

THE PRAGMATISM OF HYBRIDISATION LOGIC OF TELEVISION NEWS IN SLOVAKIA

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ABSTRACT:

Within this study, the authors resolve the issue of the hybridisation of journalistic production in electronic media and specifically in television. Hybridisation has fully expanded into print and online media as well. The authors determine whether this phenomenon is present in television news and to what extent. They see hybridisation as a consequence of multiple factors, including social and political conditions, commercialisation, the market environment, technological developments, topic recycling, and changes in lifestyle and rhythm. All have had an impact on newsroom strategies, working behaviour, methods of journalistic production and changes in perception stereotypes. The decision was made to investigate the phenomenon of hybridisation of news production by monitoring the occurrence of specific elements of analytical and fictional current affairs in news formats, specifically the main news programmes on selected Slovak television stations. The occurrence of these elements is evaluated in the context of genre, topicality and territoriality. The findings are synthesised in connection with presentation in both the public and commercial media space.

KEY WORDS:

current affairs, genre, hybridisation, main news programmes, news, report, television, topic recycling

Introduction

Despite the rise in the informative strength of online news,¹ television news remains very popular.² Digitalisation has improved the overall quality of television broadcasting and expanded the availability of different programmes and ancillary services to viewers. Television has been transformed from a passive medium to a multi-medium, compatible with other technologies that are commonly found and used in

¹ See, for example: VIŠŇOVSKÝ, J., RADOŠINSKÁ, J.: Online Journalism: Current Trends and Challenges. In PEŇA ACUŇA, B. (ed.): *The Evolution of Media Communication*. Rijeka: InTech, 2017, p. 3-22.

² According to the results of a survey conducted by the *Focus Agency* for the Department of Political Science at the Faculty of Philosophy at Comenius University during a multi-year research project conducted by the department, the Ministry of Foreign Affairs and RTVS, Slovaks trust public media news broadcasts the most. The research was published on 5th February 2020. Public television and radio news are trusted by 52.1% of respondents, with 39.4% of people trusting news from private television stations, 36.3% print media and 33.5% online news. The least amount of trust was in alternative websites, which was reported by 22.5% of respondents, and social networks with 15.4% of respondents. The research did not compare the trustworthiness of specific media; it was only concerned with types of media. Source: *Slováci najviac dôverujú správam vo verejnoprávnych médiách*. [online]. [2020-02-07]. Available at: <https://denikn.sk/minuta/#/tema/rivs?_k=69pll>.

households, especially the computer and mobile phone. Media have a direct and indirect influence on political, economic and cultural spheres and on day-to-day life. They are an instrument of ideological struggle, a means of disseminating information, knowledge, entertainment, and relaxation, but also control and manipulation. Television news, especially for the middle-aged and older generations, remains a relevant source of information on the most important domestic and foreign news, current events in the regions, and from all areas of life. While recipients may have partially registered information from a variety of media throughout the day (radio, television and the Internet), evening news programmes often represent a significant source that wraps up all those partial bits and pieces of information received throughout the day in a convenient package. Time spent watching main evening news programming is important in terms of daily rituals and stereotypes. For many, this time is a turning point when they transition from a more active phase to a more sedentary, evening mode. A compilation of densely processed information gives the viewer an overview of what happened during the day or which social and political issues are important. The news plays an important cultural and social function in the recipient's life, having a strong influence, and is an irreplaceable factor in civilisation. Television news is broadcast at prime-time and kicks off the evening slot of programming for these very reasons. It is still regarded as a showcase programme by many television stations and is given tremendous attention by station and newsroom management. Television news, its quality and objectivity are examined by various organisations and agencies, and they regularly conduct research into this topic.³

The main news programmes are mostly of a regular structure, which is prioritised by events in terms of national and global importance. The program itself is prepared by a newsroom team, which includes editors, anchors, reporters, camera operators, graphic designers, a sound technician, a video editor and a director. Everything must be completed and ready by the start of the main news broadcast. The individual reports are produced by the reporters with the agreement of the editor or newsroom management based on a defined plan. Their reports are prepared alone, and only in cooperation with a camera operator when actually filming the reports, and they are responsible for the overall concept and quality of their report. The form that the report takes depends on the topic, the content and the plan for its inclusion in the programme. Given that news is involved, the primary focus is on providing information without extensive analysis or expressing an opinion. Reports are not currently generally classified by genre; rather they are specified based on when they occur, such as an opener, block news, main story or news from the regions. This means that broadcasts do not appear to be genre-pure as we know them from journalistic theory and the beginnings of television broadcasting; instead, individual news and current affairs elements are mixed in based on the need to clarify the topic and in accordance with the editor's skills. Editors who work in newsrooms may have journalistic or mass-media education, but there are many who have another form of university-level education⁴ and therefore do not have a sufficient understanding of journalistic work and instead they learn how to do this work as they go. This is also the reason why the rules of genre purity are not followed. Likewise, the use of genres in media continues to evolve as media themselves evolve. New forms of media presentation exert a significant influence on this process. For instance, there is a contemporary preference for authentic on-scene reporting with the broadcast taking the form of an interview with the news anchor from the studio, the use of experts to explain issues, an accent on using graphics in presentation, and the like. The theme of the hybridisation of genres has become the subject of numerous discussions as an immutable consequence of 21st century journalism.⁵ It is also the result

³ In another survey conducted by *Median* in the period from October to December 2019, a quota selection from a sample of 2,125 respondents aged 14 to 79 years, and specifically focused on news on Slovak television, showed that *RTVS* was considered the most objective news source with 22.7%, followed by commercial television stations *Markíza* with 21.8%, *JOJ* with 19.4% and *TAT* with 17.5%. Eight-tenths of one percent of those queried responded none and 2.9% provided a different answer. The respondents were only allowed to name one television station, and 14.9% of them did not respond to the question. Source: *Spravodajské informácie RTVS označilo za najdôveryhodnejšie 22,7 percenta respondentov*. [online]. [2020-02-10]. Available at: <<https://www.teraz.sk/slovensko/tieto-televizie-mali-najobjektivnejši/445040-clanok.html>>.

⁴ See: BREČKA, S., ONDRÁŠIK, B., KEKLAK, R.: *Média a novinári na Slovensku 2010*. Bratislava: Eurokódex, 2010.

⁵ See: FOLLRICHOVÁ, M.: Žurnalistické žánre v printových médiách. In *Otázky žurnalistiky*, 2018, Vol. 61, No. 1-2, p. 50-58; TUŠER, A.: Prejav v elektronických médiách. In TUŠER, A. et al.: *Praktikum mediálnej tvorby*. Bratislava: Eurokódex, 2010, p. 87-158; BURTON, G., JIRÁK, J.: *Úvod do studia médií*. Brno: Barrister & Principal, 2003; MOTAL, J. et al.: *Nové trendy v médiách II. Rozhlas a televízie*. Brno: Masaryk University, 2012; KASARDA, M.: Tvorba v periodickej tlači. In TUŠER, A. et al.: *Praktikum mediálnej tvorby*. Bratislava: Eurokódex, 2010, p. 57-86; PRAVDOVÁ, H.: *Manažment, marketing a redigovanie v redakčnej praxi*. Trnava: FMK UCM in Trnava, 2010; VIŠŇOVSKÝ, J.: Paralely digitálneho novinárstva a jeho rozmach v kontexte rozvoja informačných a komunikačných

of the pragmatic logic applied by newsrooms and editors themselves in an attempt to keep up with the demand for quick and easy-to-process information in a simplified form, which is simple for the audience to comprehend while also delivering comprehensive information. The authors of the submitted study decided to contribute towards this topic by taking an analytical overview of Slovak television media, namely reports broadcast on the main news programmes of relevant Slovak television stations. Through quantitative research, they observe the occurrence of news and current affairs elements in them and the degree of their application. This study is based on primary research,⁶ the findings of which are analysed using new criteria. The basis of the research itself is based on the belief that news programmes are composed of news genres because their main priority is to deliver information.

Genres in Television News Programming

Television genres developed along similar lines as those in radio, and specifically from the genres already in extant, more developed forms of media, and, in the case of television, print media, radio and documentary film were the foundations. Television as the youngest classical mass medium has brought with it the widest possible range of production options in the field of mass-media production, as it can use all three types of means of expression: text, sound and especially images, in a variety of forms and formats. This combination brought a new quality to media products, with one component influencing the other and their dominance can be varied according to their significance. Although this form of expression was previously used in film production, television has allowed it to disseminate widely to every household. Using images as an important form of presenting reality and fiction is a very powerful communication tool.⁷ Visual perception is critical for humans and as much as 80% of information is registered by sight. Therefore, extending the reach of mass media communication by employing a movable image component accessible in individual households has made television strong and meaningful and is responsible for it taking first place among mass media. This has resulted in the desire to control its management and intensified the political fight for television. Images in television broadcasts are found in two formats: dynamic and static. The dynamic form is based on a kinetic depiction. A moving image is concrete, accurate and faithful and it usually acts as a documentary, authentic pictorial statement. Television also uses still images such as photographs, graphs, diagrams and maps, which are sometimes dynamized by camera movement (moving on or off screen) or animation. A specific means of expression is written text that replaces or supplements audible speech, e.g. in the form of transcriptions of translations of foreign languages or speech in a noisy environment, or as an additional information layer (including the use of the scrolling ribbon on *TAT* news programmes, in specific shows, for breaking news, or in the opening and closing headlines of shows). Text also appears in the form of a headline and fulfils the same role as in print media, i.e. to announce the topic to be discussed. It also has an introductory function by introducing the person speaking to the recipient. Images and words are considered equivalent in television production. Nearly all visual information needs words to give it a clear meaning. Only in a small percentage of programmes is content expressed exclusively using image and sound (music or authentic sound) to round out the atmosphere. Sound takes a number of forms in television communication: spoken word, music, authentic sound and noise, and is used in various combinations. Speech takes a number of forms, including read or unread. Read speech is prepared in advance and stylised. Free speech can also be prepared beforehand and stylised, in the case of a dramatic production. Verbal expression on television, if the communicator is on-screen, is accompanied by non-verbal communication, such as body language, facial expressions, gestures,

technológii v spoločnosti. In PRAVDOVÁ, H., RADOŠINSKÁ, J., VIŠŇOVSKÝ, J.: *Koncepty a praktiky multiplatformovej žurnalistiky*. Trnava: FMK UCM in Trnava, 2017, p. 183-272; RADOŠINSKÁ, J.: Multiplatformové novinárstvo v kontexte mediálnej kultúry. In PRAVDOVÁ, H., RADOŠINSKÁ, J., VIŠŇOVSKÝ, J.: *Koncepty a praktiky multiplatformovej žurnalistiky*. Trnava: FMK UCM in Trnava, 2017, p. 107-182.

⁶ See: GAŽICOVÁ, A.: *Mediálna analýza duálneho vysielacieho prostredia na Slovensku (vo vzťahu k spravodajsko-publicistickým žánrom)*. [Dissertation Thesis]. Trnava: FMK UCM in Trnava, 2019.

⁷ See also: RADOŠINSKÁ, J.: New Trends in Production and Distribution of Episodic Television Drama: Brand Marvel-Netflix in the Post-television Era. In *Communication Today*, 2017, Vol. 8, No. 1, p. 4-29.

proxemics, etc. Non-verbal communication on television has its own distinctive features.⁸ Means of expression on television are used in a variety of compositions characteristic of the various genres that make up individual shows. The television schedule is the basic element of television broadcasting. A schedule is a specific set of outputs (creations, works, or communiques) broadcast over a specific channel or at a specific period of time (morning or afternoon schedules, etc.) intended for a specific recipient (youth, seniors, etc.) or of a specific character (political, artistic, entertainment, etc.).⁹ A television schedule is composed of television programmes. These are arranged in a dramaturgically-composed structure with a clearly stated definition of determination and broadcasting time slot. Television is a medium that disseminates not only information and facts in non-artistic formats but also implements and disseminates media products referred to as artificial productions or takes over finished audio-visual works (including films) and offers the results of productions made by other media institutions. According to Koščo, individual programmes can be divided into three areas according to the prevailing form of their design. The first group consists of programmes based on facts which are processed using a documentary method. They are dominated by journalistic production, or they summarise the results of journalistic production. The second group consists of artistic, stylised programs that are staged and often have a dramatic structure. The third group consists of combined, multi-genre programmes, which form a dramaturgically-composed programme complex.¹⁰

In television communication, the term “genre” is understood in two ways. Genre used to be a television type, and today we would call it a format. It is a group of television programmes that share certain features of semantic and compositional structure, in terms of audio and visual components. In the area of television broadcasts, genres are taken over and used in television production, or television only serves as a broadcast channel for presenting taken-over media content. However, television production has developed special television genres over time that have been and are created specifically for television production and correspond to the specific conditions of television production. The word “genre” is also used with respect to individual components in a programme as we know them. Television genres, as well as genres in other media, are historic categories that evolve and change as technology evolves and as new expressive content and formal practices appear. During this development, many genres arise, but some also disappear or change and transform to better meet the needs of the medium. Today, many television professionals perceive genres more in terms of a television schedule and its key characteristics than genres in terms of journalistic theory with their specific differences and details. They often use general names: a report, a shot, a write-up, a phone call, etc. Different definitions of the term “genre” are provided in theory. Tušer defines “genre” as an abstract term. He adds that it is a specific reflection of reality, which has fixed characteristics and is anchored in the minds of both the creators and the recipients.¹¹ Burton and Jiráček characterise “genre” as a stabilised text framework with an expected layout that may have other discernible variations called sub-genres. However, it should not be confused with a method for approaching reality or a style. A stable genre must have features such as predictability and repetition of some elements that help to define and identify the genre.¹² Motal et al. state that genre was largely understood until the 1970s as a static complex, a fixed structure, but, at present, thanks to diversity and creative self-reflection, it is disintegrating and as a stabilised textual pattern it is ceasing to be of wider interest. He emphasises that, under contemporary theory, it is neither important nor possible to abstract a genre and its rules, nor to stabilise its boundaries.¹³

8 See also: KOŠČO, J.: *Žurnalistické žánry v televízi*. Prague: Novinář, 1984; BOYD, A.: *Příručka pro novináře – Zpravodajství v rozhlasu a televizi*. Prague: Centrum nezávislé žurnalistiky, The International Media Fund, 1995; MISTRÍK, V.: *Základy televizní tvorby – ABC pro tvůrčích pracovníků lokálních televizí*. Bratislava: ProMedia Slovakia, program pomoci médiám, 1999; BLAHÚT, D.: *Obrazová postprodukcia audiovizuálneho diela – colorgrading*. In PETRANOVÁ, D., PRAVDOVÁ, H., SOLÍK, M. (eds.): *Megatrendy a médiá 2015: Mediálna farma II.: Transkultúrna komunikácia a mediálne umenie: Od slova k žánru a jeho súčasným podobám*. Trnava: FMK UCM in Trnava, 2015, p. 19-26; MOTAL, J. et al.: *Nové trendy v médiách II. Rozhlas a televízie*. Brno: Masaryk University, 2012.

