

Житомирський державний університет імені Івана Франка
Навчально-науковий інститут філології та журналістики
Кафедра слов'янської і германської філології та перекладу

ПРАКТИКУМ
до обов'язкової освітньої компоненти
АНГЛОМОВНІ РЕКЛАМНІ ТА PR-ПРОЄКТИ
для підготовки здобувачів
першого (бакалаврського) рівня вищої освіти

Галузь знань	С Соціальні науки, журналістика, інформація та міжнародні відносини
Спеціальність	С7 Журналістика
Предметна спеціальність	–
Спеціалізація	–
Освітня програма	Журналістика. Реклама і зв'язки з громадськістю
ННІ	філології та журналістики

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Практикум до обов'язкової освітньої компоненти «Англомовні рекламні та PR-проекти» для підготовки здобувачів освіти спеціальності С7 Журналістика / уклад. Башманівський О.Л., Велика А.М., Василенко К.С., Прищепка О.В. – Житомир: Вид-во ЖДУ ім. І. Франка, 2026.

Практикум із дисципліни, який містить основні питання, необхідні для поглиблення та розширення знань здобувачів вищої освіти стосовно рекламних та PR-проектів.

Ці матеріали розроблено для вивчення освітньої компоненти «Англомовні рекламні та PR-проекти» для підготовки здобувачів першого (бакалаврського) рівня вищої освіти відповідає освітньо-професійній програмі «Журналістика. Реклама і зв'язки з громадськістю».

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П 70

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ПЕРЕДМОВА

Програма вивчення освітньої компоненти «Англомовні рекламні та PR-проекти» для підготовки здобувачів першого (бакалаврського) рівня вищої освіти відповідає освітньо-професійній програмі Журналістика. Реклама і зв'язки з громадськістю.

Предмет вивчення освітньої компоненти - система сучасних англомовних журналістських проєктів.

Міждисциплінарні зв'язки: До системи методичних компонентів входять: «Іноземна мова за професійним спрямуванням», «Новітні медіа та комунікаційні технології», «Сучасний мас-медійний менеджмент та медіапланування», «Реклама та PR у комунікаційному просторі».

Програма навчальної компоненти складається з таких модулів:

Модуль 1. Advertising, Public Relations and Branding.

Модуль 2. Advertising / PR Projects.

1.1. Мета вивчення освітньої компоненти:

Закріплення основи володіння усним та писемним мовленням англійської мови на професійному рівні, формування у здобувачів освіти навичок отримання інформації про світові проєкти у сфері медіакомунікацій та реклами.

1.2. Основними завданнями вивчення освітньої компоненти є:

- вивчення основ сучасної іноземної мови у професійній діяльності;
- ознайомлення з міжкультурними особливостями професійної реалізації майбутньої професії;
- підвищення рівня лінгвістичної й комунікативно-діяльної професійної підготовки.

1.3 Компетентності та програмні результати навчання:

Компетентності

Бакалавр:

К. Здатність розв'язувати складні спеціалізовані задачі та практичні проблеми в галузі соціальних комунікацій, що передбачає застосування

положень і методів соціально-комунікаційних та інших наук і характеризується невизначеністю умов.

ЗК01. Здатність застосовувати знання в практичних ситуаціях.

ЗК09. Здатність реалізувати свої права і обов'язки як члена суспільства, усвідомлювати цінності громадянського (вільного демократичного) суспільства та необхідність його сталого розвитку, верховенства права, прав і свобод людини і громадянина в Україні.

ЗК12. Здатність спілкуватися іноземною мовою.

СК01. Здатність застосовувати знання зі сфери соціальних комунікацій у своїй професійній діяльності.

СК02. Здатність формувати інформаційний контент.

ПР12. Вільно спілкуватися з професійних питань, включаючи усну, письмову та електронну комунікацію, іноземною мовою.

ПР14. Генерувати інформаційний контент за заданою темою з використанням доступних, а також обов'язкових джерел інформації.

ПР 22. Здатність розуміти особливості функціонування реклами та PR у сучасному комунікаційному просторі, використовувати їх новітні досягнення у власній професійній діяльності.

Освітня компонента «Англомовні рекламні та PR-проекти» викладається на 4 курсі, в 7 семестрі.

На вивчення освітньої компоненти відводиться 150 годин 5,0 кредитів ECTS.

Форма проведення занять: лекційні і практичні заняття.

2. Інформаційний обсяг освітньої компоненти

Модуль 1: Advertising, Public Relations and Branding.

