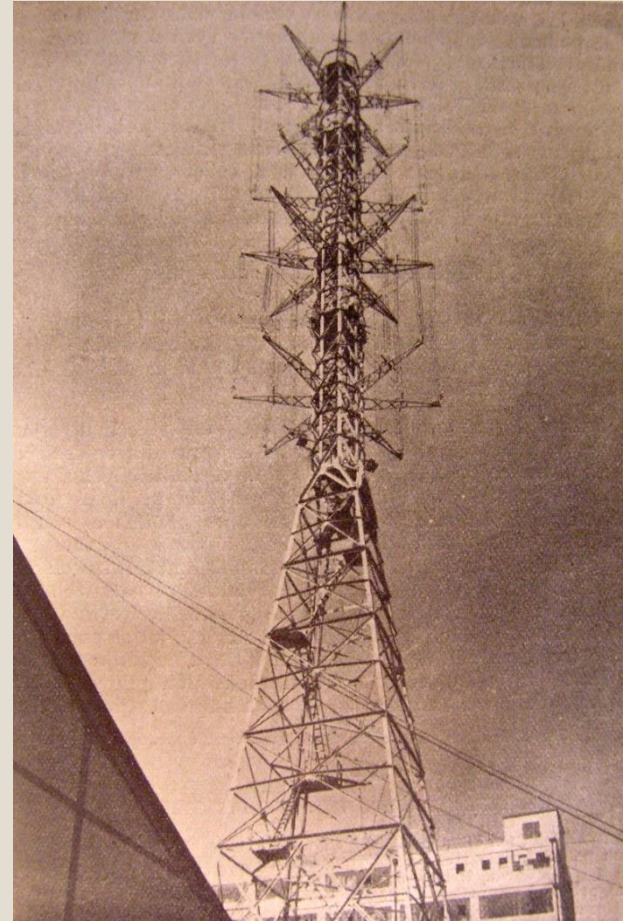
(owner's rights)

saling and buying of **single items**
saling and buying of in **package**
saling by **barter** (exchange) method

ELECTROINDUSTRY

Producers of:

- Record technology
- Studio technology
(including postproduction)
- Broadcasting technology
- Transmission technology
- TV sets



OTHER „DEPENDING“ SECTORS:

- **Publishers** (periodic and non-periodic)
- **State interest in the development** (military purposes, diplomacy, secret service, police...)
- **Political stage**
- Lower **self-government and offices** (cabel regional tvs)
- **School system**
- **Privat storekeepers, enterprises** (firm communication...)

BROADCASTING TIME

Pricing the time

The price of the time **is different** in every moment of every day and each channel.

The goal of a keeper is to have **the highest** price is possible.

INCOME OF TELEVISION:

advertising

selling **author's rights**

merchandising

other selling activities

(leasing, services apod.)

PUBLIC BROADCASTER TELEVISION

„TELEVISION OF PUBLIC SERVICE“

specific position at the market

competition advantage

(law, financing, space in multiplex)

VS.

restriction (limitations)

(advertisement, ordering and filling it)

Tzv. **dual system**

Co-existence
privat media
and
public service media

PUBLIC SERVICE

18th June 1997

Statement on public service broadcasting, called

Amsterdam protocol

(coming into force since 1. May 1999)

Validity of EU law

*„specific nature (character)
of public service broadcasting“*

PUBLIC INTEREST

counterpoint to privat property

(for example dual system)

Public interest **can be stronger** than
interest of private individual.

INSTITUTION OF PUBLIC SERVICE

Established by law (Acts), but
they are not the state ones!

What is expecting from public service broadcasting?

- **orientation point**
- place for **public debates**
- **disinterested and independent newscast**
- pluralist, inovative and diverse **programme offer**

What is expecting from public service broadcasting?

- **the wide public** and simultaneously **minorities**
- **helping to understand** (philosophy, religion, multi-cultural...)
- spreading the national and european **heritage**
- important quota of original creativity

What is expecting from public service broadcasting?

