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## CURRENT TV PRODUCTION TRENDS IN SLOVAKIA

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### Abstract

The post-modern era brings with it the desire for a hedonistic way of life on the one hand and confrontation with everyday hard reality on the other. The result of the use of the Internet and new media is accelerating the pace of life, making communication simpler and shallow. These factors affect all areas of life. The author of the presented study asks the question of how the content and form of TV programs has changed within the program structure. What does a TV viewer get and how has it changed compared to past years? The answers are obtained on the basis of an analysis of the program structures of Slovak channels broadcasting nationwide over three quarters of the year. On the one hand, the author seeks and identifies the globalization tendencies being applied in various media environments. On the other hand, the author reflects the local peculiarities characteristic to the Slovak media market. The author also defines individual phenomena occurring as a potential threat within primary and secondary socializations.

*Keywords:* television, program structure, program type, broadcast, message

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### 1. Introduction

TV as the youngest form of classical media, despite the advent of new media, is still among the media with the highest viewership. This is also confirmed by research carried out in 65 countries by the British company ZenithOptimedia. It states that people spent up to 8 hours daily with media in the year 2015, and that was about 7 minutes more than in the previous year. However, according to experts, the time will increase, mainly due to the use of the Internet, whose share has increased by 12%. TV has remained the most popular and the most watched media. Its viewers dedicate approx. 184 minutes of their free time per day to it and up to 110 minutes to the Internet [*Médiá vládnu ľudom, premárnia nimi 500 minút denne (Media govern people, who waste 500 minutes of their day)*, <https://www.aktuality.sk/clanok/277419/media-vladnu-ludom-premarnia-nimi-500-minut-denne/>]. The importance of the Internet as a channel for spreading the content of classic and new media is rising. Media executives realize that the middle and younger generations communicate and gather information, in particular, through web portals and social networks (Facebook, Instagram, Youtube, Twitter). The order of TV media in terms of

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the classic manner of watching and following on social networks demonstrates generational differences. Slovensko 1 governed by public law was demoted to 6<sup>th</sup> place; the first, TV Markíza, and the second, TV JOJ, have the same order as when evaluating viewership through the classic terrestrial manner of propagation [I. Krasko, *Nejsilnější slovenská média na sociálních sítích (The most powerful Slovak media on social networks)*, <https://www.mediaguru.cz/2017/01/nejsilnejsi-slovenska-media-na-socialnich-sitich>].

The above-mentioned facts demonstrate that television, its programs, as well as secondary products (articles, promo and after videos or add-on programs (uncut parts of programs, special interviews, etc.), remain popular among the young, middle and also older generations; only the way of approaching the recipient is different. The impact of television products amplifies the fact that society is living in a period of so-called visual culture [1]. People, and especially the young and the youngest generation, are more responsive to photographs, pictures and videos. Gradually, the media stereotype of the television audience is changing, which retroactively affects the form, and, above all, the content of television products. As we stated in our study in 2012, in television broadcasting there are various extreme elements, from which the most important are that abnormality is becoming the norm, exacerbated by the behaviour of actors and their emotions as well as the emotions of the audience, creating an unconscious pressure of expectations on the company, shifting standards and patterns of societal behaviour, especially in the perception of the young generation, building a passive attitude toward negative issues in society, ‘debilitating’ (reducing general intelligence) the nation and building tolerance to superficiality [2]. All these factors have an impact on society, its values, stereotypes, behaviour, the expected formulas and rituals; that is, the culture of all society. They also form the basis for our assumption that, as a result of the acceleration of social life, changes in media stereotypes, as well as changes in the content and form of television production, these changes are also transferred to the programming composition of media as well as the content of television products, and, in the context of all changes and the spirit of infotainment, subsequently affecting the quality and messages of television products. We will examine our assumption by analysing the program structure and content of the TV shows of Slovak broadcasters throughout the year. We map the types of shows broadcast and define the messages televisions offer to viewers. In the research we are trying to point out that television at the national level is following globalization trends in various media environments, highlighted by several reputable authors (Burton, Jirák, Köpplová, Lipovetsky, Hvižd’ala, Pravdová and others). At the same time, the study points to the specifics of television production in Slovakia.

## **2. The television media scene in the post-modern era**

The present post-modern era brings to society a plurality of languages, models and processes [3]. They are associated with the randomness of existence, episodic survival, and the dizzying variability of all aspects of social life [4].

