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THE ROLE OF THE MARKETING MIX IN TELEVISION MEDIA AND THE CONCEPT OF "CONSUMER AUDIENCE"

Abstract

This paper analyses the application of the basic principles of the marketing mix in one of the most important mass medias – the television, in the direction of satisfying the needs of consumers, as well as maximizing the financial results: product (television program and the audience), price (at which `produced` viewers are sold to the advertisers), promotion (of one's own TV program) and the distribution (programming).

The paper is based on the basic theoretical and practical knowledge of the marketing concept and leads to its practical application in television as mass media. With an increasing number of viewing options and changes in different fields of business, living and various viewing habits of the public, the need for a more consistent adoption of the marketing concept in media, especially television increases as well. At the same time, appropriate changes and adjustments in this direction are necessary on the side of the advertisers.

In a world of fiercer media competition and everyday audience fragmentation, an urgent compliance of the marketing strategies and tactics will be necessary in order to `produce` a sufficient size and composition of `known` audience suitable to be sold to the advertisers.

Key words: marketing mix, media, television, television audience advertising, public

JEL classification: M3, M31, M37, M39

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Introduction

Each year, companies spend millions of Euros on television advertising. How much of this money will be spent efficiently mostly depends on the choices that will be made by the television viewers: when and which television program they will choose to watch. Therefore, it is essential for companies that do advertising to better understand and perform research on the audiences (television viewers), which in this case have a dual role of being both viewers and consumers of the products and services being advertised. It is therefore especially important to know exactly when and in which number the targeted consumers of the products or services of a company watch television.

In order for televisions to "reach" their consumers (audience), they need to apply the marketing concept, i.e., they need to apply the instruments of the marketing mix in their functioning.

The product consists of a program that is initially produced or purchased by the television, which is then broadcast, drawing the audience it has created with the program, and is later sold to the advertisers. This means that first of all, television creates a program that is sold to certain viewers at a certain period of time, and secondly from these viewers it creates a quantum of audience that is "sold" to the advertisers.

When speaking of television, price as one of the elements of the marketing mix, just like the product, has its own features. From the perspective of televisions, what they actually sell is time for advertising. Besides the attribute itself that this "commodity" carries, another feature is that it is a very limited commodity. More specifically, the amount of time televisions can sell to advertisers for airing their commercial messages is limited not only by law, but also by viewers' patience.

From the distribution perspective, the appropriate setting of a program schedule is crucial to any television station, as it is exactly this program, more specifically, the types of programs that will be offered in each time period of the day which will determine the number of viewers that will be attracted to each program, the number of commercials and the price at which the advertising space will be sold.

Contemporary marketing has long viewed promotion, which is one of the four elements of the marketing mix, beyond its basic meaning. Promotion is increasingly more often seen as a communication, i.e. an integrated marketing communication. However, promotion in electronic

media significantly differs from promotion of other products and services. The main difference stems from the fact that other products resemble each other, whereas each television program is different from the other and should thereby be promoted separately.

Knowing the viewers and their habits is not only important for companies that are advertising, but also for televisions, as this will help them design their programs (shows) and distribute them (program schedule) so as to attract and satisfy more viewers from a given segment, thus contributing to higher viewer ratings, which will enable the attraction of even more commercials and the realization of higher revenues.

1. "Consumer Audience" Concept and Viewer Behavior

Media and marketing researchers are inceasingly speaking about consumption of media products instead of recieving or interpretation of media content. This clearly indicates that media content is seen as a product that is sold to the consumer audience. Wernick[1] is among the first that considers this merging of the concepts of audience and consumer target group to be part of the phenomenon called commercialization. Since then, understanding the process of the so-called media consumption has become a central part of significant scientific research grouped around two opposing opinions[2]. The first assumes that the audience is passive and powerless, while the second puts media consumption as an active process in the center of the focus.

A general conclussion amongst experts in this field is that the need for measuring, segmenting and targeting the audience emerges from commercialization.

