

Factualisation in Radio News. A Case Study of the News Programme on Commercial Radio Station Radio 1

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SUMMARY

In the overflow of media information, audiences rarely wonder about its quality. The duty of researchers is to ask that question – what kind of information does media really offer? Do they mediate information that enables audience to get a whole, meaningful, and understandable view of a covered event or situation? The goal of this study was to reveal genre characteristics of news in the case of the most popular and listened to Slovene commercial radio station (Radio 1). Textual genre analysis of news broadcasts by Radio 1 and in-depth interviews with editors confirmed the hypothesis that factualisation in the news genre prevailed, i.e. a too extensive presentation of only certain facts and, on the other hand, as negligence of contextual facts that would enable listeners to create a whole, clear, and understandable picture of an event. The case study also showed that factualisation originates mainly because there is not enough time, and because of the editor's lack of consciousness about the importance of contextual information to the listeners.

Key words: factualisation, radio, news, radio news, discursive genre analysis

Introduction

It has often been said that journalists are obsessed with uncovering, discovering or collecting facts, because producing “facts” in their news stories legitimizes the account and establishes its objectivity (Johnson-Cartee, 2001: 133). Writers of journalistic stories can find themselves in a dead-end street of enumerating insignifi-

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cant and unnecessary facts that serve only their own purpose. Additional facts do not contribute to understanding of the journalistic story – or its sensibility – and even obscure the meaning of the discussed topic and prevent its insertion into the social context. The described problem is defined as factualisation. Factualisation occurrences in the media and journalistic studies have been treated especially in regards to television media (Johnson-Cartee, 2001; Nordenstreng, 1968), but in radio it is kept in the background. My intention is to address this lack and answer the following questions: how is factualisation present in radio news and how is it interpreted by journalists? My intention is to reveal with a case study of Radio 1 of Slovenia these kinds of journalistic usage, procedures, why these situations arise and how journalists can avoid trapping themselves in the routinization of meaningless journalistic texts. I will proceed from the thesis that factualisation in the news genre appears because of the theoretic frame of the genre and because of the time limitation of certain texts within a specific news informative broadcast. I will study factualisation with discursive genre analysis (Erjavec and Poler Kovačič, 2009) and within that apply textual genre analysis and the methodology of ethnographic studies. I will pursue these goals with an in-depth interview inside the case study, which will reveal the working procedure in news desks and enable verification of results, gathered with textual genre analysis.

I will theoretically define the concept of factualisation and apply it to radio media. With the analysis of accession to forming radio broadcasting texts, I wish to examine the process of formation of journalistic pieces, as well as with the help of prepared methodological procedure select a suitable method of analysis. What follows is the authentication of results and their interpretation.

Factualisation

If we want to assure the transmission of knowledge to the public, according to Dewey, we need to change the system of mass communication. The system of mass communication should follow science while science should supply and polish research (Dewey 1927/1954: 130). Journalism should use the same systematics and accurate methods of examination that are distinctive of science. On the other hand, science should provide journalism with the means and tools for research. The results of contemporary social researches should be presented in a way the public would find clear and understandable. They should also be published in a way people can access easily so the public can be informed. According to Dewey (1927/1954: 176), knowledge is communication and understanding. To him, something is publicly known only when it is published, accessible and socially acceptable, since this is the only way of distributing knowledge where it can be accessed and tested. A basic channel of this kind of communication in today's society is media in which communication is shaped with the usage of journalistic tools. Journalistic texts come into existence with the prescribed use of these tools. The news is precise in proportion to the precision with which the event is recorded. Unless the event is capable of being named, measured, given shape, made specific, it either fails to take on the character of news, or it is subject to the accidents and prejudices of observation (Lippmann, 1961: 363). Lippmann further de-

scribes the quality of the news about modern society, which is an index of its social organization. The better the institutions, the more all the interests concerned are formally represented, the more issues are disentangled, the more objective criteria are introduced, the more perfectly can an affair be presented as news.