- Advertising
- Brands and products
- Advertising Defined
- The History of Advertising

- Categorizing Advertising Methods
- The Advertising Funnel and Other Key Concepts
- The Rule of Seven
- The Third-Person Effect
- Content Marketing
- Marketing Disambiguated
- Public Relations
- The History of PR and Propaganda. PR Wars
- More Concepts in PR

Модуль 2. Advertising / PR Projects

- Ad/PR Planning projects
- Social Media Crisis & Strategic Communication
- Special Events Planning
- Advertising Campaigns projects
- PR Writing projects
- Visual Storytelling projects
- Video Storytelling projects
- Digital Advertising projects
- Promotional Cultures projects
- Diversity and Communication projects
- Capstone Project

3. Форма підсумкового контролю успішності навчання:

Вимоги до екзамену:

Екзамен. Володіння лексико-граматичним та фонетичним матеріалом з курсу.

2. Зараховано всі завдання, передбачені робочою програмою та інструктивно-методичними матеріалами.

3. Пройдено перевірку рівня засвоєння знань з тем, що виносились на

самостійне опрацювання, на консультації у викладача.

4. Виконано завдання з індивідуального читання у повному обсязі.

4. Методи контролю успішності навчання:

Засвоєння тем контролюється (поточний контроль) на практичних заняттях відповідно до конкретних цілей; засвоєння модулів (проміжний контроль) – на практичних підсумкових заняттях. Застосовуються наступні методи визначення рівня підготовки студентів:

- тестування на паперовому та/або електронних ресурсах;
- опитування за темою заняття;
- контроль практичних навичок.

Опис освітньої компоненти

Найменування показників	Галузь знань, спеціальність, ОПП рівень вищої освіти	Характеристика освітньої компоненти	
		денна форма	заочна форма
Кількість кредитів –5	06 Журналістика 061 Журналістика	Обов'язкова	
Модулів –2	Реклама і зв'язки з громадськістю	Рік підготовки:	
Загальна кількість годин – 150		4-й	
		Лекції	
Тижневих годин для денної форми навчання: аудиторних – 4,1; самостійної роботи студента –2,4 год.	Перший (бакалаврський)	12 год.	0 год.
		Практичні/Семінарські	
		-	-
		практичні	
		48 год.	0 год.
		Самостійна робота	
		90 год.	0 год.
		Індивідуальна робота	
-	-		
		Вид контролю: екзамен	

5. Теми лекційних занять*
(денна форма)

№ з/п	Назва теми	Кількість Годин
1.	Advertising projects, basic elements.	2
2.	Television advertising projects	2
3.	Advertising projects of printed press	2
4.	Advertising projects in online news reports.	2
5.	Advertising projects of Links, blogs and Twitter	2
6.	Advertising projects of citizen journalism	2
Всього		12

6. Теми практичних/ семінарських занять*
(денна форма)

№ з/п	Назва теми	Кількість Годин
1.	Tasks of Advertising. Basic elements of journalism	2
2.	History of Advertising journalistic projects	2
3.	Advertising projects in Sources and news agencies	2
4.	The television news report. Structure and characteristics of news reports	2
5.	Advertising projects of Interviewing. Editorial slang	2
6.	Viewing and analysing news reports different journalistic projects	2
7.	Advertising projects and Chronicle law	2
8.	Advertising projects of press freedom and right to information	2
9.	Prohibition of spreading false news	2
10.	Advertising projects of press office, press release and spokesperson	2
11.	Advertising projects of comparison between different newspapers	2
12.	Analysis of the structure of news	2
13.	Characteristics of printed news reports	2
14.	Basic elements of online journalism	2
15.	History of the web journalism	2
16.	J Advertising projects of Journalism ethics	2
17.	Executive director authority	2
18.	Rights of journalists	2
19.	New boundaries of online journalism	2
20.	Journalistic projects of Homepage analysis	2

21.	The clicks war journalistic projects	2
22.	Advertising projects of Links, blogs and Twitter	2
23.	Advertising projects of citizen journalism	2
	Всього:	46

7. Самостійна робота
(денна форма)

№ з/п	Назва теми	Кількість Годин
1	Class news report in English (writing stand-up, voiceover, recording and interviewing, editing)	20
2	Individual news report in English or Ukrainian (writing stand-up, voiceover, recording and interviewing, editing)	20
3	Interviewing	10
4	Writing and editing	10
5	Layout	4
6	Advertising	6
7	News writing, recording and editing	10
8	Online newspaper layout	6
9	Capstone Project	6
	Всього:	92

I. ЛЕКЦІЙНІ МАТЕРІАЛИ

1. Advertising projects, basic elements.

Advertising has become an inseparable part of contemporary economic life, functioning as a key communication bridge between businesses and consumers. Through advertising, companies introduce their products, services, and brand identities to the public, shaping perceptions and influencing consumer behavior. Advertising messages surround people daily, appearing in traditional media such as television, radio, newspapers, and outdoor billboards, as well as across digital environments including social networks, search engines, websites, and mobile applications. In an increasingly competitive marketplace, advertising competes for audience attention and plays a decisive role in guiding purchasing choices.

