

**„BABEȘ-BOLYAI” UNIVERSITY CLUJ-NAPOCA**  
**Faculty of Political, Administrative and**  
**Communication Sciences**

**Doctoral School of Political Science and Communication**

*Television Infotainment in Today`s*  
*Romanian Society*  
*Communication – Entertainment – Information*

*~ PhD Thesis Summary ~*

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# TELEVISION INFOTAINMENT IN TODAY'S ROMANIAN SOCIETY

## Communication – Entertainment – Information

### Contents

<b>Introduction</b> .....	8
I.I. Structure of the PhD Thesis.....	11
I.II. Defining concepts.....	13
I.III. Methodology and research methods.....	17
<b>Chapter 1. Television in society</b> .....	25
1.1. About television.....	25
1.2. The appearance of television.....	29
1.3. Television in Romania.....	32
1.3.1. Romanian Television.....	34
1.3.2. Private television.....	42
<b>Chapter 2. The role of television and infotainment productions</b> .....	50
2.1. The role of information.....	51
2.2. The role of interpretation.....	53
2.3. The role of socialization and education.....	55
2.4. The liaison role.....	57
2.5. The role of entertainment.....	59
<b>Chapter 3. Television shows</b> .....	61
3.1. The talk show.....	62
3.2. The reality show.....	65
3.3. Entertainment.....	68
3.4. News broadcasts.....	70
3.5. Television documentary.....	74
3.6. Special programs or TV shows.....	76

<b>Chapter 4. Television infotainment</b> .....	80
4.1. History and evolution of television infotainment.....	81
4.2. Causes of the notion of infotainment.....	87
4.3. Infotainment in the United States of America.....	91
4.4. Infotainment in developed countries of Europe.....	104
4.4.1. Television and infotainment in Great Britain.....	105
4.4.2. Television and infotainment in France.....	110
4.4.3. Television and infotainment in Germany.....	114
4.4.4. Television and infotainment in Italy.....	116
4.4.5. Television and infotainment in Spain.....	118
4.5. Infotainment in Romania.....	121
4.5.1. Assimilation and integration: history, traditions mentality, culture, people`s psychology.....	122
4.5.2. Romanian participation in infotainment TV shows.....	126
4.6. 24/7 infotainment in online televisions.....	132
 <b>Chapter 5. Communication and infotainment</b> .....	 136
5.1. Communicating information with the help of entertainment.....	137
5.2. Interaction with the public and the reality of infotainment shows.....	141
5.3. The communication: infotainment – viewers – infotainment.....	145
 <b>Chapter 6. Image and manipulation in television</b> .....	 149
6.1. The image of television and infotainment.....	149
6.2. Truth and manipulation in image.....	153
6.3. Types of manipulation in infotainment.....	157
 <b>Chapter 7. Legislation and deontology in Romanian television and in infotainment     productions</b> .....	 161
7.1. Legislative framework – Audiovisual Law and the Romanian Constitution.	161
7.2. National Audiovisual Council.....	163
7.3. The deontological codes of the journalist.....	166
7.3.1. Deontological Code adopted by the Romanian Press Club.....	167
7.3.2. Deontological Code adopted by the Convention of Media Organizations.....	168

## **Chapter 8. Study case – infotainment shows: (TVR Cluj and TVR3)**

<i>”Bună dimineața, Transilvania!” and ”Regional Café”</i> .....	172
8.1. Characteristics of the infotainment TV shows.....	172
8.2. Brief history of TVR3 and TVR Cluj.....	176
8.3. The format and objectives of <i>”Bună dimineața, Transilvania!” and</i> <i>”Regional café”</i> .....	181
8.4. The composition of infotainment TV shows.....	188
8.4.1. Place in the program grids .....	188
8.4.2. The TV show`s agenda.....	190
8.4.3. Target audience.....	193
8.4.4. The guests of infotainment TV shows.....	196
8.4.5. Magazine-type headings and journalistic materials.....	201
8.4.6. The setting, lights and the TV set of the infotainment TV shows...	207
8.4.7. The logo of the shows and the visual identity.....	210
8.4.8. Music and musical illustration.....	212
8.4.9. The team of the infotainment show.....	213
8.4.10. Audience, rating and success in infotainment shows.....	222
8.5. Conclusions.....	226
<b>9. The new direction of television and infotainment. Conclusions.....</b>	<b>231</b>
<b>10. Bibliography.....</b>	<b>235</b>
<b>11. Name index.....</b>	<b>247</b>
<b>12. Annexes.....</b>	<b>258</b>

# TELEVISION INFOTAINMENT IN TODAY'S ROMANIAN SOCIETY

## Communication – Entertainment – Information

**Keywords:** journalism, television, infotainment, entertainment, information, image, communication, manipulation, audience, rating, audiovisual.