Gage (1999: 82) paraphrases Robert McLeish's definition of news as something new, interesting and true and explains that this definition of news captures the essence of what news stories must contain and convey. She further claims that even if a story is complicated and difficult to explain in a few sentences, the journalist's job is to find the right words to make the story relevant to the listener. This presentation should not be reduced to a practice of introducing numerous pieces of information, as it was named by Johnson-Cartee (2005) "factism," i.e., a strategic journalistic ritual that presents too much and too detailed data that do not say much to those who are unfamiliar with the presented material. According to Walter Lippmann (Lippmann, 1961: 344), the course of events must assume a certain deniable shape, and until it is in a phase where some aspect is an accomplished fact, news does not separate itself from the ocean of possible truth.

The function of news is to signalize an event, within the working of which the function of truth is to bring to light the hidden facts, set them into relation with each other and make a picture of reality on which men can act (Lippmann, 1961: 358). Nordenstreng sees factualisation as trivial reorientation from naive professionalism into naive research (1968: 2). The search for risk has become an important research product in journalism which goes nicely with conventional forms of journalistic stories. The concept of risk weakens a disagreement about values and changes conflict of interests into apparently clean stories of facts, leaving little room for political debate (Meyer, 2003: 57). Meyer emphasizes that quantity in journalism is in conflict with the journalistic ideal of critical research and analysis for the good of the public, which should encourage public thinking in the public sphere. Consequently, production of scientific knowledge has been eliminated out of the public sphere.

The emphasis on facts that journalism presents and the results of public opinion researches about political topics represent a dangerous practice in the construction of news. The forming of information refers to a journalist's capability that he or she has – in accordance with the topic – to find a suitable genre and represent the results of research and wanted effects in a way which is suited to the actual situation (Erjavec, 1999: 83). Erjavec also adds that a journalist should find help in these criteria: accuracy, heterogeneity, clarity, actuality, balance and understandability.

Johnson-Cartee (2005: 135) writes that audiences of informative shows do not have basic information about public polls on the basis of which they could suitably estimate the value and reliability of research. By the lack of additional facts or key broadcast information, listeners are left without a tool which they could use to estimate informative contents. Boorstin (1961) and Gollin (1980) agree that American journalists have a long time ago stepped over the line of gathering news to the act of creating them. In this way they continually create pseudo-events (Johnson-Cartee 2001: 134), and here is the trap of factualisation of radio broadcasts that can become only their own purpose.

Factualisation can be understood as a too extensive presentation of only certain facts and on the other hand as negligence of contextual facts that would enable listeners to create a whole, clear and understandable picture about an event.

Forming of radio informative contents

In newspapers, on radio and television stations there is a well-established and enforced formula that constructs a story following these questions: who, what, when, where, how and why (Boyd, 1993: 52). Answers to these questions should give all of the information necessary for a basic understanding of the topic. The public needs to be informed with answers to these six questions in order for a journalistic piece to be considered as a whole (Hilliard, 1991: 229). According to Hillard (1991: 229), it can happen that a treated topic shows implications in new dimensions, different from what had been reported, and in this case the journalist needs to investigate the background of the story, including the answers to the before mentioned journalistic questions from earlier stories that could be relevant and for contents that could be relevant for future understanding of the discussed story. In terms of the inverted pyramid structure of newspaper news which involves a descending scale of hierarchy of importance, radio occupies a different position on the structure. That is, the Who, What, Why, Where, When, How syndrome applies to radio news as much as it does to newspaper news, but in radio there is no question of subbing out the less important facts from the bottom upwards (Crook, 1998: 124). In whatever time frame you have, Crook further explains, you need to have written succinctly and with a structure that explains the story deftly and clearly.

