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NEWS CONTENT: FROM EVENT TO VIEWER

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Abstract

The purpose of the research is to analyze the way of news information from the event to the screen, to identify the extent to which the use of new technologies affects the audience, to determine the role of a journalist, an editor, a video editor and a sound engineer in this chain, to prove the importance of verifying information. **The research methodology** is based on a comprehensive theoretical analysis and descriptive-analytical approach, which combines methods of observation, comparison and generalization. The method of theoretical analysis of television stories, scientific publications, as well as determining the role of each employee of the channel, who works on the release of information on the air. **Scientific novelty** is a detailed analysis of news content on television, determining aspects of interdependence, efficiency and reliability of information when submitting news. **Conclusions.** Trends in the dynamic development of television have led to significant transformation processes and the use of the latest technologies to influence the audience in news content. The article analyzes the work with information at different levels, elaborates on each stage of news verification, summarizes news factors, approach to writing news stories.

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Introduction

Nowadays news coverage in media outlets is not only a formally correct framing of facts, but also thorough work of a whole team of editors, directors, and, in particular, journalists. The accurate perception by the audience depends on the skills and

abilities of every media professional. It should be noted that the main component of news is information. Its understanding and perception by the audience depend on how it is processed by a journalist.

Modern media often violate the journalism code of ethics, don't adhere to every journalism standard, and are biased. But

professional TV channels, radio or print media should always be unbiased, impartial, and able to differentiate facts from comments, cover all opinions regarding a problem and, of course, provide only reliable and verified information. Thus, getting information from an event to a viewer is a very important task, and not a single step can be neglected because, as we know, the influence of the media on the audience is very strong and significant.

Recent research and publications analysis

The tasks of a TV journalist were defined by D. Moj and M. Ordolff in their book 'Television Journalism: Practical Journalism' (2019). They described the process of writing text, working with formats (journalistic genres), going live, video editing techniques, etc.

The professional standards of news journalism were outlined by O. Holub in her work 'Media Compass: a Guide for a Professional Journalist' (2016). In particular, she touched upon information verification and the use of social media in journalism, as well as media ethics, the peculiarities of covering armed conflicts, and the legal responsibilities of journalists and editorial staff.

Purpose of the article

The purpose of the work is to analyze the path of getting news information from an event to the screen; to identify the extent to which the use of the latest technologies affects the audience; to determine the role of a journalist, an editor, a video editor and a sound engineer in this chain; to prove the importance of verifying information in the pursuit of promptness.

Main research material

At the current stage of technology development, mass media play an extremely important role. News TV channels, in particular, become not only sources of information, but also means of influence and manipulation. That is why accurate reporting plays a very important role now. The process of creating, processing and presenting pieces of news is a structured, consistent and thorough work of many people. A piece of news is the latest informative message containing facts about current events of public importance, facts or circumstances. A mandatory condition for a piece of news is a connection to various spheres of public life.

In this regard, it should be said that it is an information genre in journalism; the main form of presenting key information in a concise form. These are short messages, which are of interest to viewers. The interest can be attracted by various factors. According to the authors of the book 'Television Journalism' Daniel Moj and Martin Ordolff (2019, p.44), news factors can be the following: amazement, unusualness, unexpectedness; struggle, conflict and drama; humour and fun; romance, erotica and love; children and animals, etc.

Walther von La Roche (2005, p.63) distinguishes the following main characteristics of news: timeliness, relevance, public significance or interest, objectivity, reliability, specificity of framing informational messages.

One of the main factors in the infosphere and the main sign of leadership in the media is the speed of delivering information about a certain event (timeliness) and the public importance of this issue (relevance). According to Olena Holub, the author of the book titled "MediaCompass"

(2016, p.29) 'Timely coverage is especially crucial for news that affects people's lives and safety.' This applies to news on war (bombing, shelling, etc.), climate and environmental disasters (smog, fires, dust storms, hurricanes, volcanic eruptions, landslides, floods, snowslides, etc.).

After checking newsworthiness, a TV crew is sent to a scene. The attention is focused on the correct shooting and framing of the piece of news. 'First of all, we are talking about how to communicate the facts in this piece of news to a viewer as soon as possible. For this purpose, the so-called lead is used,' the authors of the book 'Television Journalism' explain (Moj and Ordolff, 2019, p.44). Lead is based on answers to the questions: first 'who?', 'what?', and then details ('where?', 'when?', 'how?'). All this text is called a news message.

The coverage of an event is supported by video material containing fragments of interviews with the participants of the event that is being covered. In the professional sphere, it is called a synchronous (recorded direct speech and the image of a speaker). It is a structural element of a TV report or a story that confirms the facts or circumstances stated in the news piece, and contains additional or clarifying information.

Currently, BZs (pieces without sounds) are actively used in the news. It is footage broadcasted without soundtracks; the voice-over text is read by a host in the studio. The text for BZs is written using the above-mentioned lead. As soon as an event is taking place, it immediately gets to micro media (social networks) and mainstream media (for example, television news bulletins). According to some studies, the period for which a person obtains information is approximately two to six hours. Given the latest news produc-

tion technologies, as well as the Internet and social networks, information about event can be provided immediately, right from the scene. According to TV journalism standards, the timely communication of news means that a report is presented as soon as possible – on the next TV or radio broadcast. However, influential media check information for reliability and only then present it, while micro media can neglect the verification stage.

