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Comparison Of Television Broadcasting For Children And Youth In A Public Broadcaster In The Slovak And Czech Republic During The Covid-19 Pandemic

ABSTRACT

The subject of the study is a comparison of television broadcasting for school-age children and youth by public broadcasters in Slovakia and the Czech Republic during the first wave of the coronavirus pandemic in spring 2020. The authors selected and researched programs which were supposed to partially replace full-time teaching in primary schools. Radio and Television of Slovakia (RTVS) broadcast a program called *Školský klub (School Club)* and Czech Television broadcast the *UčíTelka (Teaching TV)* program. The aim of the group of authors was to analyze five parts of both programs broadcast in one week and then compare the results. In the theoretical part of the study, the authors characterize the broadcast during an emergency situation and present the examined programs. Subsequently, they are presenting an overview of television broadcasting during the mandatory quarantine in Slovakia in the children's television *JOJKO*, which they divided into two categories: broadcasting focused on coronavirus and broadcasting focused on spending free time at home. In the research part, the authors carry out a qualitative analysis of the researched lectures with a focus on several aspects: visual design, tools used in the lecture, the role of the presenter and their performance, the overall contribution of the lesson in terms of topics and curriculum and interaction with viewers. They compare the results of both lectures and deduce the results of the analysis based on the findings. The result of the study is a comparison of the level, processing and benefits of lessons aimed to partially replace the teaching process of children and youth in primary schools in Slovakia and the Czech Republic at the time of emergency measures and quarantine caused by the COVID-19 virus.

KEY WORDS

Television. Public television. Broadcasting for children. Pandemic. Coronavirus. COVID-19. Školský klub. UčíTelka.

1. Introduction

The emergency situation caused by the coronavirus pandemic was difficult to prepare for. It has hit us in many areas of human life, and there is nothing left (and still is not) only to adapt. Education is and will be a very important part. „*The outbreak of this dangerous virus across the globe has forced educational institutions to shut down to control the spread of this virus. This happening made the teaching professionals think of alternative methods of teaching during this lockdown. And thus it paves the way towards web-based learning or e-learning or online learning.*“¹ The field of education in all its layers felt this new situation mainly by closing schools and in many cases by switching to online education, or looking for other alternatives to replace full-time teaching. „*Online learning or e-learning are the buzzing words during this pandemic situation among the community of students across the world.*“² From the authors' own experience (their work at university), we can say that in higher education, the conditions for the introduction of online teaching are easier than in, for example, primary schools. Adult students of university studies are required to own technical equipment and an Internet connection. For younger students, meeting these conditions is more difficult. We start from the events in Slovakia in the first wave of the pandemic. Some schools tried to switch to online teaching, others sent tasks and assignments to students and only checked their fulfillment. The educational part remained with the parents. Undoubtedly, it was a great burden for both parents and children. According to the UK's 2013 Good Childhood Report, several conditions need to met for children's and young people's positive development, namely:

- the right conditions in which to learn and develop,
- a positive view of themselves and respect for their identity,
- enough items and experiences that matter to them,
- positive relationships with their family, friends and school,
- a safe and suitable home environment and local area and
- the opportunities to take part in positive activities which help them to thrive.³

Distance education was a big change for children. In distance education, student centered learning is the soul of the program that demands a learner to work independently. Assignments and examinations are also integral parts of this system that demands to provide some types of activities where a student must be able to get regular lectures by expert teachers to understand the lessons. Akhter's cited article was published in 2011, but his claims were confirmed in 2020. Akhter says about the role of the media in the context of distance education: „*In the situation, media play vital role in providing educational assistance to learners where no other regular interaction between teacher and student is possible. ETV, from broadcast media is an important source that is used in many countries to telecast the educational lessons for distance learners.*“⁴ Opinions on distance education vary. Some distance educators claim that distance education is the best way to learn because it allows students to acquire knowledge when it is most relevant to them.⁵ Online education also brings about an increased burden on children in terms of their increased exposure to cyberspace. „*We therefore need to learn to trust media*

¹ RADHA, R. a kol.: E-Learning during Lockdown of Covid-19 Pandemic: A Global Perspective. In *International Journal of Control and Automation*, 2020, Vol. 13, No. 4, p. 1088.

² KOLLURU, V.: Students perspective on Online Learning and Contract Learning during Pandemic Situation. In *International Research Journal of Engineering and Technology*, 2020, Vol. 07, No. 05, p. 7874.