- unprejudiced **news**
- service to **whole-society interests**
- communication coequality (parity) **of minorities**
- supporting **cultural** and **juridical knowledge** a **level of education**
- cultivated **entertainment**

PROGRAMMING CONTEXT

DRAMATURGY

macro-dramaturgy

x

microdramaturgy

PRINCIPLES OF BUILDING THE TV SCHEDULE

PRINCIPLES OF BUILDING THE TV SCHEDULE

1. Segmentation into the smaller shapes

Various schedules:

Spring, Summer, Autumn, Winter

Christmas, Easters, Feasts

Extra-schedules

PRINCIPLES OF BUILDING THE TV SCHEDULE

1. Segmentation into the smaller shapes

Divide in horizontal and vertical level

Axis of whole week and whole day at the same time

PRINCIPLES OF BUILDING THE TV SCHEDULE

2. Respect phases of a day and habits

Prime-time general

Prime-time of each target audience

(the price of the time – advertisement)

PRINCIPLES OF BUILDING THE TV SCHEDULE

3. Sufficient variability

Dynamics. Contrast – conflict.

**Neighbourhood of Programmes can influence perception of the
whole schedule
and of each programme alone**

PRINCIPLES OF BUILDING THE TV SCHEDULE

3. Sufficient variability

Slots

Schedule type

Programme type - genres

PRINCIPLES OF BUILDING THE TV SCHEDULE

4. Periodicity

Seriality as a principle.

Fixed times. Arresting points of the „Nation“.

PRINCIPLES OF BUILDING THE TV SCHEDULE

5. Relationship of single item and the whole

exceptionality

x

Factory producing and communication

Event (programme event) (megafilm, free series)

PRINCIPLES OF BUILDING THE TV SCHEDULE

6. Dialectics

between planning and improvisation

**Television mustn't be afraid
to turn off the order temporarily.**

Spectator knows, that „his“ tv is alive.

PRINCIPLES OF BUILDING THE TV SCHEDULE

- 1. Segmentation into the smaller shapes**
- 2. Respect phases of a day and habits**
- 3. Sufficient variability**
- 4. Periodicity**
- 5. Relationship of single item and the whole**
- 6. Dialectics between planning and improvisation**

PRINCIPLES OF BUILDING THE TV SCHEDULE

Particular cases:

Highlighting

We are promoting one programme instead of others. We are making him much more important, above average...

PRINCIPLES OF BUILDING THE TV SCHEDULE

Particular cases:

Tentpoling

tent over the most attractive programme

Spectator survives the programme before even after...

PRINCIPLES OF BUILDING THE TV SCHEDULE

Particular cases:

Hammocking

Opposite of tenpoling: the worst programme is in the middle.

Spectator is hunger for the third one....

PRINCIPLES OF BUILDING THE TV SCHEDULE

Particular cases:

Stacking

Grouping the similar programme types

(cooking 3x)

Variant: themming

PRINCIPLES OF BUILDING THE TV SCHEDULE

Scheduling

- Within one channel
- In connection with programmes on other „own“ channels
- In connection with the programmes of rival channels.

PRINCIPLES OF BUILDING THE TV SCHEDULE

Bridging

Crossing between channels (megafilm a documentary about it on the other channel continues)

Counterprogramming

Anti-scheduling

Crossprogramming

Shifting the starts. Spectator will find his programme from the beginning.

KINDS OF TELEVISION PROGRAMMES

The most general categories,
that combine **CONTENT**,
FORM and **COMMUNICATION**
MODUS. The first **POINT OF**
REFERENCE.

KINDS OF TELEVISION PROGRAMMES

- 1) News and Public Affairs**
- 2) Features and Documentaries**
- 3) Education**
- 4) Arts and Music**
- 5) Children's Programmes**
- 6) Drama**
- 7) Movies**
- 8) General Entertainment**
- 9) Sport**
- 10) Religion**
- 11) Publicity (internal)**
- 12) Commercials**

(WILLIAMS 2008, p. 78–83).

