

聚焦受众 Audience Matters

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从模式引进到原创的突围路径



回望近年来我国电视节目的创新历程，不难发现，在市场和政策的双重作用之下，我国电视媒体的节目创新已经从单纯的海外模式引进，历经在成形的海外节目模式基础上联合制作，发展到向自主研发原创节目的方向大步迈进。尽管距离真正的自主原创乃至模式输出都还有很长的路要走，但我们可以从近年来各级电视媒体的成功探索中提炼出几条行之有效的突围路径。

传统文化的创新表达：娱乐引导价值

2014年1月23日，广电总局下发了《关于积极开办原创文化节目弘扬和传承优秀传统文化的通知》，明确提出了“原创文化节目”的概念。自此，电视荧屏的娱乐过剩之风得到有效抑制，文化之风因势而起。在此后的几年中，各级电视媒体开办了不同题材的以传承和展示传统文化为主旨的原创文化节目，节目数量壮大的同时，借助于在节目内容和形式上的不断探索和创新，文化类节目开始走出收视低迷的困境，在观众中

形成越来越强的影响力，开始逐步进入发展快车道。综观近两年来在电视荧屏上大放异彩的人文类节目，如《中国汉字听写大会》、《中国成语大会》、《中国谜语大会》、《中国诗词大会》、《成语英雄》、《汉字英雄》等节目，其获得成功的根本在于从传统文化中提炼和寻找出真正具有核心价值的元素，并通过价值凝练形成新的潮流，进而为文艺类电视节目的本土原创树立根基。

制播重组：创造力的再次整合

在我国电视节目创新由版权引进到自主研发的转变过程中，也经历了从最初对海外模式较强的路径依赖，到变海外模式引进为联合制作，发展至今以制播分离的制作形式、强强联合的制作团队，通过整合不同主体的创造力，逐步实现原创实力的提升。观察2015-2016年上星频道收视较高的原创节目，除了部分电视台独立制作的节目，多数节目都采取了电视台联合制作公司或直接由制作公司创制的方式，灿星制作、千足传媒、能量传播、中传视界、华录百纳、蓝色火焰、元纯传媒等，均成为参与节目制作的玩家，与电视台一道，推动新一波的制播分离浩浩荡荡展开。

电视碰撞电商：占据场景赢得未来

如果说互联网时代争夺的是流量和入口，那么移动互联网时代争夺的就是场景。对于传统电视来说，通过与电商的合作，将节目内容与购买场景连接，则是应对未来市场竞争、提前占据先机的不二选择。2014年，上海东方卫视联合广东蓝色火焰文化传媒有限公司打造的《女神的新衣》开播，节目实现了即看即买的娱乐内容电商化模式，将内容“直接、即时”转化成商业价值。2015年，《女神新装》第二季播出，在获得稳定的收视的同时，也是对电视碰撞电商的最好诠释。



TV Focus

Zhou Xinxin

TV Programs Innovations: From Import to Independent Production



Subject to the market demand and governmental regulations, TV programs innovation in China has seen a development of pure import from overseas producers, joint production with the overseas producers to an independent innovation by the local producers. Here are some advisable summaries from the local producer's innovations.

TV programs producers have been focusing on orientation of moral value by entertainment from traditional cultures. Since the publication of "On the promotion of traditional cultures innovations" by the SARFT on January 23, 2014, there has been a growing popularity of culture on the TV screens, and the audience ratings for such programs have been improving. Typical examples of such programs include Chinese Characters Dictation, Chinese Idioms Contest, Chinese riddle Contest, "Chinese poetry Contest, Chinese idioms Champion and Chinese char-

acter champion. The success of these programs should be attributed to the core value in the Chinese traditional cultures.

Programs production capacity was enhanced with the combined efforts between the broadcasters and the producers. Creative TV programs on the Chinese TV screens were mainly imported in the early years and are now independently produced by local producers such as Paul Edward, Purity Media and HLBN. Some of the producers have shown good performances in cooperation with TV stations since 2015, and have been successful players in the market of TV programs innovations.

A Scenario of business operation has been one of the rarest valuable resources in the era of mobile internet as it was with the traffic and platform in the era of internet. For the traditional TV broadcasters, it will be a prior option to cooperate with the e-commerce players to synchronize the TV programs with the shopping activities for their sustainable growth in the TV market competition. In 2014, the launch of "The Goddess' New Cloths" jointly produced by Shanghai Orient Satellite TV and the Guangdong Blue Flame Media Ltd. marked the realization of viewer's cloths shopping during and with the help of TV watching, and the broadcasters succeeded in making their audience value into a cash flow. The second broadcast of the same scenario program of "The Goddess's New Cloths" in 2015 and the stable audience ratings further justified the cooperation between TV broadcasters and e-commerce operators.



