

Television Reports in Slovenian Daily News Broadcasts

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SUMMARY

The article focuses on an analysis of the (inter)discursive structure of television reports in daily news broadcasts made by the Slovenian public television broadcaster Televizija Slovenija and the commercial television company POP TV during 2005 and 2006. Critical discourse analysis and language-style analysis methods are used to study a broad range of the television reports' topics, forms, structures, language styles as well as verbal and visual communication techniques. Daily television news broadcasts are seen as unique and one of the most complex forms of news discourses that combine talk, sound and visual images. The author analyses the contents and functions of the constitutive elements of a television report, such as the lead-in, lead-out, voice-over, verbal and visual introductions to sound bites, a stand-up if there is one, a beginning and closure, as well as the semantic connections between them. Stress is given to visualization and graphication; the role of the news anchor as an impersonal authority and his right to use direct speech are being questioned. The mixing of styles and individual discursive elements of different genres, especially interpretative elements of informative journalistic texts, leads to the observation of a rising populist discourse of news anchors, storytelling, emphasizing the emotional components of events and personification. The unclear separation between information and the opinions of journalists and news anchors, as well as the disappearance of pure and quality commentary in Slovenian daily news broadcasting raise serious concerns about television journalism's role in democratic society. Amidst the overflow of media and information available to the public, the primary mission and challenge of (Slovenian) television journalists is seen in the effective verbal and visual rep-

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resentation of important issues with background information to the public, without reducing them to personal stories.

Key words: television news discourse, genres in television journalism, television report, Slovenia

Introduction

Television as *the most widespread and influential medium of mass communication* (Letica, 2003: 18) has been analyzed in detail; studies have especially focused on its functions, effects and influences on different kinds of viewers. According to Butler (2002: ix), in order to dissect the pleasures and meanings that television affords viewers, we need to understand how the narrative is structured, how sets are designed and so on. Television daily news broadcasts are one of the most complex forms of journalistic discourse; in contrast to press or radio, television journalism creates its *discursive status of the "truth"* (McNair, 1998: 57) through written and spoken text, sound and visualization. Therefore, when I use the term television I explicitly consider it as a special, unique medium which, due to the combination of talk, sound and visual images, demands a specific way of communicating and language style.

In this article, my intention is to research the (inter)discursive structure of television reports in daily news broadcasts made by the Slovenian public television broadcaster *Televizija Slovenija* and the commercial television company *POP TV* during 2005 and 2006.¹ Using the critical discourse analysis and linguo-stylistic method, a broad range of discursive elements of television journalistic genres is analyzed. The topics, forms, structures, language styles and verbal and visual communication techniques of different journalistic texts are studied, with special interest in the television report and the functions of its constitutive elements.

The television report as a specific genre of daily television news discourse

The news report as *the archetypal TV news format* (Cottle, 2001: 65) is located in the informative reportorial family in the classification of written journalistic text forms by M. Košir (1988: 77). Such texts communicate about the course of past events that are – as a rule – expected, large, extensive and comprehensible. The television report is made chronologically or consequentially and mostly follows the chronology of the event being communicated, since especially the illogical sequence of visual images is disruptive for viewers. "Television is composed of sequences of shots, which are edited together skillfully, so that the viewer scarcely notices the edits, with many television reports being composed of sequences of sequences. These sequences tend to make sense if they follow logical patterns" (Thompson, 2005: 114–115). The television journalist's ways of representation depend on the specific characteristics of the medium of television; the time avail-

able is extremely limited, as is the viewer's ability to notice and remember the news communicated.

The television report consists of a lead-in by a news anchor, which introduces the news item from the setting of a television news studio, and a visualized voice-over by a journalist. More frequently the introduction and brief pieces of a voice-over are combined with sound bites² and a journalist's stand-up appearance, if any. Viewers can see and hear the journalist, directly addressing them, although in fact they are watching a pre-recorded tape of the journalist talking directly to camera while standing in front of a somehow important and significant background. In television journalism the illusion of truth and authenticity through the journalists' stand-up is employed to confirm the text's credibility and the journalist's identification or personification.³ The television report can be supplemented by the anchor's lead-out. The average length of a television report in Slovenian daily news broadcasts is from 80 to 90 seconds.