However, some scientists strongly criticize such views because of the loss of personal identity of the individual viewer and the conversion of viewers into a number, and consider that the audience is being addressed much more as a consumer than it is as a citizen.[3]

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[1] Wernick, A. (1991), "*Promotional culture: Advertising, Ideology and Symbolic Expression*", London: Sage Publications. p.181

[2] Puustinen, L. (2006), "The Age of Consumer-Audience, Conceptualizing reception in media studies, marketing, and media organizations", *Working Paper*, 5/2006 Department of Communication, University of Helsinki.

[3]Puustinen, 2006:1

According to one approach, "television programs are closely linked to the wider promotional culture and we have accepted them in large numbers and with little resistance. We are not in the position anymore to make a clear distinction between our roles as consumers and as citizens. We are not just one of these two social phenomena anymore, but are often both at the same time. In contemporary television, the promotional market culture is inseparable from the setting of program schedules according to lifestyle. Likewise, in our lives, it is quite difficult to define ourselves outside the lifestyle that the market offers us"[4].

In 1977 the economist Dallas Smiti was the first to reveal the idea of "commercial media economics", which is based on the concept of selling audiences to advertisers, whereby the audience in that sense is bought and sold based on its viewing habits and consumer capacities[5].

In regards to the audiences seen as consumers, critics (Ang, Carpenter, Lury and Warde, 2006) mainly speak from a constructionist perspective and view the consumer-audience relationship as a "discursive constructs produced by media and advertising organisations". According to them, the issue refers to an "imaginary groupings of people that advertising agencies sell to goods producers". Lury and Warde (1997) represent the idea that all this is actually a product of the companies that are advertising, more specifically, that the whole concept of creating an audience and then selling it as a commodity to the advertisers is actually not created to help consumers in easing their access to products and services, but rather to help companies to "reduce their anxiety and lack of knowledge and imagination".[6]

Puustinen concludes that the daily life of the consumer audience is not predetermined by the media and commercial world, but that the audience and consumers still have the power and space to act within the structures of economy and culture. Nevertheless, she suggests that both consumption and communication should be seen together by all three aspects: their structure, process and agency.[7]

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[4] Miles, S. ed. (2002), "*Changing Consumer: Markets and Meanings*", Florence, KY: Routledge, p.71

[5] Miles, S. ed. (2002), "*Changing Consumer: Markets and Meanings*", Florence, KY: Routledge, p.12

[6] Lury, C. and Warde, A. (1997) "Investments in the Imaginary Consumer: Conjectures Regarding Power, Knowledge and Advertising", in Mica Nava, Andrew Blake, Iain MacRury and Barry Richards (eds) "*Buy This Book: Studies in Advertising and Consumption"*, London: Routledge, 87-102.

[7] Puustinen, Liina (2006:17-18)

According to one approach "if television viewing were habitual, the estimation of future advertising audiences would be much easier".[8] The high fluctuations in the viewership of television series are the clearest indication of selective viewing, which causes television stations to terminate broadcasting certain series and to replace them with new ones because of audience decline."[9] Consumer behavior is most closely related to the media, and within this framework to television as well, as the factors that motivate consumers in making a purchase decision determines how to define the groups of people who will continue to be targeted with commercial messages. The study of consumer behavior helps advertisers in designing effective campaigns. Because of this, there are increased talks about the so-called consumer audience and despite the opposing views a general conclusion among analysts dealing with this issue is that the need for measuring, segmenting and targeting the audience has emerged exactly from commercialization.

MacBeth[10] poses a dilemma on the various influences television has on different viewers, proving that two viewers sitting next to each other and watching the same television program will have different impressions, recollections and understandings of that program. It is believed that during such different impacts one program has on different viewers, there are cases when the characteristics of the viewer prevail and others when the characteristics of the message or content prevail.

