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Pattern and Final Text in Factual Television

(An Analysis of Relationship between TV Format and TV Program)

STRESZCZENIE:

GŁÓWNYM CELEM PONIŻSZEJ PRACY JEST ANALIZA RELACJI MIĘDZY WZOREM I TEKSTEM OSTATECZNYM. BARDZIEJ KONKRETNIE AUTOR SKUPI SIĘ NA GATUNKACH TELEWIZYJNYCH, OPARTYCH NA FAKTACH. OMÓWI TAKŻE RELACJĘ, ZACHODZĄCĄ MIĘDZY FORMATEM TELEWIZYJNYM I PROGRAMEM TELEWIZYJNYM. ANALIZUJĄC TĘ RELACJĘ, AUTOR SKUPIA SIĘ NA BRYTYJSKIM FORMACIE FARMER WANTS A WIFE TV I NA DWÓCH ODMIENNYCH ADAPTACJACH: Z CZECH I ZE SŁOWACJI. W NINIEJSZYM ARTYKULE AUTOR CHCE PODKREŚLIĆ SZEROKIE SPEKTRUM PROBLEMÓW, ZWIĄZANYCH Z ADAPTACJĄ PROGRAMÓW TELEWIZYJNYCH, OPARTYCH NA FAKTACH, GŁÓWNIE POPRZEZ ANALIZĘ PORÓWNAWCZĄ W OPARCIU O ZMODYFIKOWANĄ KONCEPCJĘ NICKA LACEYA I IB BONDEBJERG.

ABSTRACT:

THE GENERAL AIM OF THE FOLLOWING STUDY IS AN ANALYSIS OF RELATIONSHIP BETWEEN THE PATTERN AND THE FINAL TEXT. MORE CONCRETELY WE FOCUS ON FACTUAL TELEVISION GENRES, WHERE IT COMES INTO THE FORM OF RELATIONSHIP BETWEEN TV FORMAT AND TELEVISION PROGRAMME. WHILE ANALYZING THIS RELATIONSHIP, WE FOCUS ON THE BRITISH TV FORMAT FARMER WANTS A WIFE AND ON ITS TWO VERY DIFFERENT ADAPTATIONS, ONE FROM CZECH REPUBLIC AND THE OTHER ONE FROM SLOVAKIA. IN THIS PAPER WE WANT TO HIGHLIGHT THE BROAD SPECTRUM OF PROBLEMS ASSOCIATED WITH ADAPTATION OF FACTUAL TELEVISION PROGRAMMES PRIMARILY THROUGH THE COMPARATIVE ANALYSIS BASED ON THE MODIFIED CONCEPTS OF NICK LACEY AND IB BONDEBJERG.

SŁOWA KLUCZOWE:

TELEWIZJA, REALITY SHOW, SŁOWACJA, CZECHY

KEYWORDS:

TELEVISION, REALITY SHOWS, SLOVAKIA, CZECH REPUBLIC

*„Factual programme makers
are nowadays not so much concerned
with the observational chronicling of events
as the staging and shaping events for viewer consumption."*
Richard Kilborn (2003)

*"Who said that people who are beyond
the normal social standards belong outside the TV?
Who decided that they are not entertaining?
Such patronizing moralism makes me pretty angry."*
Rado Štefanov, producent of *Farmár hľadá ženu*
(in Czwitkovics, Kočišek, 2012)

Introduction: A relationship between the pattern and the final text in TV programmes

The relationship between the pattern and final work takes various forms, depending on the type of art as well as on media being used. While discussing audiovisual arts, the problem of this relationship may be seen from several different viewpoints. Audiovisual products, whether we talk about television or film, are all based on the different types of patterns that mainly depend on their genre categorization. At this point, it is appropriate to focus our attention exclusively on television programmes. Very useful criterion for broad categorization of TV products is a reference to reality, mentioned and discussed by several authors (eg. Jirák, Köpplová, 2009) as it helps us to divide all TV programmes into two broad and general categories. In this sense we can talk about two groups of genres: factual and fictional. Factual genres are based on "facts" out-of-media space, while fictional genres are based on the "fiction" or authors' imagination. The first group includes genres as news, sports, competitive knowledge-based shows, documentary films, tabloid magazines, etc. The second one refers to genres such as feature films (or movies), soap operas, sitcoms, etc.