### *Summary*

Television has influenced since its appearance and will influence for a long time from now on, if not too much is said, the most hidden principles and ideas of man. This fact has left its mark on the world around us, influencing it or even changing it sometimes, through movies, commercials and broadcast shows.

The project proposed in this doctoral thesis called *Television Infotainment in Today's Romanian society: communication, entertainment, information* is based on ideas that I developed in my bachelor and master degree papers. In approaching the bachelor's thesis, I focused on the idea that each TV news journal has a local specific, and its content is adapted to the proximity of each. It is acknowledged that national televisions from Romania, despite their profile, tend to broadcast more news about Bucharest than the rest of the country. The construction method and the impact of infotainment programs on viewers was the topic addressed in my dissertation paper. Both topics have preoccupied me for a long time and that is why I considered that a development of their content is necessary. Both works are conceptual and thematic conclusions for the present PhD thesis.

**The degree of novelty** of this paper is the very subject I decided to approach. There are few studies and information regarding infotainment shows, made over time, even if this type of TV production is very widespread in the United States of America, and since the '90s it is used in Romania also.

If the reading requires more attention from a person, in the case of television, the viewer has the opportunity to take a closer look at other issues, without diminishing his attention to the topics that are covered. Thus, whether we are talking about news or other television productions, the messages, especially if they are complemented by images, will have a big impact on the viewer.

Although we recognize it or not, the dependence on television has put some control over our daily lives, but it is obvious that television has a special quality, first to relax, but especially to train and inform us.

Apparently, from the outside, for the uninitiated ones television may seem a very special field; almost perfect, very few know the Sisyphean work behind the cameras. Although the idea is widely spread that television is a border between some state institutions and the pleasure of some people, its evolution from a technological point of view has made the most impactful media product in the world.

An **important role of each television** is that of communication and information. We have come to accept that the reality of our lives is influenced by television, and many of the decisions that we make are based on communication, without which we could not live. As television means communication and information, the need for its existence in our lives has become common, a fact confirmed by the journalists from the United States of America who consider this information to be a more or less „*surveillance*”, of today`s human life.

Press means power, but power brings great responsibility for those who work in this field. They need to understand that everything that is broadcasted needs to be fair, simple, coherent, concise and real, because everything they do can bring repercussions and a major impact on the lives of viewers, sometimes influencing their lives.

**The hypothesis**, the **starting** point, of this thesis was determined by the infotainment TV shows, the way they are built, which is their impact on viewers, especially the work behind such TV productions. In other words, television shows that combine information and entertainment.

The answer to the questions: „what do viewers want to watch on TV?”, but also „what brings success to such a TV show?” can be found in the hypothesis of this paper *Television Infotainment in Today`s Romanian society: communication, entertainment, information*. Thanks to the professionals in this field, with whom I interacted, the questions mentioned above got answered in the study case analysis of the shows „*Bună dimineața, Transilvania!*” and „*Regional café*”, broadcasted on *TVR Cluj* and on *TVR3* .

Reflecting the reality in infotainment shows, but also the topics that predominate in this type of media products were one of the objectives I wanted to achieve, and the premises of this doctoral thesis being supported by the scientific research I conducted. The desire to expose in a coherent and practical way the whole device behind an infotainment program, I chose to analyze the two shows mentioned above for four years, between January 4, 2010 – November 29, 2013.

Thus was born this study case, because the access to the information regarding these TV shows was facilitated by the fact that I was one of their producers, in that period. Another reason was the desire to capitalize all the experience gained at the national TV channel, *Romanian Television* and *Cluj Territorial TV Studio*.

The entire paper, but also the research and the content analysis of the study case was created with a base from the professional experience I gained in over ten years of work in television, so that, some portions may have a limited or a personal framework. However, by the very profession that of journalist and producer of television programs, I have an obligation to be always aware of the events that occur constantly, both locally, and internationally, in television and cinema.

In fact, the performances, if not too much said, in the field of audiovisual, entertainment, infotainment and fashion, have left their mark on me, in a way that is beneficial, at a professional level. For my whole work, I was invited to be part of international juries for fashion film festivals, along with other film producers, journalists, actors and professionals in this field. Among the festivals where I was a member of the jury, I mention *London Fashion Film Festival*, *Croatia Fashion Film Festival* or *Sarajevo Fashion Film Festival*.