In this context, the same author states the conclusion made by Langer and Piper in that "*how* one person views television is much more important than *what* that person is viewing". Thus, television in this sense is considered to provide the ability to control the viewer in choosing which program to watch, whereas the predictability of "what the viewer will watch", which is enabled by certain characteristics of the viewer or the program, is an important part of that control. In this respect, studies have shown that it is very important if the viewer is watching the program with attention or absence (MacBeth, 1996:5)

Analysts in the field of the behavior of media audiences as consumers are in general divided into two opposing groups. The first, led by liberals, sees consumers as "heroes" of the market economy, while the

[8] Kasari, Heikki J. (1985) "Patterns of Television Viewing in Finland", Doctoral Dissertation, Helsinki: University of Helsinki.
[9] Puustinen, Liina (2006:17-18)
[10] MacBeth, T. M. (1996) "*Tuning into young viewers: social science perspectives on television*", London: Sage

second, represented in social studies, seeks to view consumers as "culturally mislead persons" manipulated by commercials and media.[11]

Aside from the opposing views, members of the media audiences as consumers have gone in full depth in all media related studies and about 70% of all media studies are performed for the purpose of assessing the audience as consumers in the process of purchasing.

The role of media is very important in this process from various aspects. Television advertising is frequently used to create or enhance awareness, or to inform people on the qualities of a particular brand and what that brand can offer. In this way (e.g., ranking of automobiles based on awards received, comparing a product with the same type of products from other manufacturers etc.), the consumer may develop certain buying preferences. Furthermore, television commercials can help reach consumers in search of certain brands. Sometimes, advertisers offer such things as better warranty and other terms so as to help or encourage consumers in choosing exactly their product. On the other hand, all these specific offers allow advertisers to measure the results of advertising more easily.[12]

Vollmer and Precourt highlight the need for a change in the behavior of marketers through continual experimentation, innovation and shifts in strategy so as to be more confident they have connected effectively and are communicating with consumers. In this sense, instead of being satisfied with knowing how many people are exposed to their messages, marketers should strive in determining how well their messages are received, whether they caused a consumer response and exactly what those responses are. This means that it is not important how many people are watching, but whether they pay attention and respond.[13]

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[11] Slater, Don, (1997) "Consumer Culture and Modernity", Cambridge: Polity Press, pp. 33-34.

[12] Katz, Helen E. (2003) "*The Media Handbook: A Complete Guide to Advertising Media Selection, Planning, Research, and Buying*", Mahwah, NJ: Lawrence Erlbaum Associates, p. 41.

[13] Vollmer, C. and Precourt, G. (2008), "*Always On: Advertising Marketing, and Media in an Era of Consumer Control*", New York: McGraw-Hill Companies, Inc.

2. The Meaning of the Marketing Mix Concept in Television Advertising

2.1. Product attributes from the perspective of television as media

The television program or the content that is broadcast by television is only one half of the so-called dual product in television, which is one of the most significant features of television. On one hand, it creates a program that is sold to certain viewers in a certain period of time, and afterwards, on the other hand, "sells" those viewers in the form of an audience to the advertisers. Hence, the decision on what type of program to create is one of the most important decisions in the functioning of any television, because the overall functioning depends on that decision.

In general, televisions of the so-called general format broadcast programs that are diverse in genre and feature contents such as documentaries, informative, children's and sports events programs, as well as other entertainment/music programs. Part of this content is produced by the televisions themselves (news, contact/entertainment programs, etc.), while the greater part is purchased from other producers, i.e. production houses (films, series, documentary programs, sports events, etc.).

For televisions it is much more cost-effective to buy a certain series than to produce it. The minimum cost for production of one half-hour inexpensive series is at least 30,000 dollars. If 13 such episodes were to be recorded, the total cost for the television would be nearly 400,000 dollars, and these episodes would cover only half an hour per week over a three month period.[14] On the other hand, the television does not stand a chance in earning 30,000 dollars from selling advertising space during the airing of each episode. Therefore, it is much more efficient for the television to buy the series from another producer at a cost not greater than 5,000 dollars per episode, or about 65,000 dollars in total, a sum which will be much easier to obtain from the sale of advertising time during the broadcasting of the series. As for the production houses that are producing these series, their effectiveness is

[14] Blumenthal, H. and Goodenough, O. (2006) "*This Business of Television*", New York: Billboard Books, pp.112-116

provided by selling the series to several other television stations, and later releasing them on DVD.