Gage suggests radio journalists should limit their information (1999: 18). According to her theory, journalists should not overload their script with too much information, because the listeners will not be able to take it all in. That is why a good journalist must try to cut through factual details and go for the whole picture. Radio journalists believe they need to be capable of identifying the facts although some true statements are not easily verified (Tuchman in Johnson-Cartee, 2001: 135). Every item you send over the air must get all the facts right, because the listener is depending on you and has no way of checking what you have said (Gage, 1999: 83). Tuchman also writes about how journalists naively present "statement X said to A" as a fact, even though A can be wrong or misleading. At such moments, they forget about their primary goal that as seekers of the truth they try to uncover those facts that would help the audience to get a whole, clear and understandable picture about some event. As to debates in science and technology, journalists will need to investigate aspects of facts, values and social interests to revive the ideal of investigating in the public interest. There are some obstacles on the way among which are the commercialization of journalism in the media industry and the methods of scientific investigation in the industry of knowledge (Meyer, 2003: 57).

Defining a subject (Erjavec, 1999: 52) is the first step to making an individual occurrence a journalistic piece of news. With the selection of a topic, the journalist defines one part of reality he or she wants to treat – uncover a problem, event or

state, analyze and explain. Zgrabljic Rotar (2007: 44) says the importance of an event is not in the event itself but in the event's composition of social interpretation. According to Erjavec (1999: 52), some theories put a journalist in the foreground and claim the selection of news is marked with the professional decisions a journalist makes. Others (sociological studies) put organizational rules in the foreground, or the events themselves (the mirror theory), while some put these forces outside media organization.

In the light of a journalistic piece as a whole – irrespective of its duration – Kern (2008: 175) points out that every journalistic text should establish its context. Although it may seem there is not enough time for placing the story into the necessary context, in time-limited single sequences of an informative broadcast, a journalist (Kern, 2008: 175) has to help listeners with an additional explanation – even if only with a short sentence – so they can sense the meaning of a story and can place it in a certain context. On the other hand, journalistic stories also need to be easily understood. It can happen that a journalistic story becomes full of facts and almost impossible to understand (Kern, 2008: 175). According to Kern, responsible journalists appreciate clarity and gather facts, structure their story and then write it down. That means the listener can, after listening to a journalistic piece, easily give an exact answer to a question: “What was the journalistic story talking about?”

The sources are of key importance for making a journalistic text. Hilliard (1991: 229) points out that the first source of a news piece is the journalist him- or herself. Boyd (1993: 13) thinks that the main sources of news on a radio station should be its journalists. He also points out (1993: 17–27) some other sources: politicians, pressure groups, public events (protests, public statements), press statements, public voiced reports and independent sources (journalists, politicians, listeners, press agencies and nets of interest). Hilliard emphasizes the difference between a source inside a station and outside of it. He says (Hilliard, 1991: 229) that in the case of inside sources – journalists working on a topic – because of familiarity with their way of working, we can clearly anticipate how well and accurate a certain topic would be dealt with. On the opposite side there are cases where pieces of information about a certain topic, obtained from the outside sources, are insufficient. According to Hilliard (1991: 229), journalists have to do additional research and find additional confirmation when they question the sufficiency of given information, their objectivity or when they doubt its authenticity. Exposure of official sources is the way in which journalists can protect and self-approve themselves for gathering sufficient facts. Journalists believe that the use of authoritative or official sources produces “legitimate, official facts,” creating, when crafted together, “an objective news story” (Johnson-Cartee, 2001: 139).

The intro is undoubtedly the most important part of any radio news story, emphasizes Crook (1998: 124). He further suggests once you have found the nucleus of your story you only need to follow with a paragraph with additional information that brings more clarity and precision to the intro (1998: 125). Another paragraph or cluster of words can provide extra illuminating detail, Crook goes on to point out. Broadcast news can handle more complex stories by breaking the information down point by point and doling them out in a logical sequence (Boyd, 1993: 51).