The firsthand information continues being spread in comments and reposts. Thus, it is transmitted through the so-called 'bush telegraph.' Subsequently, information about an event, fact or circumstance appears on various websites and articles, and it can be easily found using search engines.

In this regard, it should be noted that correspondents of the Russian non-governmental nationwide news service REGNUM on their website say that experts from Tel Aviv University conducted research and confirmed that bad news spreads much faster than good ones. The scholars also found that such news is transmitted twice as fast orally because people prefer discussions of sensitive issues. According to these statements, five times more people learn about bad news than about good news (Regnum, 2021).

The study is based on a number of surveys. It was led by Professor Jacob Hornik, who specializes in marketing and advertising. The scholars talked to some 160 executives from various organizations. 'We selected messages with roughly the same number of suggestions and found that managers were more likely to recall bad news and tell them again in more detail than good news. We also found that they were much less likely to say a good word about companies mentioned in negative news, compared to unfriendly state-

ments about those companies mentioned in positive news' (Regnum, 2021).

In another experiment, college/university students were provided with positive and negative information about various companies. As a result, negative facts were spread more massively and faster. In particular, it is worth highlighting a number of news factors that attract the viewer's attention and contribute to memorizing and spreading information, namely: proximity (emotional and spatial), unexpectedness, conflict, risk, humour, sex, tragedy, children, animals, etc.

Prompt informing of the audience about the most important phenomena and events of public life is carried out with the help of BZs and 'synchrons', which eventually form full-fledged stories or reports. In the work by Olena Holub (2016, p.42) 'The Media Compass' it says that a report is a material from the scene. It is produced to make a viewer feel like a participant of these events, as well as to make an emotional effect from the situation, and to convince the viewer that the event is real. Of course, the footage itself showing the scene in detail is of great importance in the report.

It has three forms: cognitive (provides the viewer with the necessary new information), problematic (a report brings up issues important for society) and event-related (reporting from the scene). A report is usually filmed by two people – a TV journalist and a videographer (sometimes, if necessary, there could also be a sound engineer in a TV crew). As Volodymyr Zdoroveha (1975, p.72) notes, a TV journalist acts as 'an impartial and accurate mediator between the viewer and reality'.

In addition to reports, there are also stories that do not necessarily contain information about a specific event, but they must be newsworthy and relevant, as well as to contain novelty. In modern informa-

tion processes, the main goal of a media professional is not just writing or filming a story about an event, phenomenon or person, but also framing a discourse in a way that the information reaches the viewers and provokes their interest.

It should be noted that the daily news flow makes news coverage seem like a treadmill, and writing texts that is a typical task of a TV journalist becomes a routine. In order to stand out among their colleagues and become recognizable and interesting, journalists must find creative and constructive ways to produce pieces of news, combining timeliness with an original presentation of information. For a text to differ from similar ones in the novelty of the approach and a creative solution, a TV journalist should use artistic means. That is a set of techniques and methods that make it possible to constantly enrich our imagination and creative process.

The author can achieve uniqueness in communicating information using special text modules that help viewers to better perceive information. Daniel Moj and Martin Ordolff (2019, p.167) write in their book 'Television Journalism': "Text modules depicting the content of an image and, in fact, duplicating the text and the image, may be necessary if the author wants or needs to attract the viewer's attention to certain things in the text".

It should also be noted that in order to make an information text better and 'living', it is necessary to use active verbs. It is also worth paying attention to numbers. If possible, they should be rounded off or compared to something. If there are a lot of numbers and all of them must be read out, a graphic image is used. For the viewers to remember and perceive information better, the magical number 7 ± 2 is used. This rule was proposed by the American

psychologist George Miller (1955, p.347) in his article 'The Magical Number Seven, Plus or Minus Two – Some Limits on Our Capacity for Processing Information.' According to it, the average number of objects a person can remember is seven, plus or minus two.

It is also applied to words in a sentence of a piece of news. There should be from five to nine words, which will make it easier for a listener or a viewer to perceive TV texts, and also make them more dynamic. However, it is necessary to avoid condensing sentences, because gerunds and participles can reduce the number of words in a sentence, but will not make it easier to understand.

A win-win option for attracting attention is the use of triggers, both verbal (new information) and audiovisual (covering scandalous, bright, ambiguous and fabulous events). In this regard, psychologists found that a larger amount of information is perceived per unit of time if visuals and sounds are well-ordered and interconnected rather than presented separately. This is due to the fact that verbal information mainly affects the consciousness, while the main components of visuals affect the subconsciousness and feelings, making it possible to enhance the effect of linguistic techniques by several times.

When analyzing a creative approach to writing stories, we should not forget to comply with the Charter of Ethics for Journalists. In particular, the Charter of Ethics for TV Journalists published on the official website of the International Federation of Journalists says that it is necessary to be unbiased, impartial, serve the public interest, etc. (Global Charter of Ethics for Journalists, 2019).

