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INFORMATION GENRES OF MEDIA CONTENT IN THE STRUCTURE OF COMMUNICATION INNOVATIONS

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Information genres as a platform for journalistic research are considered. The development of information genres in modern socio-economic realities is analyzed. It is hypothesized that with the capitalization of journalism, the possibilities of interviews and its varieties are expanded. Both interviews and reporting in modern capitalized media complement each other and help to optimize the presentation of content. More artistically perfect are the cases of media practice, when the interview not only introduces a reporting element, but also a third-party, sometimes very subjective, concise commentary.

The practice of applying scientific research in the journalistic profession testifies to the overall effectiveness of research of this kind of distortion of truth. Fantasy associated with a specific fact does not create any new interpretation, but only complements the actual material.

The method of an integrated approach to solving the problem of functional content of information genres should be based only on the basis of journalistic practice, taking into account the mentality of the Ukrainian audience. The group of information genres remains the most stable in the context of dynamic development and develops as media activity develops. Innovations in the thematic expansion of the spectrum of journalistic intelligence significantly expand the boundaries of the genre. Such a presentation becomes a kind of literary work, and that is why the criteria for analyzing the information genres should be based on their specifics.

Key words: analysis, author, audience, Content, contradiction, genre, journalism, information, intelligence, subjectivism.

Introduction. Journalism, both as a practice and as a research site, is a common scientific intelligence platform, within which traditional journalistic methods of work are mixed with the methods of journalistic authorial analysis. Research stories in journalism are usually based on such data sets, which often consist of publicly available information and, less frequently they consist of crowdsourcing. The integration of these two technologies, both as an individual journalist and within the editorial board, can be seen as a technology-driven research innovation, and journalists believe that information artifacts have great potential in applied journalism.

Formulation of the problem. The purpose of intelligence in communicative studies is to find the most optimal and correct ability to process current facts and to publish materials that contain unstructured data. Such an approach to the development of a tool for presenting a fact is connected with such ideas of a journalist, which can be considered as an author's, journalistic research. The specifics of the development of information journalism is the result of a simple need to understand and analyze the facts that are mainly used in information journalism.

Relevance of research. Problems of journalistic research innovations in the context of the formation of information genres were studied by Ukrainian communicators. Professor V. Vladymyrov and Professor S. Kvit (the problem of hermeneutics in journalism – for example, [13], [6]), Professor B. Potyatynyk (the problem of negative content in the media – for example, [10]), Professor V. Shevchenko (the problem of interpreting the content of the media by graphic elements – for example, [12]) deal with the issue of media participation in the interpretation of events. Democratic foreign scientific thought is represented by interesting developments in the problem of authorial research innovations in journalism. Let us mention, in particular, American researchers K. McDougall (combining the function of information with the author's study of fact, dissemination of information methods and informational interpretation of news – for example, [2], [7]), Mitchell W. Chernley (journalist's own opinion is a success of democracy – for example, [1], [3]) M. Shudson (journalistic research innovation as an alternative to propaganda in the media – for example, [11]); German researcher B. Porksen (journalistic research innovation – a new constructivist thinking that determines the direction for the creative study of personal journalistic ambitions – for example, [9]) or Norwegian scientist K. Knapskog (journalistic research innovation – rejection of standardized texts, departure from norms objectivity – for example, [5]). Colleagues from NULP devoted a scientific-practical conference to the problems of media innovations [4].

But there is no holistic scientific study of the problem of journalistic research innovations as an information phenomenon in Ukrainian journalism, which emphasizes both the relevance of the analyzed problem and the feasibility of its study in this article.

Formulation of the purpose and objectives of the article. In fact, the structure of journalistic innovation is the object of this article. The information genres of media content are the subject of the article. The purpose of the article is to formulate the specifics of journalistic research as a basis for the formation of information genres. To achieve this goal, the following tasks were set:

- to reveal the features of modeling content situations by journalistic practice;
- to characterize the genre manifestations of the dualism of information materials;
- to analyze the phenomenon of journalistic research innovations in the preparation of materials of information genres;
- to define the difference between journalistic advice and journalistic requirements for the content of the information genre.