In terms of the relationship between the pattern and the resulting work, these two genre groups have always presented certain bipolarities. Fictional television products[1] are based on a fixed pattern called screenplay or script. Screenplay is connected to a specific story and it is used as a more or less concrete manual for TV programme as its specific expression. In general, we distinguish two types of scripts: literary and technical. Literary script is basically a literal specification of pre-prepared pattern in terms of its dramaturgical processing and adaptation to the required timescales, while technical script is very concrete transposition of literary script into the audiovisual technical codes (the "language" of camera, editing, sound, but also performance of actors, etc.). High quality and appropriate transfer of a literary work (pattern) into an audiovisual text (film) is a matter of deep understanding of the connection between these two systems of communication.

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[1]   In the following text, a product or a television product is a synonym for a television programme.

When discussing the other genre group, factual genres, we need to take into consideration different types of relationship between pattern and final audiovisual output. However, it needs to be mentioned that not only fictional, but also some factual genres are based on the pre-prepared screenplay. For example in the case of documentary films, it is necessary to define a concrete sub-genre (for the classification of documentary films see Nichols, 2010). For example, Michael Moore´s documentaries (world famous films like *Fahrenheit 911*, *Bowling for Columbine*, etc.) were created according to a specific screenplay, while natural history documentaries are based on less concrete screenplays. Many other factual genres, including those of the reality TV[2] group, are based on so-called television formats instead of screenplays, or they use both at the same time in particular combination.

In Slovak literature, but also in foreign sources, we can often encounter the imprecise handling of a term "TV format". Today, this concept is very popular in the domain of media theory and practice, but it often serves as an umbrella term for several different meanings. Television format is usually mistakenly understood as a synonym for the genre. In literature, however, we can come across more accurate definition of this concept. According to Nick Lacey (2000) *"format is, primarily, a television industry term that describes a particular variant on a generic form"*. This general form, which is fixed for all of its realizations (concrete television programmes), is already an original work protected by copyright. TV format is traded as a specific media product in a form of license. In contrast, genre by definition is not an original, but it is a broader category that includes programmes based on related or similar characteristics. TV format can be also defined as structure of the text, which is processed in form of television programme. Bondebjerg (2002) calls this structures *"... the global program frameworks that can be adopted on a national level to fit into different cultures"*. Consequently, individual programmes adapted at local levels (eg. country) by using global formats (like *Big Brother*) have always many differing features and stimulate different social responses depending on the social environment and time predispositions. Formatting as a process of "setting" has common features across various media systems. Considering the print media, format (in this case, the size ratio) indicates the nature of the content. Large format with a lot of text implies seriousness (serious news or "hard" news), smaller size with large color photographs and short articles indicates the presence of tabloid (or "soft" news in general).

In case of reality television shows, the function of format can be partly seen as an analogous function to screenplay. It should be noted, that the format is primarily a general framework, which on the one hand determines the majority of formal rules, but on the other hand it leaves some of them free for further proceedings of production staff. A flexibility of particular television format depends on the willingness of its designers (or

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[2]   In our concept (Mikuláš, 2011) we do not understand reality TV as an individual genre, but as a group of genres having some similar characteristics. Such understanding is consistent with theoretical basis of many relevant authors (Bondebjerg, Corner, Kilborn and others).

companies owning copyright), because even the form of format itself, as noted above, is a unique product.

