cogitatio

Romanian Televisuality in the Post-Broadcast Era: Visual Signature of Popular News TV Talk Shows

Andreea Alina Mogoș and **Constantin Trofin**

Department of Journalism and Digital Media, Babeș-Bolyai University, Romania

Correspondence: Andreea Alina Mogoș (andreea.mogos@ubbcluj.ro)

Abstract

The current Romanian television landscape presents an unusual abundance of 24-hour news channels that emerged in the 2000s. As these media still play a central role in the public sphere, the media logics (technologies, formats, genres, norms) followed by prominent Romanian news TV channels need to be discussed in relation to the growing influence of digital and social media because, in this hybrid media system, power is exercised by those who are able to create information flows "across and between a range of older and newer media settings" (Chadwick, 2013, p. 207). The current study aims to analyse how traditional news media logics are merging with new televisual practices by thoroughly examining how television formats and visual conventions have changed under the influence of digital technologies, social media, and the Covid-19 pandemic. The textual analysis of prime-time talk show programmes broadcast by the most popular Romanian news TV channels (România TV, Antena 3 CNN, Digi24, Realitatea Plus) focuses on news talk shows and their respective translation into audiovisual language (mise-en-scène, image, sound, image–text relation). The findings support prior research, emphasising that news programmes employ both visual and textual codes and conventions within specific formats to construct a credible representation of reality. These programmes feature a fragmented visual signature centred on authoritative figures such as academics, analysts, and political leaders, which serves to reinforce the credibility of the news content.

Keywords

multi-screen display; post-broadcast; televisuality; TV news programmes; visual construction; visual setup

1. Introduction

In Romania, television remains an important source of news (62%), after online sources (66%), with five 24-hour news channels among the top 18 TV and radio brands used weekly or more than three days a week

(Newman et al., 2024, p. 101). As these media continue to be heavily used by adult audiences (Eurobarometer, 2023) to make sense of the world, this article proposes a discussion on how and whether traditional news media and new methods of producing news TV shows are converging. It examines current TV formats and visual conventions, which are heavily influenced by digital technologies, social media, and the Covid-19 pandemic. The analysis of prime-time news talk shows on Romania's most popular TV news channels (România TV, Antena 3 CNN, Digi24, Realitatea Plus) examines how news talk shows relate to genre-specific forms and styles and how these are translated into televisual language.

2. (Re)Defining Televisuality

The emergence and rapid evolution of electronic media technologies significantly changed the way audiences engage with and interpret media content. Television quickly became, and remained for decades, one of the most culturally influential media. From the perspective of audience–channel interaction, television has been categorised as a cool medium, offering limited engagement with substantive stimuli and thus requiring more active participation from viewers, including the simultaneous perception and understanding of visuals and sounds (McLuhan, 1994). However, audience engagement is not only determined by the medium itself but also by its content and how it is used in specific situations and contexts (McQuail, 2005).

Televisual content is characterised by distinct features, conventions, and structures—its aesthetic and narrative qualities prioritise real-time interaction, immediacy, and emotional engagement with the audience, crafting a unique storytelling approach forged during the Golden Age of American television (Deming & Tudor, 2020). Therefore, any analytic approach to televisuality should take into consideration that visually enforced narratives are not independently established because these aesthetic features emerge as responses to technical, ideological, or cultural limitations (Thorburn, 2004). Describing televisuality as a synthesis of stylistic, technological, and ideological elements, Deming (2005, p. 126) reveals the concept's resistance to being fixed in time or in relation to other media. Caldwell (2020) also notes the changes in the television industry during the late 20th and early 21st centuries, which have visibly reshaped the aesthetic and stylistic forms of televisuality towards an increased emphasis on visual style and spectacularization, and greater experimentation with visual style and narrative complexity. This age of televisuality is translated into complex lighting schemes, camera movements, and high production values.

In the late 1990s, rapid digitisation further transformed the landscape and the dynamics of televisual content production, transmission, and reception, marking a shift in reproducibility and interactivity (Chadwick, 2013; Hilmes, 2008). The growing competition from social media has later affected the professional practices of both public and commercial broadcasters, compelling them to balance their editorial integrity with commercial content influenced by social media algorithms and advertising strategies (García-Perdomo, 2021; Van Dijck & Poell, 2015). The concept of hypertelevision (Scolari, 2009) refers to these new television formats, marked by heightened interactivity, narrative complexity, and viewer engagement, which mirror the dynamics of digital platforms.

At the beginning of the 2020s, the Covid-19 pandemic prompted television journalism to explore novel forms of visual storytelling due to the restrictions imposed by the unprecedented health crisis. In the context of the proliferation of press releases and press conferences, accompanied by a decline in genuine reporting, live coverage has been prioritised due to the inherent constraints of the production process (Saptorini et al.,

2022). As Vobič (2024) remarks, the pandemic not only altered the logistics of news production but also impacted the aesthetics and visual presentation of television journalism. Traditional televisual aesthetics, typically characterised by polished, professionally produced visuals, were disrupted as reporting shifted to home settings, Zoom/Skype interviews, and user-generated content. A new form of authenticity in television news emerged, aligning its visual presentation with the broader social and cultural disruptions caused by the global health crisis.

In the post-broadcast era, television companies have increasingly turned to multiplatform practices, such as transmedia (Jenkins, 2014) and intermedia (Scolari, 2009) storytelling, to increase the compatibility of their products across media markets: While these practices "expand opportunities for artistic expression, they also challenge established genres and aesthetic features of broadcast television" (Keinonen, 2016, p. 66). The emergence of aesthetics and formats associated with smaller screens (Dawson, 2007) has also resulted in a shift towards the youthification of television (Krauß & Stock, 2021), as the industry seeks to engage with younger audiences through strategies related to production, representation, aesthetics, and distribution.

Therefore, this article considers televisuality a dynamic and multifaceted concept, subject to constant evolution in response to economic, technological, and ideological pressures. At the same time, it acknowledges that the aesthetic strategies of televisuality are not neutral, as they carry ideological implications concerning the role of television in society and its relationship with its audience.

3. Deconstructing Televisual Texts

Gradually, television became a site of negotiation, where questions of authority, identity, and meaning are played out through an increasingly visualised form because television genres and formats integrate a combination of social practices, meanings, and texts emerging from social, cultural, and professional spheres (Mittel, 2004). Television genres and their narrative conventions shape both the production and reception of television content (Lury, 2005), and they are reappropriated and adapted by the television industry of each country (Chicharro Merayo, 2011).

More specifically, form and style in television shape audience understanding: While various aesthetic techniques (such as editing, camera work, lighting, and sound design) contribute to the overall meaning of the content, the formal aspects of television help to set the tone, create mood, and guide viewer interpretation (Creeber, 2006).

Understanding the role of genre and narrative provides insight into the larger cultural, social, and ideological functions of television as a medium that mirrors the social anxieties, political discourse, and ideological debates of their time (Creeber, 2023). It is, therefore, pertinent to deconstruct intricate televisual content, bearing in mind that "meanings are constructed by the program text through plays of image and sound" (Caldwell, 2020, p. 112).