In terms of style approach in this doctoral paper, I can say that it is unitary and at the same time, one can observe a combination between scientific language of the research with that of simple words, the common language. This combination is meant to be accessible to those who want to read a paper about television.

Following the case study, I concluded that to achieve good audience, even an economic profit, it takes several factors so that we can talk about the success of an infotainment show: professionalism, teamwork and dedication to what you do.

**The structure of this** doctoral paper is splited in chapters and paragraphs, just to provide increased accessibility and a fluid reading. It can also be assimilated more easily and covered much faster, and in the same time, it is structured in two parts: a theoretical one and a practical one, more precisely the study case.

To get an overview of the terminology that I used and on the definition of concepts, most of them are explained scientifically and in terms of a television journalist. The methodology and the research methods use the content analysis for the TV shows „*Bună dimineața, Transilvania!*” and „*Regional café*”, broadcasted on *TVR Cluj* and *TVR3*. The interviews that I made are ment to strengthen the hypothesis by

giving it a personal note. Both theory, and study case with its methods, explain the infotainment phenomenon in Romania, but also internationally.

**The first chapter** is meant to explain the way that television entered Romania and I think it is very important to understand its course. Here can be found informations about the advent of television in general and the first experiments regarding the transmission of images. The beginning period of television is marked by a pedagogical inclination, thus trying to maintain an asymmetrical relationship, hierarchized with the viewers. This is due to the programs offered by the TV stations and the shows with a longevity that have a spiritual function for the viewers.<sup>1</sup> A chronological scroll of the Romanian television landscape of the public and private stations follows this. In addition, this chapter manages to explain the appearance of television and its development, referring to the times before and after the Romanian Revolution from 1989. That is why it was so important the initial phase, and also the experimental television and its role in informing the viewers.

Therefore, the Romanian television continues to remain a modern, efficient and complex environment that the public and viewers need. Without a doubt, no other media can be as rich, diverse and captivating as television with its programs and shows.

**The second chapter** addresses precisely the roles that television must play in order to function and respond to the needs of each individual or of a society. The research of television theorists like: Robert K. Merton, Charles R. Wright, Leo Thayer, Francis Balle or Harold Lasswell, manage to catalog the roles that television must play.

A conclusion of the theorists mentioned above can be seen in the table below, but with the addition that the functions of television are exercised in different degrees and intensities.

<b>Television functions</b>
• information
• socializing
• of social binder
• strengthening the social norms or cohesion
• to confer status

Source<sup>2</sup>

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<sup>1</sup> Pierre Albert, *Istoria radiodifuziunii*. Translation by Bogdan Giangalău, Publishig House Institutul European, Iasi, 2003, p. 50 – 57.

<sup>2</sup> Corina Crișan; Lucian Danciu, *Manipularea opinie publice prin televiziune*, Publishing House Dacia, Cluj-Napoca, 2000, p.26.

**Chapter 3** of this PhD thesis is devoted to various types of TV shows. From talk shows to news, from reality shows to documentaries and other specials programs or entertainment ones, this chapter is an overview of the most important TV programs.

To attract more viewers and advertisers the competition between national televisions is well known, so these types of TV productions can be translated in audience and after that in income, especially for private broadcasters. Out of the desire to capture as much public as possible, there is a competition between generalist TV stations, the program schedules differing depending on the profile of each television.

**The fourth chapter** addresses the way in which the infotainment phenomenon appeared, but also the causes of its appearance, as well as its evolution. The content is aimed to fully understand these television productions by exemplifying, formats from the United States of America, but also from developed countries around Europe, like Great Britain, France, Germany, Italy and Spain. A subchapter of television infotainment is the one dedicated to its assimilation in Romania, which was the course of these productions on the audiovisual market and which are the shows that stood out. The notion of infotainment combines two of the essential human needs: information and entertainment. In addition to man's need to be informed and to have fun, another cause of infotainment is education, but also the differentiation between good and evil, true and false.

When we talk about television, we need to consider the image and the sound it transmits. However, this whole process means communication, just as the society in which we live and develop works because of communication.

**Chapter 5** reveals the communication that television broadcast makes it through infotainment TV shows, communication that Paul Watzlawick has defined it as being a „*conditio sine qua non of human life and social order*”.<sup>3</sup> In order to remain in the viewers' preferences, although the environment is dynamic and the rithm is fast, any television must always reinvent itself. The special communication of broadcasters: journalists, producers and TV teams with their receivers, viewers, must always be done with a lot of originality, spontaneity and tenacity.