³ LIVINGSTON, S.: Positive onlin content for children: Let kids create and participate. In PIJPERS, R., VAN DEN BOSCH, N. (eds.): *Positive digital content for kids*. POSCON : Mijn Kid Online, 2014, p. 12.

⁴ AKHTER, N.: Evolution of educational television programs for distane learning. In *TOJET*, 2011, Vol. 10, No. 4, p. 188.

⁵ SIMONSON, M. a kol.: *Teaching and learning at a distance. Location*. Charlotte, North Carolina Information, United States : Age Publishing Inc., 2015, p. 12.

with reserve, be critical, and spend at least part of the time we have without the influence of media, especially away from the Internet cyberspace.⁶ Challenges to reduce the time spent in cyberspace collide with objective problems caused by students being reliant on online education in the time of school closures.

At the time of the pandemic, caused by the spread of the coronavirus, newly established programs appeared in Slovakia and the Czech Republic and on their public service television, which aimed to partially fill the lack of full-time education for primary school students. The program *Školský klub* was created in Slovak public television and the program *Učiteľka* in Czech public television.

Public law has been present among the media for several decades. In the conditions of the Slovak Republic, it dates its history since 1993. With the establishment of the independent Slovak Republic, an autonomous public institution, Radio and Television of Slovakia was established. At birth, its formation was governed by generally accepted attributes of public law, but the transformation from a state broadcaster to a public one did not proceed without complications.⁷ Slovak Television merged with Slovak Radio ten years ago. RTVS as a Slovak public television is established on the basis of Act no. 532/2010⁸ and is aware of its public role. According to this Act, among other things, its program structure also consists of educational programs and programs for children and youth. In the second week of March, Radio and Television of Slovakia began with the broadcasting of works of compulsory literature, which are intended primarily for high school students and high school graduates, on the television program of the Trojka circuit.. For example, masterpieces were broadcast. Judita Gembická from the Trojka RTVS channel stated that RTVS is aware of its public role, and therefore it would bring drama, especially part of compulsory literature, and often also school leaving exam questions, especially to high school students.⁹

After this step, RTVS prepared a program for smaller children. On March 18, 2020, it started broadcasting a new interactive show for young schoolchildren. *Školský klub – a lesson from the class without chalk* was broadcast on Dvojka channel every working day from 9:15 am and lasted 45 minutes. Via it, young learners were supposed to learn in an entertaining way in 45 minutes. At the same time, children could take part in the tasks assigned to them by the teachers and were able to share their solutions via the TV screen.¹⁰ After the success of the show, the television decided to continue in its production and expanded it in time and content.

From March 30, 2020 to April 3, 2020, this program lasted twice as long and brought activities for 2nd grade students as well. The creators announced that *Školský klub* would be divided into three blocks from Monday for the 1st and 2nd year, the 3rd and 4th year and the 5th to 7th year. One broadcast week is organized as one school day – just as children have 5 lessons at school, so there would be a different subject in *Školský klub* every day. On Monday it was about science subjects, on Tuesday about computer science, on Wednesday about mathematics, on Thursday it was focused on social science subjects and on Friday it was about Slovak language and literature.¹¹

⁶ GÁLIK, S., GÁLIKOVÁ TOLNAIOVÁ, S.: Cyberspace as a New Existential Dimension of Man. In ABU-TAIEH, E., EL MOUATASIM, A., AL HADID, I. (eds.): *Cyberspace*. London : IntechOpen, 2020, p. 23.

⁷ LALUHOVÁ, J. a kol.: *Diskurzívne problémy v masmediálnych štúdiách*. Trnava : FMK UCM v Trnave : 2012, p. 25.

⁸ Zákon č. 532/2010 Z. z. *Zákon o Rozhlase a televízii Slovenska a o zmene a doplnení niektorých zákonov zo dňa 29.12.2010*. [online]. [2011-01-01]. Available at: <<https://www.zakonypreludi.sk/zz/2010-532>>.

⁹ *Trojka prinesie sfilmované diela povinnej literatúry*. [online]. [2020-03-13]. Available at: <<https://www.rtvsk.sk/televizia/clanky/219854/trojka-prinesie-sfilmovane-diela-povinne-literatury>>.

¹⁰ *RTVS spúšťa reláciu Školský klub pre malých školákov*. [online]. [2020-03-17]. Available at: <<https://www.rtvsk.sk/televizia/clanky/219995/rtvs-spusta-relaciju-skolsky-klub-pre-malych-skolakov>>.