A fundamental task of informative show creators should be to assure the most objective picture about the most important daily events. There are no universal criteria for choosing the contents of reporting; the process of selection of news depends on application of a category of values and social values in connection with events (Erjavec, 1999: 53). This author also adds that criteria selection is not absolute but is changeable in time and place.

Boyd (1993: 52) points out that a journalistic piece starts with the most important fact, supported by details, background and interpretation, which gives sense and clarity to the whole story. Additional facts are therefore most important for making sure the journalistic piece presents the listener with everything about an event. Factualisation in one way leads to the opposite, since it presents too little information for creating the whole picture about an event or it presents too much additional information that in the same way prevents creating a whole picture. Boyd describes a “what formula” for the process of writing news: W (What has happened – the introduction tells the story in brief), H (How did it happen – explain the immediate background or context), A (Amplify the introduction – flesh out the main points in order of importance.), T (Tie up loose ends – give additional background material). Additional explanation is therefore a constitutive and necessary part of informative journalistic radio text.

Methodology

Discourse is a way of expression, giving a meaning to experiences, from a certain perspective (Erjavec, 2007: 17). Critical analysis claims that discourse is understood as a form of social practice. Understanding of discourse as social practice implies a dialectical or a two-way term: circumstances, institution and social structures have influence on a discourse event but it also has influence on them (Fairclough and Wodak, 1997: 55). Erjavec (2007: 18) explains that discourses are not composed only of language, i.e. texts and words, but of certain institutional and organizational practices – discourse practices.

Discourse analysis is just one of many accessions that offer tools for analysis of language in social practice (Gillespie and Toynbee, 2006: 122). Fairclough, summing up Erjavec (2007: 44), claims that a discourse event can be analyzed at three levels: as written and spoken text, discourse practice that includes production and interpretation or reception of text and as social practice.

According to Fairclough (1995: 55), critical discourse analysis approach thinks of the discursive practices of a community – its normal ways of language usage – in terms of networks, called “orders of discourse.” The order of discourse of a social institution or social domain is constituted by all discursive types which are used there. The analysis of any particular type of discourse, including media discourse, involves an alternation between twin, complementary focuses, both of which are essential: communicative events and the order of discourse.

Wodak (1996) is one of the founders of critical discursive analysis and among others emphasizes these characteristics: it deals with social problems and not the usage of language as such, and that is why it is interdisciplinary. Discourse is historically dependent on and can be understood only inside the context of a given

situation, whereas discursive analysis is interpretative and elucidative; it takes systematical methodology into consideration, as well as the relation between the text and its social circumstances, ideologies and relations of power.

Fairclough views genre analysis as being primarily concerned with staging, differentiating genres in terms of their generic structure which he defines as “the overall structure or organization of a text, which depends upon the main genre upon which the text draws” (Fairclough, 2003: 72). Erjavec (2007: 26) explains that media do not describe events in a passive way or just shape them into news articles but actively construct them, and adds that consecutively they structure and shape events into ideologically accordant pieces of information and in this way preserve their readers and listeners that are addressed as product consumers of certain media.

In my study importance will be put on analysis of discourse as discursive practice, which is an analysis of the connection between a text and social practice (Fairclough, 1992: 80). It includes processes of production, distribution and interpretation (or reception, consumption) based on mutual relation between sources. Those need to be put into the process of text by the participants of the process, which appears as a trace of production process in it or as a guidance of the interpretation process. A certain genre presumes a certain procedure of work (Erjavec and Poler Kovačič, 2009), since the news report or a column demands a diverse practice or a different kind of way of working from that of a journalist and ideology in a certain genre is distinctively coded. A producer shapes the text, but even the text itself and its conventions have influence on the production.