9 KOŠČO, J.: *Žurnalistické žánry v televízi*. Brno: Novinář, 1984, p. 24-27.

10 KOŠČO, J.: *Žurnalistické žánry v televízi*. Brno: Novinář, 1984, p. 25.

11 BARTOŠEK, J., TUŠER, A.: *Teoreticko-praktické východiská mediálnej tvorby*. In TUŠER, A. et al.: *Praktikum mediálnej tvorby*. Bratislava: Eurokódex, 2010, p. 39.

12 BURTON, G., JIRÁK, J.: *Úvod do studia médií*. Brno: Barrister & Principal, 2003, p. 169.

13 MOTAL, J. et al.: *Nové trendy v médiách II. Rozhlas a televízie*. Brno: Masaryk University, 2012, p. 51.

Osvaldová and Halada define a “genre” in a broader context, as a set of traits derived from verbal, visual, and musical work into a generic type valid for all materials of the same focus.¹⁴ Kasarda specifies that the “journalistic genre” can be defined as a non-canonical (free, non-binding) set of formal and content-focused rules for writing certain types of journalistic texts. Formal rules determine the characteristics of the use of linguistic (lexical and stylistic) means needed to produce a specific type of text. Content rules govern the handling of sources, facts, and the author’s attitude or tone that an author may adopt when writing a text.¹⁵ Within this context, Višňovský remarks that form in the field of journalistic production manifests itself in both the content of the text and its internal organisation through which the functions of the content are realised. He adds that the selection of a form depends on the media in which the journalist works and the recipients for whom the content is intended, as well as on the quantity, nature and quality of the information that is aggregated. Conversely, if a journalist is responsible for writing using a specific genre, the aggregated information is then adapted for this purpose.¹⁶

Genre typology is not random and indeed has its own rules that are important for both those who create and those who receive content. On the one hand, there are relevant key features of the genre that help the author build a clear and understandable media content. Genre helps the recipient to orient themselves. The clear structure contributes to comprehension of the presented information through adherence to certain perceptual stereotypes, and to more rapid identification of whether the media content only has an informational function, or also a persuasive function. Genres differ slightly and are adapted as a result of the influence of the contemporary period in which they exist and the influence of media owners. In this case we are talking about genre instability. Several authors discuss the development of genres and the blurring of their boundaries. Typical features of individual genres can be found in media content based on the nature of the topic, the degree of research, evaluation, generalisation, and the way in which the translated topic is portrayed. In Slovak genre studies, genres are usually divided according to two approaches: a trichotomous approach, into news, analytical and fictional content, and a dichotomous approach, into news and opinions.

The basic news genre of television is news. Burns refers to “news” as “*a word indicating things that journalists write about*”.¹⁷ It is generally characterised as prompt, factual, concise and accurate information about socially important or interesting events. An important attribute is the audio-visual nature of news coverage on television.¹⁸ Today’s form of television news has evolved from film news. It took over and adapted the basic genre of audio-visual journalism, the film shot, at its very beginnings (a logical, semantic structure with two-tiered characteristics). An introduction given by an anchor in the studio is at the head end. The body, i.e. the core of the news report, is delivered by a reporter and includes statements from respondents. Image is an integral component. News is information about an event, fact, phenomenon, etc. Hartley’s classification, also referred to by Trampota, is usually used to characterise the subject of the reports. Hartley divides news into political events, economic events, foreign events, domestic events, occasional events and sport.¹⁹

According to Lokšík, the specificity of television news is more suited to a dynamic, accentuating compositional structure, which may, however, teeter on the edge of sensationalism, and even fall under tabloid journalism. He adds that television news has the truest circular composition based on the principle of dramatic unity in the construction of the story.²⁰ Rončáková points out that television news does not use the inverted pyramid method, but applies the method of dramatic unity: at the beginning stands the climax (what happened), followed by the cause (why, and circumstances), and finally the effect (background and consequences). Its style is colloquial, without wasting words, and employs simple sentences.²¹

14 OSVALDOVÁ, B., HALADA, J.: *Praktická encyklopédie žurnalistiky*. Prague: Libri, 2007, p. 243.

15 KASARDA, M.: *Praktická příručka písania pre profesionálov*. Žilina: Eurokódex, 2012, p. 18-20.

16 VIŠŇOVSKÝ, J.: *Problematiky štruktúry a kompozície v novinárstve*. Trnava: FMK UCM in Trnava, 2012, p. 80-81.

17 BURNS, L. S.: *Žurnalistika. Praktická příručka pro novináře*. Prague: Portál, 2004, p. 61.

18 LOKŠÍK, M.: *Televizní zpráva a televizní zpravodajství*. In OSVALDOVÁ, B. et al.: *Zpravodajství v médiích*. 2nd Edition. Prague: Karolinum, 2011, p. 83-84.

19 TRAMPOTA, T.: *Zpravodajství*. Prague: Portál, 2006, p. 29-30.

20 LOKŠÍK, M.: *Televizní zpráva a televizní zpravodajství*. In OSVALDOVÁ, B. et al.: *Zpravodajství v médiích*. 2nd Edition. Prague: Karolinum, 2011, p. 85.

21 RONČÁKOVÁ, T.: *Žurnalistické žánre*. Ružomberok: Catholic University, 2011, p. 103.

The classification of news genres in the media environment is addressed by several authors. Renowned Slovak authors dealing with genre studies²² distinguish four or six basic types of news. Hudíková divides television news genres into read reports, short visual reports (or flash news from the block), combined reports, TV reportage and news interviews.²³ Lokšík provides a similar breakdown: read reports, visual reports, combined reports, reportage reports and television news interviews.²⁴ In terms of classifying news genres, Rončáková also mentions read (verbal) reports, audio-visual (visual) reports, combined (expanded) reports, brief reportage and adds phono-photographic reports and personified reports.²⁵ Labík classifies television news into read reports, short visual reports (audio-visual), combined expanded reports, reportage reports (called reportage or brief reportage) and television news interviews.²⁶ It follows from these categories that all the authors agree that two news models are employed in essence within television news. The first model is based on the anchor introducing the news on the screen from the studio, after which the reporter completes the report and may or may not appear on-screen during this time. The length of such news report and the depth of its processing vary. The second model has the anchor or reporter reading the full text of the news report off-screen, and in this case a short news report is involved. This is how the headlines are presented. The visual in most cases matches the content, but illustrative images may be used in some instances. A much less common occurrence is the anchor simply reading the information alone while on-screen. This is typically reserved for breaking news that occurs during the broadcast. Current broadcasts often feature an interview between the anchor and a reporter who is on-scene and reporting directly from that scene.

In contrast to news reporting, current affairs (or opinions) offer a more in-depth analysis of events, evaluation, and contextualisation with respect to rational and emotional aspects. More expansive use of language and style (a more complex sentence structure in the text) is characteristic in current affairs and the representation of audio and visual elements is much higher. Opinion genres are based on news facts, and indeed build on them, elaborate them and reveal the essence of the topic. This may involve an explanation of the facts, an explanation of the causes, an explanation of the results, an outline of the events as they developed, or statements. The role of current affairs programming is to provide recipients with a sufficient quantity of thought-provoking suggestions to allow them to form their own opinions and attitudes. Thus, current affairs should serve to orientate and deepen awareness of the current reality. Current affairs reflect the author's personality and the professionalism of the editor, commentator, reporter, or anchor to a significant degree. According to Tušer, the presentation of current affairs more often uses expressive verbs, basic modal words, as well as other words expressing the will, emotional and causal tendencies of the author or expressing the reality of the event. Evaluation is the dominant feature in the presentation of current affairs.²⁷ Television uses a limited number of opinion genres. Like on radio, they appear on television together with the news as a part of an overall broadcast. The most widely used opinion genres include current affairs interviews, television commentary, television reportage, television briefings/discussions and talk shows. Occasionally, there will be notes, a review, as well as columns and commentaries.²⁸

22 See: TUŠER, A., FOLLRICHOVÁ, M.: *Teória a prax novinárskych žánrov*. Bratislava : Comenius University, 2001; PRAVDOVÁ, H.: Prehľad žurnalistických žánrov v jednotlivých typoch médií. In MAGÁL, S., MATUŠ, J. (eds.): *Základy masmediálnych štúdií*. Trnava : FMK UCM in Trnava, 2012, p. 62-83; HUDÍKOVÁ, Z.: Televízne spravodajstvo. In HUDÍKOVÁ, Z., PORUBCOVÁ, J.: *Televízia*. Trnava : FMK UCM in Trnava, 2007, p. 57-59; ORBAN, K.: Rozhlasová tvorba. In TUŠER, A. et al.: *Praktikum mediálnej tvorby*. Bratislava : Eurokódex, 2010, p. 159-188; LEHOCZKÁ, V., CHUDINOVÁ E.: *Fenomén rozhlasu v systéme masmédií: Základy teórie rozhlasovej žurnalistiky v systéme masmediálnej komunikácie*. Trnava : FMK UCM in Trnava, 2005; LOKŠÍK, M.: Televizní zpráva a televizní spravodajství. In OSVALDOVÁ, B. et al.: *Zpravodajství v médiích*. 2nd Edition. Prague : Karolinum, 2011, p. 73-89.

23 HUDÍKOVÁ, Z.: Televízne spravodajstvo. In HUDÍKOVÁ, Z., PORUBCOVÁ, J.: *Televízia*. Trnava : FMK UCM in Trnava, 2007, p. 57-59.

24 LOKŠÍK, M.: Televizní zpráva a televizní spravodajství. In OSVALDOVÁ, B. et al.: *Zpravodajství v médiích*. 2nd Edition. Prague : Karolinum, 2011, p. 87.

25 RONČÁKOVÁ, T.: *Žurnalistické žánre*. Ružomberok : Catholic University, 2011, p. 103.

26 LABÍK, L.: *Strihová skladba v spravodajských a publicistických televíznych žánroch*. Bratislava : VŠMU, p. 20. [online]. [2020-01-26] Available at: <http://vsmu.sk/resources/labik_strihova_skladba.pdf>.

27 TUŠER, A.: *Ako sa robia noviny*. Bratislava : Sofa, 2003, p. 143.

28 See: PRAVDOVÁ, H.: Teória a tvorba žurnalistických žánrov. In MAGÁL, S., MATUŠ, J., PETRANOVÁ, D.: *Príručka pre uchádzača*. Trnava: FMK UCM in Trnava, 2016, p. 85; CHUDINOVÁ, E.: Televízna tvorba. In TUŠER, A. et al.: *Praktikum mediálnej tvorby*. Bratislava : Eurokódex, 2010, p. 229-232; KOŠČO, J.: *Žurnalistické žánry v televízi*. Brno : Novinář, 1984, p. 64-65; BEREZHNAIA, M. A.: Theoretically Proven: Journalism Is Alive! In *Media Education (Mediaobrazovanie)*, 2018, Vol. 57, No. 2, p. 122-124; BOČÁK, M. et al.: *Texty elektronických médií. Stručný výkladový slovník*. Prešov : Prešov University, 2010, p. 44. [online]. [2020-01-17]. Available at:

Based on the primary research identified in the dissertation,²⁹ it was determined that three news genres appeared in the news programmes on the monitored television stations (*RTVS, Markíza* and *TA3*) over the research period (March and November 2018), specifically: combined expanded reports, short visual reports and reportage reports. The individual elements of each were then identified. More about this research is provided in the methodology section.