¹¹ *RTVS rozšíri vysielanie školského klubu*. [online]. [2020-03-25]. Available at: <<https://www.rtvsk.sk/televizia/clanky/220761/rtvs-rozsiri-vysielanie-skolskeho-klubu>>.

The whole concept of the program was based on connecting subjects and grades, so that siblings could also collaborate and discover the curriculum at home. In terms of content, methodology and organization, *Školský klub* was supported by the educational non-profit organization *Indícia*. The teachers were from several primary schools from different Slovak cities. Apart from Slovak Radio and Television, other Slovak televisions did not prepare a program aimed at children and young people whose full-time teaching in schools had been interrupted.

The background of the establishment of Czech Television (*Česká televize* or *ČT*) is closely connected with the establishment of Slovak Television, as both could originate only after the division of Czechoslovakia. Czech Television is established by Act no. 483/1991.¹² Its main tasks include, but are not limited to, the production and broadcasting of news, journalistic, documentary, artistic, dramatic, sports, entertainment, educational and children's and youth programs. Czech Television reacted to the emergence of the extraordinary situation in the country and from 16 March 2020 began broadcasting a unique program *UčíTelka*. It was broadcast every day on the ČT2 program for primary school students. The entertainment and educational program was created with a professional guarantee from the Ministry of Education, Youth and Sports.¹³

The aim of the project was to help children, parents and, last but not least, teachers. The selection of teachers for live broadcasting was directed by the Ministry of Education. It aired from Monday to Friday, every day from 9:00 to 12:00. Half an hour was always set aside for each stage, in between a short break filled by various forms of television programs. The information was provided by the CEO of Czech Television Petr Dvořák before the start of the broadcast. There was one subject every day. Twice a week there was Czech language, twice a week mathematics and once a week the so-called social sciences.¹⁴

In April 2020, Czech Television announced that the program would be broadcast until June 19. According to the project leader Luboš Rosi, the project addressed almost 60 percent of schoolchildren aged six to twelve.¹⁵

In October, the show returned to Czech Television in response to repeated distance learning. Both freshmen and senior students could practice the material from the spring parts of the show. Learning from home is supported and the help of parents and teachers is also offered by the educational website of the Czech Television ČT edu.¹⁶ More than 75,000 educational videos from more than thirty subjects are available on the web.

In addition to the examined programs, the children's television *Jojko* adapted to the emergency situation in the Slovak Republic by including several short videos in its program, in which it explains to its youngest viewers what coronavirus is and what it brings. In the following section, the authors of the study divide these videos into two categories and provide a brief overview.

¹² *Zákon č. 483/1991 Sb. Zákon České národní rady o České televizi ze dne 29.11.1991.* [online]. [2017-07-02]. Available at: <<https://www.zakonyprolidi.cz/cs/1991-483>>.

¹³ *UčíTelka.* [online]. [2020-03-15]. Available at: <<https://nadalku.msmt.cz/cs/vzdelavaci-zdroje/pruzevove/ucitelka>>.

¹⁴ DVOŘÁK, P.: *Učitelky zastoupí UčíTelka.* [online]. [2020-03-15]. Available at: <https://ct24.ceskatelevize.cz/domaci/3062918-ucitelky-zastoupi-ucitelka-opravdovou-skolu-nenahradi-ale-pomuze-rika-reditel-ct?_ga=2.68354962.206778854.1603964559-1987481581.1603964557>.

¹⁵ *Česká televízia predlži vysielanie relácie UčíTelka do 19. júna.* [online]. [2020-27-04]. Available at: <<https://www.omediach.com/cesko/17939-ceska-televizia-predlzi-vysielanie-relacie-ucitelka-do-19-juna>>.

¹⁶ *Česká televízia vracia do vysielania špeciálne vysielanie pre žiakov UčíTelka.* [online]. [2020-14-10]. Available at: <<https://www.omediach.com/cesko/19037-ceska-televizia-vracia-do-vysielania-specielne-vysielanie-pre-ziakov-ucitelka>>.

