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MODERN REPORTING PRACTICES: TECHNICAL AND IMAGING ASPECTS

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^a Kyiv University of Culture, Kyiv, Ukraine**Keywords:**

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Abstract

The purpose of the article is to analyse current trends in reportage and explore current practices in broadcast journalism, focusing on technical and visual contexts. It investigates modern practices in terms of technological progress, particularly regarding the use of innovative means, such as mobile devices and drones, which impact the quality and content of reports. **Research methodology.** The methodology consists in the application of the following methods: theoretical – for the analysis of modern sources, literary sources and publications on reporting shooting, technological innovations in television journalism, information literacy, as well as theories of image and perception; empirical – to analyze specific examples of reports using the latest technologies in media practice and to observe their impact on the audience; comparative – for the analysis and comparison of reporting materials, shot using classic traditional equipment and modern technologies, to identify differences in the consumer's perception of the material and the overall effectiveness of information transmission. **Scientific novelty.** In the proposed research, for the first time, a comprehensive analysis of the modern technical and visual aspects of reportage shooting using mobile devices and drones was conducted. Work was also carried out on systematising and analysing the source base related to the selected research topic. **Conclusions.** The article examines the technical and visual aspects of utilising mobile devices and drones in television journalism. The quality and stability of the images, the processing and installation of materials, as well as the safety issues associated with using drones, were investigated. The impact of mobile devices and drones on the audience's perception of reporting materials is examined, particularly through the use of different angles and cinematographic techniques.

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Formulation of the problem

Due to the rapid development of technology and social activism, reportage photography has become more accessible and widespread thanks to mobile devices and drones. However, the availability of new technologies also raises several technical and artistic issues that require attention and further research. On the technical side, this may include problems with image quality and stability, material processing and mounting capabilities, as well as drone safety.

From a visual art perspective, it is essential to consider how the use of mobile devices and drones impacts the audience's perception of reports. This is due to the rapid development of technologies, which is ahead of the development of professional skills among installers in using new technologies. This may include questions about the depiction of reality through the lens of a smartphone or drone, the use of different angles and cinematographic techniques, as well as the impact on the narrative structure of informational materials.

Consequently, the increasing availability of mobile technologies and drones makes reportage photography more accessible and widespread, but at the same time presents challenges that require in-depth research to understand how their use can be optimised from both technical and visual perspectives.

Analysis of recent research and publications

The following sources and authors were taken as the basis of the research: the issues of modern sound recording technologies were investigated by Tetyana Yunyk, Lev Riazantsev, and Serhiy Horevalov

(2022) in the article 'Modern Sound Recording Technologies', Iryna Gavran, and Yehor Marandin (2022) in the article 'Features of Sound Recording in Open Space'.

Ivo Burum (2017), in his article 'Mojo Workin' – the main tools of mobile journalism', successfully highlighted mobile journalism as a modern means of creating reports and provided information about the technical and visual aspects of this approach.

Oleksandr Bezruchko, Mariia Starosta (2018) in the article 'Peculiarities and Conditions for Development of the Regional Audio-visual Art and Production in Ukraine'; Oleksandr Bezruchko, Kateryna Kostenko (2019) in the article 'Commercialization of Ukrainian Television in the Modern Informational Space', in addition to the creative and technical components of this issue, they also considered the relevant economic component.

The Internet article 'Modern journalism: what you need to know to keep up in today's world' (n.d.) gave a clear brief on the main concepts of modern journalism in audiovisual arts, which helped in setting and understanding the main problems and trends. Articles by Oleksandr Bezruchko, Galyna Pohrebniak, Nadiia Korablova, Svitlana Oborska, Hanna Chmil (2024), 'The Scenery as Compositional and Artistic Components of the Subject Environment in Ukrainian Screen and Stage Culture' and Oleksandr Bezruchko, Iryna Gavran, Nadiia Korablova, Svitlana Oborska, Hanna Chmil (2024) 'Stage costume as an important element of the subject environment in cinema and theatre' will help in formulating and understanding the main problems and trends of the subject environment of modern audiovisual content in Ukraine.