With this case study I want to show the usefulness of discursive genre analysis (see Erjavec and Poler Kovačič, 2009) in application to the radio journalistic informative genre and in it consider the following: creation of the text, shaping of the text in accordance with established convention and related consequent interpretation, if conditions are created for it. But because this approach is insufficient I will include an ethnographic study in which I will, with the help of an in-depth interview, try to gather authentic pieces of information about the shaping and intention of journalistic texts.

The interview is divided into three sections. In the first part the editor of the informative program answered questions about the beginning of a journalistic piece on the radio station, in the second about shaping the journalistic piece and in the third about the expected effect.

The relation between the journalist, the final text broadcasted on radio and its content dimension will be in the foreground of my case study. Fairclough (Erjavec and Poler Kovačič, 2007: 43) differentiates between two categories of discursive type: discourse and genre. Discourse is formed on the basis of a certain field of experience and knowledge; genre is connected with certain types of activity, such as journalistic news for example. Media regularly treat the material of social life and transform them into a harmonious ideological system. Erjavec (1997: 26) says that with it they try to make sense of the world, interpret it and explain to the audience what is going on in the world. Every topic in the radio informative broadcast needs to be convincing and relevant (Paukens in Wienken, 2005: 147), which has an impact on the meaning for the listeners. Our understanding (Erjavec, 1997: 47)

of the meaning impacts our judgment about who the producer is and how much we trust people or institutions that are sources of information. And this very viewpoint of handled text will be in the foreground, since the bare facts for making some kind of meaning, interpretation and explanation are insufficient.

In my case study of factualisation in news radio broadcasts I chose daily news broadcasts of the youngest and most widely listened Slovene private radio station: Radio 1. According to National research of reading (NRB 2008), presented on 23rd of January 2009, Radio 1 is positioned as the most listened to commercial radio in Slovenia. Radio 1 has established itself as a national radio. In 2008 an average of about 148,000 people daily listened to Radio 1 which puts it on the third place among radio stations in Slovenia and gives it a certain power in informing listeners, since with its "national" extensive program it is catching up with the first and second most listened to radio stations that have always given a great emphasis on informing their listeners (Tu mora priti naslov strani in ne http naslov rtvslo.si, 2009). On Radio 1, however, the emphasis is not on informing the listeners about foreign and home news (Kubelj, 2008: 82). David Čeplaka, member of the board of Infonet Media for marketing, said in an interview for Reporter magazine (Kubelj, 2008: 82) that the most important thing on Radio 1 is not its news broadcast program. "People are expecting news, but those are not the most important. It is just like dessert after lunch. It is not necessary but customers are very happy if they get it after having lunch in a restaurant." Daily news broadcasts will become a study case because of the success of Radio 1 on the Slovene media market and also because of the station's relation to informative contents. In the week from 16th February 2009 until 22nd February 2009 there was a random sample of six days made and within them a randomly chosen time of a singular informative broadcast.

On Radio 1, a daily news broadcast called News is broadcast every hour on the hour (news concentrated on widespread events in Slovenia and in the world) and every half an hour in between (they also contain news from regional parts of Slovenia). News broadcasts begin with news about traffic (those were not a part of this study case), continue with the announcement of the most important news titles and what follows is the central part of the informative news broadcast with three to four journalistic texts.

Results of discursive genre analysis

Textual genre analysis: News on Radio 1

Daily news broadcasts on Radio 1 are composed of reports and news, in which statements from individual people are sometimes included, but texts do not go beyond the news genre.

In the introduction into analysis let us take a look at the characteristics of classic radio news. The introduction (also known as intro, lead or headline sentence) is the first sentence or paragraph of the story and also the most important single piece. Its function is, according to Boyd (1993: 52), the headline sentence that makes the news. A good first sentence is news itself, which is also pointed out by