In this regard, we can say that it is a long way between an event and the moment when the viewers learn about it on their TV

screens. The importance and relevance of a piece of news are crucial. According to this principle, it is decided whether or not this or that piece of news will be broadcasted and where it will be placed in the layout. Breaking news and the most important stories always go first, while at the end there is usually a positive story (in the professional sphere it is called 'a bow').

TV and radio broadcast news several times a day, but they have different peak hours. In mass media, it is called prime time, which is the time when most listeners listen to the radio or most viewers watch the broadcast. The news covers both force majeure events and phenomena, as well as important issues of the current public life in such areas as politics, science, education, health, international relations, economy, culture and sports.

According to TV journalism standards, news coverage must be objective and impartial. The order of news coverage on the air is determined by editors.

Thus, the following professionals are involved in creating a report:

- A reporter (correspondent) who gathers information on the scene;
- A videographer who films an event;
- A sound engineer (if necessary) who attaches lavalier microphones or checks the sound quality on the spot;
- An ingest engineer is an employee who uploads all filmed materials to the TV channel's network and archive;
- An editor who checks if the structure of a report is correct and logical; monitors whether a balance of opinions is maintained, and facts and comments are differentiated.
- A literary editor who corrects stylistic and spelling errors in the text;
- A studio sound engineer who records the voice-over of a journalist and processes it;

- A designer (if necessary) who makes an infographic for the story;
- A video editor responsible for putting together the components of a report (video, voice-over, music, etc.) based on the script;
- The senior video editor reviews the finished report for any defects in the sound or footage.

After the above-mentioned steps for producing a news story, the process of releasing it begins with a production editor, who decides where each piece of news will be placed in a bulletin. After that, it is the turn of the broadcast team who work with cameras in the studio (studio videographers), monitor the sound (a studio sound engineer), control the process of live broadcasting (a broadcast editor, engineers who turn on video sequences, an engineer who monitors the teleprompter speed, etc.) and TV presenters on screen.

Conclusions

News coverage is a responsible process for a large group of people. A journalist is the one to start the work. His task is to correctly frame facts in a news message. For a report to be original and reflect an author's style, certain methods and techniques can be used. We should not forget that reports are written for people, and they should be phrased in simple words. Once journalists finish working on their material, they are being processed by editors, literary editors, video editors. At the final stage, the on-air service releases the piece of news.

The speed of news spread depends on many factors – starting from the fact if it's good or bad news, to the resonance of a story and its proximity to the viewers. But the main quality factor of up-to-date news is its reliability, accuracy and relevance.

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НОВИННИЙ КОНТЕНТ: ВІД ПОДІЇ ДО ГЛЯДАЧА

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Анотація

Мета дослідження – проаналізувати процес створення новинного контенту від події до телеекранів.

Методологія дослідження базується на комплексному теоретичному аналізі та описово-аналітичному підході, що поєднують в собі методи спостереження, зіставлення та узагальнення. Застосовано метод верифікації інформації та теоретичного аналізу телевізійних сюжетів, наукових видань, а також визначення ролі кожного працівника каналу, який забезпечує вихід інформації в ефір. **Наукова новизна** полягає у детальному аналізі новинного контенту на телебаченні, визначенні аспектів взаємозалежності оперативної подачі новинної інформації та її достовірності при виході в ефір. **Висновки.** Тенденції динамічного розвитку телебачення призвели до значних трансформаційних процесів та використання новітніх технологій впливу на аудиторію в новинному контенті. Під час дослідження проаналізовано роботу з інформацією на різних рівнях, детально опрацьовано кожний етап верифікації новин, узагальнено новинні чинники, звернено увагу на важливість балансу думок, незаангажованості та об'єктивності, а також творчого підходу до написання новинних сюжетів.

Ключові слова: інформація; новина; журналіст; подія; достовірність; оперативність

НОВОСТНОЙ КОНТЕНТ: ОТ СОБЫТИЯ К ЗРИТЕЛЮ

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Аннотация

Цель исследования – проанализировать процесс создания новостного контента от события к телеэкранам. **Методология исследования** базируется на комплексном теоретическом анализе и описательно-аналитическом подходе, сочетающими в себе методы наблюдения, сопоставления и обобщения. Применен метод теоретического анализа телевизионных сюжетов, научных изданий, а также определения роли каждого сотрудника канала, обеспечивающего выход информации в эфир. **Научная новизна** заключается в детальном анализе новостного контента на телевидении, определении аспектов взаимозависимости оперативной подачи информации и ее достоверности при выходе в эфир. **Выводы.** Тенденции динамичного развития телевидения привели к значительным трансформационным процессам и использованию новейших технологий воздействия на аудиторию в новостном контенте. В статье проанализирована работа с информацией на разных уровнях, детально проработан каждый этап верификации новостей, обобщены новостные факторы, обращено внимание на важность баланса мнений, беспристрастности и объективности, а также творческого подхода к написанию новостных сюжетов.

Ключевые слова: информация; новость; журналист; событие; достоверность; оперативность