2. Broadcasting of JOJKO children's television

Jojko is a Slovak television station intended for children aged 4 to 12. It brings small, entertaining and beautifully crafted series to young viewers, which are exclusively in the Slovak language. When choosing the content, we made sure that the fairy tales did not contain violence, inappropriate words and were, above all, educational and stimulate children's imagination. These are series whose creators take into account that today's children like to learn, learn new things and require new stimuli, but, at the same time, they need a good family background, stability and a calming fantasy world.¹⁷

The children's television includes in the program the broadcast of fairy tales and shows songs for children created by Slovak artists. These include, for example, Miro Jaroš, a pair of Paci Pac, Dúhalka, Sníček Hugo, Hanička and Murko, MalinyJAM. Their production, influenced by the spread of coronavirus, was divided into two groups:

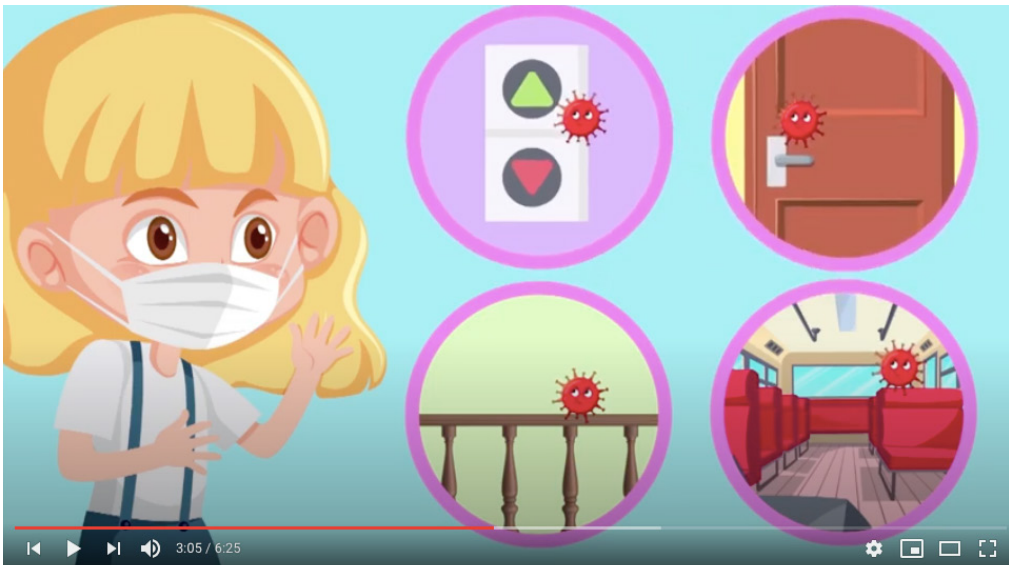
- coronavirus production,
- work aimed at spending time at home during quarantine.

2.1 Coronavirus production

As mentioned above, *Jojko* TV programs often include songs for children by Slovak composers. In the current situation, it is very common that the song is replaced by a short video from the same creators in an average length of 2-3 minutes, in which they deal with the topic of coronavirus. Technically, some of them are easier to process and at first glance you can see that the authors filmed them at home. Some are no different from others, because they are either shot outdoors and their processing is at a higher level, or they were created in the past by animations and puppets featured on a green background (for example, Hanička and Murko).

- *Hanička and Murko* – the characters who appear in the videos are puppets and the environment around them is created by animation. In our analysis, we mentioned this video first, because it deals in detail with the explanation of the emergency situation to the youngest children. In addition to the children's television broadcasting we can also find the videos on youtube.com under the title Coronavirus – a video for children on how to explain to children what Coronavirus is. The characters describe what the coronavirus is, that it is dangerous to humans, and what the symptoms of an infected person are. In the second part, they explain why we have to wear a mask and how to wash our hands properly to keep them clean. This part also features a little girl Hanka, who is known to children from several previous videos. The video is 6:25 long.

¹⁷ *Jojko*. [online]. [2019-10-10]. Available at: <<https://jojko.joj.sk/o-nas>>.



COVID-19

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ĎALŠIE INFORMÁCIE

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Hanička a Murko o koronavírusu

294 zhladnutí · 2. 4. 2020

1 0 ZDIELAŤ ULOŽIŤ

PICTURE 1: Video Hanička and Murko - Coronavirus - video for children

Source: Hanička a Murko o koronavírusu. [online]. [2020-03-15]. Available at: <<https://www.youtube.com/watch?v=QKKsXAW7pcl>>.