As we have already mentioned, an application of television format does not mean that there is no use of screenplay. Its function, nonetheless, varies considerably, because in the case of factual entertainment the screenplay acts especially as a quick answer of production staff to events in the show. Potential interventions to the events in the programme are again mainly based on the formal rules of TV format (for example if the rating of audience is low, production staff should add new contestant or contestants, or they can change time of broadcasting, its place in program structure, etc.).

In connection to the current trends of television broadcasting[3] we can assume that the flexibility of production companies increases in general. A proof of this trend may be demonstrated by the TV format *Farmer Wants a Wife* and its various adaptations in Slovakia and the Czech Republic, which we will mention in more details in the next section.

Methodology

To highlight the significant differences between Slovak and Czech adaptation of *Farmer Wants a Wife*, we decided to carry out detailed comparative analysis. Its design is based on the modified categorization of fictional television programmes by Nick Lacey (2000), which is supplemented by the two criteria of Ib Bondebjerg (2008)[4]. Lacey developed a static set of the criteria which lead to the identification of essential characteristics of television programmes. Bondebjerg follows Lacey and extends the capabilities of his concept to the current competitive genres including reality TV.

The criteria proposed by Lacey are as follows: characters, setting and narrative. Characters are individual performers of the television programme. Setting represents specific programme placement in terms of time and place. Under the criterion of narration Lacey understands a sphere of action, which is considerably limited by the existing narrative structures. Bondebjerg adds two criteria that are particularly useful for the

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[3]   In this context, we primarily refer to the genre hybridization and mutation. Genre mutation in the broadest sense is similar to mutations in evolutionary biology, ie. the evolutionary process leading to the acquisition of particular properties (attractive elements for audience), leading genre via specific TV programmes towards commercial success. Today, programme or film representing "clean" genre is more of theoretical concept than real matter. Second trend which operates at the same time is the genre hybridization. In this concept, the genres are mutually overlapping. The reason can be found in the efforts of broadcasters to offer exactly what audience wants, even if it all has to be sandwiched into one particular programme. A good example of genre hybridization is a movie *The Mummy* (1999, dir. S. Sommers), which contains a large number of different genre elements: horror, comedy, grotesque, historical film, western, drama, thriller, science fiction, action movie and maybe others. Every viewer has an opportunity to find in this genre 'jungle' exactly what he or she is looking for. Television programmes are driven by a similar logic.

[4]   While selecting suitable criteria for analysis, we focused on those that properly illustrate the differences between the analyzed programs, and vice versa, we did not include those that are not presenting the differences (eg. style or iconography, which are basically the same in both adaptations).

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purposes of our analysis: thematic universum and effect of communication. A criterion of thematic universum does not put the emphasis on concrete topics, but rather on the set of all possible thematic orientations. The last criterion chosen is the effect of communication. Many factual television programmes provoke some kind of shock wave, which inevitably stimulates reactions of the audience. The function of this criterion is closely related to the notion of the general transmission model of communication. In this context, the final stage of any form of communication causes the reaction of audience.

For the purposes of comparative analysis, we will work with the broader context of the analyzed programmes in comply with the requirements of Lacey and Bondebjerg. For the explanation of the context we will use secondary information sources: programme producers statements for the press (interviews) and audience attitudes presented in online forums. The analysis will focus on the latest series of *Farmer Wants a Wife* adapted and aired in the Czech Republic and Slovakia in 2012.

General results of the comparative analysis are shown in the table and we process them in detail in further text.

A Comparative Analysis: *Farmár hľadá ženu* vs. *Farmář hledá ženu*

TV format *Farmer Wants a Wife* is based on the license created by British production company Thames Television. Lately the authorship was transferred to FrematleMedia. *Farmer* debuted in the United Kingdom in 2001 and since then it was aired in dozens of countries all around the world[5]. Among other countries, it was also broadcasted in Slovakia as *Farmár hľadá ženu* and in Czech Republic as *Farmář hledá ženu*. Together three series [2010, 2011 and 2012] of *Farmer* were broadcasted both in Slovakia and in the neighboring Czech Republic. All three series in Slovakia were brought by TV Joj (produced by Good TV company), and Czech seasons by TV Prima.