The semiotic approach to televisual content seeks to identify the various types of signs that convey meaning within the medium (Bignell, 2002, as cited in Bignell & Woods, 2022). This approach sees the language of television as a combination of visual and aural signs, including images, graphics, speech, sound, and music. The theoretical framework proposed by Bignell and Woods (2022, p. 38) suggests that television programmes

should be studied as texts, with televisual objects regarded as a network of meaningful signs that can be analysed and interpreted. The objective of the textual analysis is to deconstruct the meanings embedded in the televisual texts by analysing the image and the sound and the relationship between these two components.

Therefore, by treating televisual content as a network of signs and symbols, it becomes possible to deconstruct and interpret the meanings encoded in the interplay of image and sound. This approach highlights the complexity of television as a cultural artefact, where the meaning of a text is not entirely predetermined by the creators but is also negotiated through a dynamic relationship between the text and its audience.

4. Style and Form in the TV News Programmes

Different types of television programmes appeal to their audiences in different ways, reflecting the interests and social meanings associated with programmes of a particular genre. Television genres refer to the categories of television programmes (such as news, documentaries, reality TV, soap operas, and dramas) that share common characteristics in terms of narrative structure, visual style, themes, and audience expectations. Over time, the boundaries between different genres have dissolved as part of the process of hybridisation (Bignell et al., 2017). For example, televisual techniques typically employed in fictional dramas were adopted by news programmes to emphasise emotional intensity and suspense.

A better understanding of the current televisual genres implies, among other categories, the analysis of the stylistic and formal elements associated with the news programmes, which reflect the choices made by the production team in the use of mise-en-scène (lighting, camera position and camera work, setting), sound, image, and editing.

Mise-en-scène is a complex concept that refers to "the contents of the frame and how they are organised" (Gibbs & Gibbs, 2002, p. 5). Particular elements of the mise-en-scène contribute to the meaning-making process: Lighting can shape the understanding of a sequence, direct the viewer's attention, or bring a certain tone; the camera image (type of shot, camera angle and movement, shot-reverse-shot) can organise the space and action within the frame; sound can direct the viewer's attention, smooth the joins of the storytelling, or signal that viewers should pay attention. Editing, whether it happens in post-production or live, relies on conventions in order to produce a coherent sense of space and time for the viewer, such as the 180-degree rule, a convention that the cameras are positioned only on one side of an imaginary line drawn to connect two performers in a scene, can produce a coherent sense of space for the viewer (Bignell & Woods, 2022, pp. 53–57). Additional elements that underlie the connotation of the sounds and voices used in television are an apparent acoustic source of speech (diegetic/non-diegetic), the gender and the accent of the voice, the relative volume of the voice, the speed of the speech, and the timbre and tone of the voice. Also, titles shape and convey the programme's meaning (Bednarek, 2014), fulfilling diverse functions: to signal the beginning of a programme and/or to separate elements or scenes, to identify or name a television programme, to attract or "grab" viewers, to establish a particular emotional mood, or to create a particular aesthetics. Studying the actual language in television is very productive because televisual characterisation is significantly shaped by the expressive language (intonation, word choice, syntax, and discourse patterns) used by characters, which in turn influences how viewers perceive and relate to them (Bednarek, 2011).

5. Research Design

5.1. Sample

This study focuses on four prime-time news talk shows produced by the top four competitors in the news television market (Bunea, 2024; Kantar Media Audiences, 2024). All talk shows air simultaneously. The respective TV stations, ranked in the order of rating numbers, are România TV, Antena 3 CNN, Digi24, and Realitatea Plus. The current analysis considers the news talk shows broadcast from January 1, 2023, to June 30, 2024. Since these news channels do not provide access to the complete archives, the analysis considered the publicly available recordings. Therefore, the official YouTube channels of the TV stations or talk shows (Romania TV, Sinteza Zilei cu Mihai Gadea, Digi24HD, Realitatea.NET) were used to access the audiovisual content. For the 18-month period covered by the study, the sampled TV stations had different publishing policies for their recordings: The data describe popular Romanian news talk shows along with their airtimes and the number of publicly available recordings—*Punctul Culminant* (România TV) airs from 9 PM to 11 PM (n_{RTV} = 361); *Sinteza Zilei cu Mihai Gâdea* (Antena 3 CNN) runs from 9 PM to 11:30 PM (n_{A3} = 685); *Jurnalul de Seară* (Digi24) broadcasts from 8 PM to 11 PM (n_{Digi} = 536); *Culisele Statului Paralel* (Realitatea Plus) airs from 9 PM to 12 AM (n_{RPlus} = 100). The YouTube channel Realitatea.NET ceased publishing recordings of the analysed news talk show two years ago. Instead, the latest episodes are now uploaded on the website https://www.realitatea.net/emisiuni/culiselestatuluiparalel, where each episode is divided into three separate segments for viewing.

5.2. Research Questions

This study aims to address the following key questions:

RQ1: Which are the most prominent televisual features of the sampled prime-time news talk shows?

RQ2: What are the main differences in terms of visuality in the sampled prime-time news talk shows?

RQ3: Which post-broadcast influences can be identified in the analysed visual texts?

5.3. Methods

The current analysis draws on a theoretical framework that proposes studying television programmes as texts, where "televisual objects are considered a network of meaningful signs that can be analysed and interpreted" (Bignell & Woods, 2022, p. 38). Since both denotation—the content we see—and connotation—the meaning behind that content—are associated with televisual content, the analytic perspective should combine intersemiotic and multimodal dimensions (Caple et al., 2020).

The analytic approach proposed by Barrett (2020) identifies four dimensions of image criticism: description of the visual content; interpretation of the meanings, symbolism, and narrative conveyed by the image; evaluation based on artistic and technical qualities; and theorisation—connecting the image to broader theories or cultural contexts. The relationship between description and interpretation is intricate, but ideally, interpretations emerge from descriptive details (Schroeder, 2006, p. 303).

To detect the multilayered structure of televisual content, the current study employs close analysis, which enables a deeper understanding of each element's function within a scene and highlights the specificities of visual products, "to uncover layers of meaning that lead to deep comprehension" (Boyles, 2012). The aim of close analysis is to detect aesthetic, ideological, and strategic choices made by the visual content creator (Barrett, 2020). To achieve this goal, the textual analysis of televisual content focuses on the style and form of shots and scenes to explore how news talk shows are structured. Researchers reviewed all available recordings or live broadcasts within the sampled timeframe, identifying patterns and recurring structures, which were categorised into key dimensions and indicators that define the program's meaning, including mise-en-scène (lighting, camera positioning, camera movement, and setting), sound, imagery, and editing. Table 1 outlines the analysis grid used to identify the visual signature of each analysed talk show.

However, a potential limitation of this method is that close analysis might be influenced by the reader's background and theoretical approach, which can shape interpretation. This could be mitigated by re-reading, where analytical tools are applied to form informed interpretations and to recognise both specific details and the broader cultural significance of the text (Ohrvik, 2024).

