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Feedback

Just as every manufacturer needs to know how many of its products have been sold, so do media organizations need to know as accurately as possible **how many people have consumed their goods.**

For printed media, this can be easily determined on the basis of the return (so-called remittance - the number of pieces of total cargo minus the number of returned unsold pieces), although we will never know from this data what was the social or age structure of buyers. For multimedia communicating on the Internet platform or mobile networks, it is possible to accurately measure the number of clicks, downloads, etc.

The worst off with feedback is the classic electronic media, radio and television. How to get to the listeners / spectators in the rooms and see if and what they are looking at? At the same time, **television needs to know.** First of all, TV operators want to know how successful they are on the market - how much it has managed to hit the market, to exploit the expected market

potential. This is the source of funding for commercial stations, and this can have a fatal impact on the very existence of the organization. The more viewers, the greater the price of a given airtime that television offers advertisers.

In addition, the number of viewers also suggests something about the appropriateness of the **timing of the program**, its **attractiveness** (ie not quality) and finally its **adequacy** (length, manner of narration, course, resources spent on its production, etc.). Television is, of course, able to respond to the signals of the auditorium requesting change, but only very slowly and belatedly. So what television is interested in are mainly two sections of research: **rating and share**.



Rating

It could simply be said that the rating (viewership) is the number of viewers of a given television. But it's more complicated. In relation to the resulting numbers, it is necessary to take into account **whether the audience is at a given moment or for a given time interval**. Then it is the **average of the measured time**. Another circumstance is the relationship of

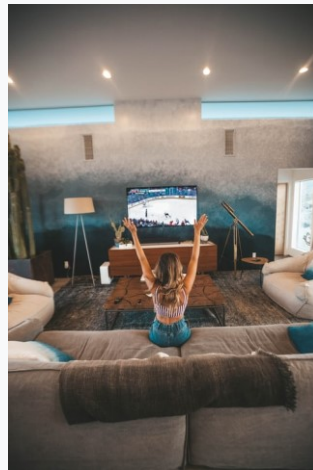
the detected numbers to the so-called target group for which the broadcast was intended.

Fictional example: The program for hunters, intended for the target group "hunters", was watched by "only" 0.5% of viewers. That is 40,000 people in the statistical calculation of the Czech audience. This result could be interpreted as a failure. But if we know that there are a total of 45,000 hunters in the country (fictional number), then in fact 95% of spectators from the target group watched. On the contrary, it is an extraordinary success.

However, this can be applied when examining public service broadcasting, where we also find such specialized programs. For the vast majority of television operators, the main target group is the age category of the so-called 15 +, ie all older than fifteen years, or group 4 +, ie children. I will try a new wording: the rating shows how many people from the target group watched the broadcast on average in the monitored period. The long-term programmer of the Australian television ABC Perebinssoff rating defines: "**Percentage of householders tuned to a particular program out of all the TV householders in that universe**" (PEREBINSSOFF - GROSS - GROSS 2005, p. 255). In practice, this means that we measure the numbers of those viewers from the target group who **have a television** and **could switch** to our program at a **given moment**. Otherwise, they didn't have to watch anything at that moment.

To get an idea of what these numbers actually mean, it is necessary to know that, for example, in the Czech Republic there are currently 100% 9,670,000 spectators. Of these, 1% in the 15+ target group were 85,800

people (of which 41,500 were men and 44,300 were women). If on average 13% of viewers watched NOVA commercial television in some moment, then it was actually watched by an average of 2,816,871 viewers and the other commercial TV Prima Love 80,261 viewers. Interestingly, the total number of viewers in the United States is 108.4 million.

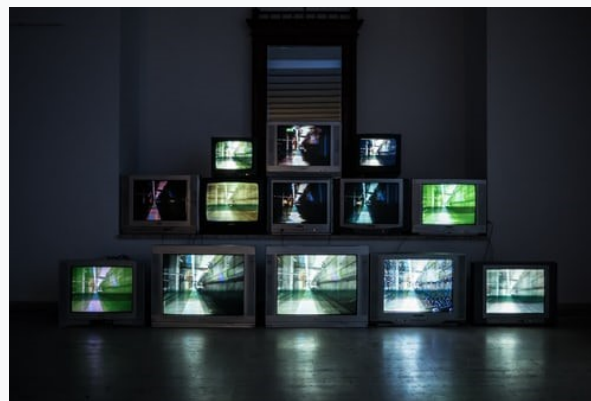


Share

The second point of view in evaluating the market success of broadcasting is share. This is the share of the television station at a given moment (or the average of the time interval) in the total viewership of all other stations. The sum of all these views must be 100%. Perebinssoff says: **"A share is the percentage of householders viewing particular show measured against householders that have their sets on at the time"** (PEREBINSSOFF - GROSS - GROSS 2005, p. 256). In practice, this means that we measure all viewers who **had the TV on** at the time, and the number of them **watching our program at the time**.