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[5] *Farmer Wants a Wife* was aired in all neighboring countries of Slovakia and Czech Republic with the exception of Poland, which is one of most agrarian countries in Central Europe, and thus topic of the show has theoretically good potential for this country.

TV programme *Farmer Wants a Wife* can be categorized as reality game-show, so, perhaps somewhat surprisingly, it falls within the same spectrum of genres as *Big Brother*.

	Farmár hľadá ženu III. (Slovak)	Farmář hledá ženu III. (Czech)
Characters	Farmers. Contestants. Host (Michal Hudák). Random performers. Family members and friends of farmers and contestants.	Farmers. Contestants. Host (Laďka Něrgešová). Random performers.
Setting	Rural environment, rather poor than rich.	Rural environment, equally poor and rich. Romantic surroundings. Strong emphasis on aesthetics.
Narration	Strong narration and dramatic storyline. Dramatic reality (supported by voice-over). Voice-over is very important. Several parallel storylines. Minimal emphasis on the operation of the farm.	Weak emphasis on the storyline. Documentary (observed) reality. Voice-over enters into the action in a very small extend. Accent on the routine activities related to the operation of the farm.
Thematic universum	Interpersonal relationships. Competitiveness. Social otherness shown on examples of real people.	Interpersonal relationships. Competitiveness. The live and work on a farm.
Effects	Wide social discussion about the low level of media culture. The questions of human dignity in television.	Marginal response of the audience. A comparison with Slovak adaptation.

The most important types of characters for any reality game-show are contestants. Contestants of *Farmer Wants a Wife* fully reflect current tendency of reality TV programming based on the casting of authentic persons in contrary to the well-known people or celebrities. Instead, it presents a return to the authentic life in its individual and various ways. Other types of characters used in the format are farmers.[6] Similarly to the contestants, farmers are ordinary, not well-known persons.

With no doubt, properly selected farmers and contestants are crucial ingredients of successful adaptation of *Farmer Wants a Wife*. Rado Štefanov, a producer of Slovak *Farmer* believes, that *"...the art of casting is not poetic or mysterious, but it is obviously*

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[6]   In past, women (contestants) in reality TV competed for millionaires (eg. reality game-show *Bachelor* or its Slovak sibling *Nevesta pre milionára* [2006, TV Markíza]). It is interesting fact that farmers are attractive enough for so many women that they are willing to compete for them in television broadcasting.

laborious. You have to find right people for reality show. It is long and arduous process. They must be communicative extroverts showing emotions." (Krekovič, 2013) The aim of selection is to cast contestants and farmers, who will be able to attract the audience. Slovak *Farmer* has been criticized for preferring alcoholics with primary school, vulgar vocabulary and criminal history.[7] Typical events in Slovak adaptation were fights between the performers, mutual slander, conclusions of alliances etc. In contrast, Czech version didn´t operate so purposefully with the selection of performers. A selection of contestants and farmers seemed like a casting for any other dating show without secondary objectives. Different choice of performers largely affected the events in both adaptations of the *Farmer*. While drinking alcohol and smoking has happened very often in the Slovak adaptation, Czech one has worked with those motives only rarely.

Third type of characters used in both adaptations were hosts. Slovak version was hosted by Michal Hudák, who had been, however, presented only on audial level in form of voice-over. Czech version was hosted by Laďka Něrgešová, who had been presented both visually and verbally. Besides different forms of presenters´ display, they also played different roles. A role of Michal Hudák was crucial, as his voice-over directed the storyline and unified each episode into the meaningful interpretive framework. Voice-over tried to be entertaining, but it had such sarcastic undertone that it sometimes went beyond the borders of human dignity[8]. On the background of the scenes stimulated by alcoholic intoxications or psychical unstableness of contestants, voice-over moved the border of what was accepted (and acceptable) in Slovak media landscape. A good example is first Hudák´s speech in opening episode of Farmer: "Everyone needs love but someone has just difficulties in finding it. In the third series of the successful show *Farmár hľadá ženu* we again help hard working landlords to break the vicious cycle of loneliness, alcohol, and poor dental hygiene, in order to find their partner."[9]