This brings instability, variability and the destruction of standards that are considered as norms. These elements can also be seen in media production. Mass media has a conscious, but also subconscious, impact on culture, social processes and communication in society. It is possible to talk about direct and indirect, short-term or long-term, planned and unplanned effects. The individual social theories (critical theories associated with the Frankfurt School, the theory of technological determinism or interpretive approaches – see e.g. [5]) define how media affect society and social processes. In this context, we also often talk psychologically about secondary socialization, which helps to build and modify primary socialization. Socialization takes place in the form of observation and learning. So-called observed, observational learning is mainly important from the media point of view. According to E. Sollárová, it is the ability to notice the important features of model learning [6]. Media is one of the strongest instruments of symbolic socialization. Films, TV programs, videos, and vlogs provide a great deal of different forms of behaviour in a variety of situations, which are a significant input for observers. Like other previous media, other than facts and opinions, television communicates and establishes in society what is ‘good’ and what is ‘bad’, what is allowed and what is forbidden, what is fashionable, and so on. It dramatically shapes the culture of society, its behavioural patterns and communication (language), and raises themes that need to be considered important. These values and messages are presented in various types of programming through a variety of media content. All socio-political and economic conditions are reflected in societal events and manifestations.

As G. Lipovetsky says, the atmosphere of our civilization, based on impermanence, has changed its emotional charge. He states that the human mind is flooded with a feeling of uncertainty that society is obsessed by health concerns. Terrorism, disasters and epidemics appear regularly as main event coverage. Society mainly focuses on the protection, security and defence of social benefits, humanitarian aid in crises and saving the planet. Characteristic of this is the individualization of living conditions, the worship of oneself, the cult of personal happiness and justice. He further adds that, at the same time, there is a return to life in the present, confronted with an increase in uncertainty. At the same time, there are two different moods – lightness, anti-anxiety, mood, excitement, vulnerability, and playfulness against horror and distress [7].

N. Boltz emphasizes that the world of electronic media has completely abolished all boundaries – the boundaries of shame, taste and ethical boundaries have shifted sharply. It is becoming increasingly difficult to specifically name what is still considered taboo. Even the search for taboos and the violation of the last existing prohibitions has become a very profitable business [8].

As a result of these social and media changes, the characteristics and behaviour of the ‘new’ audience has also changed. J. Volek states that the classical audience typology was based on the assumption that their behaviour was always public. There was a clear border separating mass and interpersonal (private) communication. The new audience is the product of socio-technical transformation, which has resulted in the roles of the broadcaster and the

recipient being increasingly difficult to distinguish, often not hierarchical in nature, with audiences acting as audience members as well as actors. The world is often constituted as a media event, as something that should be observed and monitored [9]. As a result of these changes in the social and media environment, media production has also changed. It is stereotyping and the gradual simplification of its complexity is occurring. H. Pravdová points out that “mass media, by its nature and level of content and message, establishes the status of mass culture with a global reach. To a large number of recipients, they also offer simple and stereotyped, though genre diverse and formally diverse, mass media products.” [10]

### **3. The programming formats of Slovak media and their messages**

In Slovakia there is a dual broadcasting system. One television broadcaster broadcasts under public law across the board – Rozhlas a televízia Slovenska (hereinafter RTVS), a television station governed by Slovak law with two-channel programming services (Jednotka and Dvojka), as well as three other licensed broadcasters – commercial television stations: TV Markíza (programming services Markíza, Doma, Dajto) and TV JOJ (programming services JOJ, Plus, Wau) and TA3 news television [Act No. 468/1991 Coll., On the operation of radio and television broadcasting]. Each of these stations has its own programming structure and focuses on a specific target audience. The television programming structure arises as a “summary of activities by which media managers (the most frequent program department headed by the program director) fill their own or state-defined ideas about the position of the media in society and transfers them into the field of the creation, functioning and reception of the media program” [11]. The programming structure consists of individual broadcasts - TV programs and a number of variables affect its composition. In terms of content and form, the bearing characteristic elements which classify programs into relatively stable groups – program types - can be identified in each program. The programming type is therefore understood as a summary of television programs that are thematically and in content consistently oriented and often have both common and formal features [Council for Broadcasting and Retransmission: Program types, programs in the public interest, Scope of Act No. 308/2000 Coll., in connection with amendments to the Act effective from 15 December 2009, Act No. 220/2007 Coll., the Digital Broadcasting Act, Section 3]. With some program types, the theme is elevated over form and perceived as a key element of a given group. The distribution of program types serves to regulate television broadcasting and, despite the heterogeneity of distribution, it is strongly used in practice.