The development of a successful advertising campaign requires more than creativity alone. Advertisers must understand and skillfully combine several core components, including identifying the intended audience, crafting a clear and persuasive message, selecting appropriate communication channels, managing budgets, and measuring results. When these elements are strategically aligned, advertising becomes more impactful, memorable, and relevant, enabling businesses to achieve their commercial and branding objectives. This text examines the fundamental elements of advertising and explains how they interact to form effective campaigns.

Advertising can be defined as a planned form of communication aimed at promoting products, services, or ideas to a specific audience through various media channels. Its primary purpose is to generate awareness, stimulate interest, and encourage desire, ultimately motivating consumers to take action, most often in the form of a purchase. Advertising appears in many formats, including broadcast media, digital advertisements, social media content, influencer collaborations, and outdoor displays. For advertising to be effective, it must capture attention, deliver meaningful information, and engage the audience in a way that aligns with their needs and preferences.

In the modern business environment, advertising plays a vital role in market competition and economic development. It allows companies to communicate directly with consumers, build brand recognition, and establish emotional connections with their audience. Well-designed advertising campaigns can help organizations attract new customers, strengthen brand loyalty, and distinguish themselves from competitors. Additionally, advertising informs consumers about innovations, new services, and product benefits, helping them make informed choices. Beyond individual businesses, advertising contributes to job creation and economic growth by stimulating demand across industries.

One of the most important foundations of advertising is a clearly defined target audience. The target audience represents the specific group of people an advertisement is intended to reach and influence. Understanding this group enables advertisers to tailor their messages, visuals, and media choices in a way that maximizes relevance and impact. Identifying a target audience typically involves analyzing demographic characteristics such as age, gender, income, education level, and geographic location, as well as psychographic traits including values, attitudes, lifestyles, and interests. Behavioral factors, such as purchasing patterns, brand loyalty, and decision-making habits, are also essential in audience analysis.

Once the target audience is clearly identified, advertisers can select the most effective communication channels and develop messages that resonate emotionally and practically with the audience. For instance, younger consumers may be more responsive to social media platforms and digital content, while older audiences may prefer television, radio, or print media. A deep understanding of the target audience enhances engagement, increases conversion rates, and supports long-term customer loyalty by ensuring that consumers feel understood and valued.

Another central element of advertising is the Unique Selling Proposition, or USP. The USP represents the distinctive benefit or characteristic that differentiates a product or service from competing alternatives. It answers the question of why consumers should choose one brand over another. A strong USP communicates a clear, concise, and compelling promise that is meaningful to the target audience and

difficult for competitors to replicate. Identifying a USP early in the marketing process allows businesses to maintain consistency and focus across all promotional activities.

A well-defined USP helps brands stand out in saturated markets and capture consumer attention in an environment crowded with advertising messages. It also contributes to stronger brand recall and customer retention, as consumers are more likely to return to brands that consistently deliver on a unique promise. Moreover, a clear USP enables more efficient use of marketing resources by guiding message development and audience targeting.

Branding is another essential component of advertising that goes beyond individual campaigns. Branding involves creating a recognizable and consistent identity for a company or product in the minds of consumers. This includes visual elements such as logos, colors, and design, as well as tone of voice, values, and overall brand personality. Effective branding builds familiarity and trust, helping consumers quickly identify and emotionally connect with a brand.

Strong branding enhances credibility and differentiates a business from its competitors. When consumers repeatedly encounter a consistent brand experience, they are more likely to develop loyalty and perceive the brand as reliable and high-quality. In many cases, strong branding also increases perceived value, allowing businesses to justify premium pricing and strengthen their market position.

A call to action, commonly referred to as a CTA, is a crucial element that encourages the audience to take a specific next step after encountering an advertisement. CTAs guide consumers toward actions such as making a purchase, subscribing to a service, visiting a website, or requesting additional information. Without a clear CTA, even the most creative advertisement may fail to generate measurable results.