Presenting main material. Any research innovation can be divided into two key categories. The first may be one's own research, and this research operates according to certain laws, and the scientist is in a situation where he only states, describes and draws certain conclusions; it is a situation when a scientist has nothing to do with research. The second part is (in the journalistic sense of the study) such a research situation where the journalist directly interferes with the essence of the study. The practice of applying scientific research in the journalistic profession shows the effectiveness of research of this kind [8]. However, let us pay attention to a rather unusual aspect of the result of such application: it is said that the scientific, well-verified context of journalistic presentation, in turn, dictates the journalist's choice of genre when writing material. And when it comes to research conducted by a journalist, the practice of applying scientific approaches to this study makes adjustments to situations.

Communicative studies (as a science) and the mass media (as a practice) still suffer from the lack of established schools, the transmission of traditions, the minimum level of coordination of the scientific base with ethics or aesthetics compared to other humanities or social sciences. This factor of scientific vagueness will not be able to help solve such a global problem of journalistic practice as forecasting – at least at the level of media coverage. This is where we think the process of linking journalistic research innovation and journalistic information genres begins. For example, elements of forecasting can be included in the system of the information genre of interview only if (again, for example) a world-renowned scientist answers a journalist's question.

The problem of mutual communication in the chain “journalist – audience” in the context of raising the level of thesaurus of the audience is obvious. But the audience itself is not able to perceive too complicated, with a lot of terms scientific stylistics, and the journalist, in turn, due to lack of education or experience, and sometimes – elementary time, when we are speaking about the efficiency of content, can not transform the definition of scientific apparatus at the level of everyday communication.

Journalistic interpretation of the fact manifests itself in various forms. It can occur in comparisons, in conclusions, in the motivation of the hero's behavior, in the depiction of feelings. However, the main thing that is inherent in its roots – journalistic fantasy is born from the generalizations and opinions of the journalist. Truthfulness and depth of conjecture are identified with the spirituality of the author, his perception of life, the ability to penetrate competently into the essence of factual material.

In information genres, the author's interpretation of facts, although it creates space for fantasy, at the same time contains a greater danger of deviating from real events. If a journalist is too obsessed with his subjective thoughts, individual ideas and infinitely indulges in his feelings, then in such publications, conjecture crosses the line of permissible interpretation of factual material. Fantasy, which is permissible for various reasons, not only helps the reader to learn more about something – it can sometimes lead to distortion of the truth. In turn, the fantasy associated with a particular fact does not create any new interpretation, but only complements the factual material.

There is a serious creative journalistic problem, even to some extent a contradiction. However, there are several methods to overcome this contradiction. One of such methods is the use of genre diversity of journalistic content in order to optimize the purely scientific basis of presentation of material and introduction into the structure of journalistic material own, individual creative potential of the journalist, which allows to describe the problem clearly and vividly.

Interest in the dualistic characteristics of materials – first, their own, personal, individual vision of the problem with its background and solutions, and secondly, the need to present this vision scientifically sound and correct – are purely psychophysiological features of the necessity to meet the communication needs of readers. These needs must be taken into account, used skillfully, and even manipulated to some extent, but only when the key goal of practical journalism is to convey information to the reader, forcing him to respond adequately to it.

We need to pay attention to those information feeds that are freely “circulating” on the Internet and which often become the object of content prerogatives of journalists. It should be noted that the established practice of collecting information from Internet sites, which are widely used by modern Ukrainian journalism, may harm the development of the classic type of information genre, where the main protagonist is a journalist. Of course, attracting a huge amount of information from the Internet can be useful to a journalist, and sometimes it is very necessary. The only question is to what extent this information should be used. The dominance of Internet materials, Internet content, Internet facts when collecting information by the survey method turns any newspaper and magazine information into secondary, uninteresting, already known. The very concept of “information” as the basis of the phenomenon of the information genre, under such conditions is leveled.

What caused the transformation of information genres? First of all, the need to present more truthfully the information that is inherent in their original basis. If it is well known that the note answers only three questions: what? where? when, and subjective journalistic interpretation is in fact impossible,

then – in principle – the same statement can apply to the interview. If the interview is decided according to the classic canons of journalistic morality, ie verified by the respondent and certified by his signature (authorized), we should not talk about falsification of facts.