Laďka Něrgešová, host of Czech *Farmer*, was in much less controversial role. First of all, she was an observer, who explained the plot. Countering Slovak adaptation, voice-over of Czech version was relatively neutral and descriptive. This fact had basically two consequences: it caused that show was considered to be boring by audience, but at the same time it couldn´t be seen as superficially attacking the dignity of farmers and contestants.

Another category of characters is classified as random performers and it was included in both analyzed adaptations. In this case we refer to examples such as a

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[7]   As expressed by the newspaper editor Miloš Krekovič during an interview with Rado Štefanov, a producer of *Farmár hľadá ženu* (Krekovič, 2013). Quotation of Rado Štefanov at the very beginning of this paper presents a pragmatic and commercial approach of the current television producer to the cast to Slovak *Farmer Wants a Wife* and it could be interpreted as an answer to critics.

[8]   As we can conclude from both viewers´ opinions presented on several internet forums, as well as from our own critical judgment.

[9]   Original speech: „Každý potrebuje lásku, ale niekto ju jednoducho hľadá ťažšie. V tretej sérii úspešnej show Farmár hľadá ženu opäť pomáhame ťažko pracujúcim hospodárom prelomiť bludný kruh samoty, alkoholu a zlej dentálnej hygieny a nájsť im partnerky.“

veterinary surgeon who was solicited due to unexpected problems with animals (Czech adaptation) or random passerby who watched the conflicts between contestants (Slovak adaptation).

A type of characters which was identified only in Slovak adaptations, are family members and friends of contestants and farmers. For example Slávo, one of Slovak farmers was visited by his wife, making the contestants, but also the audience, aware of his dishonesty as he enrolled in this programme as being single. A presentation of family members or friends could lead to the creation of spin-offs[10]. Third season of *Farmár hľadá ženu*, for example, led to the production of docu-soap show *Bučkovci* [TV Joj, 2013] about the family affairs of one farmer.

Surroundings of both Slovak and Czech adaptations are similar as expected from the name of format. However, we identified slight differences between stylization of analyzed programmes. Slovak adaptation almost always took place in poor conditions, showing the life on farm is rather humble. Czech adaptation presented more optimistic version of farm life, as it was not only place for work, but also place of joy. In this frame, the countryside is a romantic place with a lot of relaxing and recreational opportunities. We have also identified a stronger emphasis on the visual aesthetics of the text, which was supported by more diverse and more emotional music.

Significant differences between analyzed programmes were identified in terms of narration. Slovak version was much more based on storyline. The events that happened were usually more dramatic than in the case of the Czech adaptation, with strong emphasis on the dramatic reality (see Fiske, 2001). A typical sign of dramatic realism is a significant voice-over. In case of Slovak adaptation, voice-over played very important dramatizing role and it significantly framed the ongoing events. Work on the farm as one of the basic themes was almost completely missing in Slovak version and it was replaced by drinking of alcohol, smoking, verbal and even physical confrontations between contestants. Due to the fact that the Slovak version contained the family members as well as friends of farmers and contestants, producers could develop more complex storyline.

Narration in the Czech adaptation of *Farmer* was very different from the Slovak one. Framing of events into more complex narrative units was very weak so the storyline rather served as interlocutor than the substantial component of the programme. Host, although she was visualized, played less significant role than in the Slovak version. She was entering the story in a much lesser extent, and her function more or less lied on the orientation of the viewers. Instead of dramatization of the events, the audience was confronted with documentary reality (Fiske, 2001) that compared to the dramatic reality, requires a higher level of audience participation. Compared to Slovak adaptation, the Czech one contained more routine work on the farms.