The program that is purchased and produced by the television station itself is divided on several bases. Primarily, it is divided by genre, by time of day when it is broadcast, as well as by the audience it is intended for. Thus, overall, the program is divided into several types of shows, which in economic terms are actually types of products in the television industry (Blumenthal and Goodenough, 2006:112-116).

2.2. Price attributes from the perspective of television as a media

Price, as one of the elements of the marketing mix, just as the product, has its own characteristics when speaking in terms of television. One of the attributes of price, as an element of the marketing mix, is that some consider it to be expressed through the time that has been spent watching television.

Another attribute of price, though perhaps most important, is that television viewers who do not pay to watch television programs, still do pay in a later stage, in the process of buying products and services, prompted by watching a certain program or commercials that were broadcast during that program. This is actually the entire "philosophy" in terms of price and television viewers. Television remains to be one of the few industries where there is no direct exchange of value for products and services. In television, the price is not paid by those for whom it is intended or watched by, i.e., the viewers, but it is paid indirectly by advertisers who advertise commercials during programs that are watched by viewers so as to attract them later into buying their products or services. This way the price is paid indirectly for watching television.

To make the calculation of the price more simple, or to ease the method of estimating the price to be paid, a rational mechanism for calculating the cost for advertising has been developed among advertisers and it is expressed as cost per thousand viewers (or CPM which is an abbreviation of cost-per-media). From the perspective of the one who pays the price i.e. the advertiser, it is expected for the cost to reach 1,000 viewers. The formula for calculation is as follows:[15]

[15] Webster, J.G., Phalen, P.F. and Lichty, L.W. (2000), "*Rating Analysis: The Theory and Practice of Audience Research*", New Jersey: Lawrence Erlbaum Associates, Publishers, Mahwah, p.212

$$\text{CPM} = \frac{\text{Cost of an advertising spot}}{\text{Projected target audience}} \times 1{,}000$$

The cost of the advertisement spot is expressed in monetary value, and the projected target audience is expressed in a whole number. The resulting number once again represents a monetary value. The projected target audience is obtained in the following way[16]:

Projected target audience = Rating (in %) x number of people in that audience.

If necessary, when a certain advertiser advertises more than one commercial, it is best to calculate the average cost times 1,000 or the average CPM in the following manner:[17]

$$\text{Average CPM} = \frac{\text{Cost of schedule} \times 1{,}000}{\text{Target gross impressions}}$$

However, the most applied method of calculating the costs of advertising in electronic media is the so-called Cost per Point, where rating points are used as a unit of measurement instead of per thousand viewers:[18]

$$\text{CPP} = \frac{\text{Costs for advertising spot}}{\text{Target audience rating}}$$

An alternative method for calculating this cost can be applied here as well, when there is a large number of spots that are being broadcast and when the average cost per rating point is a better measure for the efficiency of each spot. This is called Cost per Gross Rating point and is calculated as follows:[19]

[16] Webster, Phalen, and Lichty (2000:212)
[17] Webster, Phalen, and Lichty (2000:212)
[18] Webster, Phalen, and Lichty (2000:212)
[19] Webster, Phalen, and Lichty (2000:213)

$$CPGRP = \frac{\text{Costs of schedule}}{\text{Gross rating points}}$$

Ratings are actually the chief currency for planning the costs of advertisers and the revenues of television (Katz, 2003:111). Because it is quite difficult to measure the actual viewership of advertisement spots, both advertisers and televisions have to rely on a kind of surrogate indicator, i.e. the number of viewers who watched the program airing the advertising message.

This commodity is also subject to “loss”, in other words, the period of time foreseen for airing a certain advertisement is irreversible, so if an advertisement does not air during this exact time than it will not air at all. In some countries there are predetermined time-lengths for broadcasting advertising spots. For example: 30 seconds, 15 seconds, 10 seconds. In some places air time is simply sold per second, no matter how many seconds the advertisement is. The commercial value of an advertising spot depends on the number and type of viewers, the time of day when it is broadcast, the demand, competition, season etc.

The selling of advertisement time is usually performed by the television sales department.