Effective CTAs are clear, concise, and action-oriented, using direct language that motivates immediate response. Strategic placement and visibility of CTAs significantly influence engagement and conversion outcomes, making them a key driver of campaign success. The headline of an advertisement plays a decisive role in capturing attention. As the first element the audience typically encounters, the

headline determines whether viewers will engage further with the content. A strong headline conveys the core message quickly, establishes the tone of the advertisement, and creates curiosity or emotional appeal. In competitive advertising environments, an effective headline can distinguish an advertisement from countless others and significantly increase its impact.

Visual elements are equally important in advertising communication. Visuals include images, videos, illustrations, animations, and graphic designs used to support and enhance the message. Visual content attracts attention, conveys emotions, and helps audiences process information more efficiently than text alone. Well-designed visuals strengthen brand recognition, improve message recall, and encourage audience interaction, particularly in digital and social media contexts.

Advertising channels refer to the platforms and media through which advertising messages are delivered. These can include traditional media such as television, radio, and print, as well as digital channels like social networks, email marketing, search engines, and mobile advertising. Selecting the appropriate channels requires careful consideration of audience behavior, media consumption habits, and campaign objectives. Strategic channel selection ensures that advertising messages reach the right people at the most effective time and frequency.

Measuring advertising performance is essential for evaluating success and optimizing future campaigns. Metrics provide quantitative data on how advertisements perform, including impressions, clicks, engagement rates, conversion rates, and return on investment. By analyzing these indicators, advertisers can make informed decisions, refine strategies, and allocate budgets more effectively.

Competitive advantage is another important advertising element. It highlights the specific benefits or qualities that make an offering superior or more appealing than alternatives. Communicating competitive advantage helps persuade consumers and supports informed decision-making by emphasizing value and differentiation. Creating a sense of urgency is often used to motivate immediate action. Time-limited offers, exclusive promotions, and limited availability can encourage consumers to act

quickly rather than postpone their decision. This psychological trigger increases conversion rates by tapping into the fear of missing out.

Strategic ad placement further enhances campaign effectiveness by ensuring advertisements appear in locations and contexts where the target audience is most likely to engage. Thoughtful placement maximizes visibility, reduces wasted impressions, and improves overall efficiency. Finally, advertisements must provide a clear and accessible way for audiences to respond. Whether through a website link, phone number, form, or direct purchase option, facilitating response is essential for transforming interest into action.

In conclusion, advertising is a multifaceted and powerful tool that enables businesses to communicate with their audiences, promote offerings, and achieve strategic goals. Successful advertising depends on the effective integration of audience analysis, message development, creative execution, channel selection, budgeting, and performance evaluation. When these elements are aligned, advertising not only drives sales and brand awareness but also builds lasting relationships between businesses and consumers.

Вукоручmano мамepiaл: <https://www.themediaant.com/blog/elements-of-advertising/>

№ з/п	Questions
1.	What is an advertising project?
2.	How to do a advertisement project?
3.	What is Google ads project?
4.	How do I create an ad campaign project?
5.	What is an example of a marketing project?
6.	What is advertising with example?
7.	What is an advertising project?
8.	What are the elements of advertisement?
9.	What are the 5 key points in advertising?
10	What are the 4 components of advertising?

2. Television advertising projects

Television advertising represents a powerful form of marketing communication that employs professionally produced audiovisual content to promote brands,

products, and services to viewers consuming television content. Commonly referred to as television commercials, these messages are placed within program breaks or embedded into content environments to reach mass and segmented audiences across geographic and demographic boundaries. Since its emergence in the mid-twentieth century, television advertising has undergone profound transformation. While early TV advertising relied exclusively on scheduled broadcasts, the modern ecosystem now encompasses both traditional linear television and digital streaming platforms. Although the primary objective – attracting attention and stimulating consumer demand – remains consistent, the tools, targeting capabilities, and measurement systems have expanded significantly, reshaping how advertisers approach television as a medium.

Traditional (Linear) Television Advertising. Linear television advertising follows a scheduled broadcasting model in which advertisements are aired at predetermined times during specific programs. Media placements are purchased based on time slots, program popularity, and projected audience demographics. All viewers watching a particular channel at a given moment are exposed to the same commercial content, which historically enabled shared viewing experiences, especially during major national or live events.

Despite a gradual decline in viewership and advertising investment – U.S. linear TV ad spending fell to approximately \$57.7 billion in 2025 – traditional television continues to offer substantial advantages. National broadcasts remain unmatched in their ability to deliver mass reach, while local television advertising provides effective geographic targeting for regional and community-based businesses.