Plenkovič (1993: 136–142) spoke of a *basic television report* when the journalistic text does not contain any sound bites, and of a *reportage report*⁴ when it is composed of sound bites, moving visuals of the event, and the natural, original sound that is taped simultaneously with the picture and represents an audio guarantee of the authenticity of the visual image. Perovič and Š. Šipek (1998: 41–42) wrote about the *basic report*, *commentary report*, along with the *reportage report* as the on-the-spot live report. In this article the term television report is applied to the non-live television journalistic genre, made up of the beginning, the core with any sound bites and/or the journalist's stand-up, and the closure. It can be visualized through the moving images of actual events, archival visual images in co-reference to the voice-over, and different kinds of graphics. As an informative news item, the television report does not include the journalist's commentaries, opinions and points of view. This is also a requirement of the professional standards that the journalists and editors of *Radiotelevizija (RTV) Slovenija* must adhere to: "Reporters and authors of news reports have to report the facts. All facts reported have to be verified; where verification is impossible, we need to clearly state the sources. Reports do not include elements of commentary and RTV Slovenia refrains from broadcasting commented reports" (The Professional Standards and Principles of Journalistic Ethics in the Programs of RTV Slovenia, 2000: Article 5.5).⁵ In spite of these precise instructions, daily television news broadcasts, including those on *Televizija Slovenija*, contain television reports broadcast daily with interpretative elements. A news anchor's comments, opinions and views can be perceived in the verbal and visual⁶ introduction to a news item and in its lead-out; a journalist's interpretations can be found in all parts of their television report.

For this reason I distinguish two reportorial television news genres: the television report and the television report with commentary;⁷ the latter includes the journalist's commentary or analysis of the event, which is clearly and unambiguously detached from other parts of the (informative) report. The so-called *separation norm* as one of the main principles of quality journalism can be realized verbally and – in television journalism – also visually, but most clearly through the journalists' stand-ups.

In what follows, I fully present the constitutive elements of the television report and their main characteristics.

The lead-in to a television report – contents and functions

In the lead-ins (also named the *intro* or *cue*) to television journalistic texts⁸ an anchor links and separates the ensuing themes. Plenković (1993: 196) suggested that a television lead-in is a short hybrid news genre but, because of its (more or less) close connection with the content of the journalistic text being introduced, I comprehend it as a constitutive element of a certain television news genre. Television lead-ins vary in their contents and functions regarding the genres of the television journalistic texts that they introduce; their general role is to retain or attract the viewer's attention and to stimulate them to watch the oncoming journalistic presentation. As Tompkins (2002: 45) points out the "first sentence creates the viewer's first impression of the story".

Besides reading the lead-ins, lead-outs and news items, the news anchor maintains the television flow and leads viewers through the news broadcast, thereby shaping and representing his ideological image of the world. Because anchors frame every element of the news broadcast, Butler (2002: 74) argues "they are also represented as authenticating and authorizing the views of the historical world that the reporters and meteorologists deliver". Closely linked with this is the perception of the anchor's space in the television studio as a privileged, central space or *temple* (Tolson, 1996: 63) of the news broadcasts. The juxtaposition of the highly graphicated second-order space (of journalists, interviewees and events) with the nongraphicated first-order space (of the news anchor) renders the latter more "real" and personalized than the former (Zettl, 1989: 161). Fiske (2003: 288–290) asserts that the news anchor is not the author of his own discourse, but a carrier of the objective discourse of "the truth"; his words as an impersonal authority construct a framework of objectivity within which the words and images of other levels of reporting are situated. But contemporary (Slovenian) television news discourse reveals quite a different image – at least from the lead-ins of television journalistic texts it is clear that news anchors with their interpretations, commentaries and remarks are often more than just *impersonal* authorities.

The television report's lead-in is in Slovenian daily news broadcasts visualized by the following means:

- The news anchor reads the lead-in directly to camera without visual images.
- The news anchor reads the lead-in directly to camera, the lead-in is being visualized by a graphic image.
- The lead-in is partially visualized by moving images or graphics. Visual and verbal elements coincide; the television picture is used as an authentication of spoken words.