Webster, Phalen and Lichty (2000:65) indicate that the monitoring of the financial performance of a television requires constant analysis by the television, not only of its revenue from advertising, but also of its so-called market power or power of the television. This power is determined by comparing the revenues earned from the advertisements with the potential revenues available in the market. Furthermore, since revenues mostly depend on audience size and composition, they should reflect the share of audience. For this purpose, it is recommended that a comparison is made between the earned revenues of the television and the size of its viewers. Statistically this is called a “power ratio” and is calculated as follows:

$$\text{Power Ratio} = \frac{\text{Share of market revenue}}{\text{Share of audience}}.$$

It estimates the percent of the so-called total advertising portion a television receives for each percent acquired from the audience share.

In principle, this ratio should be calculated separately by each television because in many countries it is extremely difficult to obtain the exact data on the share of the advertising revenue of each television in the total available advertising revenues.

Webster, Phalen and Lichty (2000:67) suggest that the power ratio can also be calculated separately for each segment which is relevant to a particular television. Hence, if a certain television targets men between 18 and 49 then it can calculate this ratio only for the share of audience of this age group. Also, the ratio can be calculated for the share of audience for a certain time period of the day as well. Nevertheless, the authors emphasize that the data itself on the ratio does not offer much information and that it is much more important to follow historical data on the trends in the movement of the ratio, especially if it is calculated for certain segments or parts of the day. In this way, a conclusion can easily be made whether the increase or decrease in the share of the total advertising revenue is the result of an increase or decrease in the share of audience of the given segment or period of day. Based on the results more righteous decisions can be made accordingly.

2.3. Attributes of distribution from the perspective of television as a media

A television program is divided into program segments, which represent parts of the day in which a particular program is broadcast, and they differ according to the type and content of the program, as well as the type and number of viewers, and hence according to the price for advertising within these segments. According to these segments, each television prepares a program schedule, more specifically, a fixed schedule of shows and programs that are to be broadcast during an entire day, i.e. television programming. Program schedules on weekdays differ from program schedules during the days of the weekend, primarily due to the different living routines viewers have on weekdays and weekends. There are differences between the program schedules during autumn, winter and spring and summer.

The proper setting of a program schedule is crucial to any television station, as the size of viewers that will be attracted to each program, the number of commercials as well as the price at which the

advertising space will be sold all depend on the type of program that will be offered at each specific time period of the day. Therefore, those responsible for programming must choose such a program at a given time of the day that will attract the audience, by size and type, which the advertisers want to target. The more successful television stations are in doing this, the better results they will achieve in their work. One of the most significant authors in the world studying this issue, Eastman and Ferguson (2001:4) consider that „...the primary goal in creating a program schedule is to maximize the size of the audience targeted by those who are advertising, and the only way to achieve this is to satisfy the needs and wishes of that audience."

A very important issue in the context of the creation of a program schedule is the cost of that program. It is exactly the high costs of producing television shows and buying rights to broadcast certain programs (series and motion pictures, sports and music events etc.) that pose the greatest obstacle in setting the type of program schedule that would attract the desired number of viewers (according to size and type), and would satisfy the needs of the viewers and television and those who advertise. Thus, in some countries major national televisions annually spend about 5 billion dollars just for purchasing the rights to their programs, of which about 3 billion dollars go for programs that are aired during the so-called prime time between 20:00 and 23:00, whereas the costs of producing just one episode of the most popular series broadcast in prime time range between 0.5 and 1.5 million dollars.[20]

Hence, when creating the program schedule, television stations find themselves pressed between the demands of the viewers, their own interests, the interests and demands of the clients (those who are advertising) and the high prices of the programs. While every television station would like to continuously increase the number of those viewing their shows, they are faced with the demands of their clients, which on one hand want the same thing – many viewers, but on the other hand "many viewers" for them does not mean "any which viewers". They want the "many viewers" of a particular program to be interested in buying their product and having the money to do it. The more such viewers a television creates for its programs, the more success it will

[20] Scheduling strategies, Oswego State University, [http://www.oswego.edu/commstdy/condra/powerpoint/brc320/netwkprime-schedulingstrategies.ppt] (30.07.2011)

have. Contrary to popular belief, it is not the task of televisions to create programs, but rather to build an audience of interest to advertisers.