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<sup>3</sup> Flaviu Călin Rus, *Introducere în știința comunicării și a relațiilor publice*, Publishing House Institutul European, Iasi, 2002, p. 12.

In communication, the message plays a very important role in both traditional and online television, which must have several features; a fact mentioned by Ion Stavre, who categorized them as follows:<sup>4</sup>

- *Messages sent in real time to viewers.*
- *Audiovisual messages that are perceived linearly and must be transmitted in chronological order.*
- *Audiovisual messages that need to be focused and short.*
- *Audiovisual messages that are built in a team.*

For viewers to be the desired receiver of an infotainment production, innovations in the field of television have made it possible for communication to evolve to a higher level in many ways, so that the impact has become appreciable for the times we live.

**Chapter 6** develops knowledge about image and manipulation in television. The need for people to be up to date with the latest events and social norms has led to a great impact of any media support on the public. However, with all its particularities and strengths, television can be misleading, hide the truth and manipulate. For an action to be considered as manipulation, it should:

- *Contain the intention to change opinions, attitudes and behaviors;*
- *To influence opinions, attitudes, behaviors;*
- *To pursue the achievement of purposes other than those of the manipulated persons;*
- *Not to use force;*
- *To leave the impression of freedom of action.*<sup>5</sup>

Through the images that a television broadcasts, it can determine actions, currents of thought that come to the aid of democracy or it can pay attention to the freedom of the individual, to the wealth or to the reputation of a person. All these images of television are like a double-edged sword hanging from a thread.

**Chapter 7** looks closely at legislation and ethics in television and infotainment productions. No domain is fully defined without a well-made legal basis. The information regarding the National Audiovisual Council, followed by the codes of ethics that guide journalists, facilitated a better approach of this subject.

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<sup>4</sup> Ion Stavre, *Comunicare audiovizuală*, Publishing House Tritonic, Bucharest, 2011, p. 274-275.

<sup>5</sup> Sorin Preda, *Jurnalismul cultural și de opinie*, Publishing House Polirom, Iasi, 2006, p.207.

The twentieth century made possible the development of audiovisual legislation and the factors that led to this legislative explosion were numerous, including:<sup>6</sup>

- Dominant political system;
- People's mentality;
- Technological assimilation;
- Development of the national economy.

After the deontological codes were formulated, but also the Audiovisual Law was released, we can say that Romania is taking important steps in the professionalization of the press, and legislation, ethics and deontology are not optional elements, but integral parts of the journalistic profession.

**The eighth chapter** of this doctoral dissertation is dedicated to **the study case**, where I tried to put into practice all the theoretical knowledge, but also the practical ones that I accumulated in television. The characteristics of the shows studied between January 4, 2010 – November 29, 2013, „*Bună dimineața, Transilvania!*” and „*Regional café*” are presented here, including a short history of *TVR Cluj* and *TVR3*. The study case includes information regarding the format and objectives of the analyzed TV productions. It is also presented in detail the composition of such infotainment TV shows, details of the show agenda, target, audience, guests, headings and journalistic materials, but also information about tv set, logo, related programs, music and musical illustration. For the study to be a complete one and to make use of research methods of the interview, I conducted a series of face-to-face interviews with professionals from this field: Titus Munteanu, Iuliana Tudor Mircea Radu, Gianina Corondan Irina Gașpar and Dodo Mesaroș.

The entire structure of the doctoral thesis is a unitary one and made in such a way as to correspond to the academic requirements of today, but also to answer the questions on the studied subject.

As in any other research paper, the terminology is very important, so a **definition of the concepts and terms** addressed here is needed.

As this doctoral dissertation addresses a topic related to **journalism**, and this field is a vast and complex one, it is necessary to review this term. To be a journalist in the true sense of the word, you need a lot of academic training, but also a lot of practice, to highlight the professionalism in this field.

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<sup>6</sup> Miruna Runcan, *A patra putere – legislație și etică pentru jurnaliști*, Publishing House Dacia, Cluj-Napoca, 2002, p. 214.

**Communication** is a precondition based on all correspondences and social ties. No social system organized under the laws of a society cannot be established and be maintained or changed without a sort of interpersonal communication. Only participating in communication activities, man can become a social being, which has been shown by numerous and appropriate researches that obtained validation of items on many levels and in many ways to approach the psychic-human system. The definitions offered for communication are complex and contain each area in which it is used.