In the introductory part of the television report's lead-in the anchor usually links the preceding news item together with the following one (*On other roads in Slovenia the situation is different.* 24 ur, 27. 12. 2005), moves on to a new theme (*The tragic story on deaths of two young women in front of the Lipa club in Spodnje Pirniče is proceeding.* Poročila 22.00, 25. 12. 2005) or addresses the report's

theme with interpretative elements (*Instead of sitting down at the table and solving the problem, the Slovenian political elite keeps sending public letters*. Dnevnik, 16. 1. 2006).

The television report's lead-in, Letica (2003: 241) argues, has some characteristics of newspaper headings. It contains basic information about an event but usually does not respond to all important journalistic questions. The audience is acquainted with the place, time and basic content of an event (*Last night two men paid this year's first blood-tax on Styrian roads. They died under a truck between Lendava and Maribor*. 24 ur, 25. 1. 2006). The information presented in the lead-in creates an informative context for the oncoming television report.¹⁰ In the television report the viewer is informed about the details, additional data and various views; the general content of the lead-in is supplemented, explained and contextualized by the television report.

For example, an anchor in the lead-in of a television report on a conference about Darfur (24 ur, 16. 1. 2006) informed viewers that the President of Slovenia Janez Drnovšek had prepared a conference attended by members of government, humanitarian organizations, as well as Nicholas Harvey from the Foreign Office. The lead-in looks like a short news item with answers to all important journalistic questions about the event, except that the last sentence of the lead-in (*Most questions were meant for him*) predicts the content of the television report. The journalist in the report chronologically represents the course of events, including sound bites of questions and answers involving a guest.

Mostly on the commercial television POP TV in lead-ins to television reports the news anchors frequently emphasize the direct consequences of an event for the viewers in Slovenia (*From all experience we are also going to feel the impact of the quarrel between Russia and the Ukraine over the price of natural gas in Slovenia*. 24 ur, 2. 1. 2006). In such a personalized illustration of the direct impact of an event daily television news broadcasts directly verbally address the viewers (*If you also wish to use original medicine in the future, you will have to pay extra for it*. 24 ur, 19. 1. 2006) and the first person plural (*We are only going to save money on favorable terms if we decide to buy or adapt real estate*. 24 ur, 13. 1. 2006). At the end of the lead-in to a television report as an exception the news anchor verbally identifies the journalist, primarily if they are a foreign correspondent (*More on that from our correspondent in Moscow Andrej Stopar*. Poročila 9.00, 4. 1. 2006). By pointing out the journalist's name in the lead-in "the anchor is signalling the listener that the best is yet to be" (Block, 1987: 47).

The beginning of the television report is more or less directly attached to the lead-in. In Thompson's (2005: 103–104) words, all parts of the news program should be regarded as an organic whole, as integrated pieces of communication telling the viewers a complete or developing story without confusion or needless repetition. In spite of that, a direct semantic connection between the television report and its lead-in is rare in Slovenian daily news broadcasts – it can be made via pronouns (*To struggle against these diseases ...*) or particles (*The Israeli police is, namely, in fear of violent protests ...*).

As the lead-in and television report are prepared by two authors,¹¹ unadjustments and disturbing repetitions are frequent. The duplication of information produces

the *echo-chamber effect*, which “leaves the listener higgledy-piggledy” (Block, 1987: 47), wastes time and crowds out other material. For example, a television report on snowing in Germany (Odmevi, 29. 12. 2005) started with the very same words (*In spite of the fact that the most pessimistic forecasts were not realized ...*) that the anchor used at the end of the lead-in (*A large part of Central and Eastern Europe is also under a thick sheet of snow. In spite of that, the forecasts of chaos, caused by a snowstorm in the east and north of Germany, were not realized.*). If the lead-in is up-to-date and informative enough for the viewer to be acquainted with the latest events, but needs to be put in context to complete the information, the television report starts with a brief outline of past events (*Let us recollect. Dnevnik, 25. 12. 2006; First about how this complication came about. 24 ur, 16. 1. 2006*).