In order to achieve this, television stations, in turn, perform viewer segmenting and targeting: to examine which part of the audience and in which part of the day they are most likely to watch a particular program. Further attention should be given as to ensure for that segment of viewers to also be the potential buyer of the products of those who advertise during these programs, while taking into consideration the cost of the program and its cost-effectiveness.

The process of programming is performed primarily by selecting programs that are considered to meet the wishes and needs of the viewers, organizing these programs in a certain schedule and advertising these programs in front of the appropriate audience. Certainly, at the end the results need to be evaluated and if deemed necessary, to take corrective action, if possible.

The immensity of the importance of properly setting the program schedule can be shown through a research that was conducted in 2010, according to which 90% of the entire program viewed on television was viewed via traditional broadcast television, with linear television programming (based on a predetermined program schedule)[21]. Only 10% of the viewed television program was viewed through digital video recorders, pay-per-view options, on-demand television, online services, podcasts etc.

Anticipations are that the consumption of a television program broadcast according to a predetermined program schedule will grow in the coming years due to several reasons, mainly due to the still insufficient development of other viewing options (despite their initial rapid development), as well as the charging of fees for so-called nonlinear services (pay-per-view, on-demand television etc.). Therefore, it is estimated that watching linear television will dominate in the next period as well.

This further increases the importance of setting up such program schedules which will best suit the desires, needs, living and working schedules of people so that they can continue to spend, if not more, at least 40% of their waking hours watching television.

[21] Media Predictions (2010), Deloitte Touche Tohmatsu Global Technology, Media and Telecommunications Industry Group, p. 4-5

2.4. Attributes of promotion from the perspective of television as a media

Promotion, especially when understood in its broader sense as an integrated marketing communication process, includes many other activities. "All activities undertaken by one entity with the purpose of making its products or services known to the market, or for the purpose of selling them".[22]

It seems as if this definition of promotion best suits the nature and specifics of the promotion of a television program, which, on one hand, should become known to the audience through this promotion, and on the other, should be sold, i.e., to acquire or maintain a certain size of audience and to sell that audience to the advertisers.

However, promotion in electronic media is significantly different from the promotion of other products and services. The main difference stems from the fact that other products such as, for example, toothpaste, resemble each other, whereas each television program is different from the other. Therefore, in order to be effective, each show and even each individual episode of a series should be promoted separately. This is what mostly distinguishes the promotion of television products from the promotion of other products and services.[23]

Five major development changes contribute to the increased importance of television promotion:[24]

1. Rising costs for production of a television program;
2. Increased number of television channels;
3. Rapid growth of online media;
4. State deregulation of media and
5. Impact of the application of new technologies.

For televisions the promotion of their programs is so important to them that each year they give up huge potential revenue that could be realized if instead of broadcasting promotional material for their shows, televisions used this time to broadcast commercials. In addition, televisions also pay other media and companies to run advertising for their programs (such as in billboards, newspapers, magazines etc.). In

[22] Sekulovska, N. (2005), "*Promocija*" [Promotion], Skopje: Faculty of Economy.
[23] Eastman, S.T., Ferguson, D.A. and Klein, R.A., eds., (2006), "Media Promotion and Marketing for Broadcasting, Cable and Internet", Burlington, MA: Focal Press, p.1
[24] Eastman, Ferguson and Klein (2006:5)

recent years, television websites devote an increasingly significant space for the promotion of their programs, which also means losing certain anticipated incomes that could be realized if commercial messages were to be broadcast instead of promotional contents. These practices speak of the indispensable role that promotion of television programs has in television marketing in the direction of retaining the existing and attracting new viewers.[25]

Eastman, Ferguson and Klein go so far as to equate the identity promotion in media with product branding, and believe that promotion is an effort to establish an identity for the pay television network distinct from all other entertainment and information services.“[26]

Promotion of the television program has the following three main functions:

- To retain existing viewers,
- To extend their viewing time, and
- To attract new viewers.