- *Dúhalka* – the character of Princess Dúhalka is played by a young woman who, in this extraordinary situation, prepared a video shot at home, in which she reads a fairy tale from a book to children. The fairy tale is about the Rúškovo country, where everyone wears a mask for their protection. In this way, she tries to explain to the youngest children why it is important to wear a mask on their face if they have to go out of their homes.
- *Miro Jaroš* – this creator of children's songs appears in a short video, which is shot at home and in which the author introduces his little friend who knows how children can make a mask at home. The little girl then makes a mask together with her smaller sister, and the video ends with Miro again, who encourages the children and looks forward to meeting them in person again.
- *Paci Pac* – the couple speaks to the children in a short video, where they state that in order for the two of them to meet, they had to take certain measures so as not to endanger each other. They remind you to wear masks and keep your distance from other people. The duo was active on their YouTube channel at the time, playing three half-hour live shows in March, the first of which has 13,747 views. During the concert, the singer wears rubber gloves and, together with her guitarist, wear a masks on their faces.
- *RaspberriesJAM* – this group is not as active as the above mentioned artists. Their songs are very funny and feature small children, other sceneries and characters, animals or plants are hand-painted, so their work is original. They enter the performance during quarantine with a short speech by two main members, who are wearing masks and tell the children about the virus and the time spent at home. They mention all rescuers,

firefighters, doctors who help us overcome this period. In the video, they stand side by side and talk to the camera, the background created is similar to their video clips.¹⁸

The purpose of the mentioned videos was an explanation of the unknown situation, a reminder of the importance of the use of protective equipment and increased hygiene.

2.2 Creation aimed at spending time at home during quarantine

Other authors have focused in their short videos on the ways of spending free time and activities that can be done at home during quarantine. These include:

- *Sníček Hugo (Dream Hugo)* – in short videos, the children are introduced to the well-known character of *Jojko* television, who, in addition to songs, also has his own show. The videos are shot at home, they are very easy to process. In them, Hugo shows how he spends his free time, for example dancing, cleaning, exercising and playing with a dog. He encourages children to help at home, clean up after themselves, but also to be able to have fun and dance.
- *Knižky od stonožky (Books by the Centipede)* – among the examined short videos we also included a special part of the program *Books by the Centipede*. The presenter usually focuses on children's books which could be of interest to different age groups of children. This particular episode states that if children have already read all the books and want to have fun at home, they can download a board game, print it out and prepare it at home. *Jojko*, the television's icon, appears in the game.¹⁹

The videos in both examined categories disappeared from children's television broadcasts with the gradual release of the safety measures in the summer months. Some are still published on youtube. These videos were intended primarily for younger children in preschool age, so their processing was adapted to the target group.

3. Objective and methodology of research

The main topic of the study is television broadcasting for compulsory school children during quarantine in Slovakia and the Czech Republic, which aims to partially replace the absence of full-time teaching. The aim of the case study is to compare two programs broadcast on public televisions in both countries. Another authors' goal is to characterize the examined programs and the background of their origin and in the first part to present an overview of the broadcast intended for the smallest viewers of *Jojko* children's television in Slovakia focused on the topic of coronavirus. This television was chosen because several videos had appeared in its broadcast, which introduced children to a hitherto unknown situation. The authors divided these videos into two groups: coronavirus videos and home time videos. The presented case study mainly uses the qualitative analysis with subsequent comparison of the results.

The object of the research are five episodes of the program *Školský klub* broadcast by the public service Slovak Radio and Television of Slovakia and five episodes of the program *UčíTelka* broadcast by the public Czech Television. The examined programs were broadcast from April 20, 2020 to April 24, 2020.

¹⁸ GRACOVÁ, S.: *Vysielanie pre deti a mládež počas mimoriadnej situácie*. In HUDÍKOVÁ, Z., ŠKRIPCOVÁ, L., KAŇUKOVÁ, N. (eds.): *Quo vadis masmedia*. Trnava : FMK UCM v Trnave, 2020, p. 52-58.

¹⁹ *Ibid.*, p. 52-58.

Before starting the qualitative analysis of the selected programs, we determined the common categories and evaluated attributes of the individual parts, while the attributes were the same for both examined programs and all ten parts. We recorded the findings in a prepared template with basic information and scaling questions. The basic information includes the name, date and the length of broadcast of each particular part, the presence of a presenter, the presence or absence of a teacher in the lecture, the presence or absence of other guests, the topic of the examined part of the program. Subsequently, we observed the attributes divided into four parts:

- *Visual design:*
 - a. Is the equipment of the studio adapted to the target group?
 - b. Are children present in the studio during the broadcast?
 - c. Is the color of the studio adequate, doesn't it interfere?
- *Lecture presenter:*
 - d. Is the presenter dominant?
 - e. Are they just an accompanying person, a program escort?
 - f. Does the presenter speak in an encouraging way to strengthen the viewer's self effectiveness?
 - g. Was the tone and tempo of the talk in the lecture appropriate for the target audience?
 - h. Does the narrator emphasize or repeat important points so as not to be missed?
- *Tools in explaining the curriculum:*
 - i. Blackboard,
 - j. TV,
 - k. Tablets,
 - l. Mobiles.
 - m. Other tools.
- *Overall rating of a specific lesson:*
 - n. Was the instruction explained when demonstrating the curriculum?
 - o. Was the information useful, stimulating and motivating learning?
 - p. Were complex concepts defined and explained to the student in a simplified way?
 - q. Was the viewer overwhelmed with too much content, did the show provide too much information at once?
 - r. Was the content presented relevant to the achievement of the objectives and helped to strengthen and support the overall objectives?
 - s. Did the lecture suggest to the student to apply their new knowledge and encourage them to use it?
 - t. Did the presenter call for interaction?
 - u. Did the lecture refer to other materials that could be found and used for the topic covered?

After marking the specific part of the lesson examined, we wrote down its broadcaster, the date of the broadcast, whether it had a specific topic, a presenter, whether a teacher or another guest was present. After this characteristic, we marked the individual attributes of the program mentioned above.

In the first group *Visual design* of the studio, we focused on the appearance of the space from which it was broadcast, the chosen color, props and especially the presence of children and their involvement in the program and teaching.

Subsequently, we followed more closely the character of the *Lecture presenter*, and their position in a particular program. We were mainly interested in whether they are only an accompanying person, i.e. they only present individual parts and topics, or are involved in the educational process. Whether their performance, tone of voice and overall rhetoric is adapted to the target group of the show, whether it encourages the viewer to activity and can explain and repeat important information for better memorization. The next part was focused on the

occurrence of tools in explaining the topic, we focused mainly on technical tools such as tablets, televisions, smartphones and whiteboards.

The main part of the observation was the fourth subgroup of questions, in which the authors were interested in how the information was presented to children, whether complex concepts were sufficiently explained, providing interesting information and stimulating learning. Whether the whole procedure and instructions were clarified in explaining the curriculum, whether the children were not overwhelmed with too much information. In the end, the authors were interested in whether the program contained references to literature or other sources that children could find, study or learn more about the topic in another interesting way. The findings from the qualitative analysis are presented in the next part of the study.

4. Results

For the purposes of this analysis, we watched five consecutive parts of *Školský klub* and *UčíTelka* broadcast in one week between April 20 and April 24, 2020. All monitored parts of the *Školský klub* program had a time allowance of an hour and a half, with approximately half devoted to first-grade students and the other half to second-grade students. All monitored parts of the *UčíTelka* show had a time allowance of three hours. Those lectures have a more complex structure. It is divided into five parts of about twenty minutes and each part is dedicated to the 1st – 5th year of primary schools. Among these are pauses for, for example, physical education, music education, educational videos, etc.

Within the initial characteristics of both examined programs, the following information came from the analysis:

- both shows have a presenter, one was always present in one part, but several took turns during the week,
- guests were present in all ten selected programs, mostly teachers of given grades and other guests representing some of the topics examined (e.g. a sign language translator, an Olympic athlete),
- the topics of the lectures were:
 - o in *Školský klub*: Slovak Language, Mathematics, Informatics, Physics, one lecture was dedicated to Earth Day.
 - o In *UčíTelka*, the schedule for the week was given in advance: twice Czech language, twice Mathematics, one program was devoted to the topic of Earth Day, similarly to Slovakia.

Subsequently, we monitored the selected attributes in the program in four parts. The first was the **visual design**. Based on the analysis, the authors agreed that in both examined types of programs the equipment of the study is adapted to the target group, i.e. primary school students. The studio of the *UčíTelka* show was bigger. In both cases, part of the studio evoked the school, it contained props from the school environment (benches, blackboards, globe, gym equipment), part of the studio resembled a children's room (toys, puzzles), or the two parts intertwined.

In terms of color, the analysis showed differences. On a scale from 1 to 5, where 1 means that the color of the studio was very disruptive, the number 2 was marked in all five programs of *Školský klub*, i.e. the color, according to the evaluators, was rather disruptive. The scenery, props, and studio equipment contained many colors, which attracted a lot of attention and disturbed the curriculum. As for the *UčíTelka* show, we can state that the color of the studio does not interfere. The colors in the studio, on the equipment and props are not so distinctive and diverse. The studio looks more harmonious. The big difference between the two examined programs is the fact that the Slovak program did not work with children present in the studio.

The Czech program had children present in each part and these were directly involved in explaining the topics covered.