Mariana Kitsa (2018), in their article 'The Role of Social Networks in Modern

Journalism', and Alla Medvedieva, Serhiy Chernenko (2021), in the article 'Issues of the Interview Genre in Contemporary Media Space', defined the understanding of the role of social networks in modern TV journalism, in particular, messengers and other media.

Monica Sengoul-Jones (2021), in her article 'A Guide to the Future of Drone Journalism', provided significant insight into the current possibilities of using drones in journalism and provided practical advice on their use. This issue was expanded upon by Svitlana Kotliar, Volodymyr Mykhalov, and Dmytro Pereiaslavets in the article 'Cinematography and Modern Media' (2022); Oleksandr Bezruchko and Dmytro Alifanov (2024) in the article 'Video Recording Technologies and Cameraman Auxiliary Equipment as an Integral Part of Achieving a Creative Idea in Audiovisual Art'.

Svitlana Kotliar and Ihor Sirenko (2019) in the article 'Features of the Modernisation of Television Journalistic Practices in Online News Content'; Iryna Havran, Maryna Dubyna (2020) in the article 'News Content in Modern Live Broadcasting'; Svitlana Kotliar, Borys Bondarchuk (2020) in the article 'News in Modern Media Discourse'.

These sources have become important supporting resources for research and analysis of the technical and visual aspects of reportage shooting in the modern media environment.

The purpose of the article. Analyse and identify current practices in the field of reportage photography, focusing on their technical and artistic aspects. Analysing these aspects will help to clarify how technological progress and the use of new tools (for example, mobile devices and drones) affect the quality and content of reports.

The main research material

Reporting on shootings is an integral part of modern television journalism and the media space in general. Thanks to the rapid development of technology and increased public activity, this genre has become more accessible and widespread, making it an essential tool for covering events in the modern world. Reportage shooting, on the one hand, relies on the technical capabilities provided by mobile devices and drones. On the other hand, it always required developed visual skills and the ability to see history in ordinary realities. Such a combined approach enables you to create high-quality and engaging materials for your audience.

Modern aspects of reportage shooting include mobile and drone audiovisual activities. Mobile journalism focuses on the use of smartphones, such as mobile devices, to capture videos and photos, as well as to perform media tasks on the scene of events. Drone videography, in turn, utilises drones to capture aerial shots and videos from heights unreachable by conventional cameras.

These two aspects of reportage shooting expand the capabilities of television journalists and media representatives in creating content and conveying information. Mobile content production allows quick access to events and provides flexibility in shooting and working with materials provided by modern gadgets. On the other hand, drone videography offers the opportunity to carry out aerial photography, which complements the reporting work from elevated heights and perspectives unavailable to other means.

It is worth noting that Mojo combines digital storytelling skills and tools to capture and transform raw user-generated content into full-fledged user-generated

stories. Thus, Mojo transforms the traditional approach to journalism, allowing you to expand the boundaries of storytelling through the use of mobile devices (Borum, 2017).

The technical aspects of Mojo, particularly reporting, are crucial for the successful work of mobile journalists. This is an area where every detail can make a significant difference in the quality and effectiveness of the material created. The work of a mobile journalist often requires access to the Internet to transmit materials and reports. However, when working on mobile devices in different locations, it can be problematic to ensure a stable network connection, which can complicate the work (MoJo: Everything You Need to Know, n.d.).

Regardless of the smartphone's operating system, whether iOS or Android, it offers a vast selection of valuable applications. Photo apps like ProShot and Camera+ provide the tools to capture high-quality photos and edit images, even on mobile devices. In the field of video recording and editing, Filmic Pro and Open Camera offer high-quality tools for creating and editing video materials. For audio recording and editing, programs such as Hindenburg Field Recorder and Audio Recorder offer professional sound quality, making them ideal for interviews or podcasts.