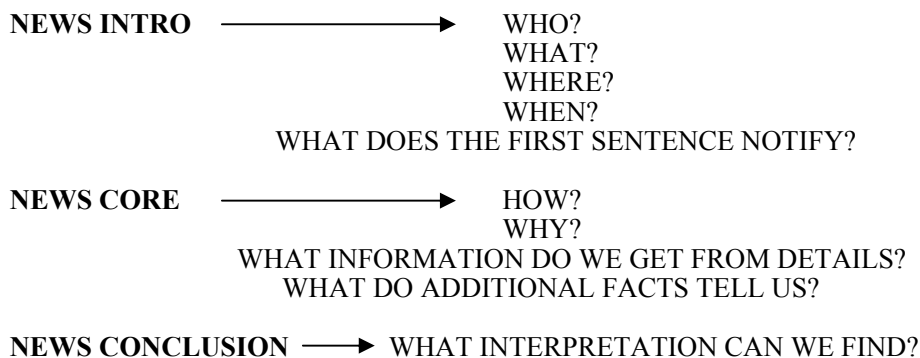
Korošec (1998: 196). He also says that news great-pattern, the smallest unit in reporting, can be news. It is a kind of introduction, guidance, where the essence of news lies, and Boyd (1993: 53) agrees. He also says that the intro contains the most important point.

News has to have a logical continuation in which journalists give answers to basic questions. The next step after building the intro is, as Boyd (1993: 56) says, to list the points in their logical order, construct a story that progresses from point to point without turning back on it or leaving the listener dangling for an explanation. Between the central point of the news and the content hinterland of the news, a textual turn appears that is actually a time turn (Korošec, 1998: 191). The text that follows, says Korošec (1998: 191), is from the point of content causative explanation, argumentation and content interpretation of the textual turn; in the term of time it refers to events or activity before the event appears in the news items' central point.

The last line should round off the story and point ahead to any next developments (Boyd, 1993: 57) so, as Boyd claims (1993: 58), the lasting impression of any program or item is usually made by the first and last words, and as much care should be taken on ending the story as in writing the intro. As well as beginning strongly, the story should end on a positive note, and not be allowed to tail off weakly or to fizzle out.

Classic radio news is constructed of three basic parts. The first one is an introduction that presents the basic information of the treated topic; the second one has the role of the core that gives additional information about the same topic; and the third one assumes the function of conclusion. As such it opens possibilities for interpretation of the topic or expansion with new facts.

In the study case I originated from the following questions that define an individual theoretically defined news genre:



Analysis consisted of 19 cases of journalistic texts randomly picked from daily news broadcasts on Radio 1. Analysis of contents of individual genre elements

showed theory is mostly confirmed by the first and second theoretically defined part of the news while the last one struggles with its role. The analysis itself confirmed that journalistic pieces on Radio 1 contain genre elements, listed in Table 1.

Table 1: Realization of genre elements in informative news broadcasts on Radio 1

ELEMENT	QUESTION	EXAMPLE
INTRO	WHO?	Minister of Labour will hold a meeting with representatives of Pensioner union.
	WHAT?	The NLB bank created almost 100 million euro in profit.
	WHERE?	Suzana Gale, a lawyer in Ljubljana, has been detained in a detention facility in Ig for the 12 th day.
	WHEN?	Today is the last day for filing a referendum initiative towards the Republic of Croatia.
	WHAT DOES THE FIRST SENTENCE NOTIFY?	Wardens in prisons have for now forgotten about the idea of going on strike.
CORE	HOW?	She wanted to have some thematically various comedies in the festival, which was leading her in her selection.
	WHY?	The SSN party does not withdraw from the demand of collecting 40 thousand signatures for the start of a referendum.
	WHAT INFORMATION DO WE GET FROM DETAILS?	As Roblek adds, government has with the announcement of economizing not kept its promise about judges' salaries and that it would reach a decision about judiciary resolutions along with representatives of judges.
	WHAT DO ADDITIONAL FACTS TELL US?	The last quarter of last year was hard on financial markets and that is why the results of the last three months are supposed to be worse than others, concerning last year.
CONCLUSION	WHAT INTERPRETATION CAN WE FIND?	/

I must state that interpretation is a kind of empirical discourse, but goes beyond current facts, setting or historical context to speculate on such things as significance, outcomes and motives. It differs from opinion which essentially is an exercise of judgment, either normative (what is good or bad) or empirical (what is true or false) (see Erjavec & Erjavec in this number). So there was no interpretation found in my analysis.