We will look at the individual shows of Slovak nationwide broadcasting channels, analyse their content and form of processing, focusing in particular on negative aspects in the context of the characteristics of the post-modern era. We watched the shows of the nationwide broadcasters (RTVS, TV Markíza, TV JOJ, TA3) in another quarter of the year, that is, during the autumn (2016), Christmas

(2016/2017) and spring (2017) programming schedules. These statements are also the result of the research we have done in the framework of the final work with the students and within our scientific research activity.

### ***3.1. A news program type***

Programs that include current news from home and abroad, weather information, traffic reports, sports, and genre-related news reporting are provided in a news program type. In Slovak media, the main feature is evening news reporting (RTVS News, public TV), TV News (TV Markíza) and TV JOJ News (TV JOJ)/ They create their information block from home, abroad, culture, weather information and sports results. The reports last about one hour. All start at 19:00, for example TV JOJ's Crime News. In terms of genres, the news contains the most often combined news, reports and coverage. They are mostly reported by two announcers (only one on RTVS). From the point of view of public report content, they follow the classical order of reports – the most important news from home, then from the world, economic reports, social, ultimately from culture, followed by a block of weather and sports news [12]. Of course, the first is the most important event of the day from the domestic or global point of view. Commercial reports have different dramas. They prefer attractive reports about misfortunes, conflicts, curiosities, often forming the bulk of their content. Messages are bundled with advertisement blocks, promotional reports about their own media products. The news always begins with the most attractive, most controversial theme. TV JOJ, whose motto is visibly different, also applies non-traditional elements – e.g. the news is reported by two male or female hosts, hosts on the occasion of the finals of the dance competition Bailando danced at the end of the report. In addition to the main news evening shows, news blocks are broadcast in the morning (RTVS, TV Markíza as part of the journalistic show Teleráno), at noon (TV JOJ) and in the afternoon ('the first newspaper' – all three channels). As has resulted from our research with students and our research work, reports are very often poorly informed, superficial – both words and images, and there is little explanation of the context and relationship, with manipulative and commentary elements [13-17].

### ***3.2. The journalistic program type***

The journalistic program type includes programs that, unlike the news, can contain opinions, evaluations, judgements, and attitudes. Their result is knowledge, or persuasion, and acquiring recipients. Journalistic program types are divided into political journalism and other journalism. Political journalism is broadcast only by the public RTVS (discussion show O 5 minút dvanásť – Sunday, 11:55 AM) and TA3 news (discussion show V politike – Sunday, 11:00 AM, interviews on current topics - Téma dňa, Monday – Thursday at 19:55). These are approximately one-hour to two-hour political discussion shows, or twenty-minute talks, which together form an hourly block on current topics of

the day or week. The shows have permanent hosts. The hosts strive for objectivity, balance, and the complex presentation of an issue or topic. An analysis of their form and content has shown that the most frequent lack in a political discussion is a lack of the host's argumentative readiness, inability to go into depth on issues, a lack of objectivity, and sometimes the inability to be a sufficient authority and partner for the discussion.

Another program type is so called 'other journalism'. It forms the largest part of television broadcasts in addition to series and films. Several varied journalism genres/ shows – monothematic and polythematic – can be viewed on screens. On Slovak channels, we have only one discussion show of the non-political type. It is the hourly discussion show *Večera s Havranem* (hosted by Michal Havran), which analyses various societal themes. One host and three guests reflect on an issue. Similarly to political discussions, the problem of the shows is the unilateral and unobjective nature of the hosts, who sometimes have the same view as the guests on the topic. Another shortcoming is the weak dynamic of the show, the monotonous expressions and moderation of the host, as well as its uninteresting presentation for a younger generation of viewers. Another type of journalism is monothematic interviews on various topics (economics, technology, law, health, etc.), which are broadcast only by the public RTVS and TA3 news. These are the *Focus* show (RTVS), *Peňaženka*, *Týždeň*, *Škola pre život*, *Biznis*, *Týždeň v kultúre* (TA3). According to analyses, their frequent shortcomings are weak dynamics, insufficient analysis and practicality.