Hybridisation of Television News

Based on our theoretical knowledge and practical experience, we can state that journalism and methods for processing media content change and evolve on a continuous basis. This is conditioned by a variety of factors. In addition to the development of methods for journalistic production and media formats, the establishment of new media has exerted significant influence. The creation of radio resulted in the hybridisation of classic print journalism practices; and for radio, new and hybrid genres based on the methods used to create printed content and the specifics of working in radio were created. Journalistic practices on radio have in part influenced the sterility of print genres. The same was true with the advent of television, where the construction of television genres was based on print and radio genres. Perhaps the most intense process of establishing new and hybridising old genres can be seen in the emergence of the Internet and its associated online and web journalism. The cross-platform space allows the interconnection of all forms of media communication: text, audio and audio-visual, and the opportunity to bring all these means of expression to bear in various combinations and forms. Another factor influencing the hybridisation of journalistic practices was the circulation of media professionals in different newsrooms. Print journalists came to work on radio and television, and television and radio went back to other media, transferring stereotypes from the media production methods employed by the media in which they had previously worked. The reason for the hybridisation of journalistic practices is also the number of non-journalistic editors working in newsrooms. This is relatively high. They try to incorporate all the information they have available into the text and their approach to drafting the text is often intuitive, while its structure corresponds to the logic of effective practices for delivering information, and it is subordinate to the talent and intentions of the editor or the intentions of the newsroom. Non-journalists gradually learn the basics and principles of journalistic work and the level to which they apply them depends on the will of the newsroom. The result is the fact that we encounter articles and reports in media that correspond to the basics and principles of journalistic production and they can then be easily classified into individual genres, and articles and reports that are a mixture of various genres; while the delivery of content to the recipient and the accomplishment of the reporter's or the newsroom's intent have priority over complying with the formal principles of journalistic production.

As Tušer emphasises, a change in genre is conditioned by changes and demand from society. Best practices, respecting genre dominance, are receding mainly as a result of commercialisation and the resulting tabloidization. Genre variety is decreasing, the level of language is degrading and tabloidization is overvalued. It is therefore necessary to take into account the facts affecting production activities in the media and to treat them accordingly. These are determined by social conditions, the merciless media market, modern technologies and journalists themselves.³⁰ Genres have been judged differently, the dominant criterion was once content, at other times form, topic or construction, the essence was always identified and according to which they were divided, characterised, described. Numerous media experts have been working on the idea of hybridising journalistic practices for a long time. They operate under the premise that it has become increasingly difficult

<<http://obornik.sk/images/Slovník.pdf>>; VIŠŇOVSKÝ, J. et al.: Television News as an Information Source and Its Perception in Slovakia. In *Communication Today*, 2019, Vol. 10, No. 1, p. 40-60; LABÍK, L.: *Strihová skladba v spravodajských a publicistických televíznych žánroch*. Bratislava : VŠMU, [online]. [2020-01-26]. Available at: <http://vsmu.sk/resources/labik_strihova_skladba.pdf>.

29 See: GAŽICOVÁ, A.: *Mediálna analýza duálneho vysielacieho prostredia na Slovensku (vo vzťahu k spravodajsko-publicistickým žánrom)*. [Dissertation Thesis]. Trnava : FMK UCM in Trnava, 2019.

30 LAURINČIKOVÁ, S.: *Prof. Andrej Tušer: Mediá nepretržite prinášajú posolstvá, ktoré by boli najmä pozitívne*. [online]. [2020-01-28]. Available at: <<https://www.mediahub.sk/rozhovor-andrej-tuser-media-nepretržite-prinasaju-posolstva-kiež-by-boli-najma-pozitivne/>>.

to define 'genre dominance' in individual genres in recent years. "Genre dominance" can be characterised as the main element determining the overall nature and purpose of information. Hladký says that the previous characteristics of individual genre categories have repeatedly stated that they are only relatively stabilised structures. He emphasises that every described genre has had some historical development and is awaiting further transformation. Therefore, it cannot be excluded that some common genres will disappear over time and new, yet unknown, genres will emerge.³¹ Jenča also states that genres continue to develop and exact definitions of their elements will not stop them from changing. Genre boundaries are expediently crossed to suit the viewer. The recipient has some expectations of media output and the media go beyond genre in an effort to satisfy the recipient.³² Follrichová considers the blending of genres a negative. She calls them "a product of unprofessional journalism". She emphasises that an author adhering to pure genres adheres to specific rules that improve the rendering of the topic.³³ Hybridisation does not only apply to tabloid newspapers or private television stations, which try to attract the viewer through sensationalism or otherwise influence public opinion, as it also occurs in opinion-forming periodicals. Russ-Mohl and Bakičová state that information on events and commentaries quite often overlap. Numerous forms of journalism are based on blending forms and genres.³⁴

In the past, Russian authors also commented on the methodological issues involved in defining news journalism. Prochorov argues about the traditional distinction between journalism and news and current affairs. His polemical attitude is based on arguments that it is false that a report (information) gives only facts (who, what, when, where) and rather, in some way (typically hidden), a report also provides commentary. If that is the case, then there is no reason to talk about news and current affairs as different types of production. According to Prochorov, news is a kind of current affairs, specifically information current affairs. Similarly, Čerepachov criticises the separation of journalism into news and current affairs. The perspective that news and current affairs are two adjacent complexes that fall within the scope of journalism is relatively widespread. He considers the character of the object to be a genre distinguishing criterion.³⁵ According to Hladký, news, current affairs and documentaries come out of one another, follow one another, and overlap. Understanding the dialectics of the relationships between the various categories of television journalism has a practical impact on journalism, where a barrier is sometimes built in the way of hypertrophisation of the meaning of the internal features that distinguish news, current affairs and documentaries. The conventions of genre design, information satiety, formal variety and overall appeal to viewers are exceeded.³⁶

Genres overlap more often in current affairs in general. This does not necessarily involve a combination of two genres; instead it is the use of one genre into which the traits of multiple other genres permeate. Jacz et al. elaborate the theory of genre dominance as the component of the genre that most significantly and fundamentally affects genre components. He, too, admits some hybridisation of genres. He adds that, in order for a genre dominance to exist, it must be perceived by both the creator and the recipient.³⁷ Mark's concept of genres introduces new methodological impulses into the issue of genres that likewise apply to forms of news. He developed the theory of a so-called content invariant, which means "a common core of all journalistic expressions" (who, what, when, where), while it makes no sense to give this core a 'genre view'. All journalistic information therefore contains basic details. New perspectives gradually appear with regards to the form of radio, television and print journalism.³⁸ Jenča reached the conclusion that the development of genres never stops and grasping genre dominance is very complicated due to the lack of formal features of individual genres, as the theory of genre dominance is based on subjective judgment. In practice, the theory of genre dominance is misleading as a result of the classification of journalistic formations into *ex post* genre categories; that

is, after the final product has been completed, according to some feature that stands out above the others. Of course, there is the risk of hard-to-define hybrids.³⁹ Minářová states that elements of spoken journalism or whole passages of spoken journalistic communication, especially current affairs communication, can be found in some speeches. Even a brief outline shows that some journalistic genres stand at the interface of two or more stylistic spheres and absorb more or less their elements.⁴⁰ Horváth also states that hybridisation is a powerful phenomenon that affects the overall compositional structure of journalistic (opinion-based) texts. It is manifested by the formation of genre indeterminate, or genre disputed texts. He points out that it is not even an isolated phenomenon that a journalist is given the task of creating an 'article' on a certain topic without any defined genre. He sees a solution either in a revision of the existing system of genre models, which does not sufficiently reflect the developmental tendencies in postmodern discourse, or replacement of the term "genre" with another qualifier, which would give preference to the thematic component of texts over the structural-functional aspect prevailing in existing genres in stylistics, literary science or journalism.⁴¹

Kasarda stresses that traditional genre studies remain valid as a schematic model, but in practice, however, a reworked hybrid material, the article, is among the most widely used services at present, and it is a very broad term. From a genre point of view, it is a hybrid unit because it uses news elements (timeliness, news-worthy factual value), it looks like an expanded report that goes into analytical current affairs, but often with opinion colouring and, to make it more attractive to readers, fictional elements such as more expressive language, looser stylistics, or the appellative-nature of the text itself towards forming the reader's opinion and therefore what is good to think and the proper way to behave instead of what is true. An article is a journalistic text that asks a question or opens a problem so that it can immediately find an answer, offer solutions, or at least ask if something should even be done with it. The goal of an article is to deliver news information and raise interest, to introduce a topic or offer certain solutions. The genre freedom of an article displaces stricter rules of other genres. It is the perfect journalistic hybrid of the 21st century, which inherently contains news elements and opinions, bringing together analytical procedures, synthesising reflections, commentary elements, direct statements similar to a poll or interview, insights into history and context.⁴² Pravdová also draws attention to the transformation of media logic and its grammar, which attributes new characteristics, attributes, procedures, and overall quality to the journalistic genre, no matter in which media it appears. She also argues that there is a contradiction between theory, which is particularly taught in the academic environment and often deals with the journalistic ideal, and practice, where the factors and processes that shape the character of contemporary late modern societies and postmodern culture are strongly influenced. These include tabloids and superficial information, and the growing trends of oligarchs holding media ownership, the political-party activism of journalists, the commercial imperatives of advertising, and self-censorship.⁴³ The main driving force towards forming a solution is increasingly becoming communication, an information intention, the effort to impress certain content in the most effective way, and therefore genre conventions are increasingly violated. The overlapping and blending of genres is becoming a characteristic trait in the future development of television production. The result of this evolution is either new modifications of genres that have an analogy in print, radio or television, or hybrid genres, and genre sets that herald the formation of TV-specific genres.⁴⁴

In today's television news, besides genre types, we register a number of other forms and different current affairs forms. Today, they are practically blurring borders in relation to the original genres. This is also due to the use of new technologies that also influence the use of journalistic practices. They create and blend brand new audio-visual journalistic expressions with a hybrid nature. A combination of traditional and well-known news output enriched with modern, life-like features such as graphic art, live broadcasts and reporters at the scene of

31 HLADKÝ, M. et al.: *Žurnalistika v televízi*. Český Těšín: Novinář, 1986, p. 278.

32 JENČA, I.: *Úvod do teórie žánrov*. Trnava: FMK UCM in Trnava, 2014, p. 55-56.

33 FOLLRICHOVÁ, M.: *Novinárske žánre publicistiky emocionálneho typu*. Bratislava: Comenius University, 2012, p. 15.

34 RUSS-MOHL, S., BAKIČOVÁ, H.: *Žurnalistika – Komplexní průvodce praktickou žurnalistikou*. Prague: Grada Publishing, 2005, p. 142.

35 PERKNER, S., SLOVÁK, L.: *Teorie a praxe rozhlasové žurnalistiky*. Český Těšín: Novinář, 1986, p. 65.

36 HLADKÝ, M. et al.: *Žurnalistika v televízi*. Český Těšín: Novinář, 1986, p. 210.

37 JACZ, L. et al.: *Malá encyklopédia žurnalistiky*. Bratislava: Obzor, 1982, p. 546.

38 PERKNER, S., SLOVÁK, L.: *Teorie a praxe rozhlasové žurnalistiky*. Český Těšín: Novinář, 1986, p. 65.

39 JENČA, I.: *Úvod do teórie žánrov*. Trnava: FMK UCM in Trnava, 2014, p. 57-58.

40 MINÁŘOVÁ, E.: *Stylistika pro žurnalisty*. Prague: Grada Publishing, 2011, p. 253.

41 HORVÁTH, M.: Najčastejšie jazykové chyby pri stylizovaní žurnalistických textov. In HORVÁTH, M. (ed.): *Žurnalistika, médiá, spoločnosť 3-4*. Bratislava: Stimul, 2014, p. 269.

42 KASARDA, M.: *Praktická príručka písania pre profesionálov*. Bratislava: Eurokódex, 2012, p. 20-93.

43 PRAVDOVÁ, H.: Mediálne a kultúrne rámce multiplatformovej žurnalistiky. In PRAVDOVÁ, H., RADOŠINSKÁ, J., VIŠŇOVSKÝ, J.: *Koncepty a praktiky multiplatformovej žurnalistiky*. Trnava: FMK UCM in Trnava, 2019, p. 53-54. See also: MAST, J., COESEMANS, R., TEMMERMAN, M.: Hybridity and the News: Blending Genres and Interaction Patterns in New Forms of Journalism. In *Journalism*, 2017, Vol. 18, No 1, p. 3-10.

44 HLADKÝ, M. et al.: *Žurnalistika v televízi*. Český Těšín: Novinář, 1986, p. 278-279.

an event, more frequent interviews with respondents, more dynamic editing, and others have appeared. Even the latest trends in television news show that, in addition to focusing on genre diversity, thematic diversity (including presentation of one's own achievements and projects), a more relaxed, more intertwining way of interpretation, the time and space availability of television information and its rapid and operational distribution are important. Lokšík defines television news production as representing a broad field of journalistic activity that materialises in specific types of news products defined by genre, composition and format.⁴⁵ In conclusion, the current formation of television journalism genres is characterized by several trends:

- the production of complex content; integrated, moderated, dramaturgically composed units in the form of news units, bands, and interconnected programme blocks,
- genre syncretism and genre blending,
- personification of social information,
- blurring the boundaries between journalism and didactics,
- analytical genres coming to the forefront,
- a renaissance of direct, live broadcasting,
- an increasing amount of written text on the screen.