Table 1. Analysis grid used to identify the visual signature of the sampled talk shows.

Category	Indicator
1. Mise-en-scène	
Location	TV studio (permanent set)
Setting	Décor arrangement Spatial arrangement
Host of the talk show	Costume Non-verbal language Verbal language
Host–guest relationships	Hosts' position relative to guests Verbal interaction (tone, manner)
Axes of the action	Visual coherence of interaction (compliance to the 180-degree rule, separation, and continuity)
Lighting setup	Three-point lighting vs. wash of light High-key lighting vs. low-key lighting Light treatment of background
Camera work	Multi-camera production Types of shots (close-up, medium close-up, medium shot, long shot, master shots) Camera movement (static vs. dynamic)
On-screen use of colors	Colour palette
2. Sound management	Sound directing Diegetic vs. non diegetic
3. Structure/editing	Live directing of studio cameras, live feeds, or pre-recorded materials
4. Textual & verbal production	
Titles	Visual (colour/contrast) Content Emotionality
Syntagms	Written or spoken sentences within a televisual context

6. Results

6.1. News TV Channels Profile

România TV is a 24-hour Romanian news television channel with a conservative and nationalist orientation. It was launched on October 23, 2011, by Sebastian Ghiță, a former entrepreneur and politician. The channel's slogan is "We give the exact news!" In 2023, the channel ranked fourth in national ratings, secured the top position in the news TV segment, and achieved an average rating of 1.3% with a market share of 6.8% (Bunea, 2024). The demographic profile of the prime-time audience reveals that 57.4% of this cohort is comprised of individuals aged 65 and above. The proportion of viewers who have completed higher education is 20.4%, the lowest figure observed among news television channels. The proportion of female viewers is 51.6% (Barbu, 2019a). The entire talk show is structured around an apocalyptic narrative. The content of broadcast news is designed to evoke a sense of imminent catastrophe, thereby generating feelings of concern and anxiety among the audience, which in turn translates into high ratings (Bunea, 2024). All subjects are addressed in a sensationalist manner. One of the distinctive language features of this media outlet is the coining of new terms with pejorative intent, particularly aimed at those who differ in opinion. The most notable of these is *reziști*, a term derived from the Rezist movement, which was initiated by protesters against political interference in the judicial system. This term is now used to describe any individual who supports progressive, pro-vaccine, and pro-EU policies. The show under consideration for this study is *Punctul Culminant* (The Climax) with Victor Ciutacu.

Antena 3 CNN is one of the longest-standing news channels in Romania. The channel is currently affiliated with CNN. In 2023, the news TV channel was rated fifth in national ratings (second in the news TV segment), with an average rating of 0.9% and a market share of 5% (Bunea, 2024). The prime-time audience is comprised of 49% individuals aged 65 and above, 32.9% between the ages of 55 and 64, and the highest concentration within the news TV segment. The majority of Antena 3 CNN viewers (93.1%) are over the age of 45. Approximately one-third (29.4%) of the viewers have obtained a higher education qualification (Barbu, 2019b). The talk show under consideration for this study is entitled *Sinteza Zilei cu Mihai Gâdea* (The Day in Summary with Mihai Gâdea). Reporters situated in remote locations are a common feature of the programme. The contributions of this element are both content and dynamic-related. They are sometimes live and sometimes pre-recorded. The reporters consistently demonstrate proficient camera work, maintaining composure and a professional demeanour. The structure of the show is straightforward and coherent.

Digi24 is a 24-hour news television channel that started broadcasting on March 1, 2012, when it was launched by Digi TV ("Televiziunea de știri Digi 24 a primit licență," 2012). In 2023, the channel was ranked ninth in national ratings, with an average rating of 0.4% and a market share of 1.9% (Bunea, 2024). The show selected for analysis is *Jurnalul de Seară* (Evening News) with Cosmin Prelipceanu. The structure of the show is consistent with that of other similar productions. The technical quality of the video and audio is a further positive aspect.

Realitatea Plus represents the inaugural news channel in Romania, having been established in 2001. The channel has experienced a complex history, yet it has served as a springboard for the careers of prominent Romanian television journalists and politicians. In 2023, the channel was ranked 10th in national ratings, with an average rating of 0.4% and a market share of 1.9%. This was slightly lower than that of

Digi24 (Bunea, 2024). The prime-time audience is comprised of 46.2% individuals aged 65 and above, with 24.6% falling within the 55–64 age bracket. Approximately 84.7% of Realitatea Plus viewers are over the age of 45. Approximately one-third (29.4%) of the viewers have completed higher education (Barbu, 2019c). The talk show selected for analysis is *Culisele Statului Paralel* (Deep State Backstage) with Anca Alexandrescu.

6.2. Visual Production Elements

6.2.1. Set Design and Studio Space

6.2.1.1. România TV

In terms of mise-en-scène, the programme is set in a studio that is seldom depicted in a master shot, most frequently not even once throughout the entire broadcast (Figure 1a). The visual scheme of the programme and the channel itself is notable for its striking use of strong colour contrasts. The setting is rather congested, with all participants seated at the same table, facing the cameras. The studio setting displays a backdrop of large LCD screens displaying a continuous loop of computer generated video in a predominantly red/pink hue, accompanied by simple panels in the same colour scheme. This creates a sense of continuous concern and weariness. Everybody has a sombre demeanour, and the guests are handpicked to sustain this mindset. There is no observable movement on the set. All participants are positioned at the same table, thereby leaving no space for any movement on the set. The participants' gestures and facial expressions are consistently grave, suggesting that they expect the worst is yet to come.

6.2.1.2. Antena 3 CNN

The programme is presented in a live studio setting with a multi-camera configuration. The set is arguably the most aesthetically pleasing and well-designed in the market. The set is contemporary, spacious, minimalistic, versatile, and practical. The floor is rectangular, with dimensions corresponding to the 16:9 aspect ratio. This configuration enables a master shot to encompass the entirety of the set. This facilitates orientation on the screen and the construction of clear axes of communication (Figure 1b). The background consists of LCD continuous video walls, as opposed to the fractioned screens displayed in the România TV set. The dark, reflective surface of the floor contributes to the overall impression of a clean, shiny, modern, and distinctly urban aesthetic. There are no big tables on the set. The host and guests are positioned to face each other and are seated on chairs, thus allowing for the accommodation of varying numbers of guests, from one to four or even more. This layout also facilitates the camera work. The black floor and background, completed with the touches of a coloured light contour on the floor and ceiling (with RGB capability), contribute to the impression of an elegant night show. The set design allows for a natural and unimpeded movement. The spatial configuration of the set facilitates communication between the host and each guest, as well as between guests. It is relatively simple for cameras to comply with the 180-degree rule, which provides the viewer with a satisfactory sense of on-screen orientation.