**Entertainment** is present in almost all media products. Over time, television has managed to respond to people's needs to relax and disconnect from everyday problems in order to feel good. In various ways, television has become the most convenient and cheapest environment in all aspects.<sup>7</sup> In a large sense, entertainment can be found in all media products, from newspapers, magazines, radio and television to the online environment.

Certainly, in addition to education, the most important part of any television is the **information** role because he can and manage to influence the taking of any decision almost on daily life.

Any television and the entire audiovisual environment, has a special program very well predetermined by a team of specialists. However, it may sometimes be interrupted if there are some very important informations of general interest<sup>8</sup> that need to be delivered, thus giving rise to „*breaking news*”, used mainly in news programs. Although the information are many and diverse, regarding the local, regional, national or international importance, it only keeps viewers informed of certain events.

It is also necessary to define the concept of the **TV show**, or the TV program. In Romania, this journalistic production from the program of a radio or television station is defined even by an audiovisual law, the Law 504/2002, which clearly records that the show is an „*identifiable audiovisual communication, within an hourly succession of the program service, by title, content, form or author.*”<sup>9</sup>

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<sup>7</sup> Corina Crișan, Lucian Danciu, *Manipularea opiniei publice prin televiziune*, Publishing House Dacia, Cluj-Napoca, 2000, p.29.

<sup>8</sup> Ion Bucheru, *Fenomenul televiziunii*, Publishing House „România de Măine”, Bucharest, 1997, p. 78.

<sup>9</sup> Francis Balle (coordinator), *Larrouse – Media Dictionary*. Translation by Lucreția Vasilescu și Mihaela Constantinescu, Publishing House Univers Enciclopedic, Bucharest, 2005, p. 131.

Joseph L. Putegnat first coined the term **infotainment** in January 1979. Later, in 1980, during a conference in Great Britain, appeared the term infotainer.<sup>10</sup> So infotainment shows are those media productions that make use of entertainment to be more popular, but also of information, that concerns viewers. The word is a combination of two fairly well known terms: **information + entertainment = infotainment**.

„**Television** - technique of remote transmission of images of objects (in motion), by way of visual waves. Institution that ensures the elaboration and broadcasting of television programs.”<sup>11</sup> This is the definition of television according to the *Explanatory Dictionary of the Romanian Language*. At the base of any TV show is a team that with professionalism and talent manages to make us accept television, but unfortunately, for some reason, even disregard it sometimes.

In television, the **image** is everything. If in the radio, the voice is the one that sends the message to the listeners, the television has in addition the concept of image. Audiovisual is by far the most influential media support. The clarity of the images on TV must be very good, just to please the audience. Yet, behind any image are many details that give a great power. Representing reality as it is is one of the most important features of a television image.

Once I managed to define the terminology to be used in this doctoral dissertation *Television Infotainment in Today's Romanian society: communication, entertainment, information*, its entire structure can be read more easily, and the conclusions can be clearer.

For this doctoral thesis, one of the research methods is that of **content analysis**. For the studied shows „*Bună dimineața, Transilvania!*” and „*Regional café*”, this formula proved to be the most appropriate. This is also due to the possibility to qualitatively research the mentioned media productions and to offer concrete results, regarding their way of construction, but also about the way they are conceived: from the format, to the objectives and their mission. In addition, following the content analysis, I managed to provide a balance of the figures that resulted from the study and observation of the programs broadcasted on *TVR Cluj* and *TVR3* from January 4, 2010 until November 29, 2013.

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<sup>10</sup> Adam Grzegorzcyk, *Infotainment as a Contemporary Form of Pop-Culture*, în Lukasz Wróblewski, Zdzisława Dacko-Pikiewicz și Jerry C. Y. Liu (coordonatori), *Cultural Management, From Theory to Practice*, Publishing House London Scientific, Londra, 2018, p. 147.

<sup>11</sup> Academia Română, *Dicționarul explicativ al limbii române*, Publishing House Univers Enciclopedic, București, 2016, p. 1230.

Klaus Krippendorff, professor of communication, was the source of inspiration in the extensive and detailed content analysis that I managed to accomplish. So I managed to transmit some information about how for the construction of a broadcast infotainment.

When we talk about communication studies and the public, content analysis has become today, a research method accepted by the university environment. Even if there is no very clear theoretical basis for content analysis, and its results or conclusions may not be obvious, as academician Paul Atkinson said<sup>12</sup>, it further provides important details about the studied subject.