In fact, the leitmotif of the *Farmer Wants a Wife* format is competitiveness. However, the prize is not of material nature (as in the case of *Big Brother* and many other similar for-

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[10] New television programme or film emerged on the on particularly popular aspect of current programme.

mats) but "social": a relationship. Moreover, it is an intimate relationship between a farmer and a woman. The very basic idea of this format brings us to two initial considerations, based on the demolition of traditional ideas and social norms: intimacy and its mass representation (mental process and its visualization), and the transformation of traditional social pattern „man seducing woman" to modified model „woman seducing man". A purpose of such unstable background is to create an experimental environment, the background of which may produce interesting and attractive situations and events.

Competitiveness and emphasis on interpersonal relationships are essential components of the format *Farmer Wants a Wife* and in general they are included in both analyzed adaptations. Another possible thematic orientation of the *Farmer´s* format can be the demonstration of life on the farm. In examined programmes, this motif was more accentuated in the Czech version than in Slovak. Opposingly, the Slovak version was much more based on the showing of social otherness and anomalies, especially for the reasons discussed above. It can be concluded that the Slovak producers adapted format of *Farmer* as a carrier for a wider range of topics compared to Czech producers.

Third season of Slovak *Farmer* was very popular and it aroused quite strong emotions, both positive and negative. *Farmer* even provoked wider debate about the status of media culture in the country, opened by the Minister of Culture Marek Maďarič, who said: „*Private television broadcasters humiliate human dignity and lead imaginary cultural war against the citizens of Slovakia. I finally became convinced this Saturday, when TV Joj broadcasted first part of a new series of their reality show in prime-time. When I finished watching, I was shocked. I have never experienced such level of vulgarity and total degradation of humans, even in prime-time programming.*" (TASR, 2012). Despite the presented attitude, minister has never intervened. However, the topic still resonates in professional as well as in general public discourses in Slovakia. An important question which arose in relation to the Slovak *Farmer*, was the issue of human dignity. As noted above, performers (both farmers and contestants) were mostly intellectually and emotionally unbalanced individuals whose behavior was clearly supported by the consumption of alcohol. As expected, the production staff defended selection of performers as sufficiently balanced (Krekovič, 2013).

The situation in the Czech Republic in terms of *Farmer´s* influence is very different. As Czech *Farmer* raised only poor audience response, it has never opened broader social agenda. Moreover, it is important to point to the fact that Slovak version was broadcasted on Czech TV Prima Love with a delay of several months and it has met even greater public interest than the Czech one.

Conclusions

A format of *Farmer Wants a Wife* is not necessarily a tabloid, vulgar and even obscene, even that such stylization is also possible, as evidenced by all three seasons aired in Slovakia. As one can observe in other countries (including Austria, Czech Republic, but also many other countries), *Farmer* opens up a possibility for more lenient adaptations. As it is obvious from comparative analysis, differences in the adaptations of this format are

evident, leading us to speculations about why Slovak producers and broadcasters repeatedly decide for such a controversial tone, while foreign usually do not.

The reasons why TV Joj decided to adapt *Farmer* in such a specific way were partially explained by two representatives of Good TV[11], Rado Štefanov and Barbora Vallová (Czwitkovics, Kočišek, 2012). They proclaimed that *„....our Farmer is completely different from the German version, where it is also very successful. We make it completely different. License (of TV format, noted by PM) is most of all a guidance for producer."* Obvious differences between Slovak and foreign *Farmers* were interpreted quite superficially: *"the way they aired it elsewhere was not suitable for Slovak media landscape. At least, it would be very risky. Content of Farmer is definitely strong, but the most important part of its adaptation is an incorporated form of storytelling..."* Media theorists, but also television viewers might logically ask the question why for example German adaptation wasn´t suitable for Slovak broadcasting. Is the threshold of perception of Slovak audience the highest among neighboring countries, perhaps with the exception of Hungary? Or do foreign television broadcasters have greater respect for the human as a subject of transmission, as well as a member of television audience?