However, linear TV advertising also presents structural limitations. These include inflexible scheduling, broad demographic targeting rather than individualized precision, limited attribution capabilities, and high production and placement costs. Campaigns often require long lead times and substantial upfront investment, making rapid optimization or creative adjustments difficult, particularly for smaller advertisers.

Streaming and Connected TV Advertising. Streaming television advertising

operates through internet-enabled platforms, delivering commercials via on-demand services, live-streaming environments, and Connected TV (CTV) applications. This digital extension of television allows advertisers to leverage data-driven targeting, dynamic ad insertion, and real-time performance optimization. Viewers encounter these ads while consuming content on platforms such as Hulu, YouTube TV, and network-owned streaming applications. The streaming segment continues to grow rapidly, with U.S. CTV advertising expenditure projected to reach \$26.6 billion in 2025. Unlike traditional television, streaming advertising enables household-level targeting based on viewer demographics, interests, and behavioral patterns. Ads can be personalized, frequency-controlled, and measured for direct response, including website visits, app downloads, and purchases.

Innovations such as shoppable TV formats further distinguish streaming advertising from its linear counterpart. These formats allow viewers to complete purchases directly through their television interfaces, reflecting a shift toward interactive and performance-oriented television advertising.

Key Differences Between Linear and Streaming TV Advertising. While both formats share the same visual and emotional strengths, they differ significantly in execution and effectiveness. Traditional television relies on estimated audience reach measured through ratings systems, whereas streaming platforms provide real-time analytics and conversion tracking. Cost structures also differ, with linear TV typically using fixed CPM models and streaming offering flexible, performance-based pricing. Streaming campaigns allow continuous optimization, while linear campaigns remain largely static once launched.

How Television Advertising Campaigns Operate. The execution of a traditional television advertising campaign involves multiple stages. Advertisers begin by identifying a target audience, often relying on broad demographic data rather than individual behavior. Campaign planning follows, requiring coordination among creative teams, media buyers, and broadcasters. Producing a TV commercial demands significant financial and logistical resources, and once finalized, modifications are costly.

The media buying process involves negotiating placements with networks, often months in advance, with limited transparency in pricing. Once aired, advertisers have minimal control over placement disruptions caused by programming changes or technical issues. Performance analysis relies on delayed and indirect metrics, making attribution to actual business outcomes complex. As a result, campaign optimization is slow and resource-intensive compared to digital advertising environments.

Major Types of Television Advertising. Television advertising encompasses a variety of formats designed to serve different marketing objectives: Commercial breaks remain the most common format, clustering multiple ads within program interruptions. While effective historically, this format faces challenges due to ad-skipping technologies and audience multitasking.

Sponsorships and product placements integrate brands directly into content, enhancing authenticity and bypassing ad avoidance behaviors. Infomercials and branded content offer long-form storytelling and detailed product demonstrations, particularly effective for direct-response marketing. Short-form spots (6–15 seconds) emphasize frequency and recall, working best for established brands and simple messages. Each format presents unique strengths and limitations, requiring careful alignment with campaign goals and audience expectations.

Advantages of Television Advertising. Television advertising continues to offer several strategic advantages. Its ability to reach large audiences quickly makes it highly effective for brand awareness and market entry. Television also benefits from high credibility, as audiences tend to trust brands advertised on established broadcast platforms. The combination of sound, motion, and imagery enables emotional storytelling, leading to stronger memory retention and brand associations.

Television is particularly effective for long-term brand building. Repeated exposure across programs reinforces brand recognition and mental availability, often supporting digital campaigns by increasing click-through rates and conversion efficiency in subsequent online interactions.

Disadvantages and Challenges. Despite its strengths, television advertising faces notable challenges. High production and placement costs limit accessibility,

particularly for small and medium-sized businesses. Targeting precision remains weaker than digital alternatives, resulting in wasted impressions. Measurement difficulties persist, as linking ad exposure directly to sales outcomes requires complex modeling.

Ad avoidance behaviors further reduce effectiveness. Viewers increasingly skip commercials, multitask during breaks, or opt for ad-free streaming subscriptions. Creative inflexibility also constrains responsiveness, as changes require costly re-production and regulatory approvals.

Television Advertising in an Omnichannel Environment. Rather than functioning in isolation, television advertising increasingly operates as part of integrated omnichannel strategies. Linear TV generates broad awareness, while digital and CTV campaigns retarget engaged audiences with personalized messaging. Research consistently shows that combined TV and digital campaigns outperform single-channel approaches in recall, engagement, and sales impact.