This means that promotion is intended for the existing, but also for new and potential viewers. Without a doubt, existing viewers can be best targeted during the viewing of a particular show. New or future potential viewers can be targeted by promoting a particular show in other shows that are watched by viewers we would like to watch the particular show that is being promoted. New viewers can also be targeted by promoting the program through other media and means such as billboards, flyers, daily and special editions of newspapers and magazines, the internet etc.

“…Promotion is the way the audience hears about new and ongoing programs, and it influences audience size. The best program in the world will have no audience unless, somehow, people hear about it and learn when and where to hear/see it. Promotion is about that ‘somehow’ “.[27]

In order for viewers to watch a particular show, movie or any other television content they must first be informed about it. The main way of finding out is through the promotion of the program. Research shows that 90% of viewers find out what’s new on television and two-thirds list television as their most important source about what to watch on TV (Eggerton, 2004). Therefore, the number of viewers and the length

[25] Eastman, Ferguson and Klein (2006:1-2)
[26] Eastman, Ferguson and Klein (2006:3)
[27] Eastman, Ferguson and Klein (2006:5)

of time spent watching shows directly depend on the successful promotion.[28]

Conclusion

In order for televisions to survive and achieve the highest possible revenue, they need to adopt and implement the marketing concept, in other words, they need to optimize all the marketing instruments in their strategy: product, price, distribution and promotion. Televisions will be able to maximize the effects of their work only through the full satisfaction of its consumers, who in this specific case have a dual role of being viewers and advertisers.

In terms of the product, as one of the instruments of the marketing mix, here it has a so-called dual role – which is one of the most important features of television. Therefore, from a marketing perspective it is very important to satisfy the needs of the viewers as this further on determines the overall functioning of television, of advertisers (for whom it is very important to reach out to as many of their potential consumers as possible) and of the entire economy.

Price as an instrument of marketing has several features in terms of television as media. One of its features refers to the price at which televisions sell their product to the audience and advertisers (those who advertise). Another feature is expressed through the time that is spent in watching television. Also, another specific is that television viewers who do not pay to watch television programs (as they do by buying newspapers, for example), still do pay later in the process of purchasing products and services, prompted by seeing a particular program or commercial that aired during the program. This is actually the entire "philosophy" regarding price and television viewers.

Distribution as a marketing mix that is applied in televisions refers to the practice of placing shows in a specific broadcasting time slot, i.e., so – called program schedules (in accordance to the needs and viewing habits of viewers). A television program is divided into program segments that represent parts of the day in which a particular program is broadcast, which segments differ according to the type and content of the program, as well as according to the type and number of viewers, and hence in terms of the price for advertising within these segments.

[28] Eastman, Ferguson and Klein (2006:168)

According to these segments, each television prepares a program schedule, more specifically, a fixed schedule of shows and programs to be broadcast during an entire day. Program schedules on weekdays differ from program schedules during the days of the weekend, primarily due to the different living routines viewers have on weekdays and weekends. There are also differences between the program schedules during autumn, winter and spring and summer. This means that the people responsible for programming need to choose such program in an exact time of day that will attract the audience, by size and type, which the advertisers wish to target. The more successful television stations are in doing this, the better results they will achieve in their work.

Promotion as a marketing instrument is promoting the product (in this case the program) to an audience with the purpose of increasing the number of viewers, as well as promoting the audience to the advertisers. For televisions the promotion of their programs is so important to them that each year they give up huge potential revenue that could be realized if instead of broadcasting promotional material for their shows, televisions used this time to broadcast commercials. In addition, televisions also pay other media and companies to run advertising for their programs (such as billboards, newspapers, magazines and etc.). In recent years, television websites devote an increasingly significant space for the promotion of their programs, which also means losing certain anticipated income that could be realized if commercial messages were to be broadcast instead of promotional contents.

As to the research on media audiences as consumers, there are numerous views that dominate in regards to the relation consumer-audience in marketing. Knowing the audience and their behavior is considered one of the most difficult tasks in television marketing, just as knowing the consumers is considered as one of the most difficult tasks in marketing in general.

This task becomes even more complicated if one considers the results of research showing that television viewing is not only based on habits, but rather it is a selective activity. In this respect, the role of television marketing mix is of extreme importance.

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