To compare: if there is a traditional market in the city, a pottery dealer will open a stall there. Ten people will be there in an hour. And now it's about what we refer to this number - either to all the inhabitants of the

city who could come to the market (viewership), or to those who actually went to the market (share). If a total of fifteen people arrived on the market, his booth was a great success, if a thousand, then a small one. And I repeat, the potter can still leave satisfied, because he knew that more than ten people interested in pottery are simply not in this city, so the success rate is one hundred percent.



Target group

Target group is a basic unit of media practice. Producers divide future consumers according to **various categories** and **parameters** based on experience or their own sociological research and try to define the needs of the group. This is, of course, a very foolish activity, as any boxing will have its shortcomings, but these are the basic points of reference between which the product must be targeted. After all, the show will look different for children (4–14), differently for seniors (60+), differently for housewives and on parental leave, differently for sports-oriented men, etc. Television operators are already **focusing on these target groups from a macro perspective** entire format channels (specialized channels about nature, focused on documentaries, old Czech films, music television, erotic channels,

the classic format channel is HBO focused on movies.), but also **each broadcast slot in the broadcasting scheme has its own target group.**

We have shown that **it is necessary to define the target viewer** in advance just so that we can evaluate the success of our intervention. The target group is a group of spectators whose behavior interests us. One of the trends that bothers Czech television is the aging of the audience. This is, of course, related to the rapid rise of multimedia, the use of cyberspace of the Internet as a common part, if not the platform of life. This age shift can be traced precisely on the basis of research into target groups, resp. aspect of their age.

In connection with the audience, there is also talk of a media **audience**. It is a term described many times and expresses the **most general possible measure of recipients of media messages and consumers of media products**, which are disseminated by means of mass communication. There were several concepts of the media audience, in principle we divide them into active and passive. The word audience also carries with it a certain amorphousness, vagueness and incomprehensibility. There may be millions of people, but scattered across the country, in their homes, who receive the same content but do not actually share it. Therefore, it seems appropriate to remember that there is also audience, which will not relate to communication mediated by the mass media, but will be associated at one time in one place (stadium, theater, exhibition, etc.).

However, the audience can also become a subcategory of the audience: if the television broadcasts a hockey match live, the total mass of TV viewers will be the audience according to this terminological key, specific

groups of viewers concentrated in a square on a big screen or in a restaurant like spectators who are right in the stadium. The only difference will be that the audience in the squares will accept the mediated reality. Another conceptual grasp offered by theorist Jason Mittel is also inspiring. It distinguishes the auditorium into viewers and audiences as follows: "Television viewers are the actual people who watch television - you, your fans and family, and millions of other people catching television. Television audiences are the way the industry thinks about viewers: categorizes them, measure them, designs programming for them, and sells them to advertisers "(MITTEL 2010, s. 73).



Electronic peplemeters

Electronic audience research began in Europe in Italy in 1981, when data was recorded on an audio cassette. In the Czech Republic, electronic measurement was started in 1997, the devices were originally connected to the headquarters via a standard telephone line, since 2002 everything has been done via GSM. A device that can identify which channel is being watched

by who and when, and which can send the acquired data on, is called a **peplemeter**. It is a box that has a remote control. It has color-coded buttons, under which the data of each member of the household are selected (age, gender, social status, education, etc. - in short, materials for distinguishing target groups). It is the duty of each defined measurement participant to log in at the beginning of the program monitoring by pressing the button (for accuracy, it would be ideal to log out even if he moves away for a short time).

The device records the status every minute and collects data from six o'clock in the morning to six o'clock in the morning the next day. Then it sends all the data and starts again. From the data obtained in this way, very detailed statistics can be created, including variously structured graphs according to any parameter. From this data, it is possible to create a so-called **minute course of viewing**, which will show at which moment the viewers were most interested in the show or when their interest began to decline and when they switched to another channel. From this, it is possible to retrospectively analyze the form of the program, the suitability of its structure, its length, or it is possible to diagnose poor targeting of the target group. The installation of peplemeters and the whole project are paid by the members of the Association of Television Organizations (ATO) - not just one television organization. 1500 sampling points are selected and 15,000 household addresses are used. 9,000 of them will be addressed, and they are being worked on an ongoing basis. At the moment, the peplemeter has 1833 households installed at home, so the measuring panel has a total of 4,000 spectators. During each year, 25% of them are replaced, ie all in five years.



The Final:

At the end of our journey through the various contexts of television, I would like to say goodbye to you with a quote from the French philosopher and media critic Pierre Bourdieu, from 1996: "Through audience, the logic of trade is imposed in cultural production. At the same time, it is important to know that historically all the cultural fruits that I consider to be the treasures of humanity: mathematics, poetry, literature, philosophy - arose despite the equivalents of viewership, against the logic of trade. Observing how the criterion of "viewership" affects avant-garde publishers, how it penetrates scientific institutions that are starting to use marketing is very disturbing, because it leads to a dangerous possibility of questioning the very conditions of works, which may seem esoteric, as they do not meet expectations. audiences, even if they are ultimately able to find their own audience " (BOURDIEU 2002, s. 23).

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