The transition from linear broadcasting to OTT and CTV reflects a broader shift from scarcity-based inventory to data-driven abundance. Programmatic buying, dynamic creative optimization, and cross-device attribution are redefining how television advertising is planned, executed, and evaluated.

The Future of Television Advertising. The future of television advertising lies in personalization, interactivity, and automation. Addressable advertising enables different households to receive different ads during the same program. Programmatic technologies streamline buying processes and optimize delivery based on performance metrics rather than estimated reach. Artificial intelligence plays an increasingly central role, enhancing audience prediction, creative testing, and real-time optimization. AI-driven systems analyze viewer behavior, contextual signals, and creative elements to improve relevance and efficiency. These advancements position television advertising for its most significant evolution since the introduction of color broadcasting.

Conclusion. Television advertising remains a vital component of modern marketing communication, despite shifts in viewer behavior and media consumption

patterns. While traditional linear TV faces structural challenges, the broader television and streaming ecosystem continues to thrive through technological innovation and integration with digital platforms.

The effectiveness of television advertising today depends not on choosing between linear and streaming formats, but on strategically combining them. Advertisers who invest in compelling creative, data-driven planning, and unified measurement systems can harness television’s emotional power while benefiting from digital precision. As artificial intelligence and programmatic solutions continue to mature, television advertising is poised to remain a cornerstone of brand communication in the evolving media landscape.

Використано матеріал: <https://www.aidigital.com/blog/tv-advertising>

№ з/п	Questions
1.	What are the examples of television advertising?
2.	What methods of advertising are used on TV?
3.	How do I plan a TV ad?
4.	How do I make an ad for my TV?
5.	7 Advantages of Television Advertising

3. Advertising projects of printed press

Print advertising is a type of advertising design that uses physical formats such as newspapers, magazines, billboards, brochures, and flyers to promote products, services, or brands. Unlike digital advertising, print ads are tangible – you can hold them, see them in the real world, and interact with them physically. This tangibility allows print ads to create a more direct and personal connection with audiences. Key elements of a print advertisement include a clear headline, strong visuals, and a compelling call to action (CTA), along with carefully chosen colors, fonts, and layout that help the ad communicate its message at a glance.

Print media ads have notable advantages. Their physical presence makes them difficult to ignore, they allow for targeted placement in niche publications, and they generally inspire higher consumer trust, with 56% of consumers expressing more confidence in print than digital ads. However, print advertising has limitations, such

as limited tracking capabilities, higher costs for printing and distribution, and a shorter lifespan, as physical materials can be easily forgotten once seen. Despite these challenges, print advertising remains effective. Research shows that print ads require 21% less cognitive effort to process than digital ads, 78% of people remember seeing them, 82% trust them when making purchases, and people who receive print materials spend 28% more than those who do not. Direct mail ads, in particular, result in higher response rates, with around 80% of consumers taking action after receiving them.

Print advertising comes in multiple formats, each suited to specific marketing objectives and audiences. Newspapers offer affordability, local targeting, and community reach. Magazines provide high-quality visuals, long-lasting exposure, and interest-specific targeting. Billboards maximize visibility and broad audience reach, making them ideal for brand awareness. Direct mail allows personalized engagement and measurable responses. Flyers and brochures are low-cost tools for local promotions or events, while posters draw attention in public spaces. Catalogs compile product collections and foster brand loyalty, and event program materials reach captive audiences with strong associations to events.

Creating impactful print advertisements involves strategic planning and careful design. Ad size and placement significantly influence effectiveness; larger ads capture attention, but positioning within publications or public spaces is key. Psychological reading patterns, such as the Z-pattern, can guide headline and content placement. Colors and fonts convey emotional cues – red evokes urgency, blue inspires trust, green reflects growth, yellow creates positivity, orange signals enthusiasm, purple denotes luxury or creativity, pink appeals to femininity, brown implies reliability, black communicates sophistication, white represents purity, and gray suggests neutrality. Fonts should balance readability with brand tone, using serif for traditional reliability and sans-serif for modern clarity. A clean layout with proper spacing and white space enhances readability and focus, while design principles like the Golden Ratio and Gestalt principles help organize information visually. High-resolution images, ideally 300 DPI for most prints, ensure clarity, while headlines

must quickly grab attention and speak directly to the audience’s needs or emotions. A strong CTA is essential, placed strategically for visibility and paired with actionable language and benefits, often incorporating urgency or scarcity to drive immediate response. Emotional storytelling further strengthens connections, leveraging human empathy and memory to make ads memorable.