Research Methodology

The aim of our research was to provide an overview of the elements of news and current affairs (opinions) used in the broadcasting of news programmes on selected television stations on the Slovak media market. We started from the assumption that news genres would primarily be employed in news programmes. These programmes should provide recipients with basic information on the most important topics of the day, and other programmes produced by the newsroom (such as in *Správy a komentáre* on RTVS and *Téma dňa* on TA3) are reserved for presenting analyses. The use of current affairs elements is seen as the hybridisation of news. We selected three relevant television stations broadcasting nationwide in Slovakia (*Radio and Television of Slovakia* (RTVS), *Markíza* and *TA3*). We selected RTVS because of the fact that it is the public television broadcaster assigned to cover all important social and political topics. RTVS formed after the dissolution of the former Czechoslovakia from *Czechoslovak Television* and, since 2011, has been merged with the public *Slovak Radio* broadcaster, which together now comprise a public institution. *Markíza* was one of the first commercial television stations within the dual system and has long enjoyed the highest ratings throughout the day and during prime-time. The third television station that we selected for analysis is the commercial television station *TA3*, which is specifically focused on news.

The study contains in-depth analysis of the use of individual news and current affairs elements in the reports in television news programming. Examination of the hybridisation of genres in television reports is much more demanding when compared to an exclusive examination of text (print and online journalism) or audio (radio journalism) forms of journalistic content. Focus in texts is on the connotative and denotative meaning of words, their neutrality, the evaluation or emotional aspect, and overall stylistics. In the case of audible forms of journalistic work, an interpretative plane in the form of tone is added to the actual textual content. A situation may occur where the text itself is neutral in terms of content, but the interpretation carries elements of sarcasm or irony. From this perspective, analysis is extremely complicated with respect to television content, as it combines text, audio and visuals in all possible combinations. It is therefore necessary to consider the audio and visual planes separately and concurrently within this research. This led us to the conclusion to focus exclusively on the registration of individual relevant news and current affairs elements separately in the first phase and not in combinations. At the same time, only the reporter's statements (texts) were subject to analysis, as journalists can influence them, but respondents' statements must be published in authentic form, unless they are unlawful and contravene fundamental ethical principles.

45 LOKŠÍK, M.: Televízni zpráva a televízni zpravodajství. In OSVALDOVÁ, B. et al.: *Zpravodajství v médiích*. 2nd Edition. Prague : Karolinum, 2011, p. 80.

Our interest was focused on a number of areas in connection with the hybridisation of news:

RQ1: *In which news genres do current affairs elements more often penetrate?* In formulating this research question, we proceeded from the results of the dissertation thesis,⁴⁶ namely that television news genres were most often identified in the main news programmes. We classified these as the basic building block of the programme itself. Therefore, we focused the present research on monitoring the news and current affairs elements in them.

RQ2: *If we assume the hybridisation of genres, and therefore that current affairs elements appear in news genres, in which media outlets does this occur most often: public or commercial television stations?* We expect that there will be a greater level of hybridisation in commercial media as the public medium is obliged to comply more strictly with news attributes.

RQ3: *Are there any topics where current affairs elements (analytical or fictional) appear more often in news reports?* Various theoretical perspectives and definitions, as well as the experience that certain topics, especially political, despite the demand for neutrality and impartiality, provoke the reporter to give their opinion led us to this question.

In our research, we focused on analysing reports from the three main news programmes on the selected television stations broadcast during prime time: *Správy RTVS* (RTVS), *Televízne noviny* (Markíza) and *Hlavné správy* (TA3), over a full two-week period (14 days), specifically one in the spring broadcasting schedule (18th March 2018 to 25th March 2018) and the second in the autumn (12th November 2018 to 18th November 2018). Descriptive analysis and comparison were used to obtain the results. We assessed which specific elements were used in the reports, in what number and in what context with genres and themes. We observed specific current affairs elements: analytical and fictional current affairs elements. We also noted the number of respondents. We used a method of descriptive analysis. Its essence is focus on identifying the current or past state and its description, while naming the key indicators. This is typically the first step in data analysis.⁴⁷ Key indicators, in this case, coding units, were defined based on discursive analysis of theoretical definitions of individual genres. We employed the theories of television journalism and print journalism for these purposes. We focused on the following elements within the analysis:

- Information, facts and summary – we classified these elements as *news elements*. We expect they will be a part of all current affairs genres as they are a basic building block of giving information.
- Explaining, analysing, contextualising, evaluating, expressing an opinion and interview were classified as *elements of analytical current affairs*.
- We classified expressive expressions in speech, irony, metaphor, suggestive formulations, sarcasm, music and visual means of expression, that is, emotionally sensitive images as *elements of emotional current affairs*.

Individual elements and their frequency were evaluated for each genre separately. In their determination, we proceeded from a summary of defining individual characteristic elements for genres in individual definitions.

Research Results

We analysed a total of 967 individual reports broadcast on three relevant Slovak television stations, one public and two commercial, within the research. We reached the following conclusions based on our assessment of the monitored elements.

46 See: GAŽICOVÁ, A.: *Mediálna analýza duálneho vysielacieho prostredia na Slovensku (vo vzťahu k spravodajsko-publicistickým žánrom)*. [Dissertation Thesis]. Trnava : FMK UCM in Trnava, 2019.

47 RITOMSKÝ, A.: *Metodológia projektovania psychologického výskumu*. Pilsen : Vydavateľstvi a nakladateľstvi Aleš Čeněk, 2016.

Main News Programme on RTVS – Správy RTVS

Správy RTVS begins at 7:00 pm and lasts for approximately 50 minutes. This programme has a stable structure which is typically followed rigidly. However, the news producer (i.e. the programme's dramaturg) may interfere with the structure if necessary, to report on breaking news. The programme itself only has one anchor (Janetta Štefánková, Eubomír Bajaník or Viliam Stankay). The anchors do not sit behind a desk, and instead they stand in the studio and they also move about the studio. Behind them is a graphical image of the Earth, the same that is used in the opening jingle. For more than 90% of the reports, the anchor introduces the individual reports with interesting and relevant information to attract viewers and to encourage them to watch the entire report. The individual reporters then take over, either on-screen or off-screen. The reporters deliver the actual reports, providing facts, information, conducting interviews, and the like. The reporters are also heard from in combined expanded reports and in reportage. The anchor presents the entire genre of short visual reports from the studio. The most important domestic political and economic news of the day is typically presented first, followed by the dominant topics resonating abroad. After each of these thematic areas, there is a block of short visual reports, which are also divided by origin into domestic and foreign. In the second half of the programme, the news again alternates in terms of origin and topic, with a preponderance of information from home, and specifically from the regions, to cover events and matters across the country. These reports are often associated with local problems, cultural events, charitable activities (which are often associated with a sporting activity) and local government issues. The final portion of *Správy RTVS* aims to provide cultural information, specifically on the theatrical arts, museums, music concerts, exhibitions, openings and cultural monuments. Just before the closing jingle indicating the end of the programme, the anchor introduces the evening's schedule on the *Jednotka*, *Dvojka* and *Trojka* channels and selected parts of the RTVS radio broadcasting schedule. A stand-alone sports news programme (*Góly – body – sekundy*) follows *Správy RTVS*. Once this comes to an end, the *Správy RTVS* anchor again appears on-screen and delivers *Krátky prehľad správ*, a brief overview of the news lasting 3 to 4 minutes that reviews the key topics of the day presented during the main broadcast. The main news programme on RTVS is saturated with information and facts from current events both at home and around the world. This is determined by RTVS's position as the public broadcaster.

RTVS broadcast a total of 367 reports during its main news programme over the monitored two-week period. In terms of **territoriality** most of these reports (241) focused on domestic events, 96 on events occurring abroad and 30 reports were of mixed domestic and foreign origin, meaning they were reports containing a foreign element that extended into events in Slovakia. As for **topics** the most represented reports involved economics (214) and politics (116), and their high numbers are once again determined by their importance in society. Moreover, these topics are closely related to one another. In certain cases, it was not easy to define the specific classification of a topic as the given report met the prerequisites to be classified as both economic and political in nature. Another common occurrence was reports with topics that were directly related to one another. This is logical given how much politics influences the economy and vice versa. The third most frequent group contained reports involving culture, but by a significant margin, as there were only 35 such reports over the monitored period. We classified reports with a more diverse character under the 'culture' classification and therefore not only cultural affairs but also information from social life, various points of interest, etc. were included. Most of these reports appear at the end of the programme, and RTVS has started to include them in the broadcast much more regularly than in previous years. In the monitored period, we recorded two reports on sports. They were mainly related to various events in support of socially disadvantaged and handicapped individuals, members of the Roma minority, children's events and so on. After advertisements, the end of the news block is brought to a close by *Počasie RTVS* – news on weather forecast. The night's television schedule then follows, typically around 8:30 pm.

Table 1: Overview of genres and topics – Správy RTVS

RTVS	Domestic (D)			Foreign (F)			Domestic-foreign (DF)			Sum		
	Combined Expanded Report	Short Visual Report	Reportage Reports	Combined Expanded Report	Short Visual Report	Reportage Reports	Combined Expanded Report	Short Visual Report	Reportage Reports	Combined Expanded Report	Short Visual report	Reportage Reports
Politics	45	18	8	15	13	9	2	5	1	62	36	18
	71			37			8			116		
Economics	66	31	43	19	28	10	10	2	5	95	61	58
	140			57			17			214		
Culture	13	1	16	2	0	0	2	1	0	17	2	16
	30			2			3			35		
Sport	0	0	0	0	0	0	2	0	0	2	0	0
	0			0			2			2		
Sum	124	50	67	36	41	19	16	8	6	176	99	92
	241			96			30			367		

Source: Own processing

Within RTVS's main news programme *Správy RTVS* the most widely used genre is the **combined expanded report**. We recorded this genre in 47.95% of broadcasting, meaning in 176 reports, which is nearly half of the total broadcasting time of the main news programme in the monitored period. The reason is that this type of report is both saturated with information from the reporter and contains statements from competent persons or authentic responses from one or multiple persons involved directly from the scene of the event. Speech is the dominant trait. The anchor presents the core of the report, which the reporter then elaborates upon in their own text. Authentic background noise from the scene is also employed. Essentially, this is an audio-visual report complemented by the authentic testimony of someone involved in the event, or the authentic testimony may be given by the reporter. The reports varied in length with the shortest being 1 minute 1 seconds long and the longest 4 minutes 24 seconds long. Combined expanded reports were used roughly one-third of the time more for economic (95) than political (62) topics. One tenth of all the reports delivered in the form of a combined expanded report were about culture, while two reports were specifically sports-related. Examining the monitored period in terms of the use of a combined expanded report from the perspective of country of origin, it was most frequently used to report on domestic matters (political, economic and cultural to a lesser extent), with 124 total reports, representing approximately 70% of all combined expanded reports. The reason was that Slovakia was experiencing significant turning points in the political and social life of the country in that year. One-fifth of reports (36), or 20.45%, were foreign reports, and 9% were domestic-foreign reports (16).

Table 2: Overview of news and current affairs elements in combined expanded reports – Správy RTVS

Combined Expanded Report (RTVS)	News Elements						Elements of Analytical Current Affairs											
	Information		Facts		Summary		Analysis	Evaluation		Interview		Explanation		Expression of opinion		Contextualisation		
Politics D	23	22	23	22	0	2	1	1	1	2	0	1	1	1	0	0	3	1
Politics F	7	8	7	8	0	1	0	0	0	1	0	1	0	0	0	1	0	0
Politics DF	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Economic D	34	32	34	32	1	3	2	1	0	1	0	4	2	1	0	0	1	0
Economic F	12	7	12	7	0	0	0	0	0	3	0	0	1	1	0	0	2	1
Economic DF	5	5	5	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Culture D	8	5	8	5	1	1	1	0	0	0	0	0	1	0	0	0	1	0
Culture F	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Culture DF	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sport D	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sport F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sport DF	2	0	2	0	0	0	1	0	0	0	0	0	1	0	0	0	1	0
Sum	94	82	94	82	2	7	5	2	1	7	0	6	6	3	0	1	8	2
	176		176		9		7		8		6		9		1		10	
	361						41											

Combined Expanded Report (RTVS)	Elements of Emotional Current Affairs						Number of respondents	
	Expressive statements		Music		Emotionally sensitive images			
Politics D	7	0	0	0	0	1	75	75
Politics F	0	1	0	0	0	0	17	17
Politics DF	0	0	0	0	0	0	0	5
Economic D	4	0	0	0	2	0	99	100
Economic F	2	1	1	0	3	2	6	16
Economic DF	1	0	0	0	0	0	8	15
Culture D	0	0	3	0	0	0	16	14
Culture F	0	0	0	0	0	0	2	1
Culture DF	0	0	0	0	0	0	3	3
Sport D	0	0	0	0	0	0	0	0
Sport F	0	0	0	0	0	0	0	0
Sport DF	0	0	0	0	0	0	0	0
Sum	14	2	4	0	5	3	226	246
	16		4		8		472	
	28							

Source: Own processing

We then analysed the specific news and current affairs (analytical and fictional) elements that were present in combined expanded reports. We recorded an occurrence of a given element only once and did not analyse its frequency in a single report; elements from multiple categories could appear in a single report. Facts and information were presented in every individual report. This is a necessary building block of a report and is required to give recipients basic information about the topic with which they are being presented. Facts and information are dominant in news genres, but are a part of current affairs and artistic genres as well. Of the 176 combined expanded reports, a total of 41 analytical current affairs elements appeared, and there are minimal differences in the occurrence of individual elements. The most relevant were contextualisation (10 reports; such as on the leakage of Facebook data and its impact on elections in several countries, the number of retraining courses and their impact on the unemployment rate, linking protests in Prague with the political decisions of Czech Prime Minister Andrej Babiš, Slovak Prime Minister Peter Pellegrini's visit to Brussels and its impact on the future of Slovakia in the EU), followed by: explanation (nine reports; such as explanation of the causes in the report on the loss of pension funds or explanation of conditions and terms suitable for dental exams), evaluation (eight instances; including the Bašternák case from the perspective of a criminal law expert, assessment of the validity of elections in a specific municipality by the Constitutional Court of the Slovak Republic, etc.), analysis (seven reports; such as an analysis of goods prices in the report on more expensive Easter purchases, migration flows, etc.) and interview (six reports). Expression of opinion was the least used and was only used once in a report on foreign politics. One interesting note from the analysis is that more expressive language appeared seven times in 23 domestic political reports during the spring, which accounts for 1/3 of the total. These were elements including irony in reports on the final session of Robert Fico's government and the handing over of the office of mayor to newly elected individuals in certain communities in Slovakia.