作者：马 超

分众化形势下广播频率品牌建设 ——以昆明都市和天津相声广播为例

面对新兴媒体的挑战，分众化时代广播节目的品牌化建设成为广播人研究的一个重要课题。以“分众化、品牌化”为出发点，有些频率大刀阔斧，重新编排，弱化节目，突出内容，以显著提升辨识度；有些则倾力打造具有鲜明地域特色的广播频率及节目，这些尝试都是广播媒体突出重围的重要途径。

打破既有模式，重塑编排格局——昆明NEW FM 1028

昆明广播电台NEW FM 1028，即都市调频FM102.8，采用欧美新锐电台模式，强化时段，弱化栏目。节目整体编排上采用了40%欧美流行音乐+40%华语主流音乐+20%资讯的搭配方式，是云南地区真正意义上的完全类型化的电台频率，鲜明的差异化风格在众多广播频率中一耳就能辨识。

1028的时尚化编排与节目类型，使得频率拥有一大批忠实的听众粉丝。这些人群大都为城市里最中坚活跃的分子，乐观、积极，喜爱流行文化，追求时尚生活。他们普遍心态年轻，消费观念领先，对潮流事物接受欲望强烈。面对标签如此明显的“分众”，仅靠对节目内容的优化是不够的，利用媒

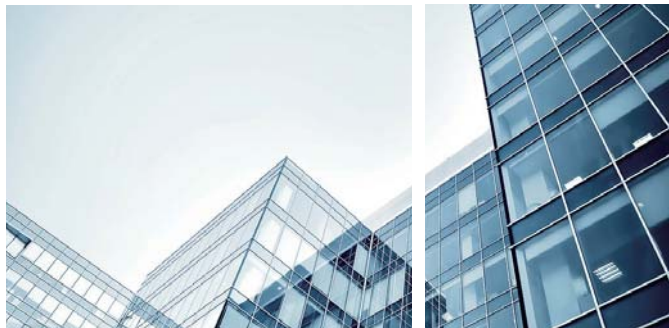
体融合和“互联网+”，开展丰富多彩的多平台互动，才能不断提升粉丝听众的忠实程度。因此频率不仅在微博、微信上开通平台，而且针对年轻人喜欢的豆瓣，小站上也开通了互动通道，拥有了可观的粉丝数量。不仅如此，频率还经常组织相关线下活动以提升粉丝忠实度。

单独来看昆明地区15-34岁这一类青年听众的收听数据，将昆明地区所有本地频率的人均收听分钟数（听众）进行排名，昆明广播电视台FM102.8排名第一位，可见中青年听众对于该频率的喜爱程度，如果再细分，15-24岁的青少年听众对该频率的人均收听时长（听众）也在所有本地频率中占据第一位，且遥遥领先，说明这类人群对该频率真的是情有独钟。

注重听众细分，精办品牌节目——天津相声广播

从天津相声广播几档品牌栏目上来看，虽是以相声曲艺为主，可通过不同的节目穿插形式，主持方式以及内容的编排等，满足不同听众需求，从而最大化发挥品牌优势。数据上，从2016年第1波次天津相声广播全天收听走势也可以看出，不同时段安排针对不同听众的节目，同时优化节目结构，使得全天出现多个收听高峰。从车载收听效果可以看出，中青年听众对两档节目的喜爱程度十分明显。

在如今这个“分众化”的传播时代，传统广播频率要在和新兴媒体的竞争中努力寻找自身优势，发挥品牌的核心竞争力，寻找市场缝隙，实现差异化竞争。努力向兄弟台甚至新兴媒体学习专业化运作，从而适应分众化潮流，开创具有本地特色和个性的品牌频率和品牌节目。





Radio Live

Ma Chao

On Brand-building of Radio Stations



In the era of new media, the brand-building for a radio station became ever more important, some radio stations made their efforts either by restructuring their broadcasting schedules or by featuring their programs with popular contents amongst the local audience.

Take the instance of Kunming Radio New FM1028, it a format radio with 40% of the contents being Western music, 40% being Chinese music and 20% being news and information, and such broadcasting format makes the radio station an easily identifiable media among the listeners.

The radio station attracts a large crowd of listening fans who are

active social activities participants. In terms of audience ratings, Kunming Radio NEW FM1028 is ranked as the number one radio station among the stations for audiences aged 15-34, and it is listened the most by audience aged 15-24.

Another example is Tianjin Radio Cross talk. It is a station that mainly broadcasts entertainment programs such as cross talks, and such programs formed several audience peaks over the day with a large size of middle aged and younger audience.

Radio stations should make efforts in catering the segmented audience with tailor-made programs and thus build their brands in the market.