The second part of the analysis was the role of the **presenter** of the program. The authors focused on their way of acting, whether they were incorporated into the show and its course, or served only to present topics and guests, and whether their speech was adapted to the target group. The analyses show that in all five examined parts of *Školský klub*, the presenter acted dominantly. Their presence was a benefit. We must add that during the week the presenters changed, the authors of the study identified everyone as the dominant character of each show.

A different situation occurred during the analysis of selected five parts of the *Učitelka* show, where in three out of five cases the presenter did not act dominantly. In this show, the presenters also changed during the week. Based on this fact, we cannot generalize about the statement that the Slovak program has more dominant presenters than the Czech one, as it could depend on specific persons presenting on individual days.

We can say with certainty that the presenters of the Slovak show were mainly the accompanying persons in the show and did not explain the subject matter themselves. They entered the course of the teaching and the program only marginally. In the selected Czech programs, we met with both types of presenters, i.e. some of them directly participated in the explanation (in two cases) and some only accompanied the viewer throughout the program.

We see equal results of the analysis in both examined programs in the focus on the moderator's performance in relation to the target group. In all ten parts of the programs, the evaluators agreed that the presenters were acting in an encouraging way so as to strengthen the audience's self-efficacy. Their tone and tempo were adapted to the target audience. In all cases, they tried to repeat the essential facts and information so that the viewers could remember them better and more easily. The same applies to teachers and guests who were largely devoted to explaining the topics covered.

In addition to one part of the show, *Školský klub* invited the presenter/teacher to interact with the audience. The children were approached through the screens to solve tasks with them, do experiments and send their results, for example via e-mail.

The third part was the **use of tools** in explaining the curriculum and the topics covered. The authors focused on the use of whiteboards, televisions, tablets, mobile phones and other tools. In all ten researched shows, the blackboard to which children are accustomed from the normal school teaching process was actively used. The Czech show *Učitelka* actively used a television/monitor, the Slovak show did not have it in any of the examined parts of the show. Tablets, mobile phones and other equipment were not used in any part. Various other props were used, such as pictures, objects for experiments, stationery, etc., with which all teachers in both programs worked to explain the individual topics to the children.

In the Czech program, short videos were presented as part of the „break“, which served as divisions between individual years. The videos covered various topics processed in the form of a series. The broadcast from the studio was not interrupted in the Slovak program.

In the last evaluated part focused on the overall **evaluation of the program**, it was possible to choose from a scale from one to five for individual statements, depending on whether the evaluators agreed with the statement or not. The value of one represented a complete agreement with the statement and the value of 5 did not agree with it at all.

Based on the analysis, we can say that in the *Učitelka* program, the instructions were explained in all examined cases of demonstrating the curriculum. The viewer saw the exact process of how the teachers came to a particular result. In *Školský klub*, the answers were not so clear-cut. In two parts, the authors concluded that the explanation of the instructions in a particular case was not sufficient. This has been the case in the last three parts. The same situation occurred when claiming that the information in a particular section was useful, stimulating and motivating enough to teach the viewer. We can therefore say that in two parts of the *Školský klub* program, the subject matter was not explained and presented as interestingly

and thoroughly as in the others. In the case of *UčíTelka*, the results of the analysis showed that in each of the examined parts, the information was interesting and stimulating.

When evaluating whether both shows involved the viewer with too much content and a lot of information, the evaluators determined that this was not the case in either of the shows. The amount of information shared was appropriate to the subject matter and the target group. The findings differed when considering the further claim. In the *UčíTelka* program, the authors agreed with the statement that the presented content was relevant to the achievement of goals and helped to strengthen and support the overall goals, in all five examined parts. In the *Školský klub* show, this was again the case only in the three parts examined. In two parts the authors concluded that the specific content of teaching had not been chosen appropriately for the topic dealt with.

At the end of the analysis, the authors also monitored whether the presenters and teachers called on viewers to apply the newly acquired knowledge and use it in their lives. In the case of the Czech program, this was the case in all five studied works of the program, and in the case of the Slovak program in four out of five.

A large difference between *Školský klub UčíTelka* was noted in the last step examined: whether the programs contained links to other materials that viewers can search for, study, and use to further exploit the topic. This was not the case in the *Školský klub* show, and the only interaction with the audience was in the invitation to send the elaborated assignments from a specific show to an e-mail address. On the contrary, in the *UčíTelka* program and on its website, the viewers can find many links to materials related to the subject matter. A complete comparison is given in the conclusions of this study.