The most common type of journalism shows are news magazines. This is a journalistic genre based on the accompanying word of the host and contributions on one theme (monothematic) or different themes (polythematic). They are presented on all their channels and deal with different themes – e.g. nature and leisure activities – *Televíkend*, *Postav dom*, *zasad' strom*, *Hurá do záhrady*, *Extrémne v horách*, *Na rybách – Petrov zdar*, *Generácia* (RTVS), *Nové bývanie*, *Nové bývanie – dizajn*, *Na chalupe* (TV JOJ), civic themes presented in different forms (*Občan za dverami*, *Reportéri* (RTVS), *Reflex* (TV Markíza), an overview of interests from home and abroad (*Svet v obrazoch*, *Slovensko v obrazoch* (RTVS), various technical themes (*Svet technológií* (TA3), *Test magazín*, *Farmárska revue*, *VAT*, *Tempo*, *Separé*, *Polícia*, *Energetika*, *Cesta* (RTVS), *Top Aplikácie* (TV Markíza), or show business (*Smotánka* (TV Markíza), *TOP STAR* (TV JOJ). Mostly 26-minute formats, reports lasting about 2 to 5 minutes. The shows have different degrees of quality and level, as well as depth at which the subject is presented. Similarly to other program types, the shortcomings are weak dynamics and superficiality in the presentation of an issue (recipients lack information, recommendations are not very instructive or general, texts are very simple, not in the modern language), some programs are not presented in a modern journalistic style and do not use the interactivity of new media enough, while some topics are absent (history, sufficient presentation of cultural and historical monuments of Slovakia).

A specific type of journalistic show is the live broadcasting of the news magazine type. This is one of the most challenging types of programming and it which requires high-quality preparation. Its duration may be range from an hour to several hours. It is based on one, but mostly two hosts, reporters, live editorial inputs, and especially interviews with guests in live broadcasts and presenting various professional, societal and cultural themes. Examples of such shows are *Teleráno* (TV Markíza), *Dámsky klub*, *TeleRegina* (RTVS) and *PARK* (RTVS - a show for teenagers and young people). The Slovak live shows of a magazine type are characterized by hectic atmosphere (especially *Teleráno*); hosts are not able to ask for the viewer, often interrupting the respondent's speech and not letting them get to the point; they stay only at the surface of the matter and do not penetrate to the essence of a theme. In some hosts present themselves more than the theme and the guest. There are many themes in the *Teleráno* show that do not manage to get used, thus creating nervousness in the audience as they often refer to being finished in the next block and do not respect the early morning rhythm of family life. RTVS shows are not very modern (especially *TeleRegina*), they give a relatively static impression, and are sometimes even ponderous (both in content and form).

### ***3.3. The documentary program type***

The documentary program type includes programs created through the documentary depiction of reality with historical, natural history, travel (e.g. *Cestou-necestou*, RTVS), technological, sociological, artistic and other (e.g. *Portrét*, TA3) themes. They are mainly broadcast by the public service RTVS (mostly *Dvojka*) and TA3 news channel. In recent years, the number of interesting documentaries has increased. Nevertheless, the Slovak media scene does not have enough high-quality original documentaries. The reason is that audio-visual production has been underfunded in recent years. For example, Czech longitudinal documentaries reflecting various social themes, presenting what is missing in Slovakia, may be inspiring for Slovak film-makers.

### ***3.4. The dramatic program type***

The Dramatic program type includes programs based on fiction. There are not many original new Slovak films on Slovak channels. We mentioned the reasons above. Slovak broadcasters often draw from archives. A large space in broadcasting is occupied by American action and romantic movies. Their stories are mostly simple, unpretentious, thus fulfilling the requirement of the post-modern era. Classic European production can be found via RTVS, often on the *Dvojka* channel. Original series production is the largest one. Slovak series are enjoying great popularity both on the part of the creators and the audience. *Panelák* (TV JOJ), which has been broadcast since 2008 with a two-year break. has the longest tradition, displaying the pleasures and sorrows of the life of the residents of one block of flats. Commercial TV series, based on a response to

foreign TV series, follow a romantic storyline based on the story of the modern Rómeo and Julia/TV Markíza – *Búrlivé víno*, TV JOJ – *Divoké kone*). TV JOJ decided to invest in a series about the life of one family – *Naši, Prázdniny*, history – 1890, and from the world of animals – ZOO). Neither of the series has met with great popularity among the audience. RTVS produced the *Tajné životy* series (women from a crisis centre) and *Kolonáda* (a spa environment). We can still include programs based on life stories into feature films - *Susedské prípady*, *Rodinné príbehy* (TV Markíza) or *Súdna sieň, Aféra, Ochrancovia* (TV JOJ). Similarly to foreign South American, Indian and Turkish series (e.g. *Cigánky*, *Skrytá vášeň*, *Vymené životy*, etc.) they are characterized by a simple storyline, personal plot, intrigues, strong emotions – love and hate - as well as the various ‘entanglements’ of the storyline that complicate the destinies of the protagonists so that it finally ends well. Sitcoms form a special group of fictional production. *Horná Dolná* (TV Markíza) is the most popular Slovak sitcom, depicting the life of one village. TV JOJ again produced the *Susedia* and *Hod Svišťom* sitcoms. It is characteristic for the inclusion of dramatic production into the broadcast that the series appear on the screen very often and repeatedly.