The infotainment shows chosen for the content analysis were „*Bună dimineața, Transilvania!*” broadcasted by *TVR Cluj* and „*Regional café*”, broadcasted by *TVR3*. The qualitative, quantitative and content analysis of these two productions from January 4, 2010 to November 29, 2013 aims their construction, how reality is reflected, how the guests are chosen, but also other aspects that bring success to such a production.

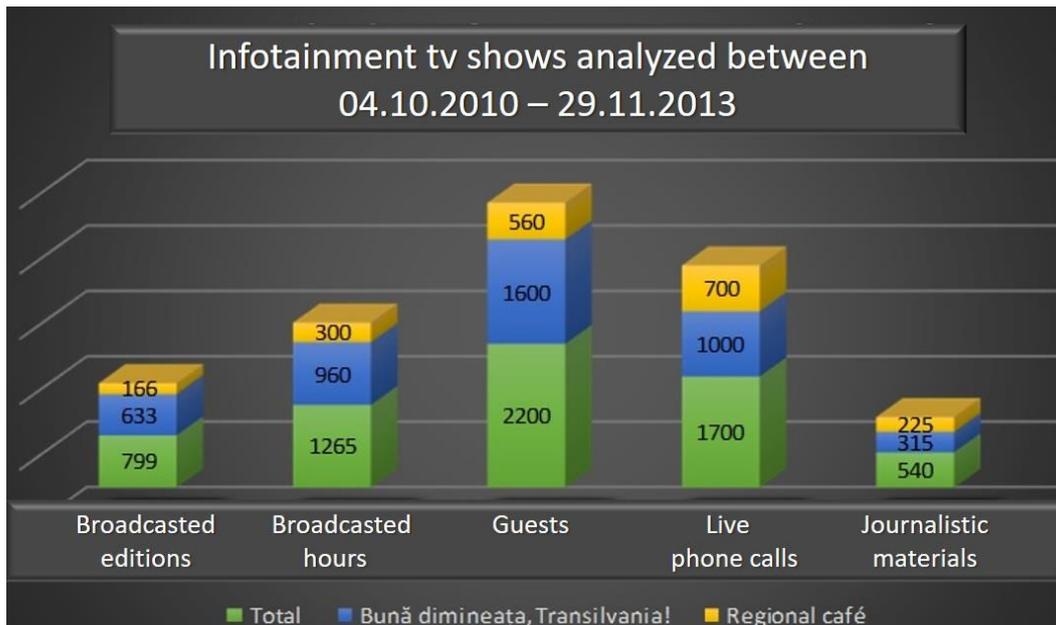
**The limits of the research** were quite permissive due to my access to information regarding these two analysed programs. In fact, the limit of the research was facilitated by the fact that in that period I was directly involved in the production of these two media products.

The content analysis research of these two infotainment TV shows followed the details of several aspects, such as format, location in the program grid, target, audience, the structure of them but also the choosing of the guests that participate to the discussions from the set, part of the production process and editorial policy. For a better appreciation of the context of television, but also of infotainment shows, I made some comparisons with other productions of this kind, such as „*O dată-n viață*”, „*ÎnTRECEREA anilor*” etc.

The content analysis, which I conducted, revealed interesting **numbers** about the infotainment shows „*Bună dimineața, Transilvania!*” and „*Regional café*” and confirmed the importance of such productions on the Romanian audiovisual market. All this can be seen in the next chart.

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<sup>12</sup> David Silverman, *Interpreting Qualitative Data: Methods for Analysing Talk, Text and Interaction*. Translation by Adela Toplean, Publishing House Polirom, Iasi, 2004, p. 142.



Continuing the analysis, 76,000 minutes were broadcasted live from various locations such as the 71st Air Base of the Romanian Air Force from Luna, Unirii Square and Museum Square from Cluj-Napoca or Brasov, Ocna-Mures, Bistrita-Nasaud, Hunedoara, but most of the shows were made from the permanent TV set of the show from *TVR Cluj*. The chart below explains all the distribution of the live minutes.



From an editorial point of view, the topics addressed in the journalistic materials that were included, in the development of the shows, were extremely varied, and over 540 materials were divided as follows: 315 for „*Bună dimineața, Transilvania!*” and over 225 for „*Regional café*”. The News Department of *TVR Cluj* made a significant contribution in the production of infotainment show, „*Bună dimineața, Transilvania!*”, and in those four years of analysis, they informed viewers with approximately 820 news materials.