Verbal and visual introductions to sound bites

According to C. R. Caldas-Coulthard (1994: 303), the representation of speech is one rhetorical strategy used by the media to implicate reliability. Besides, such representation brings life to the journalistic text. Therefore, short sound bites of the speaker’s statement or a conversation between the journalist and the information source, usually lasting no longer than 15 seconds, comprise one of the constituents of television journalistic text. Sound bites are contextualized in different ways, while the extent and mode of the viewers’ interpretation also depend upon this. Parts of the interviewee’s answers, regarded as *secondary discourse* (Volosinov in Fairclough, 1995: 54–55) or represented/reported discourse, are most frequently introduced into a coherent journalistic text through the journalist’s voice-over, regarded as *primary discourse* (Volosinov in Fairclough, 1995: 54–55) or the representing/reporting discourse.

These *accessed voices* (Hartley, 1989) appear in television journalistic texts in different ways. In television journalism sound bites are mostly mediated through the audio-visual image of the source of information – at the same time the viewer can see and hear the interviewee, who looks at the journalist and has no right to directly address the viewer. The right of a direct address and consequentially the possibility of full subjectivity and granted authority over spoken words are only in the possession of television representatives (news anchors, journalists) and – in special conditions – of political elites. Television representatives are therefore privileged to look and speak directly into the television screen, simulating eye contact that is characteristic of everyday conversation. In fact, this is a one-way discourse and a simulation of an intimate relationship between the virtual viewer and the “talking head”, pretending to actually see the people they are addressing. As Allan (1999: 124–125) emphasizes, by means of a fictive dialogue which establishes temporal and spatial relations of co-presence with the viewer, the news anchor reaffirms the viewer’s sense of shared participation in the television news discourse.

Pretending unawareness of the camera and thus addressing the journalist, the speaker is identified with an inscription, a short static message in the upper or lower part of the television screen, granting the selected speakers the right, credi-

bility or competence to participate and express their views in the news discourse. A sound bite from a telephone interview is visualized by the speaker's photograph and inscription; longer sound bites can also be visualized in the middle by a moving picture. If the speaker's photograph is unavailable, the whole sound bite is visualized by a moving or static picture and the source of information is identified with an inscription.

In the verbal recontextualization¹² of the interviewee's answers the following discursive strategies are used:

- **Reformulation of the journalist's original question** – *To the question of whether he believes his proposal can get the Security Council's support, Drnovšek replied: (24 ur, 9. 1. 2006); German journalists were interested in /.../ and Bush wittily replied: (Dnevnik, 13. 1. 2006).*
- **Use of an interrogative sentence** – *And what are the expectations of the initiators for the foundation of new communities? (Dnevnik, 14. 1. 2006); And what is the response of the initiators of the referendum? (24 ur, 8. 1. 2006).*
- **Announcement of an upcoming sound bite** – *Minister Jože P. Damijan summed up his first impressions like this: (24 ur, 25. 1. 2006); Borut Pahor also responded: (Dnevnik, 13. 1. 2006).*
- **Use of an unfinished sentence** – *At Slovenj Gradec they emphasize ... (Dnevnik, 17. 1. 2006); They will persist in ... (Dnevnik, 16. 1. 2006).*
- **Reformulation of part of the answer** – *Everything is fair and legal, says Aktiva (24 ur, 26. 1. 2006).*
- **Description of the interviewee's mood** – *After the meeting, the Minister and the President of the Association of Principals were a little reserved, but satisfied with the debate (24 ur, 3. 2. 2006); Speakers were less optimistic about our officers' degree of safety (Dnevnik, 13. 1. 2006).*
- **Use of interpretation or commentary** – *What he is doing is obvious, but why he is doing this partially explains the President's following words. (Odmevi, 13. 1. 2006); Despite his youth he has a lot of experience, therefore his view on development is clear (Dnevnik, 4. 1. 2006).*
- **Use of the original question, pre-recorded with answers** – The journalist does not summarize his question. The viewer hears the original question and at the same time is looking at the original event – the conversation between the information source and the journalist, standing nearer to the camera and looking away from it, giving the impression that the viewer is asking questions. The other possibility is that the viewer only hears the journalist's question, visualized by moving images in the montage.