### **3.5. Entertainment program types**

We include shows whose purpose is to entertain a TV viewer among entertainment program types. Music can be a part of these. They include various competitions, games, gala dinners, and others. The current television channel programmes are competitions e.g. *Dobre vedieť* (TV Markíza), *Čo ja viem*, *Záhady tela* (RTVS), *Incognito show* (TV Joj), *Duel, 5 proti 5*, *Milujem Slovensko* shows (RTVS). *Trochu inak* with Adela talk show, *Krištáľové krídlo*, *Slovenka roka*, *Miss Slovensko*, *Športovec roka*, *Futbalista roka* gala dinners or *Srdce pre deti*, *Hodina deťom*, etc., charity events. We noticed an interesting phenomenon in the case of competitions. The creators prepared much more challenging questions in the early days of broadcasting competitions compared to now. The principle of the simplification of media content is reflected here, too. In the case of entertainment-competition shows, actors are mostly the performers. Sometimes the responses turn into disproportionate self-presentation and unnecessary banter that is funny only to the actors themselves. An interesting project was the deployment of a competition for college students – *Čo ja viem* (RTVS), which, however, approached the older generation through its concept and dynamism. The *Naj dedinka* summer project – an entertaining show representing the various corners of Slovakia, became quite popular due to the presentation of Slovak beauty. The *Trochu inak* talk show (TA3, now RTVS) is watched and has become appealing for different generations. This is an unconventional connection between the theatre environment with interviews with celebrities from cultural and social life. The interviews have depth, bringing new insights into interesting areas and activities. This is mainly provided by the hostess Adela. RTVS also broadcasts another talk show – *Neskoro večer* -

which, however, has a more entertaining character and mediates the actors' memories of their encounters and work.

Reality shows are also included into the category of entertainment programs. Even though it seems they have already passed their peak period, they still attract actors and viewers. We found a few of them in the programming structure of different TV channels: *Moja mama varí lepšie ako tvoja*, *Najlepšie slovenské torty*, *Nákupné maniačky*, (TV JOJ), *Tajomstvo mojej kuchyne* (RTVS), *Farma*, *Tvoja tvár znie povedome*, *Bez servítky*, *Zámena manželiek* (TV Markíza). *Farma* has lasted on screens the longest of the container reality shows (8th season), and that's because the creators have found a form that still brings something new to the viewers. They always choose some structure that the participants aggrandize (so the show also has positive messages), they do not let them starve, but they ensure dignified, although modest, new elements (new tasks, rules, adding contestants). On the other hand, they still attract exhibitionist and narcissistic characters and present intrigue, unfairness, calculation and falsehood. Talent and celebrity reality shows such as *Česko-Slovenská Superstar*, *Hlas*, *Česko – Slovensko má talent* or *Let's Dance* have the greatest viewership. The creators made the reality shows more dynamic, eliminated embarrassing elements from them (the so-called *Hviezdna rota* – a group of bad singers), so they bring motivational elements as well.

### ***3.6. Educational program type***

The programs that bring information in an educational way are counted among the educational program type. Most of them are broadcast by RTVS – several have been mentioned already above within current affairs program types, to which both TA3 and TV JOJ are dedicated. Educational shows can be divided according to whether they directly educate and are designated as educational or education as part of them, but they belong to another program type. Direct educational shows include: *Postav dom, zasad' strom*, *Jazdí hlavou*, *Stoj! Pozor! Chod'!*, *Hurá do záhrady*, *Vat*, *History* (RTVS), *Top aplikácie* (TV Markíza), *Postavíme opravíme, zveľadíme*, *Na chalupe* (TV JOJ), *Biznis*, *Svet technológií* (TA3). The following shows contain education as a part of them: *Občan za dverami*, *Dámsky klub*, *Slovensko chutí*, *Test magazín*, *Energetika ai.* (RTVS), *Teleráno*, *Reflex* (TV Markíza), *Ekonomika +*, *Pozrime sa na to...*, *Spektrum* (TA3). Educational shows are closely specialized, but we also get information and knowledge from documentaries, news, and current affairs shows. For the success of such programs, it is important to provide a reasonable amount of memorable information, presented in a clear and attractive way. That is what some Slovak shows are missing.