All these numbers only confirm the importance of the content analysis and in the same time reveal the complexity of production of an infotainment TV show.

**The interviews** I conducted, as a **method of collecting information**, helped me to obtain some necessary information to complete the study case. The interviews I conducted were used to explain the terms of infotainment and entertainment, regarding the situation of the Romanian broadcasting society. The reasons that made me choose the

people whom I interviewed were their professionalism, their experience in television and the diversity of programs on which they contributed over the years.

Those who accepted the invitation to answer the questions for this doctoral thesis were: journalist Gianina Corondan, TV show producer – the late Titus Munteanu, TV presenter – Mircea Radu, presenter and one of the images of *Romanian Television*, Iuliana Tudor, but and the moderators of the analyzed shows, Irina Gașpar and Dodo Mesaroș.

**Titus Munteanu's** name is synonymous with *Romanian Television*, but also with numerous successful productions, he has made. He was an excellent television profesionist, director, TV director and show producer in this field. He was also the director of *TVR1*, and the many awards he received recognized his career nationally and internationally. The most famous professional successes of Titus Munteanu's career were: *Școala Vedetelor*, *Realități ilustrate*, *Un trio formidabil*, *Duelul vedetelor*, *O dată-n viață*, *Televiziunea copiilor*, and the list of shows to which he contributed can continue.

**Iuliana Tudor** is the journalist who came to identify with the *Romanian Television*, the professional who managed in her career to present the biggest music festivals in the country, but also top shows from the *TVR* grid. Four editions of *Cerbul de Aur*, *O vedetă... populară*, *O dată-n viață*, New Year's Eve Show are part of Iuliana Tudor's business card. She also took the stage to present the *Gala TVR 50* and the *Red Cross Gala*. Many institutions have awarded all her experience and in 1999, she received the title „Woman of the Year in Television”. All these details regarding Iuliana Tudor's career were more than enough to interview her in this doctoral thesis.

More than fifteen years of television are behind **Gianina Corondan**. One of the most famous entertainment journalists in Romania, she has contributed to numerous profile shows, and with various TV stations. She worked at the *Romanian Television*, *PRO TV* or *Antena1*, and her CV includes the presentation of *Cerbul de Aur* or *Eurovision Romania*. The shows that had in foreground Gianina Corondan were *Școala vedetelor*, *Ora 7 – Bună dimineața*, *Vremea*, *Alo – Generația Pro*, *Ora G*, *Stele de 5 stele*, *Televiziunea Copiilor* and more.

**Mircea Radu** also managed to become a reference point for television in Romania, through the professionalism with which he made the shows in which he was co-opted. Throughout his career, he was presenter of the *TVR* news, and later, he joined projects such as *Din Dragoste*, *Noaptea erorilor*, *Geniali* or *ÎnTRECEREA anilor*. In addition, he improved his career in television at the *School of Journalism* in

*Missouri* or the *BBC School of Journalism*. Regarding all these advantages, it was necessary for Mircea Radu to be on the list of those I interviewed.

**Dodo Mesaroş** was one of the presenters of „*Bună dimineața, Transilvania!*” and „*Regional café*”, so, it was understood that being directly involved in the production of these programs, he had to be interviewed. He has been working in the audiovisual industry for over fifteen years. He began his career in radio, and later, he appeared on television, where, between January 4, 2010 – March 30, 2012, he presented the shows from the study case. With a rich experience in radio, he established himself at *Radio Impuls* and *Radio Polus* etc. After the *TVR* period, he also collaborated with *Antena1*, and now he directs and produces videos.

**Irina Gaşpar** is without a doubt the one who got confused with the morning shows on *TVR Cluj* and *TVR3*. For almost ten years, she has presented these two TV shows, among other shows on TV, and radio. Most of her career took place in *Romanian Television*, where she moderated and produced shows for *TVR3* or *TVR International*. Among the most known productions she produced or hosted I remember: *Alo, România!*, *Caravana TVR3*, *Revelioanele TVR Cluj*, *Gustă Transilvania*, *Vedere la mare*, *Bună dimineața, Transilvania!* and *Regional café*.

The questions addressed to these specialists in television resulted from the hypothesis of this thesis and referred to: the success of entertainment and infotainment programs, the coverage of reality in these productions, the importance of infotainment shows and many more. This interview research method is a measurement tool that provided conclusive and accurate information about television and infotainment programs.