Answers from different interviews can also be put together in a journalistic text without the journalist's voice-over. This strategy constructs an imaginary pseudo-dialogue with the journalist's neutral position; the second sound bite is constructed as the reply (agreement, confirmation, contradiction) to the preceding quote. An imaginary pseudo-dialogue is also constructed visually since joined sound bites are shot from different directions. The last part of the first sound bite and the first part of the second sound bite are usually visualized by another moving picture, especially where cutting between the two sound bites is irregular and the visual image is jumping. Despite the formal maintenance of journalism's claims to objec-

tivity journalists have the ability to edit the material, suppress direct questions and replace them with text they produce *post facto*, or juxtapose the interviewees' answers with material culled from other interview situations. Ekström (2001: 570–571) argues that the interspersion of sound bites is a manipulation which has the ability to change the meaning of the interviewees' utterances as answers presented without the question assume the character of spontaneous comments. "Hearing the question, the news viewer may be able to determine to his or her satisfaction (or perhaps dissatisfaction) whether the interviewer treated the interviewee fairly, asked an impartial question, and whether the interviewee's reply was to the point" (Cohen, 1989: 436–437).

The introduction of sound bites into television journalistic text also takes place through visual framing. Moving images of the interviewer and interviewee greeting one another and having their informal speech help introduce the conversation as a *social episode* (Corner, 1999: 43), framed within a particular social space and time. My analysis showed an example of visual dramatization through a sound bite since the conversation was filmed when the journalist and interviewee were walking along the sidewalk towards the viewers (24 ur, 2. 1. 2006). Although visual and verbal dramatizations are frequently viewed as entertaining and pleasant enlivenment, enabling the viewer's empathy and identification, criticism must also be stressed – the use of dramatization to focus on temporary feelings and conflicts is dangerous since it neglects other more profound contexts, viewpoints, grounds and consequences.

Similar to direct quotes in press journalism, sound bites in television journalistic texts are used to communicate interviewees' personal experiences, introduce interviewees to viewers, and for the presentation, evaluation and finding of possible solutions to problems exposed in the journalist's voice-over. The use of sound bites boosts the credibility of journalistic texts, granting them the nature of a neutral representation and assuring them the necessary degree of authenticity. As Cohen (1989: 447) pointed out, the more frequent but brief the sound bites in the news, the more the audience is expected to pay attention to (and even enjoy) the news. Apart from precision, vividness or dramatic effectiveness, a quotation (or sound bites in television journalism) is often used "to establish a distance between the newspaper and the person or opinions quoted. The use of communicative verbs in clauses that dominate embedded content clauses used in indirect discourse, sometimes express the evaluation of the reporter about the content of the speaker" (Van Dijk, 1988: 136).

At the same time, the selection and arbitrary incorporation of the interviewee's sound bites is clearly a subjective act. The interviewee's visual and verbal image in television journalistic texts is "carefully framed, lit, juxtaposed with other material and placed within the frame of the report, with comment and analysis to guide the viewer" (McQueen, 1998: 140). Clayman (1995: 124) argued that the journalist's choice of sound bites is linked with *narrative relevance* or gravitates toward sound bites that relevantly fit into the contour of the story narrative.

The closure of the television report

The closure, bringing the text's content to an end, is not an obligatory constitutive element of a television report; in spite of that, journalists in the last voice-over of their television report frequently take a look back at the contents or present their opinions and views. The television report can also conclude with a fully meaningful sound bite but this kind of closing the text is often without context and technically disturbing.

In the analyzed material closures of television reports in Slovenian daily news broadcasts have the following functions:

- **Announcement of future developments** – *The European Commission will be looking for a way out of the gas crisis at its extraordinary meeting on Wednesday* (Dnevnik, 2. 1. 2006); *Whether Žalik is really going to present a new variety in the case of Makoter as well as the opinion of experts in writing will be made clear on 6 April* (24 ur, 19. 1. 2006).
- **Main stress or summary** – *The voice of the people and the decision of the Constitutional Court are thus still in the balance* (Dnevnik, 30. 1. 2006); *But after the civil war in 2002 and 2003 peace in the former French colony still rests on rotten grounds. The Ivory Coast is divided into zones commanded by rebels and state forces* (Poročila 17.00, 21. 1. 2006).
- **Additional information about similar events** (such information is more often read by news anchors in lead-outs) – *The ample snow caused another accident in the close proximity of Bad Reichenhall; two people died in a snow slide, one is still missing* (Poročila 22.00, 2. 1. 2006).
- **Information about unanswered questions** – *The reason for the alarm felt by believers is still unknown* (Dnevnik, 12. 1. 2006); *President of the Parliament makes no comments about the appeal to the Supreme Court as he is not officially acquainted with it* (24 ur, 12. 1. 2006).
- **Interpretation of the event** (of the several potential interpretations the journalist chooses the preferable one and communicates it to the viewer) – *Let us hope this government will not overlook the field's warnings* (Dnevnik, 15. 1. 2006); *People quickly forget various insolences and vulgarities, but they will have to suffer the consequences of such mean blows, for example the result of today's referendum* (24 ur, 29. 1. 2006).
- **Direct address with an instruction, warning or admonition** – *In short, to deliberately take a trip to the mountain. Although you know you can always count on the free help of the mountain rescue service* (Dnevnik, 14. 1. 2006); *If you have problems with the signal, switch your mobile phones over to the manual selection of the network supplier* (Dnevnik, 16. 1. 2006).
- **Emphasized identification of the journalist** – Foreign correspondents in the news broadcast *24 ur* always end their television reports with the phrase *For 24 ur from + place + name*, visualized by their photographs and an identification inscription. The same phrase is used to close any stand-up of the correspondent at the end of the television report.