We believe that this was the result of the political and social climate and situation at the time. As reports from 18th March 2018 to 25th March 2018 were analysed, the situation in Slovakia was marked by turbulent events on the domestic scene: shortly after the murder of investigative journalist Ján Kuciak and his partner, dissatisfied and worried citizens protested in Slovakia under the "Zaslušné Slovensko" ("For a Decent Slovakia") movement, followed by resignations and the appointment of a new Prime Minister and new ministers, and the scandal surrounding the doctoral thesis of Andrej Danko, speaker of the Slovak Parliament. The situation in Slovakia was truly full of emotion and passion. Among foreign news, the murder of a Saudi journalist in Turkey, public protests in France, fires in the USA, as well as Brexit, the "Čapí hnízdo" ("Stork's Nest") scandal involving the Czech Prime Minister and the resignation of the Israeli Minister of Defence all resonated. A second wave of expressive language appeared in domestic economic reports, again during the above-mentioned sensitive week. As we have already said, reports on domestic political and economic topics were very closely related and sometimes difficult to clearly classify. Expressive statements also appeared in the reports on following up on the Italian footprint in connection with the investigation of the murder of a Slovak journalist, a report on the evaluation of Robert Fico's governance and his activities, as well as European politics. We did note the use of inflammatory and sharp language in the case of reportage on the conflict between Andrej Danko, speaker of the Slovak Parliament, and deputy speaker Lucia Ďuriš Nicholsonová, and in the case of other topics that are sensitive in Slovakia, the anniversary of the Candle Demonstration in Bratislava and the 76th anniversary of the first deportation of Jews from the country. An equal number of expressive statements (7) were in reports concerning economic topics, but these were divided among those domestic in origin (4 of 34 reports), foreign in origin (3 of 12 reports) and both domestic and foreign in origin (1 of 5 reports). Emotionally-charged visual means of expression appeared mostly in relation to disasters such as accidents (e.g. shots of a family crying for a crash victim), fires and, for instance, images of demonstrations in Catalonia or protests in the United States against the possession of weapons, a report on a medical facility that patients have compared to a nightmare, or a report on shutting off the taps due to falling oil prices. Other emotionally-charged images included archival materials in the reportage on the Candle Demonstration in Bratislava, etc.

Music as an element of audio-visual emotional current affairs appeared in reports on culture. Outside of cultural reports, it was also observed in a foreign economic report that was focused on the anniversary of terrorist attacks in Belgium, where sad music could be heard in the background of responses from the families of victims in addition to the information, and in the case of a report on animal fur used to produce luxury clothing. As we have already mentioned, the essence of the combined expanded report is to use statements

of respondents, whether competent or responsible, in connection with the topic or authentic testimony from witnesses to the events to create a report. Respondents provide direct testimony or express opinions on the issue. Their relevant function in this genre was also reflected in their number of appearances. A total of 472 appearances were made in 367 reports, with the highest numbers appearing in reports on domestic politics (150) and the domestic economy (199). The large number of appearances in the week monitored in the spring were primarily related to the topic of the naming of a new cabinet after the Prime Minister and the Minister of the Interior's resignations, as well as the protests and investigation into the murder of Ján Kuciak.

The second most common genre to appear in the main news programme was the **short visual report**. Its role is to provide basic information about events that are important for gaining insight into events at home and around the world, but have less priority than other topics, and a shorter format is enough to inform the viewer. This genre is found mostly as a set of three consecutive reports (a block of reports), sometimes it is also separate. The block of short visual reports often serves as a dividing line between domestic and foreign events. Individual reports lasted between 17 to 45 seconds. Short visual reports take the form where the anchor in the studio reads a text and the audience sees visual material, which complements the textual information. In the period under review, we recorded 99 short visual reports. The number of reports of domestic and foreign origin was generally balanced (50 domestic, 41 foreign). This balanced number is based on the fact that short visual reports are regularly used as an effective tool for handling less important topics that still need to be communicated to the public to give them a more comprehensive picture of timely or socially relevant events and topics, which is one of the important value attributes of news reporting. The smallest number involved domestic-foreign reports (8). Looking at the use of short visual reports in terms of their topics or themes, they were used to present economic topics twice as often (61) as political topics (36), which are more often worked out over a longer period of time. This ratio reflects the efficient use of this genre: short and brief information about a specific topic. Most of the short visual reports were domestic economic reports, followed by foreign economic reports, domestic political reports and then foreign political reports. It is interesting to note, however, that respondents appeared in a total of 22 of these short visual reports (9 times in domestic political reports, twice in domestic-foreign political reports, 10 times in domestic economic reports and once in a domestic cultural report), which we consider to be a relatively high number given that, typically, this format involves the anchor reading from the studio.

Table 3: Overview of news and current affairs elements in Short Visual Reports – Správy RTVS

Short Visual Reports (RTVS)	News Elements			Elements of Analytical Current Affairs														
	Information	Facts	Summary	Analysis	Evaluation	Interview	Explanation	Expression of opinion	Contextualisation									
Politics D	11	7	11	7	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Politics F	6	7	6	7	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Politics DF	2	3	2	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Economic D	20	11	20	11	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Economic F	17	11	17	11	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Economic DF	0	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Culture D	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Culture F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Culture DF	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sport D	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sport F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sport DF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sum	58	41	58	41	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	99	99	0	0	0	0	0	1	1	1								
	198			3														

Short Visual Reports (RTVS)	Elements of Emotional Current Affairs						Number of respondents	
	Expressive statements	Music	Emotionally sensitive images					
Politics D	0	0	0	0	0	0	9	1
Politics F	0	0	0	0	0	0	0	0
Politics DF	0	0	0	0	0	0	2	0
Economic D	0	0	0	0	0	0	10	1
Economic F	0	0	0	0	2	0	0	2
Economic DF	0	0	0	0	0	0	0	0
Culture D	0	0	0	0	0	0	1	0
Culture F	0	0	0	0	0	0	0	0
Culture DF	0	0	0	0	0	0	0	0
Sport D	0	0	0	0	0	0	0	0
Sport F	0	0	0	0	0	0	0	0
Sport DF	0	0	0	0	0	0	0	0
Sum	0	0	0	0	2	0	22	4
	0	0	2	26				
	2							

Source: Own processing

Examining the application of news and current affairs elements, analysis shows that this genre is applied in nearly its purest form. Of the 99 reports, elements of analytical current affairs were only present three times (e.g. a report on a dual interpretation of the constitution, or the report on the rejection of the UN Migration Pact and others) and only twice in the case of emotional elements (regarding the slow pace of Slovak courts resolving cases and in the recruitment of suitable professional soldiers), for a total of 5 times.

Reportage reports (92) had the relatively lowest representation, but their total number was comparable to short visual reports (99). Taking into consideration that the individual reports had lengths ranging from 47 seconds to 4 minutes 57 seconds, they took up several times more time than the short visual reports. Therefore, they ranked second in terms of dedicated time.

Most reportage reports were domestic (67), with foreign reports around 1/3 of this total and domestic-foreign reports in a ratio of 1/10 to domestic reports. Examining reportage in terms of the representation of topics shows that economic dominated (58), with political (18) and cultural (16) reports approximately three-and-a-half times less frequent. The most common were domestic economic reports (43), followed by domestic cultural reports (less than half as many, 16), then foreign economic reports (10) and domestic political reports (8).

Table 4: Overview of news and current affairs elements in reportage reports – Správy RTVS

Reportage Reports (RTVS)	News Elements						Elements of Analytical Current Affairs											
	Information	Facts	Summary	Analysis	Evaluation	Interview	Explanation	Expression of opinion	Contextualisation									
Politics D	5	3	5	3	1	0	0	0	0	0	0	0	0	0	0	0	0	0
Politics F	6	3	6	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Politics DF	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Economic D	9	34	9	34	1	1	0	0	0	2	1	1	1	1	2	1	1	3
Economic F	1	9	1	9	0	0	0	0	0	1	0	0	0	0	0	0	0	0
Economic DF	0	5	0	5	0	0	0	0	0	1	0	0	0	0	0	0	0	0

Culture D	5	11	5	11	1	1	0	0	0	0	0	1	0	0	0	0	0	0
Culture F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Culture DF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sport D	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sport F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sport DF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sum	26	66	26	66	3	2	0	0	0	4	1	2	2	2	4	5	3	3
	92		92		5		0		4		3		4		5		6	
	189				22													

Reportage Reports (RTVS)	Elements of Emotional Current Affairs						Number of respondents	
	Expressive statements		Music		Emotionally sensitive images			
Politics D	0	0	0	0	0	0	18	9
Politics F	0	0	0	0	0	1	16	9
Politics DF	0	0	0	0	0	1	0	0
Economic D	0	0	0	0	1	3	16	100
Economic F	0	2	0	0	0	6	4	16
Economic DF	0	0	0	0	0	0	0	14
Culture D	0	1	0	2	1	1	17	32
Culture F	0	0	0	0	0	0	0	0
Culture DF	0	0	0	0	0	0	0	2
Sport D	0	0	0	0	0	0	0	0
Sport F	0	0	0	0	0	0	0	0
Sport DF	0	0	0	0	0	0	0	0
Sum	0	3	0	2	2	12	71	182
	3		2		14		253	
	19							

Source: Own processing

When analysing the use of individual current affairs elements in reportage reports, we found 22 analytical current affairs elements and almost the same number of emotional current affairs elements. Among the elements of analytical current affairs, explanation occurred six times (such as the report on Andrej Danko's stance on the scandal surrounding his doctoral thesis and the above-mentioned report on the accident involving children on the way to school, etc.), expression of opinion occurred five times (such as the reporter connecting memorials commemorating the 17th November to the problematic political situation in the Czech Republic or the reporter's opinion on the dangerous route children take from a Roma community to school, etc.), with evaluation occurring four times (e.g. on the topic of respect for human rights in Nigeria related to the mass kidnapping of pupils and the reportage on controversial advertising space where the reporter called billboards along the roads the biggest problem, etc.) and interview occurred three times. Analysis did not occur in reportage.

Among the elements of analytical current affairs, the use of emotionally-charged visuals was employed most (14); for instance, shots of terrorist attacks, fires, victims of accidents and disaster scenes, such as the fall of a circus acrobat, protests against Donald Trump in the US where he was depicted as a balloon, and recordings from concerts and exhibitions. The elevated number of current affairs elements corresponds to the characteristics of the given genre in theory. This genre is considered the most qualitatively perfect genre form of television news. It uses various elements of the audio-visual language, which we have also included in the category of visual means of expression. The authentic testimony of those actually involved in an event or situation or the author of the report is essential. It is characterised by formal diversity and diversity of the use of expressive means and procedures. The aim is not only to depict the event itself, but also to discover its causes and consequences. It alternates the factual level of the commentary with the emotional authentic testimonies of the participants in the event or real bustle and sounds.

Main News Programme on Markíza – Televízne noviny

Markíza's Televízne noviny starts regularly at 7:00 pm. Given that it is broadcast on a commercial television station, the programme itself is interrupted by two advertising blocks, the first around 12 minutes into the programme and the second at around 7:45 pm. The news programme itself without advertising takes about 55 minutes and with advertising up to 90 minutes. *Televízne noviny* on *Markíza* uses pairs of anchors: Zlatica Puškárová and Patrik Švajda, Mária Chreneková Pietrová and Jaroslav Zápala, Viktor Vincze and Lenka Vavrinčíková. These pairs are not fixed and they typically rotate through various combinations.