The general moral and cultural background contributes to the intensive development of information genres in the mass media – as the simplest and most accessible to the understanding of a truly concerned audience. Undoubtedly, electronic media (especially television) also to some extent contribute to this process: when the print media existed, television was its competitor, hindered it, but with the advent of the technological improvement of content and convergent conditions, the efficiency of television disciplines the Internet-edition. Having stopped hopeless complaints about modern media, even experienced journalists of the remnants of Ukrainian print media are looking for new ways to present information, sometimes not available on TV or radio microphone. Yes, the traditional reportage, which twenty years ago was mostly written by one person, is now saturated with elements of interviews, expert comments or information that expands the original content.

As for the information content of modern online publications, it is of great concern to professionals – journalists and analysts. There is a term “temporary” among journalists (at least in Kyiv). These are some hired editors of those publications that suffer from artificial distortions of factual information, which are not true, especially in the presentation of information genres. Hired editors – “temporary”, use the time of editing for individual enrichment as well: often such managers save on fees, limiting the possibilities of journalistic search.

That is why it is necessary to distinguish between journalistic advice and journalistic requirements for content and design of the information genre. The latter should be as concise and clear as possible. Facts in Ukraine are handled by both the media and news agencies, but there are great doubts about whether to consider the materials of news agencies to be facts or concise, brief information notes.

Conclusions. The group of information genres is evolved as the development of capitalization of media, and this capitalization forms the main features of information genres: soft interaction and transition of genres and rigid attachment of genre style to a particular media, the emergence of new interviews and reportage and fast development of news journalism in Ukraine. Realities at the level of information genres can be interpreted much more narrowly than within media analytics: in fact, this is not even an interpretation, but a so-called “angle of journalistic view” – a specific journalistic research act that affects a key leading element of journalistic text, sequence and hierarchy of presentation of information about events. There are forms of representation of information genres in the form of updated information collections, well-thought-out and non-random presentation of material for reinforcement or, conversely, as antitheses to some content, etc., which are typical of individual journalists, mass media and mass media groups.

Regarding the scientific perspectives of research innovations, it should first be noted that the research innovation imagination is not unique to journalists-authors of analytical and artistic-journalistic genres. Apparently, there is no journalistic work that does not give space to journalistic fancy and journalistic imagination and in which the author’s conjecture interferes with the perception of the realities of life, the truth about our reality. Even in any collection of the least content-complete information messages, the conjecture exists as a form of presenting material intended for a wide audience.

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Юрій Фінклер

ІНФОРМАЦІЙНІ ЖАНРИ КОНТЕНТУ МЕДІЙ В СТРУКТУРІ КОМУНІКАЦІЙНИХ ІННОВАЦІЙ

Розглянуто інформаційні жанри як майданчик для журналістських досліджень. Аналізується розвиток у сучасних соціально-економічних реаліях інформаційних жанрів. Висувається гіпотеза, що за умов капіталізації журналістики розширюються можливості інтерв'ю та його різновидів. Як інтерв'ю, так і репортаж у сучасних капіталізованих мас-медіа взаємодоповнюють одне одного, сприяють оптимізації подання контенту. Більш художньо довершеними є такі випадки медійної практики, коли в інтерв'ю не тільки вводиться репортажний елемент, а й сторонній, часом дуже суб'єктивний, стислий коментар.

Практика застосування наукових досліджень у журналістській професії свідчить про загальну ефективність розвідок такого роду. Але науковий, добре налагоджений контекст медійної презентації власних інтенцій диктує журналістові вибір жанру при написанні матеріалу. В інформаційних жанрах авторська інтерпретація фактів містить більшу небезпеку відхилення від реальних подій. Фантазія, допустима з різних причин, може призвести до спотворення істини. Фантазія, пов'язана з конкретним фактом, не створює ніякої нової інтерпретації, а лише доповнює актуальний матеріал.

Метод комплексного підходу до вирішення проблеми функціонального змісту інформаційних жанрів має базуватися лише на основі журналістської практики з урахуванням менталітету української аудиторії. Група інформаційних жанрів залишається найстабільнішою в контексті динамічного розвитку та розвивається у міру розвитку капіталізації медіаактивності. Інновації в тематичному розширенні спектру журналістської розвідки значно розширюють межі жанрів. Подібна подача стає таким собі літературним твором, і саме тому критерії аналізу інформаційних жанрів повинні базуватися на їх специфіці.

Ключові слова: автор, аналіз, аудиторія, жанр, журналістика, інформація, контент, розвідка, суб'єктивізм, суперечність.