The lead-out of the television report

The lead-out (also named *wrap-up*, *tag line* or *cap*) as another non-obligatory constitutive element of television journalistic text is usually composed of one or two sentences read by the news anchor immediately after the closure of the text. According to Plenković (1993: 197), its function is to create a short break in order to enable the viewer to concentrate and pay attention to the following text. The lead-out is often combined with the lead-in to the next journalistic text, offering the anchor a chance to conclude the theme and clearly separate it from the new one: *So all over the Slovenia people are tonight wishing all the best. Let us look now at what Evgenija Bratkovič from Krško longs for. Today she is celebrating her one hundredth birthday* (Dnevnik, 31. 12. 2005).

Bliss and Hoyt (1994: 97) emphasized that the lead-out is a *stylistic luxury* in television but often a necessity in radio: "Its basic function is to reidentify the person heard in an actuality so as to remove any doubt. Television, of course, has visuals to do this job". Despite the undoubtedly greater role of lead-outs in radio journalism, the lead-out in a television report is often more than just an (unnecessary) supplement. It can contain important data necessary for the viewer's understanding of the event which could not be incorporated in the television report or its lead-in.

In the material I analyzed, the lead-outs of television reports in Slovenian daily news broadcasts have the following functions:

- **Communicating the latest information** that arrived at the time of finishing the report or even during its presentation in the broadcast – *Half an hour ago Hungary announced that the quantity of Russian gas arriving in Hungary from the Ukraine has dropped by more than a quarter* (Dnevnik, 1. 1. 2006); *Just now the Croatian government is notifying its special standpoint* (Odmevi, 5. 1. 2006). Rhetoric emphases of directness are one of several visual and verbal modalities used in television news broadcasting for presenting time and space coexistent broadcasting and receiving information.
- **Communicating additional information** (from other or contrary sources) that is not part of the reported event but complements it and puts it in a new light; such lead-outs often take the form of television news items – *It should also be mentioned that doctors in Ljubljana are still fighting for the life of a third young woman trampled on by the crowd in front of the club. The 15-year-old incurred serious head injuries but more detailed information is confidential* (24 ur, 26. 12. 2005).
- **Interpretation** – *We are the ones who can do most for road safety* (Poročila 13.00, 10. 1. 2006); *If the bottle of hope is to banish the thought of insidious illness at least for a moment, then we can only wish for more of such actions* (Poročila 13.00, 17. 1. 2006).
- **Communicating a (waggish) remark** – *Fortunately he has returned to a warm prison. If he had decided to stay out for the night, he could have frozen as the temperature will drop below zero* (24 ur, 10. 1. 2006).
- **Announcement of thematically-related themes** that both inform the viewers and invite them to watch, often through a direct verbal address and emphasis-

ing exclusivity – *Our television is also joining the celebration. At 20 minutes past nine o'clock on our second channel you can watch a transmission of the festal concert from Salzburg* (Poročila 13.00, 27. 1. 2006); *While Nova Gorica is celebrating questions have been arising. Can other prisoners with health problems count on similar decisions by President Drnovšek? We will be the first to confront the different views, tonight in Trenja* (24 ur, 2. 2. 2006).