The news programme begins with a countdown to the starting time of the programme, followed by an introductory jingle and typically three headlines, which are used to present the most pressing events of the day. Each of these is separated by a graphic motif of the rotating globe used during the introductory jingle. Taken together, these take around 40 seconds. The main news programme's anchors welcome the audience to the programme and then move on to the individual reports. There is always a pair of anchors on *Markíza's* main news programme who are based in the studio. They sit behind a desk. There is a large screen behind them that shows shots from the reports, reporters from the field and more as the individual reports themselves are introduced. Occasionally an anchor will stand next to a plasma screen that shows the results of surveys or various statistics and occasionally an anchor will work in the field and do a live interview with someone. The anchors introduce each report together, alternating in the process of reading the information about the specific event, typically sentence by sentence, always using a paragraph containing a few sentences. Only one anchor introduces a report during less than 20% of the news programme's broadcasting time. The anchors themselves communicate with the reporters at the scene in some reports. Sometimes they are both on-screen with the reporter behind them. Once the topic is introduced, they turn it over to the reporter, who then presents the report.

As opposed to *RTVS*, *Markíza's Televízne noviny* has a less rigid structure, especially in the second part of the news programme. Domestic political affairs, followed by domestic economic news and then information from abroad (political or economic) is the standard structure. The news continues with a block of short visual reports that are typically used to present foreign news, either economic or political. Foreign news then follows after the block as well. Afterwards, the reports themselves are classified differently, and dramaturgical strictness is relaxed. Domestic economic and political topics alternate with a variety of news from abroad inserted in between. Reports that would be classified as combined expanded reports or reportage reports are introduced by the anchors from the studio, who then turn things over to the reporters themselves. Short visual reports that are not grouped into the block are interpreted completely by the anchors from the studio. Short visual reports in the block are presented in such a way that the first of them is introduced by an anchor, who then turns things over to the reporter. The reporters then read all the other short visual reports from off-screen. The names of the reporters are not shown. The currentness of the event is the criterion for inclusion. Cultural news is typically provided at the end of the main news programme, along with less serious news from home or abroad. At the end of the main news programme, the anchors themselves encourage the audience to continue watching the programming on all *Markíza's* group channels. The sports anchor is in the studio with them and they talk about current sports news. The news anchors then bid the audience farewell.

Table 5: Overview of genres and topics – *Markíza's Televízne noviny*

Markíza	Domestic (D)			Foreign (F)			Domestic-foreign (DF)			Sum		
	Combined Expanded Report	Short Visual Report	Reportage Reports	Combined Expanded Report	Short Visual Report	Reportage Reports	Combined Expanded Report	Short Visual Report	Reportage Reports	Combined Expanded Report	Short Visual report	Reportage Reports
Politics	33	7	4	7	4	0	5	0	0	45	11	4
	44			11			5			60		

Economic	171	13	3	19	60	1	13	1	1	203	74	5
	187			80			15			282		
Culture	18	1	1	5	3	0	2	0	0	25	4	1
	20			8			2			30		
Sport	0	0	0	0	0	0	0	0	0	0	0	0
	0			0			0			0		
Sum	222	21	8	31	67	1	20	1	1	273	89	10
	251			99			22			372		

Source: Own processing

We observed a total of 372 reports on the main news programme broadcast by *Markíza* over the monitored two-week period (19th to 25th March 2018 and 12th to 18th November 2018), which was the most among the three monitored television stations. The average news programme had 26.57 reports.

In terms of **territoriality** most of the results were domestic in origin, specifically 251, which made up 67% of all reports. Domestic reports were one-and-a-half times more frequent than foreign reports. There was a total of 99 foreign reports. Domestic-foreign reports were the fewest at only 5% (22 reports). In terms of **topics**, most of the reports focused on economics: 282 reports, which accounted for up to three quarters of all reports (75%) broadcast over the monitored two-week period. Clear classification of *Markíza*'s reports was often very difficult as a specific report may have met the prerequisites to be considered both economic and political in nature. The largest share of reports involved domestic economic reports (187), which accounted for two thirds of all reports focused on economics. A total of 80 reports dealing with economic issues abroad were presented, accounting for nearly 30%. The smallest number involved domestic-foreign reports (15). Political reports (60) only accounted for 16% of all reports broadcast during the main news programme on *Markíza* over the monitored two-week period. The largest number of reports focused on domestic politics (44 reports, 77% of political reports, 11% of all reports) with 11 reports focused on foreign politics and five domestic-foreign reports. Reports on culture accounted for an even smaller percentage of broadcasting, and there were 30 in total (8% of all reports), of which 20 were domestic (66% of reports on culture, 5% of the total number of monitored reports), eight from abroad and two domestic-foreign reports. No reports involving sports topics appeared in the main news programme during the monitored period. Similar to *RTVS*, the main topics broadcast during the first week of monitoring involved the nomination of new ministers and other proposals made by Slovakia's Prime Minister-designate; the investigation and events around the murder of journalist Ján Kuciak and his partner, and the "Za slušné Slovensko" ("For a Decent Slovakia") protests. During the November broadcast, the "Za slušné Slovensko" ("For a Decent Slovakia") protests once again appeared, along with the scandal surrounding the speaker of the Parliament's thesis, a meeting of the V4 countries and their negotiations and celebrations commemorating 17th November 1989. From abroad, the news focused on massive fires in the USA and the tense situation in France. Some topics recurred in both weeks: Brexit, natural disasters, armed conflicts, court cases, solutions to the political situation on an international scale, all combined with the situation at home and abroad. Reports on attractions and curiosities were primarily among the last or the last two reports broadcast during the news programme and *Markíza* employed various elements of infotainment. *Markíza*'s main news programme, *Televízne noviny*, used three news genres over the monitored period: combined expanded reports, short visual reports and reportage.

The most frequently used were **combined expanded reports** with 273 of the total 372 monitored reports, which is nearly three quarters (73%) of the total. They were from 1 minute 7 seconds to 4 minutes 21 seconds in length. All combined expanded reports were introduced by the news anchors from the studio, during which they alternated within the process of delivering information within a single report before turning the report over to the reporter. The reporters provided additional information and accompanied the report. Reporters were on-screen in more than 85% of combined expanded reports. Most of the combined expanded reports involved domestic economic topics (171 of 273 combined expanded reports, which is 62% or almost two thirds). These were reports related to unemployment, the financial sector, changes in prices for goods and services, the global trade system, development of raw material prices, or news from politics extending into the economy, but also reports related to various disasters, accidents and funerals. The second most common group

was reports on domestic politics with a total of 33 (12%). Combined expanded reports concerning foreign economic topics were nearly at the same level (19 reports, 7% of all combined expanded reports) as reports focused on domestic culture (18 reports). The topics of other combined expanded reports only occurred in small numbers: domestic-foreign economic topics (13), foreign political topics (7), domestic-foreign political topics (5), cultural topics (5) and domestic-foreign cultural topics (2).

Table 6: Overview of news and current affairs elements in combined expanded reports – *Markíza's Televízne noviny*

Combined Expanded Reports (TV Markíza)	News Elements						Elements of Analytical Current Affairs											
	Information		Facts		Summary		Analysis		Evaluation		Interview		Explanation		Expression of opinion		Contextualisation	
Politics D	17	16	17	16	0	0	2	0	3	1	0	0	4	1	0	0	0	0
Politics F	3	4	3	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Politics DF	2	3	2	3	0	0	0	0	0	0	0	0	1	0	0	0	1	0
Economic D	87	84	87	84	0	0	3	3	2	2	0	0	11	1	0	3	0	4
Economic F	11	8	11	8	0	0	0	0	0	0	0	0	1	1	0	1	1	
Economic DF	7	6	7	6	0	0	0	0	0	1	0	0	1	1	0	0	1	0
Culture D	13	5	13	5	0	0	0	0	0	0	0	0	0	1	0	0	0	0
Culture F	3	2	3	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Culture DF	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sport D	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sport F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sport DF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sum	144	129	144	129	0	0	5	3	5	4	0	0	18	5	1	3	3	5
	273		273		0		8		9		0		23		4		8	
	546						52											

Combined Expanded Reports (TV Markíza)	Elements of Emotional Current Affairs						Number of respondents	
	Expressive statements		Music		Emotionally sensitive images			
Politics D	1	4	0	1	0	1	38	63
Politics F	0	0	0	0	1	0	3	2
Politics DF	0	0	0	0	0	0	4	3
Economic D	5	5	8	10	5	2	203	223
Economic F	1	1	1	1	1	1	5	0
Economic DF	0	0	2	3	0	0	12	12
Culture D	0	0	2	2	1	1	22	14
Culture F	0	0	1	0	0	0	0	3
Culture DF	0	0	0	0	0	0	4	4
Sport D	0	0	0	0	0	0	0	0
Sport F	0	0	0	0	0	0	0	0
Sport DF	0	0	0	0	0	0	0	0
Sum	7	10	14	17	8	5	291	324
	17		31		13		615	
	61							

Source: Own processing

We also analysed the occurrence of specific news and current affairs elements (analytical and fictional) in the monitored weeks in combined expanded reports. Multiple elements were identified in certain cases, but only two to three current affairs elements in a single report. We observed the following findings: news elements were clearly the most common (facts and information – 273 times), while summary did not occur even once; there was a slight predominance of fictional current affairs elements over analytical current affairs elements in a ratio of 61:52, where the figure for each area accounts for approximately 20% of the total number of reports. One interesting finding was that the use of the fictional element of music was most frequent (31), included in reports focused on domestic economic topics (18). *Markíza* uses it to colour, dramatize and even trivialise topics. In addition, expressive means of expression (17 times, of which 10 involved domestic economic topics) were used along with visual means of expression (13 times, of which 7 involved domestic economic topics). In terms of analytical current affairs, the most commonly used element was explanation (23 times, of which 12 involved domestic economic topics) with the elements of evaluation (nine times), analysis (eight times) and contextualisation (eight times) at about a third less. The reporter's opinion was expressed in a total of four reports. It was interesting that this did not occur in reports involving domestic economic or political topics, instead it occurred once in a report on foreign economic topics and three times in a report on domestic economic topics, but this took place in the November week, and did not involve the changes in cabinet, and instead the scandals involving the entrepreneur Bašternák. *Markíza* primarily relied on the testimony of respondents to express opinion on current social and political matters, with 615 appearances in a total of 273 reports, which is more than double the number of all the reports. Statements and opinions from individuals (participants or eyewitnesses) who were involved in events primarily appear in reports, and statements from "competent and responsible individuals" appear less frequently. This finding would be interesting to investigate additionally and in more detail: specifically, who appeared and if their statements were more analytical or evaluative and expressive as the respondents' statements contained an opinion and whether the choice and proportion of respondents met the criteria of objective and balanced reporting.

The second most used genre in *Markíza's Televízne noviny*, the same as on *RTVS*, was **short visual reports**. As we characterised them in theory, these reports are used to provide brief information about relevant topics of the day that the television station has decided to give less space to for elaboration. These reports are typically only informational in nature from the perspective of the newsroom. Of the 372 reports broadcast by *Markíza* over the entire two-week period, there were only 89, which is approximately 24%. Their lengths varied from 20 to 38 seconds. Most of these reports were found in blocks of three to five individual reports, while some were presented individually between other reports. One characteristic of *Markíza* was that the content of these short visual reports primarily covered foreign affairs and events. If a short visual report was presented separately between other types of reports, then the contents were typically domestic rather than foreign. A block of short visual reports followed domestic news. Over the monitored period, we recorded a total of 21 domestic short visual reports, with foreign reports more than treble this total (67) and one domestic-foreign report. A majority of the short visual reports (74) were classified as presenting economic topics, of which 60 were foreign, 13 domestic and one domestic-foreign. There was a total of 11 that covered political topics, with domestic (7) accounting for a greater share than foreign (4) and there were not any combined domestic-foreign reports. Only four short visual reports covered culture, three foreign and one domestic. The first short visual report in a block was introduced by an anchor and the other reports were then accompanied by individual reporters, who did not appear on-screen even once. Stand-alone short visual reports were introduced by the anchor from the studio, who also accompanied the entire report. A characteristic for this type was that the anchor was on-screen and the audience could see an image related to the present event at the same time on the screen.

Table 7: Overview of news and current affairs elements in short visual reports – *Markíza's Televízne noviny*

Short Visual Reports (TV Markíza)	News Elements						Elements of Analytical Current Affairs											
	Information		Facts		Summary		Analysis	Evaluation	Interview	Explanation	Expression of opinion	Contextualisation						
Politics D	4	3	4	3	0	0	0	1	0	0	0	0	0	1	0	0	0	0
Politics F	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Politics DF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Economic D	4	9	4	9	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Economic F	26	34	26	34	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Economic DF	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Culture D	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Culture F	2	1	2	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Culture DF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sport D	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sport F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sport DF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sum	39	50	39	50	0	0	0	1	0	0	0	0	1	0	0	0	0	0
	89		89		0		1	0	0	0	1	0	0	0				
	178						2											

Short Visual Reports (TV Markíza)	Elements of Emotional Current Affairs						Number of respondents	
	Expressive statements		Music		Emotionally sensitive images			
Politics D	0	2	0	2	0	0	0	4
Politics F	0	0	0	0	0	0	0	0
Politics DF	0	0	0	0	0	0	0	0
Economic D	0	0	0	2	1	1	2	1
Economic F	0	0	0	0	0	0	0	0
Economic DF	0	0	0	0	0	0	0	0
Culture D	0	0	0	0	0	0	0	0
Culture F	0	0	0	0	0	0	0	0
Culture DF	0	0	0	0	0	0	0	0
Sport D	0	0	0	0	0	0	0	0
Sport F	0	0	0	0	0	0	0	0
Sport DF	0	0	0	0	0	0	0	0
Sum	0	2	0	4	1	1	2	5
	2		4		2		7	
	8							

Source: Own processing

Given that this is a short informational genre, not many current affairs elements were identified, only a total of 10. Of note was that emotional current affairs elements occurred at a rate that was up to four times greater (8) than analytical current affairs elements (2). Music appeared in reports (4 times: twice in domestic political topics, and twice in domestic economic topics, always in the November week), with expressive means of expression appearing twice, visual means of expression appearance twice and analysis and explanation each occurring once. Respondents provided statements in seven of them, despite the fact that these were short reports.