In the introduction of analyzed news, where factualisation could potentially be the most distinctive, since there are basic questions in the foreground, it was discovered that almost every piece of news gives an answer to the first two questions while inclusion of facts in the other two questions is smaller. Together it was demonstrated that the intro and core part almost do not differentiate in consistency of implementing theoretical frames of the news genre. The core part mostly gives details about the treated topic and answers the question *Why*, while the facts, supported by the background, show up in a good half of the analyzed texts. None of the analyzed pieces of news from daily informative broadcasts on Radio 1 bring interpretation in the last part of the news. Interpretation could be expressed through an additional fact or could serve as continuation of the treated event or topic, which the theory of the genre defines for the last sentence.

Analysis of discursive practice: In-depth interview with the editor of Radio 1

Selection of topics, treated in daily informative broadcast on Radio 1, is based on the judgment of the editor, brainstorming of journalists and the exchanging of opinions and ideas. While doing that they decide which topics to cover in their broadcasts and what kind of attention they would give them. The latter is certainly influenced by the criteria for collecting information or characteristics a published piece needs to have. Conditions (stated in the interview) are: actuality, relevancy and talk about the component. The sources used in creating a journalistic text are press agencies, online pages, other media and their own journalistic sources.

Journalists on Radio 1 follow the actuality and relevancy of content while forming a journalistic text. This could be applied to the general definition of news in which Gage (1999: 82) paraphrases Robert McLeish's definition of news as something new and interesting and explains that this definition of news captures the essence of what news stories must contain and convey. All texts begin with the earcatcher – a sentence that draws in the listener and if possible gives the main essence of news and conveys the most important facts. These facts only have a task to inform, they are shrunk to vital parts and do not contain any additional explanatory fact, where factualisation is most clearly seen. The intro part is followed by the core part where sometimes additional explanation of the topic is included, mostly as responses to the unfolding story. Adjectives sometimes give a clue about the editorial direction of a radio informative program, in which the broadcaster wants to inform listeners only by giving basic information. Explanatory facts in this way become less important. According to the editor the structure of informative contents in their media does not allow broader and additional explanations, which leads to partial factualisation, since mostly shorter pieces of news with the exception of facts neglect additional facts that would bring meaning to the story. This

also showed in analysis where these facts became the inconstant ingredient of journalistic texts. The final piece of news in their informative broadcast lasts from 30 to 40 seconds.

With broadcasting of daily informative news programs Radio 1 wants mostly to accomplish that their listeners would be informed about important happenings, and all of this needs to be done in two or two and a half minutes. The interviewee told us that with this they are able to broadcast most of all important events that are in accordance with the before-mentioned criteria. In this way they do not overlook any of the more important themes, which (according to the interviewee) could be reflected in the fact their listeners are not poorly informed.

Discussion and conclusion

Factualisation can be understood as a too extensive give-away of only certain facts and the negligence of contextual facts that would help listeners with construction of a total, clear and understandable picture about an event or activity. From the point of a theoretical frame of the studied radio journalistic genre of news and internal instructions (that direct relatively to the short time period of an individual news), a problem could develop of incorporating any kind of additional facts into the news itself. However, there were no such cases noticed in the present study. It is true this is a case of a distinctively condensed informative journalistic genre, but there is still enough room left for additional facts, which are not meaningless. Although it was proven that there is not always enough time or space for forming a complete picture around the handled theme, giving facts comes in above half of the given information, which negates factualisation as bare give-away of facts. Listeners can with some basic facts (giving the start information about a treated topic) relatively well create a picture of why the treated subject is important, which frame of socially current events it belongs to, where its informative value is and, to a slightly lesser degree, how it is implicated in the further development of events or what kind of extensiveness it can reach. Specially the last dimension steps out of the frame of providing the basic information about the reported event and could be treated as an additional value included in the chosen genre.