6.2.1.3. Digi24

The mise-en-scène of the programme is that of a live studio show with a multi-camera setup. The set is recent (2024), and the new look was the subject of intense promotion prior to its launch. However, any

visible improvements are difficult to discern. The only notable alteration is the flooring, which has been transformed into a video screen displaying a continuous loop of footage portraying an urban landscape at night from an elevated perspective (Figure 1c). The set is relatively contemporary in design, yet its overall appearance is fairly conventional. The walls and floor are equipped with video screens. The background is constituted of LCD video walls with a variety of display options. Positioned centrally within the set is a circular table whose plinth incorporates a prominent screen displaying the programme's name. Typically, all participants are seated around the table (Figure 1c). In certain instances, the table may be removed, thereby creating space for alternative floor plans, such as the election night special edition (Figure 1d). The host and guests are positioned facing each other on chairs; however, the round table restricts the number of guests and limits the possibility of obtaining clean single shots of each participant, with hands frequently visible in the frame. Utilising chairs with wheels on any television set is not the best option, given their considerable size and conspicuousness.

6.2.1.4. Realitatea Plus

The programme is presented in a live studio setting with a multi-camera configuration. In terms of production, Realitatea Plus and România TV exhibit considerable similarity. The single set used for all the station's productions is a notable example of this. The set is circular in shape and features three prominent segments of a large, fragmented, ring-shaped white table. The set features a prominent circular logo positioned centrally on the floor. A multicoloured background is created using LCD screens mounted at varying heights on fixed panels (Figure 1e).

The participants are seated on high chairs positioned behind the illuminated tables. In this congested, radiant, and substantial visual milieu, participants are easily eclipsed. The background calls for low-key lighting, yet the bright tables make it challenging to adequately illuminate the participants. It is notable that the master shot of the studio is rarely, if ever, shown, except on the rarest of occasions. Occasionally, a portion of the studio is utilised for demonstrations, wherein a participant endeavours to substantiate a claim by inscribing notes on a whiteboard or flipchart (Figure 1f).

6.2.2. Lighting and Camera Work

6.2.2.1. România TV

The set is illuminated by a continuous wash of light, suggesting the presence of a single line of key lights. All individuals present on the set are illuminated by a uniform, unchanging, and uninterrupted light source, which comes from every direction. The production utilises a multi-camera setup, which is capable of delivering at least six individual single medium shots. Wider shots are absent (Figure 1a).

6.2.2.2. Antena 3 CNN

The set allows for a multitude of individual and group shots, as well as camera movements, thus conferring a high degree of visual variety and dynamism. The programme commences with a monologue delivered by the host, which is presented in a variety of shot sizes, including full shot, medium-full shot, medium close-up, and close-up. During the opening sequence, the cameras entirely focus on the host. The setup allows for limited

Figure 1. Visual setup and lighting: (a) *Punctul Culminant* visual setup (Romania TV, 2024); (b) *Sinteza Zilei* visual setup and lighting (Antena 3 CNN, 2024); (c) *Jurnalul de Seară* visual setup and lighting (Digi24HD, 2024a); (d) *Jurnalul de Seară* alternative visual setup (Digi24HD, 2024c); (e) *Culisele Statului Paralel* visual setup and lighting (Realitatea.NET, 2023); (f) *Culisele Statului Paralel* alternative visual setup (Liviu Dragnea, 2024).

yet welcome camera movement, including slight push-ins or pull-outs, as well as trucking shots. The quality of the camera work and the effectiveness of the live direction, both in terms of video and audio, contribute to the overall impression of a lively and well-balanced production (Figure 1b). The spatial relationships and coherence of the dialogues are evident and well-controlled.

6.2.2.3. Digi24

In order to illuminate the *Jurnalul de Seară*'s aforementioned setup, it is necessary to utilise a flat lighting solution, such as a wash of light. The intelligibility of the content is satisfactory, although the lighting is quite flat. The entire set is illuminated with a high-key light source, which gives the appearance of being quite artificial. The programme does not employ a significant number of reporters based in the field. Instead of live coverage, pre-recorded packages are utilised. The set allows for limited single and group shots, and very limited camera movements, which seldom occur. Basic shots that are commonly used include master shots

and sometimes high-angle shots (Figure 1c) because the circular display blocks the view in case of more than two guests. It is obvious that there is no possibility of showing the entire set in one wide shot. Single shots of guests are used extensively (Figure 2a). Medium close-ups or close-ups of participants in dialogue can create a better axis of action, using shots and reverse shots. Live feeds are treated the same way. The multiple-windows display is sometimes in total disrespect of any spatial orientation on the screen. But, as mentioned earlier, it is impossible to comply with the 180-degree rule in the case of circular seating and multiple single shots display (Figure 2b). It is challenging for cameras to adhere to the 180-degree rule, particularly when utilising a multi-screen display.
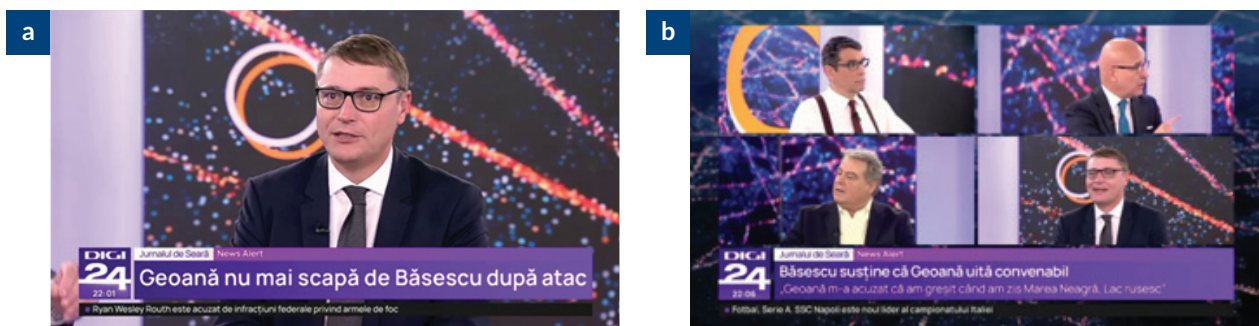
Figure 2. Camera work in *Jurnalul de Seară*, Digi 24: (a) single medium shot (Digi24HD, 2024a); (b) multiple single shots (Digi24HD, 2024a).

6.2.2.4. Realitatea Plus

The spatial configuration of the set facilitates communication between the host and each guest, as well as between guests. The cameras are easily able to comply with the 180-degree rule, which provides the viewer with a good sense of orientation. This is evident despite the fact that, for the majority of the programme, only a single multi-camera screen is in use. Nevertheless, in certain special editions, the spatial arrangement, while visually accurate, fails to adhere to the standards of journalism. Despite the potential for a multitude of individual and group shots, as well as camera movements, these are rarely employed due to the configuration, colours, and reflective properties of the materials (Figure 1e).

6.2.3. Multi-Screen Displays

6.2.3.1. România TV

All participants are displayed continuously in individual windows, rendering it impossible to determine the orientation on the screen (Figure 3a). Additionally, a window is displayed, teasing the subsequent topic in a manner that is either ambiguous or insidious. The structure of the programme is relatively straightforward. The split screen image is displayed for the majority of the duration of the programme, with slight variations occurring intermittently. Upon the introduction of the reporter's live feed, the reporter is initially displayed within their own window. It is evident that one of the guests has been excluded in order to accommodate the reporter's window. At this time, all guests are silent (Figure 3b). Subsequently, the reporter is displayed in full screen (Figure 3c).