Reportage was the least frequently occurring element in *Markíza* news, accounting for only ten of the 372 reports, which is approximately 2.5 percent. Four were domestic political reports, three were domestic economic reports, one was a foreign report, one was a domestic-foreign report and one was a domestic cultural report. Reporters were on-screen at the scene in all the instances of reportage reports. This type of report is used by *Markíza* primarily in the case of domestic reports to support the authenticity of the news.

Table 8: Overview of news and current affairs elements in reportage reports – *Markíza's Televízne noviny*

Reportage Reports (TV Markíza)	News Elements						Elements of Analytical Current Affairs							
	Information		Facts		Summary		Analysis	Evaluation	Interview	Explanation	Expression of opinion	Contextualisation		
Politics D	3	1	3	1	0	0	0	0	0	1	0	0	0	1
Politics F	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Politics DF	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Economic D	2	1	2	1	0	0	0	0	0	0	0	0	0	1
Economic F	0	1	0	1	0	0	0	0	0	0	0	0	0	0
Economic DF	0	1	0	1	0	0	0	0	0	0	0	0	0	0
Culture D	1	0	1	0	0	0	0	0	0	0	0	0	0	0
Culture F	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Culture DF	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sport D	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sport F	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sport DF	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sum	6	4	6	4	0	0	0	0	0	1	0	0	1	2
	10		10		0		0		1		0		3	
	20						5							

Reportage Reports (TV Markíza)	Elements of Emotional Current Affairs						Number of respondents
	Expressive statements		Music		Emotionally sensitive images		
Politics D	1	0	0	0	0	1	6
Politics F	0	0	0	0	0	0	0
Politics DF	0	0	0	0	0	0	0
Economic D	0	1	0	0	1	0	4
Economic F	0	0	0	0	0	0	0
Economic DF	0	0	0	0	0	0	0
Culture D	0	0	0	0	1	0	1
Culture F	0	0	0	0	0	0	0
Culture DF	0	0	0	0	0	0	0
Sport D	0	0	0	0	0	0	0
Sport F	0	0	0	0	0	0	0
Sport DF	0	0	0	0	0	0	0
Sum	1	1	0	0	2	1	10
	2		0		3		16
	5						

Source: Own processing

In terms of current affairs elements, the most commonly used were fictional elements with three instances of visual means of expression (one each in domestic political, economic and cultural reports) and two instances of expressive forms of expression (one each in domestic political and economic reports). In terms of elements of analytical current affairs, the most common were contextualisation (three instances, two in domestic economic reports and one in domestic political reports) and one instance each of evaluation and explanation, always in domestic political reports. Respondents provided statements in 16 such reports (11 in domestic political reports, four in domestic economic reports and one in domestic cultural reports).

The following are examples of the use of specific current affairs elements identified in analysis: analysing (for instance, in analysing the composition of Peter Pellegrini's new cabinet, and analysis of the amount by which the minimum pension was increased), evaluation (for instance, in news concerning pension increases or the anchor's evaluation of members of Pellegrini's new cabinet), explanation (such as the report on reversals in the investigation of the Košice Regional Prosecutor's Office, where the reporter identified different contexts, or the report on the construction of highways with falling unemployment, incitement when an anchor encouraged people to lead a healthy lifestyle in response to news about childhood diabetes, a description, for example, in the report on the Velvet Revolution, in the report on the competence of general practitioners, persuasion in the report on the rejection of the allowance for the socially disadvantaged, or in the appeal of an anchor to rely on one's own abilities in response to a report on an accident involving an autonomous vehicle), while contextualising occurred in the same reports as evaluation. On *Markíza's Televízne noviny*, there were also elements of fictional current affairs, such as music (in the report on furs and the report on the first day of spring), expressive words (for instance, in introducing Peter Pellegrini's cabinet), and in visual means of expression (such as in the report on Vladimir Putin's election victory and celebrations among his voters and the depiction of a violent situation in Galanta).

Main News Programme on TA3 – Hlavné správy

The main news programme on TA3 is called *Hlavné správy*. It begins daily at 6:30 pm and it lasts 30 minutes on average. Despite the broadcast time being 20 to 25 minutes shorter compared to the other television stations, we decided to include it in the research as the station itself is very specific in its focus on news and current affairs programming and its evening news programme provides a summary of relevant information from the day of interest to viewers. The programme itself has a slightly different composition and other priorities in terms of how reports are selected and topics are elaborated than in the case of conventional, half-hour news blocks during the day. *Hlavné správy* on TA3 is presented by a pair of anchors in various combinations: Jozef Dúbravský, Igor Haraj, Katrin Lengyelová, Gabriela Marchevská, Daniela Piršelová, Alfonz Šuran, Zuzana Straková Wenzlová and Zuzana Závodská.

Every news programme begins with a jingle and the introduction of the anchors, followed by an alert with the main news reports. The entire introduction takes about 35 seconds. The anchors welcome the audience to the news programme and then move on to the individual reports. There is a glazed window behind them in which other television station employees can be seen. The anchors alternate between the individual reports from the studio. The anchors then turn the reports over to the individual reporters in 95% of cases.

All the reports we classified as combined expanded reports and reportage were always introduced by the anchors from the studio. They lead the audience into a presentation of the issue at hand, and provide basic information about the report itself. They turn the report over to the news reporter, who is either live on scene or comments off-screen using prepared visual materials. Reporters are on-screen when there is breaking domestic news and in some foreign reports when there is breaking news on scene. Various respondents appear and provide statements regarding a prepared topic, including those directly involved and other experts, officials, spokespersons, political representatives, analysts and even random passers-by. The reporters are off-screen when such interviews are conducted. We can state that the reporters are on-screen in less than 30% of the reports. The reporter then signs off at the end of the report. The short visual report news block has a different structure. The first report in the block of short visual reports is introduced by an anchor. The

reporter then adds additional information in this first report. The other short visual reports that follow are then presented by the reporters who prepared them in their entirety. They simply verbally accompany the reports and remain off-screen. The news programme ends with a shot of the anchors. The anchors thank the audience for watching the programme and invite them to continue watching additional *TA3* programming or hand over to their colleagues who are anchoring the political show that follows. This anchor then introduces the topic and the guests on the programme. The anchors then hand over to their sports colleague, who is in the studio with them and who then continues with the sports news.

We monitored and analysed the main news programme *Hlavné správy* on the commercial *TA3* television station over two weeks: from 19th to 25th March 2018 and 12th to 18th November 2018. It was interesting to note that the individual reports followed nearly the same pattern in the first week of monitoring. Domestic political topics were at the beginning, followed by domestic economic topics, followed by short visual reports focused on domestic topics. This was followed by reports from abroad, regardless of whether political or economic in nature, with short visual reports from abroad intermingling and occasionally as a block with domestic and foreign news. In the second week of monitoring, we did not see such regularity in terms of the arrangement of the individual reports. Topics were presented on a daily basis. The first were news blocks focused on domestic events. Political and economic topics alternated in a variety of ways and there was no fixed order. Cultural topics were also presented at a myriad of times, sometimes within the domestic block, but also in the middle of the entire news programme, or at the end of the news programme. We did not observe any sports topics during the monitored period.

Table 9: Overview of genres and topics – *TA3's Hlavné správy*

TA3	Domestic (D)			Foreign (F)			Domestic-foreign (DF)			Sum		
	Combined expanded report	Short visual report	Reportage reports	Combined expanded report	Short visual report	Reportage reports	Combined expanded report	Short visual report	Reportage reports	Combined expanded report	Short visual report	Reportage reports
Politics	18	10	14	21	18	4	5	0	2	44	28	20
	42			43			7			92		
Economic	39	19	24	18	11	11	2	0	3	59	30	38
	82			40			5			127		
Culture	4	2	2	1	0	0	0	0	0	5	2	2
	8			1			0			9		
Sport	0	0	0	0	0	0	0	0	0	0	0	0
	0			0			0			0		
Sum	61	31	40	40	29	15	7	0	5	108	60	60
	132			84			12			228		

Source: Own processing

Over the monitored period, we recorded a total of 228 reports within *Hlavné správy* on the *TA3* commercial news television station. The average news programme had 16.28 reports. In terms of **territoriality**, most reports were domestic in origin, a total of 132, or 57.89% of all reports, which accounted for more than half of the presented information. We recorded a total of 84 foreign reports, or 36.84%. There were twelve domestic-foreign reports. News on *TA3* in terms of **topics** focused primarily on economics (127 reports, 55.70% of all broadcast reports). The greatest number of reports focused on the domestic economy (82 reports, 35.96% of all reports), with the foreign economy accounting for approximately half as many (40 reports, 17.54%) and only five reports were domestic-foreign (2.19% of all reports). The second most frequent were political topics (92 reports, 40.35%). As noted previously, economic and political topics are closely related, intertwined

and sometimes it is very difficult to determine their exact classification. The number of domestic and foreign political reports was nearly identical: 42 (18.42%) domestic reports to 43 (18.85%) foreign reports. Only seven (3.07%) of the reports were combined domestic-foreign. There were only nine cultural reports in the monitored period, which is 3.95% of all reports. They were primarily given space at the end of the news programme. Reports focused on sports topics were not observed in *TA3's Hlavné správy*. Of note was that the primary topic during both weeks of monitoring (March and November 2018) was the “*Za slušné Slovensko*” (“For a Decent Slovakia”) protests. The other topics were the same as on the other television stations: the formation of a new cabinet under the new Slovak Prime Minister and the spokesman of the Slovak Parliament, Andrej Danko, and his controversial doctoral thesis. Foreign news primarily focused on Brexit, the murder of a journalist in Turkey, problems in France, European policies, fires in the USA, the “*Čapí hnízdo*” (“Stork’s Nest”) scandal involving the Czech Prime Minister, and various armed conflicts and anniversaries of events in different countries. We also recorded three news genres on *TA3*, specifically combined expanded reports, short visual reports and reportage reports.

Based on our analysis, we reached the conclusion that **combined expanded reports** were the most prevalent in *TA3's Hlavné správy*. These accounted for 108 of 228 monitored reports, which is 47.36% of all reports. Combined expanded reports varied in length over the monitored period. The shortest was 1 minute 6 seconds and the longest was 4 minutes 40 seconds. Combined expanded reports were most often used for economic news (59 reports, 25.89% of all monitored reports), of which approximately two thirds focused on domestic economic news (39 reports), and one third were foreign economic news (18 reports), and two reports were domestic-foreign. We classified 44 reports (15.60% of all monitored reports) as political. The number of combined expanded reports focused on domestic and foreign policy was roughly even (18 to 21) and five reports were domestic-foreign. Only five cultural reports were observed (2.19% of all monitored reports, of which nearly all were domestic in nature (only one was foreign).

Table 10: Overview of news and current affairs elements in combined expanded reports – *TA3's Hlavné správy*

	News Elements						Elements of Analytical Current Affairs											
	Information	Facts		Summary		Analysis	Evaluation	Interview	Explanation	Expression of opinion		Contextualisation						
Politics D	13	5	13	5	0	1	0	0	1	0	1	0	1	0	0	0	3	1
Politics F	5	16	5	16	0	0	0	0	1	0	0	0	0	0	0	0	0	0
Politics DF	1	4	1	4	0	0	0	0	0	0	0	0	0	0	0	0	1	0
Economic D	14	25	14	25	0	2	0	0	0	1	0	2	0	0	0	3	1	3
Economic F	9	9	9	9	0	0	0	1	0	1	1	0	0	0	0	0	1	0
Economic DF	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Culture D	2	2	2	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0
Culture F	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Culture DF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sport D	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sport F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sport DF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sum	47	61	47	61	0	5	0	1	2	2	2	2	1	0	0	3	6	4
	108		108		5		1		4		4		1		3		10	
	221						23											

Combined Expanded Report (TA3)	Elements of Emotional Current Affairs						Number of respondents	
	Expressive statements		Music		Emotionally sensitive images			
Politics D	0	0	0	0	0	0	44	12
Politics F	0	0	0	0	0	1	10	26
Politics DF	0	0	0	0	0	0	5	10
Economic D	1	3	0	0	0	0	18	78
Economic F	0	2	0	0	2	0	17	3
Economic DF	0	0	0	0	0	0	5	0
Culture D	0	0	0	0	0	1	5	8
Culture F	1	0	0	0	0	0	1	0
Culture DF	0	0	0	0	0	0	0	0
Sport D	0	0	0	0	0	0	0	0
Sport F	0	0	0	0	0	0	0	0
Sport DF	0	0	0	0	0	0	0	0
Sum	2	5	0	0	2	2	105	137
	7		0		4		242	
	11							

Source: Own processing

All the monitored combined expanded reports were based on facts and information, the same as other genres. In assessing elements of analytical and fictional current affairs, we determined that analytical elements outnumbered fictional elements by a ratio of 2 to 1. The most frequent (ten instances) was contextualisation, while the remainder were not as frequent and were balanced: evaluation (four instances), interview (four instances) and expression of opinion (three instances). Analysis and explanation only appeared once each. Analytical current affairs elements most often occurred with domestic economic reports (ten instances), and were less common in domestic political reports (seven instances) and were occasionally found in foreign economic reports. An interesting finding was that expressive language (seven of the nine recorded instances) was most frequent among the fictional elements, with more during the November week (five instances) and in domestic (three instances) and foreign (two instances) economic reports. Visual means of expression appeared in four instances, three of which were in foreign reports (two instances in economic reports and one instance in political reports) and one instance in domestic culture. In the 108 combined expanded reports, a total of 242 respondents appeared, which is more than double the number of reports.