Testing multiple variations of print ads, such as through A/B testing or pre-testing, ensures campaigns are optimized for engagement and results. Consistency with brand identity is crucial; colors, logos, fonts, and tone should reflect the brand’s values, building recognition and trust over time. Examples of creative print advertising, such as the playful campaigns by Chupa Chups, Marmite, Heinz, and Sta-Soft, demonstrate how originality and clever visuals can capture attention and leave lasting impressions.

Many businesses choose professional agencies for print advertising design to ensure high-quality, consistent output. Agencies like Duck Design offer unlimited design requests, fast delivery, real-time collaboration, and flexibility in subscription plans to support small and large businesses alike. Services often include traditional print ad creation, branding, web design, and motion graphics, providing comprehensive support for ongoing marketing campaigns.

Ultimately, print advertising continues to hold value in modern marketing. While digital marketing channels are essential, print ads provide a tangible, trustworthy, and memorable way to connect with audiences. Brochures, flyers, magazine spreads, and billboards deliver more than visuals – they establish a physical presence for brands, enhance recall, and foster emotional connections that persist over time. With strategic design, clear messaging, and integration into broader campaigns, print advertising remains a powerful tool for building brand loyalty, driving consumer action, and supporting long-term marketing goals.

Використано матеріал: <https://duck.design/print-advertising/>

№ з/п	Questions
1.	Print Advertising Projects

2.	What are some examples of print ads?
3.	How did the printing press help advertising?
4.	What is advertising in print media?
5.	Which print media is best for advertising?

4. Advertising projects in online news reports.

News advertising faces significant challenges, particularly when it comes to placements alongside unsafe or inappropriate content. Despite this, brands lose over \$2.6 billion annually on unreliable sites, including low-quality news outlets, AI content farms, and “Made-for-Advertising” (MFA) websites. At the same time, advertisers cannot ignore the «halo effect» — the brand uplift generated by appearing alongside high-quality news with engaged audiences. Data consistently show that advertising on credible news content leads to more efficient spend and higher response rates. This creates a dilemma: many brands avoid news entirely, while others risk brand safety and waste ad budgets on low-quality placements.

Research and insights from leading advertisers suggest that brands do not need to choose between avoiding news and compromising brand safety. In fact, 87 percent of executives view advertising in news as a valuable investment for reaching and influencing stakeholders, and 75 percent believe their companies should advertise in news more. With proper planning and protective measures, brands can safely advertise in news content.

A common misconception is that news websites are inherently risky, leading some brands to focus solely on lifestyle, entertainment, or “light” content. However, studies show that ads on trusted news sites outperform those on non-news websites. A study by U.K.-based media organization Newsworks found that brands advertising on reputable news platforms achieve 1.5 times higher perceived trust than those advertising elsewhere. This is increasingly important as trust has become a critical brand metric, and news brands are seen as credible and authoritative, creating a halo effect for advertisers.

Newsworks’ research, based on surveys of over 10,000 people and more than

150 brands, found that campaigns using news brands were 52 percent more effective across six key business metrics — including market share, pricing power, and profit growth — between 2018 and 2022. NewsGuard’s experience confirms these findings; a case study with a Fortune 500 brand showed that using NewsGuard data to expand advertising to thousands of high-quality news sources resulted in a 20 percent increase in reach, a nine percent reduction in CPMs, and a 143 percent rise in click-through rates across key campaign metrics.

News websites offer a unique combination of credibility and engagement. As misinformation spreads online, consumers are more likely to trust ads on reputable news sites. The challenge for advertisers is ensuring ads appear only alongside reliable, trustworthy content. The Association of National Advertisers estimates that the average programmatic ad campaign appears on 40,000 websites, leaving CEOs and CMOs uncertain about ad placements and resulting in \$22 billion wasted ad spend. For example, since the start of the Russia-Ukraine war, NewsGuard tracked 88 websites spreading Russian disinformation, yet 79 brands inadvertently funded these sites. Programmatic advertising can unintentionally associate brands with inappropriate content, making careful placement critical.

NewsGuard provides apolitical publisher reliability data that allows brands to target trustworthy news sources while avoiding unsafe content. Advertisers can start with a curated news «inclusion list», ensuring ads run only on vetted websites and avoiding MFA sites, AI content farms, or disinformation platforms. NewsGuard covers digital, print, and broadcast publishers across the political spectrum, helping brands reach broad, engaged audiences while maintaining suitability standards.

