
Introduction

This 36th edition [vol. XIV(1)] of *Quaderns del CAC* offers interested readers a critical and multi-perspective reflection of the single theme that comprises part of its content: the hybridisation of genres on contemporary television. This monograph looks at the trends in hybridisation, as well as encouraging consideration and evaluation of the various forms and practices of operators and programme makers in this respect. Our aim is to focus on conventional generalist channels, either on commercial television stations or in mixed systems of publicly and privately-owned TV.

To start this edition, our guest author, **Milly Buonanno**, an internationally renowned Italian sociologist in the field of television studies, discusses the cultural role of the biographical genre, particularly when ordinary people become the stars of TV biopics. Along the lines known as the "post-heroic world" by some authors, Buonanno dares to go further and suggests the emergence of an antiheroic society ("The biographical genre in an antiheroic society and the happy anomaly of Italian fiction").

Gérard Imbert starts the "Monographic theme" of genre hybridisation with an essay on the impact of reality TV on all television programming and the consequent blurring of the boundaries between its classic functions and the identities projected by viewers ("From hybridisation to liquefaction of categories and identities in post-television"). **Fabiola Alcalà**, **Salvador Alsius** and **Francesc Salgado** tackle this area from the perspective of the professional ethics of journalism, warning of the dangers involved in some practices and trends for the quality of information ("News ethics in borderland country"). In her article, **Sara Ortells** claims there is a direct relationship between the spread of infotainment, the commodification of news and television competence ("Commodification and infotainment: the basis of new news").

The monograph also includes three case studies. As head of the area of new formats for Televisió de Catalunya, **Miquel Garcia Horcajo** argues that hybridisation must be considered as a basic premise for today's television to develop and innovate ("Hybridisation strategies in reality TV in mass television programmes"). **Estefania Jiménez** and **Petxo Idoyaga** empirically analyse the hybridisation between spectacle and information in four kinds of programme on the Basque public television channel ETB ("Hybridisation between informative genres and spectacle in the Basque public television service (ETB)"). And **Llúcia Oliva** and **Xavier Sitjà** apply the barometers of quality TV journalism established by The Project for Excellence in Journalism to samples of news from the channels Telecinco, TVE and TV3, comparing their level of quality ("The dumbing-down of television news").

In the open "Articles" section of *Quaderns del CAC*, with contributions subjected to a double blind review, this edition includes six collaborations. **Arantxa Capdevila**, **Iolanda Tortajada** and **Núria Araña** study the models used to represent sexual and romantic relations between genders proposed by certain fictional series ("Gender roles, romantic and sexual relationships in fictional series. The case of *Sin tetas no hay paraíso*"). **Cristina Cullell** analyses the consequences in Spain and the United Kingdom of the digital dividend or the frequencies allocated for the European Union in DTT planning ("Harmonisation of the digital dividend in the European Union and its impact on national DTT planning in the United Kingdom and Spain"). **María Dolores Montero** is interested in studying and evaluating how interest groups and social movements have access to news on the Catalan public television station TV3 ("Interest groups and social movements on TV3 news"). **Lorena Gómez** presents a study of the main narrative strategies used to introduce and propose social issues in the longest-running daily Catalan serial ("What *El cor de la ciutat* (2000-2009) talks about. A study of the social agenda of Catalan television's longest serial"). In her article, **Charo Lacalle** tackles an ethnographic study of the procedures used to produce fiction and, more specifically, to design young characters through the opinions of a large and representative group of scriptwriters ("Constructing the identity of youth in fiction: interviews with professionals"). Finally, **Sue Aran**, **Pilar Medina**, **Rosa-Àuria Munté** and **Miquel Rodrigo** offer the findings from an investigation using discussion groups made up of young university students concerning the capacity of young people to critically decode love relationship stereotypes in serialised fiction ("Young people, love and television series. The incidence of media literacy on the (re)interpretation of TV love relationships").

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