Conclusion

Since daily television news broadcasts, as Lewis (2002: 114) argues, are one of the citizen's main information sources in the process of democratic decision-making, research on television journalistic genres and their representation remains one of the perennial supporting themes of democratic public discourse. This analysis of the (inter)discursive structure of the television report in daily news broadcasts has focused on studying and interpreting its constitutive elements, conventions, use of language and style. A mixing of styles and individual discursive elements of different genres, especially unclear verbal and visual separation between facts and opinions, can be noticed. The reorganization and changing of television journalistic texts' structures, forms, functions and ways of representation as well as combining elements of different journalistic genres can be attributed to the growing competition of broadcasting companies for the attention of viewers along with technological developments, changes in media ownership, and changes in the news process.

Less independent and unclearly separated genres – involving chatting, the populist discourse of news anchors, soft news reporting and storytelling, emphasizing the emotional components of events – attract the attention of viewers and entertain them but they do not lead to the viewer's unambiguous understanding of reported events. Nevertheless, for the future of (Slovenian) journalism and above all television journalism it would be totally unproductive to feign ignorance of the fact that the role of journalism and the way of reporting news in contemporary society are changing. The use of elements of tabloidization in the sense of popular journalism and reporting of human interest stories cannot be allowed to result in the modification of facts, oversimplification, triviality and sensationalism. It is clearly necessary to strive for determined, reliable, responsible and impartial news reporting, even in a popular style, which can attract the attention of viewers and help them memorize and use information. Amidst today's overflow of media and the information available to the public, the primary mission of journalists is to help the public observe the bulk of data along with its validation, analysis and interpretation; this can even be done through personification yet without reducing important issues to personal stories. The challenge of contemporary (television) journalism lies above all in the effective verbal and visual representation of important issues including background information to the public.

ENDNOTES:

- ¹ The analysis sample contains 524 television daily news broadcasts broadcast between Saturday 24 December 2005 and Friday 24 February 2006. On *Televizija Slovenija* I analyzed the following daily news broadcasts: *Poročila 7.00* (42 times), *Poročila 8.00* (42 times), *Poročila 9.00* (42 times), *Poročila 13.00* (63 times), *Poročila 15.00* (43 times), *Poročila 17.00* (63 times), *Slovenska kronika* (42 times), *Dnevnik*, including the program sections *Denar* and *Magnet* (63 times), *Odmevi* (42 times) and *Poročila 22.00* on Saturdays, Sundays and holidays (19 times). On *POP TV* I analyzed the only daily broadcast *24 ur*, including the program sections *POP In*, *TV Klub* and *Vizita* (63 times).
- ² A sound bite is a short audio cut of an interviewee's previously recorded utterance, usually synchronized with moving image of the speaker. Hallin (1992: 5) wrote about "a film or tape segment, within a news story, showing someone speaking".
- ³ Regarding the prevailing functions and contents the journalist's stand-up can be informative and come from the scene of action, it indicates a shift towards a new theme or a different view, contains commentary, summarizes the main information, predicts further events or presents additional data, repeats utterances from unofficial news sources or explains to the viewer why some information or views were missing in the journalistic text.
- ⁴ Among television reports, Plenkovič (1993: 136-142) also included the journalist's live coverage of an event which I understand as one of the elements of television's construction of a lively feeling and a statement which I understand as a specific television journalism genre.
- ⁵ In certain conditions the Professional Standards and Principles of Journalistic Ethics in the Programs of RTV Slovenia (2000: Article 5.7) fundamentally allow the broadcasting of the subjective opinion of a journalist, which "needs to be clearly signaled to the audience". Nevertheless, commentaries have disappeared from the television screens in Slovenian daily news broadcasting. The opinions and personal views of journalists and news anchors are now being communicated without a clear separation between what is information and what is interpretation. The disappearance of a pure and quality commentary raises serious concerns about Slovenian journalism, leading to a noxious reduction of the plurality of information and opinions. Pure information is often insufficient for the viewer's comprehension of an event; it is necessary to put an event or topic into a broader context and to analyze and explain the related reasons, consequences and backgrounds.
- ⁶ Besides the appearance of the news anchor, the graphic image on the screen is a mixture of the anchor's spoken words, an image or photograph and title or headline; different joined discursive elements are placed on the television screen with the anchor's visual image. The main function of such a mixed graphic image is to connote the speciality and uniqueness of the upcoming journalistic text. Unusually framed symbols often not only support spoken words but also act as a framework for the viewer's interpretation and comprehension of the text.
- ⁷ The term *commentary report* (Košir, 1988: 77; Perovič and Šipek, 1998: 42) is insufficient as it fails to point out clearly that the primary function of this kind of journalistic text is to inform the public about the event. The journalist's commentary, explanation of causes and indication of possible consequences of the event must be obviously detached from the main wording. Therefore, a *television report with commentary* is a report with the journalist's added commentary or analysis of the previously reported event.
- ⁸ The news anchor's lead-in is not only a significant characteristic of the television report; it is also a constituent part of all television journalistic texts, except for television news items already being read by the news anchors. In spite of their similarities, the functions of lead-ins may differ from genre to genre.
- ⁹ Although television news broadcasts look like spoken texts, they are in fact written and mostly read out. The news anchor reads their texts, (hardly) pretending to say them by heart, in a spontaneous and vivid conversation with the viewers.