5. Conclusions

Over the last two or three decades, we have experienced great cultural and social changes that have significantly affected the field of education.²⁰ A wide range of empirical research focuses on the question of the extent to which and how media education contributes to increasing key competences at the level of individuals as well as social groups.²¹ Online media play an important role in this context, but a significant part of the responsibility also remains with television broadcasters which can reduce the digital divide, especially in social groups with limited internet access. Modern mass media are looking for effective strategies to help disseminate media texts to promote sustainable cultural significance and effectively evoke a mass response from the target group.²²

Based on the analysis of selected parts of Slovak and Czech public television programs carried out within this research, large differences are visible in the way the programs were processed, attempting to complete the task of partially replacing and supplementing full-time teaching at primary schools in the pandemic period. In the conclusions of this study we present the biggest differences found, as well as the positives and negatives of both examined programs.

The structure of the Slovak and Czech programs was not the same. Similar features of both programs are noticeable. Both shows had a presenter and guests, most of them teachers who explained specific topics, phenomena and objects to the audience. The studio was adapted

²⁰ Compare to: GÁLIK, S.: Philosophical Reflection of the Influence of Digital Media on Current Education. In: *Media Education (Mediaobrazovanie)*, 2020, Vol. 60, No. 1, p.100-106. ISSN 1994-4160.

²¹ Compare to: AROLDI, P., MARIÑO, M. V., VRABEC, N.: Evaluation and funding of media and information literacy. In FRAU-MEIGS, D., VELEZ, I., MICHEL, J. F. (eds.): *Public policies in media and information literacy in Europe: cross-country comparisons*. Abingdon : Routledge, 2017, p.194-224. ISBN 978-1-138-64437-3.

²² Compare to: STASHKO, H., PRYKHODCHENKO, O., ČÁBYOVÁ, L., VRABEC, N.: Media images of Slovak and Ukrainian presidents: ‚I/We‘ binary pronominal opposition in political speeches. In: *Lege Artis : Language yesterday, today, tomorrow*, 2020, Vol. 5, No. 1, p. 352. ISSN 2453-8035.

to the target audience, it contained props reminiscent of the school and the home environment close to children. The teaching did not take place as a classic full-time teaching in schools, but in both cases the creators and presenters tried to present the information in an interesting, engaging way to involve the viewer in the problem-solving process.

Found differences of the examined programs:

1. Time allowance for one part:
 - a. *Školský klub* – 1,5 hour.
 - b. *Učitelka* – 3 hours.
2. Division of the program according to the target audience:
 - a. *Školský klub* – approximately half of the broadcasting time was devoted to the first stage of primary schools, the second half devoted to the second stage of primary schools.
 - b. *Učitelka* – exact schedule: 20 minutes for 1st-5th primary school level, between these „lectures“ there were breaks filled with thematic videos to be continued (for example Exercise with the Olympian part 1, exercise with the Olympian part 2, etc.).
3. Presence of children in the studio:
 - a. *Školský klub* – no.
 - b. *Učitelka* – yes. Children were involved in teaching process.
4. Use of teaching tools:
 - a. *Školský klub* – The program mainly used whiteboards and other props related to the discussed topic.
 - b. *Učitelka* – TV/monitor is also used. Other things were similar to those in *Školský klub*.
5. Links to supplementary materials to the topics covered:
 - a. *Školský klub* – There were no additional materials.
 - b. *Učitelka* – Materials for all years were available for each part of the program, and links to them could be found on the television website and on social networks.

Based on the results of the analysis, the authors came to the conclusion that the Czech program *Učitelka* was processed qualitatively better and at a higher level. This is indicated in particular by a more precise division of individual parts for several classes of primary schools, each part had a predetermined „schedule“ with precise topics for each year, each of them had assigned materials to study the topic and work after the broadcast. The schedule of individual parts also contained the themes of the partitions, and each individual part of the work can be viewed separately on the television page. As part of the supplementary materials, it was also stated for each year what tools would be needed for a given lesson. Czech Television later prepared a related program, *Učitelka kabinet*, in which experts address the issues of parents and teachers.



PICTURE 2: Example of the *Učitelka* Facebook group

Source: Facebook *Učitelka*. [online]. [2020-03-15]. Available at: <<https://www.facebook.com/CTucitelka>>.

The *Školský klub* program has a separate website, where we can find a description of individual topics for each program and a list of tools used in the broadcast. The page does not link to additional materials. After the analysis, we must state that in both programs the presenters, teachers and guests were selected appropriately, adapting their speech to the target audience. They tried to involve the viewer in the story, the topics, called for interaction, repeated important information as needed and explained it thoroughly. Teaching itself was original, interesting and stimulating.

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