Social media is also essential for mobile journalists; these platforms, including X (formerly Twitter), Periscope, Telegram, Instagram, and TikTok, provide the ability to share news and content in real-time quickly. These apps and tools can greatly empower mobile journalists, helping them overcome various challenges and improve the quality of content MoJo (MoJo: Everything You Need to Know, n.d.).

Ivo Burum (2017) provides recommendations for mobile journalists on the

necessary basic equipment. One of his guidelines is 'Choose a smartphone with at least a 12-megapixel camera and consider upgrading when a manufacturer introduces a smartphone with an improved sensor and a higher-resolution camera'. The basic set also includes a wide-angle Zeiss Exolens lens, which enhances stability and provides better results when shooting handheld. This lens also allows you to get closer to the subject, which improves the audio recording quality. In addition to this equipment, Ivo also includes a Manfrotto Pixi tripod, a Rode VideoMic microphone, a SmartLav+, a LUMIE Muse light, an Airstash Transfer USB drive, and a set of headphones. To power his equipment, Ivo uses a Powerstation AC with a capacity of 22,000 mAh, which provides 24 to 100 hours of additional power.

Throughout the research, some aspects of mobile journalism that are useful should be revealed. It is important to note that a simple storyboard or shot list can be a valuable tool in planning your shoot. This will allow you to determine in advance which shots need to be taken, and perhaps even draw sketches to understand the composition better. This approach will remind you of the importance of capturing different angles before you go shooting. Additionally, it is worth noting that the Journalism Education Association of America offers free storyboards for broadcast journalists that can be downloaded for use. After completing the interview, it is wise to turn on the camera and record 60 seconds of natural sound in the chosen location. This audio recording will be instrumental when editing videos, as it helps smooth transitions between frames.

It is also worth considering that the recordings made may include noises or sounds that have essential context. Dur-

ing editing, pauses should be left in the script so that the audience can hear these sounds and more easily feel the emotional connection. When shooting a video, it is essential to calculate what gets into the camera lens and what remains outside of it. Before pressing the 'Record' button, you should check whether there are no distracting objects in the frame, such as wires, telegraph poles, or objects with inscriptions, such as road signs and posters. Additionally, it is essential to consider the context when shooting a video. For example, when filming a protest, filling the frame with demonstrators can conceal the fact that the rest of the area appears normal, so be cautious when choosing shots.

In conclusion, frame composition plays a vital role in creating an effective video. You should decide how to place the objects and people you are shooting within the frame. If your video is intended for horizontal platforms such as television, news websites, Twitter, YouTube, and Facebook, the rule of thirds can help place the main subject to the right or left of the centre of the frame. If the video needs to be optimised for vertical platforms like TikTok, Instagram Reels or YouTube Shorts, the object is placed closer to the centre. Even in situations with poor lighting, you can improve the quality of the shooting with the help of external lighting. Using a quality tripod mount or a handle with a special light mount can be very helpful.

The use of mobile devices in television journalism not only expands the possibilities of creating informative materials but also has a significant impact on the audience's perception of these materials in a multifaceted context. Mobile devices enable the media to record events in real-time, providing the opportunity to create a live picture of events through the lens of

a smartphone. This technology facilitates experimentation with different angles and cinematographic techniques, enriching the perception of information and making it more engaging and emotional.

S. Honcharuk and V. Marusenko (2023, p.167) described the further influence of mobile devices on the audience's perception of reporting materials. In the study 'The impact of technologies on the development of screen broadcasting, they note that this influence includes interactivity and the active role of viewers in the process of discussion and reaction to information. The role of social media platforms, where users actively discuss news and express their position, becomes essential. According to the data of the Industrial Television Committee, the number of people using TV has decreased by almost 20% since 2015. Instead, the number of people who prefer the Internet is increasing.

Regarding the role of various social media platforms in shaping news perception, it is notable that Telegram has gained considerable popularity, becoming the primary channel for receiving news and communication for many users. Facebook is used to gauge other people's reactions and attitudes towards news, and YouTube is becoming the go-to platform for video confirmations of news and entertainment content. Viber and Instagram also play a role in shaping the perception of news, depending on the audience and context. TikTok is popular among young people and is used to form an evaluation of news and obtain additional information.

