

## **Abstract**

The thesis deals with the development of internet TVs in the Czechia, their business models, possibilities of further development and their impact on linear television. Since TV production is distinguished by serial production, it also describes the revolution in the television industry at the turn of the millennium, which changed the rules of writing and filming TV series so far. The thesis also presents all series of Czech internet TVs and compares their genres with audience preferences.

For this comparison, the thesis uses both in-depth interviews with internet TV audience respondents and data on the most watched TV shows. In addition to what the viewers on the internet watch, the in-depth interviews also found out when and how (on what device) they watch it, supported by detailed Netflix (the largest internet TV in the World) statistics. Respondents also watched episodes of three series of Czech internet TVs, which they then subjectively evaluated. Based on their testimonies, it was found that posting all the episodes of one season of any series at once could contribute to its overall viewership (due to binge-watching). Furthermore, based on in-depth interviews, a specific use of the new form of product placement in series for women is suggested, as women are minimally represented in the internet TV audience in Czechia.

Given that the Czech market is relatively small and internet TVs are still in their beginnings, they do not have a general impact on the viewing of linear TV, and thus the cost of advertising displayed in this medium (yet). Therefore, the thesis deals with very specific manifestations of influence in very specific cases. These cases include, for example, a distribution cooperation of a television network with internet TV or a co-production cooperation in the production of content, etc. In these cases, the television was always influenced positively. Only the acquisition of broadcasting license by Seznam, which operates Stream.cz, the oldest and biggest internet TV, had a negative impact on the viewing of existing TV stations, but with a total share expressed in hundredths of a percent (up to 0.25 percent) it is a truly miniature influence.

This part of the thesis shows that there is no broad influence of Czech internet TVs on linear TVs, but it also shows that if TV networks used internet TVs to supplement their already existing content, they could increase their viewing. On the other hand, internet TVs would achieve better numbers in the case of larger investments in their own production and diversion from the comedy as the only genre they produce. There are other platforms and ways for users

to have fun on the internet than watching the series. Focus on other genres (than comedies) is one of the main benefits of the this thesis.