1 2 3 4 5 6 7 8



体育动向

作者：刘 洋

中国男足，球迷的观赛热点



中国男足对于中国球迷的吸引力是巨大的，承载着国人的足球梦想，即使有过悲伤失望，球迷对中国男足的感情也不曾减少。近两年来中国男足相关的正式比赛（足球亚洲杯，世界杯预选赛）收视均取得了不俗的成绩。

2015年在澳大利亚举行的足球亚洲杯，小组赛阶段，中国男足先后对阵沙特，乌兹别克斯坦和朝鲜，均取得了胜利，三场比赛71城市中央台五套的收视率分别为2.04%，1.96%和2.85%。淘汰赛阶段，中国首面对实力强劲的东道主澳大利亚，中国男足的球门在下半时被澳大利亚攻破，最终输掉了比赛。根据CSM媒介研究71城市收视数据显示，本场比赛中央台五套收视率达到3.75%，这

一收视排在当年中央台五套足球赛事第1，在所有体育赛事收视排名前5。世界杯，是中国男足的梦想，也是所有中国球迷的梦想，2016年中国男足奇迹般的闯进了世界杯亚洲区12强赛，久违的又一次获得了冲击世界杯的机会。截止到10月12号，中国男足在已经结束的前四场世界杯亚洲区12强赛中取得了1平3负的成绩，和国人的预期有一定的差距。但71城中央台五套收视显示，已经结束的四场12强赛事收视率都超过2%，其中中国与伊朗的比赛，71城收视率高达3.5%，是截止目前所有足球收视率的第1名。

虽然中国男足的现状令人担忧，但是球迷始终保持着对中国男足的关注和热爱，期待中国男足崛起的一天早些到来。





Sports Drive

Liu Yang

Chinese Men's Football Team, Hot Spots of Chinese Football Fans



Chinese Men's Football Team attracts Chinese football fans a lot and carries the football dream of all Chinese people. Although experienced sadness and disappointment, fans still support and love Chinese Men's Football Team. The ratings of official competitions (Asian Cup, World Cup Qualifier) in the past 2 years were relatively high.

The Asian Cup held in Australia in 2015, Chinese Men's Football Team had against Saudi Arabia, Uzbekistan and North Korea in the group stage, all won the victory. The ratings of 71 cities in CCTV5 were 2.04%, 1.96% and 2.85%. In the knockout stage, China faced

to the powerful host Australia at the first game. Australia scored in the second half and won the game. According to the CSM Media Research's data of 71 cities, the ratings in CCTV5 of this game reached 3.75%, ranked top in football games and ranked top 5 in all games of CCTV5 this year. World Cup, is not only the dream of Chinese Men's Football Team but also all Chinese football fans' dream. 2016 National Team advanced to World Cup Asia 12 and won the opportunity to World Cup Finals once again. Chinese Men's Football Team got 1 draw and 3 defeats in the last four games till October 12th, which was different to Chinese people's expectations. While the TV ratings of 71 cities in CCTV5 of these four games all reached 2%, and the ratings of the game against Iran up to 3.5%, which is the top in all football games in CCTV5 till now.



Although the situation of Chinese Men's Football Team is worrying, fans have always remained attention and affection to them. Look forward to the early arrival for the rise of Chinese football.



公司介绍

About CSM

中国广视索福瑞媒介研究(CSM)是央视市场研究(CTR)与Kantar Media集团等共同建立的合资公司，致力于专业的电视收视和广播收听市场研究，为中国大陆地区和香港传媒行业提供可靠的、不间断的视听调查服务。作为电视节目、广播节目和广告交易“通用货币”的提供者，CSM拥有世界上最大的广播电视受众调查网络，覆盖5.99万余户样本家庭；其电视收视率调查网络所提供的数据可推及中国内地超过12.8亿和香港地区640万的电视人口；其广播收听率调查的数据则可推及中国超过1.44亿的广播人口。截至2016年10月，CSM已建立起157个提供独立数据的收视率调查网络（1个全国网，25个省级网，以及包括香港特别行政区在内的131个城市网），对1,041个电视频道的收视情况进行全天不间断调查；同时，CSM也已在中国36个重点城市及3个省开展收听率调查业务，对465个广播频率进行收听率调查。



CSM Media Research is a joint venture between CTR Market Research and the Kantar Media. Dedicated to TV & radio audience measurement research, CSM Media Research offers reliable and uninterrupted rating information for Hong Kong SAR and China. CSM Media Research operates the world's largest TV & radio audience measurement panel network, covering more than 59.9 thousands households. CSM's TV audience measurement network provides data that represents the viewing of 1.28 billion people in China mainland and 6.40 million people in Hong Kong SAR. The radio network represents the listening of 1.44 billion people in China. Up to Oct, 2016, CSM delivers data from 157 TAM panels (1 national panel, 25 provincial panels, and 131 city panels including Hong Kong SAR) which provide data independently, measuring the viewing of 1,041 unique TV channels all day, every day of the year. Meanwhile, CSM has built radio audience measurement panels in 36 cities and 3 provinces, measures the listening of 465 radio frequencies.