In general, mobile devices redefine the way information is perceived and distributed, making it more accessible, interactive, and diverse for the audience.

Drones, or uncrewed aerial vehicles, have revolutionised the modern practice

of aerial photography. These autonomous devices allow journalists to capture unique and exciting aerial footage, opening new horizons for journalism. With the advancements in technology and the increasing interest in visual content, drones have become a vital tool for creating compelling reports and delivering news.

So, Barnas (2020, p.90) and his co-authors talked about drones: 'This technology allows you to get unique angles that are unattainable for ordinary cameras. From beautiful panoramas of cityscapes to detailed filming of events on location, drones provide an enhanced overview of events, helping viewers better understand the context.'

However, along with the undoubted advantages, the use of drones in reportage also requires compliance with rules and regulations to ensure safety and privacy. Competence and professionalism in the use of this technology are essential, as drones can significantly influence the perception of events and have a substantial impact on reporting.

In this context, drones have not only become a powerful tool for journalists, but have also sparked new debates about ethics, privacy and security. In reporting, where every frame counts, skillfully used drones can make an incredible difference in the perception and understanding of events.

Modern reportage shooting has improved significantly thanks to the use of uncrewed aerial vehicles, better known as drones. Commercial drone operators can now self-help report incidents and accidents to the Flight Safety Reporting System. Reporting a shooting using drones is a complex and technically demanding process that involves several critical technological aspects to achieve high-quality video footage. Hardware

settings are essential for optimal results, and this applies to resolution, frame rate, ISO, shutter speed, white balance and colour profile.

In addition to the technical aspects, composition and camera movement play a crucial role in creating visually appealing effects (Bezruchko and Alifanov, 2024). Smooth movements and effective composition help create dynamic and exciting shots. A video that is too shaky or unstable can be improved with post-processing software such as Adobe Premiere Pro, Final Cut Pro, or DaVinci Resolve. However, excessive stabilisation should be avoided to avoid unnatural results.

By understanding these technological aspects and combining them with a creative approach to storytelling, you can create compelling and visually impressive reporting using drones.

Despite the significant costs of these drones, they are still profitable compared to the cost of traditional aerial photography methods. Choosing a model that fits the project's needs and budget will allow filmmakers to harness the power of drone technology to produce impressive results without exceeding their budget. As Vakhitin (2023) put it in an online publication about drones: 'This demonstrates how drone technology is changing the field of the film industry and making high-quality aerial photography accessible to a wide range of industries'.

In 2011, The New York Times introduced the concept of drone journalism, highlighting the innovative use of uncrewed aerial vehicles to capture events that were previously difficult to reach physically, such as protests or environmental disasters. This idea was received very positively, and drones have become an undeniably fashionable tool in the world of journalism. On the one hand, the mass

media were fascinated by the novelty of uncrewed aerial vehicles, which can fly into volcanoes or over hard-to-reach places. However, on the other hand, there was some panic about the possibility of drones invading private spaces and interfering with private life.

Drone journalism is currently stalling, as the industry faces criticism for the noise it creates and the invasive nature of its invasion of privacy, according to Matt Waite, who heads the Drone Journalism Lab at the University of Nebraska-Lincoln. Critics highlight potential issues related to sensationalism and the risk of illegal privacy invasion.

Shooting with drones in reporting journalism has become a real revolution in the visual aspect. This technology opens up new opportunities for creating high-quality video materials and adds interest for the audience. Thanks to them, you can capture unique shots from a height, allowing you to present stories from a new angle. High-quality filming, carried out by these devices, makes information more understandable and attractive to viewers. Setting parameters such as resolution, frame rate, ISO, shutter speed, white balance, and colour profile is an important part of the shooting process. They help you create high-quality videos and achieve an impressive effect.

Composition and the use of different techniques, such as panning, orbiting or tracking, allow you to create dynamic and exciting shots. These techniques enhance the viewing experience and make the materials enjoyable.