Figure 3. Camera work in *Punctul Culminant*, România TV: (a) multiple individual studio windows (Romania TV, 2024); (b) multiple individual windows with reporter (Romania TV, 2024); (c) single shot of reporter on location (Romania TV, 2024).

6.2.3.2. Antena 3 CNN

The multi-screen display, a common practice among news outlets, is employed by Antena 3 CNN as well (Figure 4a). In addition to this, several windows display different illustration videos, which present a wealth of information from diverse angles on the same story. However, this can also induce stress or overwhelm the viewer (Figure 4b).

Figure 4. Multi-screen display in *Sinteza Zilei cu Mihai Gâdea*, Antena 3 CNN: (a) multiple individual studio windows (Sinteza Zilei cu Mihai Gadea, 2024a); (b) multiple windows—host and illustration (Sinteza Zilei cu Mihai Gadea, 2024b).

6.2.3.3. Digi24

The multi-screen display is used without respecting any foreseeable pattern, which can sometimes be confusing. Windows appear in different patterns, numbers, displays, positions, and types of content (Figures 5a and 5b). The multiple-windows display is sometimes in total disrespect of any spatial orientation on the screen.

Figure 5. Multi-screen display in *Jurnalul de Seară*, Digi24: (a) multiple individual live windows (Digi24HD, 2024b); (b) multiple different windows (Digi24HD, 2024b).

6.2.3.4. Realitatea Plus

The structure of the show is simplistic and basic. The camera work is generally static and provides nothing more than single medium close-ups presented continuously on a multi-camera screen. Consequently, the majority of the show remains on the same multi-camera display, with minor variations dependent primarily on the number of guests (Figure 6a). The visual dynamism of the programme is virtually non-existent. On occasion, one of the windows may display an illustrative video or a still image of an individual being interviewed via telephone (Figure 6b).

Figure 6. Multi-screen display in *Culisele Statului Paralel*, Realitatea Plus: (a) multiple individual studio windows (Tudorel Bordeianu, 2024); (b) multiple windows—studio and illustration (Realitatea pe Net, 2024).

6.2.4. Host Presentation Styles

6.2.4.1. România TV

The leading talk show is presented by an experienced journalist, Victor Ciutacu. Mr. Ciutacu consistently adheres to a distinctive personal style. He typically wears a dark jacket and a white shirt, excluding the use of a necktie (Figure 7a). He displays a relaxed attitude, yet exudes an air of authority. He seldom exhibits any outward signs of amusement, presenting himself as a custodian of grave truths.

6.2.4.2. Antena 3 CNN

The leading talk show is hosted by Mihai Gâdea, who is also the manager of the television station. He is an experienced television journalist who has worked for Antena 3 for over two decades. He is consistently attired in a formal manner, donning dark suits and ties on the set (Figure 7b). He commences the programme with a monologue positioned in front of a screen. His voice is robust and unwavering, his intonation grave. His previous experience as a pastor is evident in his posture, attitude, gestures, and vocal delivery. Subsequently, he introduces the guests, takes his seat, and the debate commences.

6.2.4.3. Digi24

The programme *Jurnalul de Seară* is hosted by Cosmin Prelipceanu, an experienced television presenter who previously hosted the principal news programmes on TVR (Romanian Public Television) and Realitatea TV (now Realitatea Plus). He has been employed by Digi24 since its inception in 2012. He adopted the Larry King style, establishing the suspenders as his personal brand (see Figure 7c). The set design allows the presenter to move

around naturally, which he does occasionally. He commences the programme with a monologue positioned in front of a screen. His voice is characterised by a steady and relaxed tone. His previous experience as a news anchor is clearly discernible. The circular spatial configuration of the set facilitates communication between the host and each guest, as well as between guests.

6.2.4.4. Realitatea Plus

The leading talk show is hosted by Anca Alexandrescu, a journalist with a lengthy background as a media consultant for high-ranked politicians and state officials, as indicated in her publicly available curriculum vitae. It would appear that there is no dress code in place for the host. Ms. Alexandrescu appears to randomly select a variety of vibrant and eclectic clothing, ranging from business attire to more flamboyant blouses and dresses (Figure 7d). Her gestures and vocal performance suggest to the viewer that she possesses knowledge beyond what she is willing to divulge, given her extensive experience with politicians. One can discern whether a guest on the programme is affable or not, as the host becomes sarcastic when addressing those she deems unfriendly, thereby altering the tone of her voice.

On occasion, the host assumes a dominant position, forcing the guest to look up at her as he sits on a chair (Figure 8). This posture may be interpreted as an indication that the politician is responding to the journalist's inquiry before the audience represented by the latter. However, from the perspective of journalism, this is a highly unethical practice.
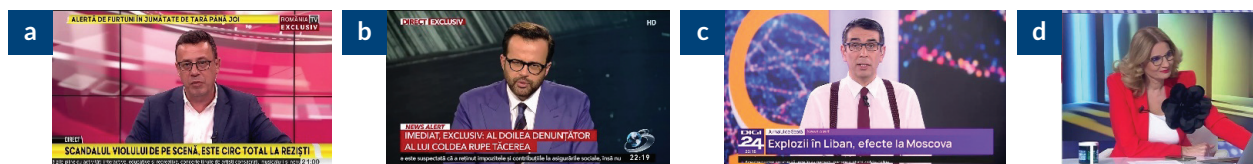
Figure 7. Host presentation styles: (a) Victor Ciutacu (Romania TV, 2024); (b) Mihai Gâdea (Sinteza Zilei cu Mihai Gadea, 2024b); (c) Cosmin Prelipceanu (Digi24 HD, 2024a); (d) Anca Alexandrescu (Realitatea Plus, 2024a).

Figure 8. Host–guest relationship. Source: Realitatea Plus (2024b).

6.2.5. Visual Language and Graphics

6.2.5.1. România TV

The programme begins with a graphic introduction, after which the host is gradually lit up, and the camera pushes into a medium close-up (Figure 9a). After a brief welcome message, a multi-camera split screen is initiated, which remains in place for the majority of the programme. Apart from brief and sporadic illustration

shots sustaining the topics, the screen is consistently partitioned, overwhelming the viewer with multiple sources of information emerging from the television screen, which presents a continuous stream of tabloid and suburban content (Figure 9b).

It is not uncommon for reporters to provide live coverage of ongoing debates, thereby showcasing a dress code that is consistent with that of the TV channel's viewers. This suggests that journalists on screen are no longer regarded as TV personalities; rather, they are perceived as authentic representatives of their audiences.