Textual genre analysis has pointed out – in connection with an interview – certain connection points and separations between the editorial ideal and its implementation into well-established journalistic procedures of forming radio news informative broadcasts. We could notice a distinctive proactivity in the give-away of basic information about a treated topic with the interviewee as well as in the analysis of the first part of treated texts. Through theory or in practice, this shows especially in the role of the first part of the analyzed genre in the intro part of individual news, where the essence of a certain role is well shown. In the core part of the analyzed genre (and with it connected editorial views) we can identify some separations in comparison of the practical forming of a journalistic piece and the final product. While the editor thinks the most important thing is to give a basic piece of information about the most important events, defined on the basis of generally accepted journalistic criteria about content selection, the final products show that giving bare information goes beyond its frame and gives some additional fact that

– in spite of limitations of genre and time – widens the treated subject, partly even makes sense of it and places it into context. For the editor in this case giving basic information probably means giving answers to the genre-defined six questions, which define the news genre. But this desire for giving basic pieces of information or maybe even just blindly arranging basic information can lead into factualisation. In some news cases it has been demonstrated that this can happen while in others analysis showed that there is enough room left for correct explanation of the given information, despite the time limitation.

Program plans on commercial radio stations do not define the process of listeners being informed as their primary goals. The negligence of this can be blamed on the ruling concept of commercial radio stations, which adapt the radio informative genre to their own formats. That is why this study should be logically continued into the direction of the hybridization of the radio journalistic genre, since especially longer analyzed journalistic pieces (looking at the content, diversity and its installation into the text) exceed the analyzed genre of radio news. It is a short step away from the genre of the report but it would probably be harshly limited by the dimension of the disposed time.

Even though listeners being informed is not a priority in the treated case of the radio station, its value cannot be disregarded. On the basis of my study, we can conclude that factualisation does not define the informative program in any of its directions and this is because of the beforehand defined set of working procedures. We can see that the chosen genre does not realize factualisation in the sense of giving bare facts without any additional information that brings meaning to the treated topic, and on the other hand, time limitation rules out the possibility of giving insignificant facts that would also not bring anything to making sense of the treated topic of an individual journalistic text.

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Iznošenje činjenica u radijskim vijestima. Studija slučaja informativnog programa na komercijalnoj radio postaji Radio 1

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SAŽETAK

U obilju medijskih informacija, publike se rijetko ispituju o kvaliteti sadržaja. Dužnost istraživača je da pitaju – kakve informacije mediji doista nude? Da li pružaju sve informacije koje su potrebne publici da dobiju potpunu i razumljivu sliku situacije ili događaja o kojemu se izvještava? Cilj ove studije je pokazati karakteristike žanra vijesti u slučaju najomiljenije i najslušanije slovenske komercijalne radio postaje (Radio 1). Analiza tekstualnih sadržaja vijesti emitiranih na postaji Radio 1 i ciljani intervjui s urednicima potvrđuju hipotezu da je prevladalo iznošenje činjenica, često preopsežno prikazivanje samo pojedinih činjenica i, s druge strane, nemar prema prikazivanju svih činjenica kako bi se slušatelju omogućilo stvaranje potpune, jasne i razumljive slike događaja. Studija ovog slučaja također pokazuje da iznošenje činjenica može biti nepotpuno najčešće zbog nedostatka vremena ili zbog nedostatka svajesnosti kod urednika o važnosti konteksta u kojem se pojedina informacije emitira za slušatelja.

Ključne riječi: iznošenje činjenica, radio, vijesti, radio vijesti, analiza diskursa žanra