The approach of this doctoral paper it was due to personal and professional experience that I gained in television and in the audiovisual field. Also, thank to the interviews that I've made throughout my career with different and international personalities like, designer Ana Fendi, Tim Yip, winner of an Oscar and BAFTA award or Marc Happel, the director of the New York Opera Costume Department.

The content analysis and the interviews were meant to explain the infotainment phenomenon and television in Romanian society, but at the same time, to answer the questions from the hypotheses of this doctoral dissertation: *Television Infotainment in Today's Romanian society: communication, entertainment, information*.

In terms of competition, *TVR Cluj* being a regional television, which broadcasts in eight counties of Transylvania, it is difficult to define this concept, because in each county there is a local television, but what is different from other televisions is the reception

mode. This is a bonus point for the notoriety shown by *TVR Cluj*, but also the 30 years of broadcast.

Throughout the period I worked in *Romanian Television*, focusing on content analysis, I managed to see the diversity of fields that were covered by the guests, like: economics, education, academia, art, health, social, political, administrative, NGO, entrepreneurship, medicine, movies, law, child protection, cooking, fashion, theatre and the list goes on. Therefore, local or regional events were viewed by the entire country.

Referring to the current situation of the audiovisual environment, I consider it necessary to focus more on the cultural-educational field, even if this involves some risk. Television is in a continuous metamorphosis, depending on the public's preferences, in its pursuit of the highest possible audience ratings, but at the same time, the public is changing its claims because of the consumption of media products.

Television has a formative role that should not be overlooked. This role must be used in such a way as to lead to a true social evolution. By fulfilling this role, television will live up to the expectations of its pioneers: „*Television will become the most important tool in the world, drive away ignorance, and bring peace.*” (Philo Farnsworth)

**Other conclusions** of this paper refer, among others, to the combination of theory and practice, the main objective being the issuance of rules of good practice in the field of television. At the same time, in its covers you can find a small guide to image, theory and practice in television. Participating to the whole process of production of such infotainment programs, when I came to *Romanian Television* I realized what television work means.

Whether we accept it or not, television has become an integral part of our daily lives and the fact that it has developed so much is not surprising. All technological progress she benefited from is due to people's interest in having quality programs, but economic, commercial and political interests also determined her. These facts created the conditions for television to diversify, expand and always come up with something new for the viewers.

The way this paper was structured was not accidental. Like the image in television, I tried to start from a location frame to a detailed one, here referring to the study case. I also managed to write a good part of the history of *Romanian Television*, and then to get to *TVR3* and *TVR Cluj*. The rest of the chapters are not accidental, as they are meant to focus on an overview of television, and then touch on the subjects of

manipulation and image. We must not ignore this truth, because, over time, they have left their mark on all audiovisual products.

It is obvious that by applying the theory in the study case, I tried to bring to the fore the effort made to achieve such a show. Not to be missed are the elements that are part of a morning TV show: from moderators, to TV set, and why not, to the paper in the printer where the agenda is listed. For those who were not yet in a TV studio, the annexes of this thesis contain suggestive images where everyone can see, step by step the moments of preparing a live broadcast. The interviews I conducted also highlighted the fact that, in order to have an audience, you have to have a good format, an equally good moderator and the team behind it needs to be dedicated to that production.

Content analysis for the shows „*Bună dimineața, Transilvania!*” and „*Regional café*” highlighted the behavior of viewers. The format and interaction of the moderators being aimed at the public, can lead to an attachment of viewers to these infotainment shows. Through the information presented, viewers can be influenced; their behavior can change, from an attitudinal point of view, from one situation to another.

In addition to all the academic levels analyzed in this paper, I could not omit the elements related to: history, sociology, cultural analysis, but also the analysis of journalism. The formats of infotainment shows from the United States of America had strong influences in the Romanian media. We must not be afraid of this phenomenon, but on the contrary, we must take courage.

As information and entertainment intertwine, then both journalists and TV producers need to be aware that they need to keep up with current technology. For a TV show to be one of quality, any journalist must take into account the reality, but also what the audience wants. The speed of any transmission and the efficiency of information must not be neglected and therefore this requires new approaches. On the other hand, it is necessary that the politicians do not intervene in the editorial approach and that the television managers can clearly delimit the business idea with the one of informing and educating the public.

Research in the field of infotainment programs is at its beginnings, and this doctoral thesis is providing an overview on this subject. Given the speed with which this field is developing, the research and the study case I've realized, can raise new questions that could be treated in the future: "*If all these advances in technology are happening now, what can we expect from the television of the future?* " and "*Who else is afraid of infotainment?* ".

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