Stabilisation and cropping help to avoid judder and improve the overall video quality. This makes filming more professional and enjoyable for viewers. '...the possible use of other auxiliary equipment is being considered: jib crane, steadicam,

drone, etc.' (Horpenko and Kostiuchenko, 2019, p.120).

All this together creates an opportunity to present reporting information in the form of engaging and visually impressive video material that is easily understood by the audience. Drones are becoming increasingly essential tools for reporters and journalists seeking to produce high-quality and compelling content.

Conclusions

Summarising the above, it can be said that modern reporting practices, which encompass both technical and visual aspects, have a significant impact on the perception and consumption of media content. The use of drones in broadcast journalism is a significant innovation that opens up entirely new opportunities for media professionals to create impressive reports. Thanks to this technology, you can get access to unique shooting angles and views of events, and create exciting shots from a height, revealing new perspectives.

The technical capabilities of modern drones make reportage shooting much more qualitative and professional, and stabilisation systems ensure smooth and stable shooting. Processing material on board the drone allows journalists to receive ready-made material for reporting without delay.

On the other hand, mobile journalism in the screen arts has also expanded the horizons for news announcements. It enables TV creatives to broadcast information in real time using only a smartphone. Viewers and readers can now receive updates on events almost instantly.

Both of these aspects of reportage – the use of drones and mobile journalism – add depth and intensity to media content.

Thus, modern reporting shooting practices open up new opportunities and contribute to the development and improvement of audiovisual art and production.

Thanks to modern technologies and new practices, content becomes richer, and

information is accessible, engaging, and effective. Contemporary reporting practices demonstrate that television journalism continues to evolve and adapt to new technological opportunities, meeting the needs and expectations of today's audiences.

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СУЧАСНІ ПРАКТИКИ РЕПОРТАЖНОЇ ЗЙОМКИ: ТЕХНІЧНІ ТА ОБРАЗОТВОРЧІ АСПЕКТИ

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Abstract

Мета статті – проаналізувати сучасні тенденції репортажної зйомки та дослідити актуальні практики у галузі тележурналістики, зосереджуючись на технічному та образотворчому аспектах. Особливу увагу приділено впливу технологічного прогресу на використання інноваційних засобів, таких як мобільні пристрої та дрони, що суттєво змінюють якість, структуру та зміст репортажів. **Методологія дослідження** полягає у застосуванні таких методів: теоретичного – для аналізу сучасних наукових і фахових джерел, публікацій з питань репортажної зйомки, технологічних інновацій у телевізійній журналістиці, проблем інформаційної грамотності, а також теорій зображення та сприйняття; емпіричного – для дослідження конкретних прикладів репортажів, створених із застосуванням новітніх технологій у медійній практиці, та спостереження за їхнім впливом на аудиторію; компаративного – для порівняння репортажних матеріалів, знятих за допомогою традиційного обладнання та сучасних технологій, що дає змогу виявити відмінності у сприйнятті матеріалу споживачем та ефективності передавання інформації. **Наукова новизна.** У дослідженні вперше проведено комплексний аналіз сучасних технічних та образотворчих аспектів репортажної зйомки з використанням мобільних пристроїв і дронів. Систематизовано джерельну базу щодо застосування цих технологій у тележурналістиці та окреслено ключові підходи до оцінювання їхнього впливу на якість медійного контенту. **Висновки.** У статті проаналізовано технічні параметри та образотворчі можливості використання мобільних пристроїв і дронів у сучасній тележурналістиці. Розглянуто особливості формування зображень, їхню якість і стабільність, специфіку обробки та монтажу матеріалів. Окремо висвітлено питання безпеки під час роботи з дронами. Показано, як різні ракурси, рух камери та кінематографічні засоби впливають на сприйняття аудиторією репортажного контенту та сприяють розширенню образотворчих засобів телевізійної журналістики. **Ключові слова:** репортажна зйомка; аудіовізуальне мистецтво; образотворчість; мобільні пристрої; дронів журналістика; Моjo