### ***3.7. Religious programs***

Religious programs are both thematically and in content, focus on religion and related themes. These include, for example, masses, programs presenting

religious activities etc. Religious shows are broadcast only by RTVS and, in addition, in Slovakia, the monothematic TV LUX, whose broadcast is entirely devoted to religious issues, has its programming distributed through cable lines. In addition to mass transmission, we can find news magazines in the programming such as *Orientácie o živote kresťanov na Slovensku* and in an early evening a talk given by a priest named Slovo. All shows are broadcast on Sundays, have a less dynamic, informative character, style of moderation, a form of presenting reports and interviews and music selection which are thematically customized.

### **3.8. Children's program type**

We include all programs suitable and intended for the age group of minors under 12 years of age into the children's program type. As with musical shows, the number of programs is inadequate and TV channels do not use their full potential to acquire and educate viewers. Once there were journalistic programs for children of different age groups (preschoolers, schoolchildren, teenagers). Their hosts addressed children, communicated with them, formed a relationship and influenced them. At present, in addition to short cartoons during Telerána or blocks of cartoons on Saturday and on Sunday morning, we can find the following shows in RTVS: *Fidlibum* – an imp and its friends answer children's questions *Why?*, *Zázračný ateliér* and *Zázračný miniateliér* – shows for the youngest viewer, who learns a variety of skills thanks to the skill and creativity of moderators, *Trpaslíci* – show for the youngest viewers, where 7 moderators – emoticons – with their characteristic features and names communicate with children by means of new technologies. *Daj si čas* is a competitive show for elementary school pupils, in which pupils compete in knowledge from history and prehistoric times and also skills, imagination, and alertness. *Park* is a show intended for teenagers – it is a show that seeks form, offers interactivity and the possibility of direct participation in its production; it represents young and smart people, but it acts awkwardly and unbalanced. One monothematic TV channel - *Ľuki TV* - broadcasts for children as well. The quality of TV shows for children is not bad, but these shows number very few on Slovak TV screens. This causes Slovak children to watch monothematic channels for children dubbed in the Czech language. It happens that some children who spend a lot of time in front of the TV use more Bohemisms than Slovak words. Slovak broadcasters, in particular the public service broadcaster, should take an example from the Czech public service broadcaster. It has set up a transmission circuit for children, broadcasting on it till 20:00; then the artistic broadcast continues.

## **4. Conclusions**

As we pointed out in the introduction, television remains one of the most powerful forms of mass media and transmits their content to the audience in a classical way through new media as well. It still plays an important role in the

primary socialization of children and secondary socialization of young people and adults. It provides formulas and patterns of behaviour and communication, and participates in the creation of societal culture. What appears in the media provides models that are imitated. Therefore, we consider it important to constantly analyse and evaluate the level and quality of television media production in order to predict potential societal features.

On the basis of the analysis of program types of Slovak broadcasters broadcasting across the board – RTVS – Jednotka, Dvojka, TV Markíza – Markíza, Doma, Dajto, TV JOJ – JOJ, Plus, Wau, TA3 news channel during the last quarter of the year, i.e. during the autumn (2016), Christmas (2016/2017) and the spring (2017) program structures, as well as on the basis of the results of the research we have performed in the context of the theses with the students and within our scientific-research activity, we have confirmed that it is possible to reflect globalization tendencies even on local, national channels, occurring in different media environments such as:

- excessive broadcasting of American, South American, Turkish and other low cost television series and sitcoms;
- simplifying the content and form of the programs;
- increased orientation towards reality shows and other celebrity-propagated contests.

At the same time, we can conclude that the following local specifics are found within the program structures as well as within the content and form of the shows:

- many shows from Slovak channels remain on the surface of the presented themes: they do not approach the essence of the theme and the elaboration is shallow;
- several shows are poorly saturated with information;
- entertaining and dramatic program types prevail in the programming structures; in particular series, sitcoms and reality shows of domestic and foreign production;
- the difficulty of competitive knowledge formats is being reduced;
- there is a lack of current affairs and stimulating programs for children in the media market;
- there is no contemporary Slovak documentary production reflecting important phenomena in society; moderators do not have sufficient competence, are often not objective, and their opinion can be felt in their speech.

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