The titles themselves are characterised by a bold and striking visual design. The messages supporting the central topic are reminiscent of police warning tapes, with black capital letters on a bright yellow background, which contributes to the pervasive sense of restlessness and agitation conveyed by the programme as a whole. The messages are composed in an ultimatum-type of communication and are typically presented in a colloquial, suburban, and violent language (e.g. "Male members of cabinet fight like chicks"; "Gang of thieves loots the horror hospital"; Figure 9c). Other titles indicating the transition to the following topic are presented with the word "NEXT" displayed in red against a white background, accompanied by the text in black capital letters. This visual composition contributes to the perception of urgency. The language employed is characterised by harshness, violence, and a tendency to incite.

6.2.5.2. Antena 3 CNN

Illustration videos and photos are employed extensively, as well as graphics. These types of high-quality footage and video contribute to an engaging and dynamic discourse and presentation. The titles are identical to those used by their affiliate, CNN International, in both bandwidths and colours (red or white) and fonts, thereby giving the show an international look (Figures 9d and 9e). Considering all the aforementioned aspects, this may be considered the best-produced show broadcast on any news channel in Romania.

6.2.5.3. Digi24

The dynamic range is satisfactory and contributes to an overall positive impression of the programme. The spatial relationships and visual coherence of the dialogues could be enhanced by implementing a revised seating configuration and a more meticulous approach to the management of multi-camera screen displays. The titles are of an adequate standard, exhibiting a satisfactory degree of composition and intelligibility. The visual identity of the station is respected by all the graphics, titles, jingles, colours, and fonts. In breaking news situations, to manage this non-routine occurrence, in order to stress the urgency of the situation (Berkowitz, 1992), producers change the colour of the background of the titles from purple to orange (Figure 1d).

6.2.5.4. Realitatea Plus

The dynamics and rhythm of the show rely entirely on the discussion and energy provided by the participants, which is often lacking. The spatial relationships provided by the set are minimal, as previously discussed. The titles are typically presented in a stark and urgent manner, written in black capital letters against a yellow background. This stylistic choice aligns with the visual identity of the station, which employs red and white as its primary colours. This creates a sense of immediacy and urgency, akin to the approach

Figure 9. Visual language and graphics: (a) dark opening (Romania TV, 2024); (b) tabloid content (Romania TV, 2024); (c) suburban language (Romania TV, 2024); (d) dramatisation and graphics (Sinteza Zilei cu Mihai Gadea, 2024c); (e) graphic illustration (Sinteza Zilei cu Mihai Gadea, 2024a).

observed in the case of România TV. Nevertheless, the language employed is less violent than that used by România TV. Sometimes, segments sourced from alternative platforms, predominantly social media, are exhibited in their entirety on the screen. When graphics are incorporated into the visual presentation, they are typically positioned within the windows and pertain to either headlines or graphic representations of the subject matter. In some instances, both are combined.

6.3. Sound Design and Management

6.3.1. România TV

In terms of sound, it is predominantly diegetic. With the exception of the introductory segment, during which the host provides a brief overview of the topics to be discussed, all sound comes from microphones, either live or pre-recorded in the case of interviews or segments sourced from social media. While the audio quality is not of the highest standard, the sound direction is effective in ensuring that the programme's content is audible and intelligible.

6.3.2. Antena 3 CNN

The audio quality and sound management are of a high standard throughout the show. The sound is predominantly diegetic, captured live by microphones, with effective control of sound direction, ensuring that the audio content is consistently equalised and intelligible. A loop jingle provides accompaniment to the monologue, and its level and rhythm are appropriate. Some explanatory or illustrative items incorporate pre-recorded sound, which does not impinge upon the audio elements captured on set.

6.3.3. Digi24

The production demonstrates a commendable standard of audio quality and effective sound management, which is evident throughout the performance. The sound is predominantly diegetic, captured live by

microphones, with effective control of sound direction, ensuring that the audio content is consistently equalised and intelligible. A loop jingle is employed to accompany the monologue, and its level and rhythm are deemed appropriate. Some explanatory or illustrative sequences make use of pre-recorded sound, which does not impinge upon the audio elements captured on set.

6.3.4. Realitatea Plus

The audio is basic and uncomplicated. The majority of the audio is diegetic, captured by microphones on the set in a straightforward and accessible configuration, as there are only a few guests on the set. Short segments at the beginning and occasionally at the conclusion of the programme are accompanied by a jingle loop. Occasionally, pre-recorded sound is incorporated into the programme, featuring materials that are not part of the live broadcast.

7. Discussion

The current study found that the sampled prime-time news talk shows share several prominent features (RQ1). All are live, studio-based productions hosted by experienced journalists and include remote online feeds for reporters or guests. The commonly employed multi-screen grid-type display, fragmenting the unity of action by showcasing concurrent interactions in various patterns and numbers of windows, supports Caldwell's (2020) concept of televisuality as adapting to technological and social changes. Multi-screen displays result in a diluted visual experience as close-ups of participants dominate, reducing the overall coherence of dialogue and interaction.

Nonetheless, significant visual contrasts emerge between channels (RQ2). România TV and Realitatea Plus adhere to a traditional, static style characterised by unchanging sets, minimal shot composition, poor lighting, and subpar sound management. In contrast, Antena 3 CNN and Digi24 have embraced a dynamic, modern aesthetic with modernized sets, effective lighting, nuanced directing, and superior sound quality. These differences extend to host presentations, with each channel's host adopting distinctive attire and style choices, further distinguishing the programmes visually (Table 2).

Also, post-broadcast challenges (RQ3) to aesthetic features of broadcast television (Keinonen, 2016) can be identified in the visual elements, which significantly influence audience perception. For instance, the fragmented multi-screen display and lack of continuity emphasise competition over dialogue, creating a chaotic impression rather than fostering meaningful engagement. Additionally, channels with higher production values, such as Antena 3 CNN and Digi24, likely project a more credible and polished image, potentially shaping viewer trust and loyalty. Despite the aesthetic and technical shortcomings of România TV, it maintains market leadership, suggesting that factors beyond visual quality, such as content strategy or audience alignment, play a crucial role in the post-broadcast era.

Table 2. Summary of key visual features across channels.

Category	Key features
1. Visual production elements	
1a. Set design and studio space	România TV & Realitatea Plus: Static, unchanging sets over an extended period. Antena 3 CNN & Digi24: Significant improvement to set design, offering modern and dynamic visual aesthetics.
1b. Lighting and camera work	România TV & Realitatea Plus: Limited shots, basic lighting schemes, and static visuals. Antena 3 CNN & Digi24: Complex camera work, effective lighting, and nuanced directing for a polished presentation.
1c. Multi-screen displays	All stations use multi-screen grid displays extensively, with varying patterns and numbers of windows, which disrupts the unity of dialogue and interaction, creating fragmented visual impressions. Close-up shots lose impact due to the abundance of concurrent screens and reduced shot sizes.
2. Host presentation styles	Common role: All hosts act as mediators, facilitating dialogue and maintaining control. Behaviours: Hosts raise their voice or adopt sarcasm to manage discussions. Attire: Mihai Gâdea (Antena 3 CNN): business suits; Victor Ciutacu (România TV): white shirt and black jacket; Cosmin Prelipceanu (Digi24): shirt, suspenders, tie; Anca Alexandrescu (Realitatea Plus): eclectic styles.
3. Visual language and graphics	România TV & Realitatea Plus: Simplistic, rough visuals lacking dynamic graphic elements. Antena 3 CNN & Digi24: Enhanced use of well-designed visual features such as backgrounds, floors, and spaces, contributing to a sophisticated on-screen presentation.
4. Sound design and management	România TV & Realitatea Plus: Deficiencies in sound management, including persistent echo. Antena 3 CNN & Digi24: Superior sound quality and management, aligning with their advanced visual presentation.
Overall visual signature	România TV & Realitatea Plus: Traditional, static visual style and production. Antena 3 CNN & Digi24: Contemporary, dynamic style with improved aesthetics and technology.