Short visual reports and reportage reports appeared in the same number, each occurring 60 times out of a total of 228 reports over the monitored period, each accounting for 26.31%. Short visual reports varied in length with the shortest at 18 seconds and the longest at 40 seconds. Within the main news programme on TA3, they primarily appear in a block of three consecutive reports, and occasionally as a stand-alone report. Looking at **short visual reports** in terms of territoriality, we can state that the ratio between domestic (31) and foreign (29) reports was largely balanced. We did not record a single combined domestic-foreign report. Balancing was also noted in topics. The ratio of political to economic reports was 28 to 39 and two reports focused on culture. We determined that most reports were domestic economic reports (19) and foreign political reports (18). Half as many short visual reports focused on foreign economic reports (11) and domestic political reports (10). As we stated, only two reports, both of which were domestic, focused on culture.

Table 11: Overview of news and current affairs elements in short visual reports – TA3's Hlavné správy

Short Visual Reports (TA3)	News Elements						Elements of Analytical Current Affairs									
	Information		Facts		Summary		Analysis		Evaluation		Interview		Explanation		Expression of opinion	
Politics D	5	5	5	5	0	0	0	0	0	0	0	0	0	0	0	0
Politics F	9	9	9	9	0	0	0	0	0	0	0	0	0	0	0	0
Politics DF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Economic D	5	14	5	14	0	0	0	0	0	0	0	0	0	0	0	0
Economic F	6	5	6	5	0	0	0	0	0	0	0	0	0	0	0	0
Economic DF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Culture D	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0
Culture F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Culture DF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sport D	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sport F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sport DF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sum	26	34	26	34	0	0	0	0	0	0	0	0	0	0	0	0
	60		60		0		0		0		0		0		0	
	120						0									

Short Visual Reports (TA3)	Elements of Emotional Current Affairs						Number of respondents	
	Expressive statements		Music		Emotionally sensitive images			
Politics D	0	0	0	0	0	0	4	
Politics F	0	0	0	0	0	0	0	
Politics DF	0	0	0	0	0	0	0	
Economic D	0	0	0	0	0	0	1	
Economic F	0	0	0	0	0	0	0	
Economic DF	0	0	0	0	0	0	0	
Culture D	0	0	0	0	0	0	0	
Culture F	0	0	0	0	0	0	0	
Culture DF	0	0	0	0	0	0	0	
Sport D	0	0	0	0	0	0	0	
Sport F	0	0	0	0	0	0	0	
Sport DF	0	0	0	0	0	0	0	
Sum	0	0	0	0	0	0	5	
	0		0		0		5	
	0						5	

Source: Own processing

A very interesting finding was that we did not observe a single current affairs element in the short visual reports broadcast in TA3's Hlavné správy. Respondents only appeared in five instances (four involving domestic political reports and one foreign economic report, all of which were in the November week). A short visual report was therefore comprised exclusively of information and facts.

As we stated above, the number of reportage reports was identical to short visual reports, specifically 60 (26.31%). These lasted from 1 minute 53 seconds up to 6 minutes. A six-minute length is atypical for a news report, and the “Za slušné Slovensko” (“For a Decent Slovakia”) protests held on the evening of 17th November were the subject. Most of the reports focused on economics (38), with politics accounting for half as many (20) and there were two reports on culture. Domestic reports (40) appeared one-and-a-half times more often than foreign reports (15). There were five domestic-foreign reportage reports over the monitored period. We observed the most reportage reports in domestic economic news (24), followed by domestic political news (14) and then foreign economic news (11). Reports on foreign politics (4), domestic-foreign economics (3), domestic-foreign politics (2) and domestic culture (2) were minimal.

Table 12: Overview of news and current affairs elements in reportage reports – TA3’s Hlavné správy

Reportage Reports (TA3)	News Elements						Elements of Analytical Current Affairs											
	Information		Facts		Summary		Analysis		Evaluation		Interview		Explanation		Expression of opinion		Contextualisation	
Politics D	8	6	8	6	0	0	0	0	0	0	0	0	0	0	1	0	1	0
Politics F	1	3	1	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Politics DF	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Economic D	16	8	16	8	0	0	2	0	4	3	0	0	1	0	3	2	6	2
Economic F	6	5	6	5	0	0	0	0	1	0	0	0	0	1	0	0	1	0
Economic DF	1	2	1	2	0	0	0	1	0	1	0	0	0	0	0	0	0	0
Culture D	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Culture F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Culture DF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sport D	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sport F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sport DF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sum	35	25	35	25	0	0	2	1	5	4	0	0	1	1	4	2	8	2
	60		60		0		3		9		0		2		6		10	
	120						30											

Reportage Reports (TA3)	Elements of Emotional Current Affairs						Number of respondents	
	Expressive statements		Music		Emotionally sensitive images			
Politics D	3	3	0	0	1	0	32	25
Politics F	0	0	0	0	0	3	2	13
Politics DF	0	0	0	0	0	0	4	4
Economic D	5	2	0	0	2	0	42	24

Economic F	2	1	0	0	0	2	11	20
Economic DF	0	0	0	0	0	0	1	6
Culture D	0	0	0	0	1	0	6	0
Culture F	0	0	0	0	0	0	0	0
Culture DF	0	0	0	0	0	0	0	0
Sport D	0	0	0	0	0	0	0	0
Sport F	0	0	0	0	0	0	0	0
Sport DF	0	0	0	0	0	0	0	0
Sum	10	6	0	0	4	5	98	92
	16		0		9		190	
	25							

Source: Own processing

After analysis of current affairs elements, we determined that analytical current affairs elements (30 instances) were only used a little more than fictional current affairs elements (25 instances). The most frequent was contextualisation (10 instances, eight of which occurred in the March week), while eight were in domestic economic reports, and one each in foreign political and foreign economic reports. It was observed in the report on falling unemployment in the month of February 2018, in the report on progress on the Bratislava bypass and on the report regarding Poland’s stance towards a European Commission decision. Persuasion was observed in the report to support the opening of an extraordinary session of the Slovak Parliament from a coalition party and the second attempt by Peter Pellegrini to form a government. The number of evaluation elements was similar: nine in total, seven of which were domestic economic reports, with one each of foreign and domestic-foreign economic reports. It appeared in the report on the transformation of a memorial event in the Czech Republic into protests against Prime Minister Babiš, the planting of trees from the Netherlands for shading purposes, Slovakia’s financial aid to third-world countries, and a report where the reporter explained the situation in Kazakhstan or the report where a reporter evaluated the “Za slušné Slovensko” (“For a Decent Slovakia”) protests. The third most frequent element was expression of an opinion (six instances), which was employed in five domestic economic reports and once in a domestic political report. Analysis was used three times (twice in domestic economic reports and once in a domestic-foreign economic report) and evaluation was used twice (once in a domestic and once in a foreign economic report). Among the elements of fictional current affairs, there were 16 instances of expressive language (seven in domestic economic reports, six in domestic political reports and three in foreign economic reports), specifically 10 times during the March week when the government collapsed. Metaphor was used in a report on the Slovak Intelligence Service (SIS) monitoring the leaders of the “Za slušné Slovensko” (“For a Decent Slovakia”) protests, chaotic developments around Brexit and the report on the jailing of former ministers who were members of the political party Slovenská národná strana suspected in the “bulletin board” scandal. We noted visual forms of expression nine times (three in foreign politics, two in domestic economics, two in foreign economics, one in domestic politics and one in domestic culture). Shots typically showed the scene of an accident or fire, burning houses, or covered accident victims. Music was not used in any expanded report. A total of 190 respondents appeared in reportage reports.

Conclusion – Pragmatism of Hybridisation Logic of Television News

Hybridisation is now a part of journalistic units in every branch of journalism, not only in print and online. The causes as to why this is happening are manifold. Chief among them is the fiercely competitive media environment, which pushes journalists to be the first to break a story and deliver new material. The result is a simplification of information and the methods of media production. The competitive environment contains an inherent competition to gain the favour of the largest possible segment of the public. As such, the effort to provide comprehensive information that the medium brings to the recipient, in contrast to its simplest

form, becomes dominant in its production. Therefore, the creators use all forms and elements that will help to simplify and make the delivered material more attractive. Hybridisation can therefore be seen as a consequence of the pragmatism of survival and a factor underpinning survival in the current media environment.

We also found the existence of hybridisation as a natural part of information processing in television news production. Research showed that hybridisation was present in all of the monitored main news programmes of the selected television stations: *Správy RTVS (RTVS)*, *Televízne noviny (Markíza)* and *Hlavné správy (TA3)*. We observed the most current affairs elements in broadcasts of *Televízne noviny (Markíza)*. Fictional current affairs elements were predominant over analytical elements. Conversely, analytical current affairs elements dominated fictional elements on *RTVS* and *TA3*. These ratios confirm that commercial television stations employ the viewer's emotions to a greater extent, trying to impress them through feelings, and the tabloidization of their news is greater. Within more in-depth analysis of these individual fictional elements, we determined music was used to a greater extent, which the authors on *Markíza* play in the background or allow to be heard with a visual presented on the screen. This creates a certain atmosphere when tragedies occur, and helps to amplify an ironic text or image. In our opinion, the use of music was more prevalent during this period given the increased number of reports related to the violent death of Ján Kuciak and his partner and the "Za slušné Slovensko" ("For a Decent Slovakia") movement protests. The authors sought to use music to evoke greater emotions in the audience. Music was also used to illustrate the ironic shots associated with the resignation of the Prime Minister and some members of the cabinet. A greater number of expressive forms of expression were also used on *Markíza*, which reporters often used in evaluation of the departing members and in introducing the new members of the cabinet. Conversely, *RTVS* and *TA3* used significantly fewer fictional elements. Elements of analytical journalism were predominant in their broadcasts. These findings confirm the fact that they are a public and news-centric television station respectively and are more serious in nature. More explanation and evaluation occurred on *RTVS*, while there was more contextualisation and evaluation on *TA3*. Of note was the fact that background music never appeared on *TA3*, while interviews never appeared on *Markíza*. *RTVS* used all of the monitored current affairs elements, both analytical and fictional. Given these findings, it appears that hybridisation has permeated into audio-visual journalism in addition to print and online journalism. We can also say that the use of these elements was average. We examined the occurrence of current affairs elements within the context of individual genres.

The following genres were employed in the main news programmes on the monitored television stations:⁴⁸ combined expanded reports, short visual reports and reportage reports. Within them, the most current affairs elements occurred in combined expanded reports (216 instances). This was twice the total compared to reportage reports (106 instances), while the ratio of analytical to fictional elements was mostly balanced. Explanation was the most frequently used analytical element and expressive language was the most frequently used fictional element. In reportage reports, which offer more space for elaboration and examine topics in more detail, *TA3* used the most current affairs elements, while *Markíza* kept them to a minimum, but it also uses this type of report much less often. Television stations use short visual reports to deliver brief information about less important events. Current affairs elements only appeared in them minimally, and not at all in the case of *TA3*. Notable was that *Markíza* used music in this type of report as well. Given the above, we can say that the use of current affairs elements in both types of expanded reports (combined expanded reports and reportage reports) is intensifying and more extensive hybridisation of this genre is under way. Current affairs elements are most often found in relation to domestic economic and domestic political topics, which are given by the focus of the content in such reports.

Based on theory, practical experience, this inquiry and our previous research activities, we can state that hybridisation in journalism is nothing unusual in journalistic practice and nowadays it appears in media products of all media, and not just in print and electronic media. We can understand this as a consequence of pragmatism in the logic of journalistic production under contemporary conditions. This is the result of the influence of digital media and their formats, which create the stereotype of the need for immediate and comprehensive information among recipients. In the competition for recipients, newsrooms try and offer

them the most comprehensive package of information that they have obtained and prepared for them. Visually attractive form is more important than content, while content is varied and diverse, providing bare facts and responses from respondents, analyses and other points of interest. This is not limited to tabloid media. This is the result of the incredible pressure to minimise costs and maximise the utilisation of reporters. This results in reporters not having sufficient time, the result of which is a simplification of the methods of production and the abandonment of strict schematics. These practices are not only practised by reporters; they have become strategies for entire newsrooms. So, we can conclude that hybridisation is already a natural part of today's journalism. The question remains as to how it will be dealt with in journalistic theory: whether it will reclassify traditional genres; after all, some authors have already attempted to do so; or whether genre categorisation will completely disappear and only terms such as "article" and "report" will remain, which other authors have already suggested.

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48 Remark by authors: The genres are ordered in the frequency of their occurrence, from the most frequent to the least frequent.

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