- ¹⁰ The anchor's introduction, establishing the topic, is understood by Hartley (1989: 118–119) as *framing*, being the first of four narrative “moments”; the other three are *focusing*, *realizing* and *closing*.
- ¹¹ Although the lead-in is a constituent part of a television journalistic text and written by a journalist as an author of the text, the elementary variety of lead-ins is often remodeled and actualized by news anchors who adapt lead-ins to the informational flow of the news broadcast and to their communication style.
- ¹² Ekström (2001: 567) speaks of *decontextualization* as the removal of the original conversational framing and of *recontextualization* as the transfer of utterances from one context to another: “An answer that occurs in an interview situation is separated from the question that elicited it and may perhaps be juxtaposed with utterances from other interview situations.” The clear insertion of an outside voice within the journalistic text through directly reported speech or attributed/reported utterances is what Fairclough (1992: 117) named *manifest intertextuality*, whereas White (1998: 85) called it *extra-vocalization*.
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Televizijsko izvještavanje u slovenskim dnevnim emisijama vijesti

Vesna Laban

SAŽETAK

Članak analizira interdiskurzivnu strukturu televizijskih izvještaja u dnevnim emisijama vijesti slovenske javne televizije *Televizija Slovenija* i komercijalne televizijske kuće POP TV tijekom 2005. i 2006. godine. Metodom kritičke analiza diskursa i jezično-stilskom analizom proučavan je veliki broj televizijskih izvještaja, forma, struktura i jezičnih stilova te jezične i vizualne komunikacijske tehnike. Dnevno emitiranje vijesti jedinstvena je i jedna od najsloženijih formi priopćavanja vijesti koja kombinira govor, zvuk i vizualne slike. Autor analizira sadržaj i funkciju konstitutivnih elemenata televizijskog izvješća, kao što je najavna špica (lead-in), odjavna špica (lead-out), glas spikera, verbalni i vizualni uvod, početak i završetak kao i semantička sveza među njima. Naglasak je na vizualizaciji i grafičkoj obradi; ulozu voditelja vijesti, te na pitanjima njegove impersonalnoj vlasti i prava da se koristi izravnim govorom. Miješanje stilova i individualnih diskurzivnih elemenata različitih žanrova, posebice interpretativnih elemenata informativnih novinarskih tekstova potaknulo je promatranje rastućeg populističkog diskursa kao posljedica vijesti koje stvaraju građani (news anchor), pričanje priče (storytelling), naglašavanje emotivnih komponenata i personificiranju događaja. Nejasna razlika između informacije i vijesti te mišljenja novinara te nestanak čistog i kvalitetnog komentara u slovenskim dnevnim vijestima pobuđuju ozbiljnu brigu o ulozi televizijskog novinarstva u demokratskom društvu. Usred poplave medija i informacija dostupnih društvu, prvenstvena zadaća i izazov slovenskom televizijskom novinarstvu jest stvarna verbalna i vizualna prezentacija važnih problema, zajedno s činjenicama koje ih okružuju u javnosti, a da ih se pritom ne pretvara u osobne priče.

Ključne riječi: diskurs televizijskih vijesti, žanrovi televizijskog novinarstva, televizijsko izvještavanje, Slovenija