8. Conclusion

The Romanian news television market is characterised by a high level of competition and a diverse range of channels, marking a still oversaturated TV mediascape, in spite of the notable decline in the size of the television-viewing public over the past decade, with the ratings and market share of news television reaching an all-time low. The market leader in the news segment, România TV, is visually obsolete, addressing a public that has been familiar with this type of visual presentation for decades. In this context, visuality is often subordinated to sensationalism and moral panic, driven by editorial policies shaped by the lack of transparency and the political affiliations of private media owners (Toma et al., 2023). These dynamics are deeply rooted

in a Romanian media landscape influenced by a complex interplay of cultural, historical, and political factors, which collectively define how media operate and how they are perceived by the public (Gross, 2023).

Overall, the findings align with existing research suggesting that both visual and textual codes and conventions are strategically used in news programmes to craft a compelling representation of reality (Bignell & Woods, 2022). This is evident in the fragmented visual signature, which emphasises figures of authority—such as academics, analysts, and political figures—to enhance the perceived credibility of the news content (Lunt et al., 2012). Such visual techniques serve to reinforce the programmes' authority and trustworthiness in the eyes of the audience.

Conflict of Interests

The authors declare no conflict of interests.

References

Antena 3 CNN. (Executive Producer). (2024, May 1). Sondajul care cutremură scena politică. Se schimbă tot: "Ar putea fi o cheie foarte importantă". [Television broadcast]. https://www.antena3.ro/emisiuni/sinteza-zilei/sondaj-recent-alegeri-aprilie-mai-2024-ara-708580.html

Barbu, P. (2019a, March 1). Cine se uită la România TV? (profilul telespectatorilor în prime-time). Forbes. https://www.forbes.ro/cine-se-uita-la-romania-tv-profilul-telespectatorilor-prime-time-134116

Barbu, P. (2019b, March 2). Cine se uită la Antena 3? (profilul telespectatorilor în prime-time). *Forbes*. https://www.forbes.ro/cine-se-uita-la-antena-3-profilul-telespectatorilor-prime-time-134286

Barbu, P. (2019c, March 3). Cine se uită la Realitatea TV? (profilul telespectatorilor în prime-time). *Forbes*. https://www.forbes.ro/cine-se-uita-la-realitatea-tv-profilul-telespectatorilor-prime-time-134305

Barrett, T. (2020). *Criticising photographs: An introduction to understanding images*. Routledge.

Bednarek, M. (2011). Expressivity and televisual characterisation. *Language and Literature*, *20*(1), 3–21. https://doi.org/10.1177/0963947010386884

Bednarek, M. (2014). 'And they all look just the same'? A quantitative survey of television title sequences. *Visual Communication*, *13*(2), 125–145. https://doi.org/10.1177/1470357213507509

Berkowitz, D. (1992). Non-routine news and newswork: Exploring a what-a-story. *Journal of communication*, *42*(1), 82–94. http://doi.org/10.1111/j.1460-2466.1992.tb00770.x

Bignell, J., Orlebar, J., & Holland, P. (2017). *The new television handbook*. Routledge.

Bignell, J., & Woods, F. (2022). *An introduction to television studies*. Routledge.

Boyles, N. (2012). Closing in on close reading. *Educational Leadership*, *70*(4), 36–41.

Bunea, I. (2024, January 5). Audienţele anului 2023 după media pe zi. Cum s-a văzut competiţia televiziunilor anul trecut. Consumul TV în continuare în scădere. Televiziunile de ştiri, pe minus. Posturile de filme au fost pe plus. *Paginademedia*. https://www.paginademedia.ro/audiente-tv/audiente-anuale/audiente-tv-anul-2023-media-pe-zi-21450801

Caldwell, J. T. (2020). Modes of production: The televisual apparatus. In J. T. Caldwell (Ed.), *Televisuality: Style, crisis, and authority in American television* (pp. 109–154). Rutgers University Press.

Caple, H., Huan, C., & Bednarek, M. (2020). *Multimodal news analysis across cultures*. Cambridge University Press.

Chadwick, A. (2013). *The hybrid media system: Politics and power*. Oxford University Press.

Chicharro Merayo, M. d. M. (2011). History of the telenovela in Spain: Learning, essaying and appropriating a genre. *Communication & Society*, *24*(1), 189–216. https://doi.org/10.15581/003.24.36222

Creeber, G. (2006). The joy of text?: Television and textual analysis. *Critical Studies in Television: The International Journal of Television Studies*, *1*(1), 81–88. https://doi.org/10.7227/CST.1.1.11

Creeber, G. (Ed.). (2023). *The television genre book*. Bloomsbury Publishing.

Dawson, M. (2007). Little players, big shows: Format, narration, and style on television's new smaller screens. *Convergence: The International Journal of Research Into New Media Technologies*, *13*(3), 231–250. https://doi.org/10.1177/1354856507079175

Deming, C. (2005). Locating the televisual in golden age television. In J. Wasko (Ed.), *A companion to television* (pp. 126–141). Wiley.

Deming, C., & Tudor, D. V. (2020). Locating the televisual in golden age television. In J. Wasko & E. Meehan (Eds.), *A companion to television* (pp. 63–78). Wiley.

Digi24HD. (2024a, September 17). *Jurnalul de Seară. Atacatorul lui Trump, legătura cu România* [Video]. YouTube. https://www.youtube.com/watch?v=mftlFnOIkgw

Digi24HD. (2024b, September 20). *Cum a transformat Israel războiul împotriva Hezbollah folosind „un cal troian modern"* [Video]. YouTube. https://www.youtube.com/watch?v=m-HhYBxr7DU

Digi24HD. (2024c, June 9). *Jurnalul de Seară. 9 iunie 21.00* [Video]. YouTube. https://www.digi24.ro/emisiuni/jurnalul-de-seara/jurnalul-de-seara-9-iunie-21-00-2822703

Eurobarometer. (2023). *Media and news survey 2023: Flash Eurobarometer FL012EP, Romania factsheet*.

García-Perdomo, V. (2021). How social media influence TV newsrooms online engagement and video distribution. *Journalism & Mass Communication Quarterly*, *101*(4), 911–932. https://doi.org/10.1177/10776990211027864

Gibbs, J., & Gibbs, J. E. (2002). *Mise-en-scène: Film style and interpretation*. Wallflower Press.

Gross, P. (2023). *The cultural core of media systems: The Romanian case*. Rowman & Littlefield.