TYPE

Narrower point of view, much more concrete, clear parameters

Schedule type: sorting according to formal and schedule possibilities

Programme type - genres: sorting according to programme and content possibilities

SCHEDULING TYPE

Other parameters:

- **Description combining form, content and genre (in connection with schedule)**
- **Placing in tv schedule**
- **Durage**
- **Targeting**
- **Budget**

PROGRAMME TYPE

(„genre“)

sorting according to programme and
content possibilities

PROGRAMME TYPE („genre“)

BBC:

- Fiction**
- Light entertainment/Sitcoms**
- Music**
- Sport**
- News**
- Information**
- Infotainment/Human Interest**
- Arts/Humanities/Sciences**
- Education**
- Religion**
- Others**
- Presentation**

PROGRAMME TYPE („genre“)

Genre: Comedy

Subgenre: Situation Comedy

Format: 30 minutes, usually filmed before a live audience and edited later

Characteristics: Provokes laughter through jokes, humor in dialogue or slapstick. Domestic or workplace setting.

Characters: Ensemble actors, one or more Leads, often stereotypical guest star.

Plot: A dilemma or test is solid by the end of show. Learning or moral growth.

PROGRAMME TYPE („genre“)

Genre: Talk Show

Subgenre: Nighttime talk shows

***Format:* 60 minutes, recorded before a live audience, broadcast late at night**

***Characteristics:* Provokes laughter entertainment. Opening monologue, improvisational and scripted dialogue, skits, music. Dest for host, sofa for guests performance space in studio.**

***Characters:* Single host, band leader, and sometimes a sidekick, celebrity guests, exotic animals.**

***Plot:* Topical humor and variety**

MACRODRAMATURGY

**commissioning editor
(slot editor)**

**MICRODRAMATURGY
PRODUCER**

**PRODUCER
IS
NOT
A BROADCASTER**

SEARCHING FOR:

- **convenient (fitting) formats**
- **convenient topics** (it means even commercial value)
- **adequate processing**
- **suitable producer (co-producer)**
- **author (authors)**

FINDING:

**Inhouse
market platforms (tv markets)
festivals a shows
Development platforms (pitching
forum, grants...)**

**His initiative or directive order
(rating, public service, anniversary...)**

POSSIBILITIES OF PRODUCTION

Production plan

production plan is a pendant to **schedule plan**
complementary joining

One works on the second one, one cannot exist without the second one.

POSSIBILITIES OF PRODUCTION

PRODUCTION

INHOUSE production

OUTSOURCING, part-order (contract)

Ordering the primary recording, without postproduction

COPRODUCTION

CO-OPERATION (pool...)

OUTSOURCING, full-order (contract)

AQUISITION

POSSIBILITIES OF PRODUCTION

pre-sale

pre-buy

letter of intent

POSSIBILITIES OF PRODUCTION

buying x saling

FORMAT (licence)

Commissioning editor (slot editor)

SLOT

COMPOSITION OF SLOT

**Combination of macrodramaturgy and
microdramaturgy**

Attractive and well-done

Attractive and bad-done

Not much attractive and well-done

Not much attractive and bad-done

PRODUCENT/SLOT EDITOR

is negotiating (cooperating) with

colleagues in his department - dramaturgists

(regular meetings, coordinations...)

colleagues accross institution

(executive production, other regional studios...)

external producers

authors

sponsors, partners

immediate superior (regular meetings)

superiors (regular meetings)

PRODUCENT/SLOT EDITOR

Situation at the nowadays market:

Television producership is much more stronger.

Outflow of spectators from cinemas.

Other forms of communication.

New generation.

PRODUCENT/SLOT EDITOR

Situation at the nowadays market:

Television producership is much more stronger.

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New generation.

SPECTATOR'S CONTEXT

- 1. MEASURING OF SPECTATOR

FUNDAMENTAL NEED TO KNOW THE TARGET ON THE MARKET

More spectators = higher price of broadcasting time

- Financing the institution, production of the programmes, and broadcasting
- Right fixing the target audience
- Adequateness of communication tools (surage, method of storytelling, composition, money...)
- Timing

RATING

Number of spectators of the television
in the **moment**
in time interval (average of measuring time)
in relation to **target audience**.