When carefully analyzing the comparative development of the Slovak and Czech television during the past decade we cannot overlook the fact that the Slovak broadcasters behave much more competitively. Indeed, their style of production emphasizes only one function of media communication and that is entertainment. This is not a Slovak particularity, but shallow entertainment without stressing higher cultural aspirations. Perhaps it is happening in our country on the most significant level. This development has caused the creation of several unique media phenomena in Slovakia. First of all, we mean Mojsej spouses, the controversial couple that attracted interest of Slovak public of the reality TV. Mojsejs phenomenon has been applied across the whole spectrum of reality TV genre, and was finally completely "squeezed" and moved to the periphery of television entertainment[12]. A similar phenomenon is Martinka, Kleopatra z Turca[13], who is a product of the first season of *Farmár hľadá ženu*. Since her first appearance she was used in many programmes broadcasted on TV Joj and this year she even came back into her "home" show in its third season. Mojsejs, Martinka, Kleopatra z Turca and even other less popular reality TV celebrities are unprecedented in the Czech Republic. This fact is implicitly reflected in a wide range of television products that cannot be directly compared to Slovak ones. But at the same time, this fact is explicitly expressed in the comparison of two different adaptations of the same TV format in both countries, which is a proof that if two agents are doing the same thing, the results can be vastly different.

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[11]   Good TV is Slovak production company. It produces TV programmes especially for TV Joj.

[12]   In this context, let us mention a large commercial failure of reality game-show *Šéfka* [produced and aired by Czech TV Prima and Slovak TV Joj, 2011]. The show was created according to the American licensed format *The Apprentice* and it was so far the last television project of Mojsejs.

[13]   Due to the fact that the third season of Slovak *Farmer* was also broadcasted in the Czech Republic, Martinka has become well known reality TV celebrity there, too.

This text doesn´t have an ambition to be justification or highlighting of the Czech pattern against the Slovak one. It is important to stress the fact, that the Czech version has seen much less commercial success than Slovak. Rusnák (2010) argues that the immediate commercial success should not be the only criterion for success of television broadcaster. Important, though often overlooked, is the image of television broadcaster. Even commercially successful television program can have a negative effect on the image of the broadcaster, so from the long time period perspective it might have negative effect on the television broadcaster. In this respect, reality TV programmes are considered to be very risky. The failure of the Czech adaptation can be understood also in terms of different situations with television audiences in both countries. The Czech market is about twice the size and economically about three times more valuable than Slovak. This fact can result in requirements for targeting smaller groups of spectators. In contrast, the Slovak television market is small, so the broadcasters focus on mainstream on the much higher volume than in Czech Republic.

As can be seen from the conducted comparative analysis, we can identify significant substantial differences on the background of formal similarities of analyzed programmes. Slovak *Farmer* provided much looser, but also more controversial impression. Production´s approach was innovative and creative, making the program attractive for audience. On the other hand, Slovak *Farmer* raised strong negative reactions of the audience. On the contrary, the Czech adaptation was austere, less inventive, and evaluated as boring by viewers[14]. Television viewers in Slovakia, but also in Czech Republic, have rather chosen controversial Slovak adaptation. We believe that this fact signals the trend of the adaptation of *Farmer Wants a Wife*, but also other similar formats in future.

Identified differences between adaptations of reality game-show *Farmer Wants a Wife* in Slovakia and in the Czech Republic show a practical level of the relationship between TV format and television programme in terms of current factual programming. On the background of this nexus we can identify much broader and more complex issue of the current status and quality of media culture, which we have partially outlined in the paper. Comprehensive response to this question is, nevertheless, beyond the intentions of this paper. Anyway, we believe that the approach presented above might be useful for the future investigations in the area. ∎

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[14]   For discussion about the Czech Farmer see Czecho-Slovak Film Database (www.csfd.cz), available online: http://www.csfd.cz/film/293612-farmar-hleda-zenu/

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