Hilmes, M. (2008). Digital television: High definitions. In G. Creeber & R. Martin (Eds.), *Digital culture: Understanding new media* (pp. 46–60). McGraw-Hill Education.

Jenkins, H. (2014). Transmedia storytelling and entertainment: An annotated syllabus. In A. McKee, C. Collis, B. Hamley (Eds.), *Entertainment industries* (pp. 145–160). Routledge.

Kantar Media Audiences. (2024). *Rapoarte de audienta*. https://www.arma.org.ro/rapoarte-de-audienta

Keinonen, H. (2016). From serial drama to transmedia storytelling: How to re-articulate television aesthetics in the post-broadcast era. *Northern Lights: Film & Media Studies Yearbook*, *14*(1), 65–81. https://doi.org/10.1386/nl.14.1.65_1

Krauß, F., & Stock, M. (2021). Youthification of television through online media: Production strategies and narrative choices in *DRUCK/SKAM Germany*. *Critical Studies in Television: The International Journal of Television Studies*, *16*(4), 412–432. https://doi.org/10.1177/17496020211044821

Liviu Dragnea. (2024, March 23). *Am fost invitat la emisiunea „Culisele Statului Paralel" moderată de către Anca Alexandrescu* [Video]. Facebook. https://www.facebook.com/liviudragnea.ro/videos/437643072061495

Lunt, P., Livingstone, S., & Brevini, B. (2012). Changing regimes of regulation: Implications for public service broadcasting. In G. F. Lowe & J. Steemers (Eds.), *Regaining the initiative for public service media, RIPE@2011* (pp. 113–130). Nordicom.

Lury, K. (2005). *Interpreting television*. Hodder Arnold.

McLuhan, M. (1994). *Understanding media: The extensions of man*. MIT Press.

McQuail, D. (2005). *Mass communication theory: An introduction*. Sage.

Mittel, J. (2004). *Genre and television. From cop shows to cartoons in American culture*. Routledge.

Newman, N., Fletcher, R., Robertson, C., Ross Arguedas, A., & Niels, R. (2024). *Digital news report 2024*. Reuters Institute.

Ohrvik, A. (2024). What is close reading? An exploration of a methodology. *Rethinking History, 28*(2), 238–260. https://doi.org/10.1080/13642529.2024.2345001

Realitatea.NET. (2023, April 16). *Anca Alexandrescu, în lacrimi. Jurnalista s-a împăcat cu Viorica Dăncilă* [Video]. YouTube. https://www.youtube.com/watch?v=4KSPR_-5GT4

Realitatea pe Net. (2024, May 14). *Piedone, atac furibund la adresa Realitatea PLUS, după ce i-au fost demascate afacerile clanului* [Video]. YouTube. https://www.youtube.com/watch?v=OpM6HxioX14

Realitatea Plus. (Executive Producer). (2024a, April 22). *Culisele statului paralel* [Television broadcast].

Realitatea Plus. (Executive Producer). (2024b, June 4). *Promovare electorală* [Television broadcast].

Romania TV. (2024, May 21). *Punctul Culminant, cu Victor Ciutacu, 21.05.2024. Piersic pregatit pentru externare* [Video]. YouTube. https://www.youtube.com/watch?v=KV2UiafgcPc

Saptorini, E., Zhao, X., & Jackson, D. (2022). Place, power and the pandemic: The disrupted material settings of television news making during Covid-19 in an Indonesian broadcaster. *Journalism Studies, 23*(5/6), 611–628. https://doi.org/10.1080/1461670X.2021.1942149

Schroeder, J. E. (2006). Critical visual analysis. In R. W. Belk (Ed.), *Handbook of qualitative research methods in marketing* (pp. 303–321). Edward Elgar Publishing.

Scolari, C. A. (2009). The grammar of hypertelevision: An identikit of convergence-age fiction television (or, how television simulates new interactive media). *Journal of Visual Literacy, 28*(1), 28–50. https://doi.org/10.1080/23796529.2009.11674658

Sinteza Zilei cu Mihai Gadea. (2024a, May 27). *Mihai Gâdea, despre dosarul generalului Coldea: Ghici ghicitoarea mea. Cine este madame?* [Video]. YouTube. https://www.youtube.com/watch?v=aVxhK2rOtV0

Sinteza Zilei cu Mihai Gadea. (2024b, May 29). *Al doilea denunţător al lui Florian Coldea rupe tăcerea* [Video]. YouTube. https://www.youtube.com/watch?v=rFfhgJJhw20

Sinteza Zilei cu Mihai Gadea. (2024c, May 29). *Legătura scandaloasă între Coldea și China. Cum a fost vândut cuprul României chinezilor* [Video]. YouTube. https://www.youtube.com/watch?v=m9M0QL1vI_8

Televiziunea de ştiri Digi 24 a primit licenţă de la CNA şi se va lansa la 1 martie. (2012, February 7). *Mediafax*. https://www.mediafax.ro/cultura-media/televiziunea-de-stiri-digi-24-a-primit-licenta-de-la-cna-si-se-va-lansa-la-1-martie-9213903

Thorburn, D. (2004). Television aesthetics. In H. Newcomb (Ed.), *Encyclopedia of television* (pp. 40–44). Routledge.

Toma, R., Popescu, M., & Bodea, R. (2023). *Monitoring media pluralism in the digital era: Application of the media pluralism monitor in the European Union, Albania, Montenegro, the Republic of North Macedonia, Serbia and Turkey. Country report: Romania*. European University Institute.

Tudorel Bordeianu. (2024, September 14). *"Culisele statului paralel"—15 sept. 2024. Invitati maeștrii Dan Puric și Florin Zamfirescu* [Video]. YouTube. https://www.youtube.com/watch?v=_rvguchAq3I

Van Dijck, J., & Poell, T. (2015). Making public television social? Public service broadcasting and the challenges of social media. *Television & New Media, 16*(2), 148–164. https://doi.org/10.1177/1527476414527136

Vobič, I. (2024). "It's not as neat television like before the epidemic": Analysing the visuality of television journalism during the Covid-19 crisis. *Journalism Practice, 18*(1), 27–47. https://doi.org/10.1080/17512786.2023.2246439

About the Authors

Andreea Alina Mogoș is a professor at the Department of Journalism and Digital Media at Babeș-Bolyai University. In 2009, she obtained a PhD in sociology from Babeș-Bolyai University and a PhD in information and communication sciences from Université Paris 8 Vincennes-Saint-Denis with the thesis *Media Representations of the Romanians in French Daily Newspapers*, having obtained her habilitation in 2016. Her research interests focus on the mixed-methods approach of textual and visual media frames and representations, and the transformation of media genres.

Constantin Trofin is a lecturer at the Department of Journalism and Digital Media, Babeș-Bolyai University in Cluj-Napoca. His research focuses on visual journalism and political communication, particularly televised electoral campaigns and the recent evolution in visual news reporting and production. He holds a PhD in sociology from Babeș-Bolyai University. His previous significant work as a TV producer, anchor, and executive has greatly influenced his teaching and research activity.