Number of spectators from target group, that in the measuring time SHOULD follow our programme.

SHARE

Participation (share) of tv station
at the **moment**
(or average of measured time)
on **whole** rating
of **all** stations.

We measure all spectators, that were following our programme at the moment, from those who HAD TV SWITCHED ON.

CONTMENTMENT

Specifics of public broadcaster

Coefficient of contmentment – 10 to +10

- a) one programme
- b) one programme type (genre)
- c) one slot
- d) one period (days, weeks, months, quaters of a year, years)

TARGET AUDIENCE (GROUP)

Basic unit of media practise.

Group of spectators (consumers), in which behaving (consumer's behaviour) we are interested in.

MEASURING METHODS:

Peplemetrs

1981 Italy (audiocassette)

1997 ČR

analog line to central office

since 2002 GSM

TIME-SHIFT RATING 2019

Switzerland 20%

Iceland 18,1 %

Belgium 17,6 %

Czechia, Norway, Sweden, Estonia: from 9 to 11%

Germany, Austria, Slovakia, Poland from 1 to 4 %.

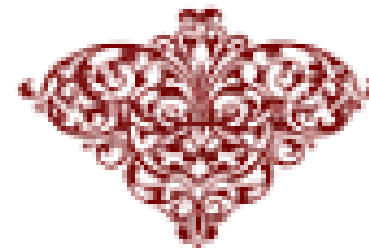
25-34 years old

2. THE SPECTATOR'S SITUATION AND THE WINDOW TO THE WORLD



Jerry Mander (*1936)

FOUR
ARGUMENTS
FOR THE
ELIMINATION
OF
TELEVISION



BY
Jerry Mander

FOUR ARGUMENTS FOR ELIMINATION OF TELEVISION

- **1. Mediated experience**
-
- **2. Colonization experience**
-
- **3. The influence of television on humans**
-
- **4. Lawful deformations of television**

**WHAT DOES SUIT TO
CHANNEL?**

**WHAT CAN WE JAM IN
IT? (**

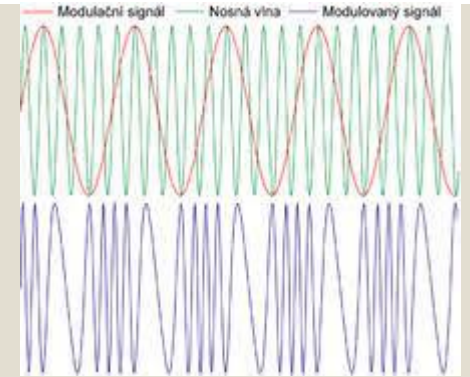
CHANNEL

techniques

content

(

ONE SIDE:



frequency has a limited span, how many datas can carry:

in analogue time – picture, sound, data about color, teletext, titles for deaf.

in digital time – many more contents (multiplex, interactivity, other cannels – mobiles...)

SECOND SIDE:

Broadcaster (holder of licence) has an concept, plan, strategy

a) Reach (covering):

- whole area-wide 70%
- regional more than 1% and less than 70%
- local less than 1%

b) Content:

- full-format programme
- thematic (genre) focusing (cooking, film, children...)

CHANNEL

content





CHANNEL

sewer(age)

(



Responsibility for the content
(according to law)

broadcaster
(holder of licence)

not producer

THIRD SIDE:

Types of programmes:

original production

(everything paid from the beginning to end)

inhouse - outcorcing

X

aquisition

(finished programmes of all types from anybody)

ORIGINAL PRODUCTION:

sequence shooting technology

(studio programmes, online broadcasting from outside and inside, news, drama series)

shooting take by take (current affairs, documentary, tv films, cinematographic film, cartoons)

combinations

(magazines, news, shows, shows for childrens)

Rule of full-format television:

variability – „multicoloured“
dynamics of composition

Time (changeable) load capacity for the spectator
maximal attractiveness
as cheap as possible (relation of costs and profit)

**TELEVISION
AS A DISTRIBUTION
CHANNEL**

Repeting:

**TV piece of work is bordered
by switching on and
switching off tv set!**

MAIN STREAM

*„brook, creek, flow, strand, watercourse,
stripe, roll, penetrate, have a limp“*

Stream television

TOOLS OF TV EXPRESSION

TV LANGUAGE

**DOES HAVE TV OWN LANGUAGE
OR
IS IT JUST USING LANGUAGES OF
OTHER ARTS, OTHER
COMMUNICATION WAYS?**

TELEVISION – SISTER OF RADIO TECHNICS

- (online) transmission of signal
- fluidness, continuity
- ability to code, transmit and decode data/message
- radio/tv set and popularity (the place in the society and individual's life)

TELEVISION – SISTER OF RADIO

CONTENT

- programming (schedule) and structuring
(macro and micro point of view)
- creative and communication methods (on-line
broadcasting...)
- genres (reportage, lecture, learning course, talk-show, entertaining...)

TELEVISION – ADOPTED SISTER OF FILM TECHNICS

- Optical illusion (other principle)
- Parametres of cinematography formats (format 4:3, 16:9..., lens speed, depth of sharpness, angle of shooting, movement of camera...)
- Audiovisual principle (audio and video together)
- Individual and collective perception
- Totality of communication

TELEVISION – ADOPTED SISTER OF FILM

CONTENT

- Composition of takes (shots) (other way)
- Moving picture and sound (both tools together)

**TELEVISION IS
NEITHER RADIO
NOR FILM.**

Television is neither radio nor film.

But what is it?

Television is intimately close to
radio, theatre, film.

Intimately close to RADIO

news

public affairs, magazine programmes

forms of documentary

charts – hit parade

classic music

sport online broadcasting

talk show

entertaining show

Intimately close to THEATRE

all shot in studio
entertaining stage show
reality show

Records and online broadcasting of theatres
adaptation of plays
television play
soap opera
series, sagas

Intimately close to FILM

fairly tales (animated)

news

public affairs

forms of documentary

television film

television series (outdoor, spectacular)

Television is neither radio nor film nor theatre.

What television is?

What is typical for television?

What must television do other way than radio, film
and theatre?

THAN RADIO...

(Moving) picture added, some situations we can only show
(without commentary, it is not possible in radio)

Accent to picture, sound in pasive role, less creative approach
(paradox)

Is acting for radio other than for television?

Is definiteness od picture for tv new dimension or lead?

THAN THEATRE...

negating of stage principle

other kind of stylisation

(own rules) – authenticity (stage sets)

other composition of piece of work

Without immediate interactivity (spectators) – only in case of
programmes with spectators in studio

Is acting for theatre other than for television?

Actor doesn't talk to „gallery“, but to houses.

THAN FILM...

shorter durage (even film production)

variability in durages

less long shots, television loves close-ups and medium long
shots

closer shots

more dialogues

more simple a clearly dramatic situatuions

sequence and shot technology

sound is more flat

Is acting for television other than for film?

TOTALLY DIFFERENT PRINVIPILES

**Theatre and film as a
performance...**

**...radio and television
as a home partner.
(ever-present)**

RELATIONSHIPS:

radio and television – clear

radio and theatre – clear

radio and film – almost no-one (only actors)

film and theatre – clear

film and television - tight

(spectators, sharing-attendance, necessity to react in technics...)

IN WHAT GENRES WE CAN FIND TYPICAL TELEVISION TOOLS?

ČIS

- **public affairs and documentary**

(natural seriality, other work with material, other composition, other stresses, own aesthetics)

- **television online transmission (broadcasting) of everything**

(mainly sport – visible, without commentary)

- **variety show**

(show in studio or outdoor)

- **reality show** (principle)

- **tv play, tv film**

- **dramatic forms in series**

ANSWER:

Does television have own expression tools, original genres?

Yes, it has.

Televize is **peculiar communication principle** with own communication methods and **specific reach**.

Its own communication methods are **derived** from other arts and **close to them**, nevertheless televiision in the time of its existence imprinted them **peculiar shape**.

Thank you for attention.