Survey data support the benefits of advertising on quality news: 81 percent of Interactive Advertising Bureau respondents agree it positively impacts brand perception, while a Fortune survey found that 65 percent of Americans think it is important for companies to advertise in news, and 66 percent have a more positive view of brands that do. Despite this, advertising support for news has sharply declined: in 1980, 62 percent of ad spend went to newspapers and magazines, but by 2024, only 1.28 percent goes to news websites.

Brands can identify trustworthy news sites using NewsGuard’s reliability ratings for over 35,000 news and information sources worldwide. Ratings are compiled by journalists using transparent, apolitical criteria, and publishers have a chance to respond or correct issues. Advertisers can use these ratings to create inclusion lists, custom segments, or pre-bid campaigns on DSPs, ensuring their ads appear only on reliable news content. Stagwell’s research demonstrates that ad effectiveness is consistent across content types, whether political, social, or entertainment-related, with only a four-percentage-point difference in buyer intent between “safe” content and impactful news stories.

Traditional keyword blocklists often overreach, blocking entire news categories and legitimate content, such as reporting on marginalized communities or social issues. For example, automated tools blocked nearly half of Reach Publications’ coverage of the 2024 UEFA European Football Championship due to the word «shoot» appearing in headlines, illustrating the need for nuanced brand safety solutions that distinguish context.

Advertising on trusted news sites is increasingly recognized as a responsible and effective strategy. Stagwell research shows that 86 percent of executives believe companies should advertise on news, acknowledging the value of news outlets as advertising channels. Leveraging NewsGuard tools allows advertisers to safely support high-quality journalism while maintaining brand safety. Benefits include premium inventory at lower CPMs, access to highly engaged audiences, quality environments that improve campaign performance, and alignment with brand integrity.

Використано матеріал: <https://www.newsguardtech.com/insights/data-shows-advertising-on-news-brings-major-benefits-to-ad-performance-so-why-dont-brands-advertise-on-news/>

№ з/п	Questions
1.	The Project Report On Newspaper
2.	Digital Advertising and News

3.	What are some examples of newspaper advertising?
4.	How do you advertise something in a newspaper?
5.	How do you give an advertisement in the news?
6.	How do you present an advertisement project?

5. Advertising projects of Links, blogs and Twitter

Twitter, now rebranded as X, has become a central hub for real-time news, trending memes, and viral moments. Beyond social interaction, brands have leveraged the platform to promote products, run campaigns, and engage audiences in ways that don't always feel like traditional advertising. With millions of users active daily, businesses can join conversations organically, using Promoted Tweets, trending hashtags, or creative ad formats that blend seamlessly into users' feeds. Successful Twitter ads are authentic, relevant, and timely, often sparking conversations and engagement rather than feeling intrusive.

Brands use Twitter ads in various ways. Promoted Tweets extend reach and visibility, while Hashtag Challenges encourage user interaction and participation. Video ads enhance engagement and storytelling, making campaigns more immersive. The key to success is creating content that feels natural and resonates with users.

Several brands have demonstrated how effective Twitter advertising can be:

Oberlo's Motivational Wallpaper Ad – Oberlo posted an inspiring quote paired with a calming visual, using hashtags #MondayMotivation and #dropshipper to engage aspiring entrepreneurs. The ad encouraged downloads of free wallpaper rather than pushing products directly, increasing brand awareness through value-added engagement. Its success came from relatability, subtle promotion, and an invitation to interact without overt sales messaging.

Twenty20's Anti-Stock Photo Ad – Twenty20 highlighted a common pain point for designers with a bold visual and concise text: «Don't settle for bad stock photos. Twenty20 has the authentic, real-world photos you need». The ad's striking color, clear call-to-action, and minimal text made it immediately understandable and visually attention-grabbing, appealing to a targeted audience.

GoPuff's Discount Code Ad – GoPuff promoted a \$10 discount on the first two orders with a visual of Ben & Jerry's ice cream. The ad was simple, clear, and emotionally engaging, emphasizing the brand's value proposition with minimal friction, including a one-click install button, which encouraged immediate action.

Salesforce's B2B Marketing Ad – Salesforce offered insights on seven B2B campaigns, providing value without a hard sell. By targeting marketing professionals with credible content, visually appealing design, and clear action cues, Salesforce built trust and positioned itself as an industry authority.

Skillshare's Educational Ad – Skillshare addressed real problems for small business owners and creatives, offering free classes on improving website visibility or product photography. The ad's relatability, credibility, and low barrier to action drove engagement, demonstrating that helpful, non-salesy content can strengthen brand trust.

Travelocity's App Promotion – Travelocity showcased travel deals with up to 40% off hotels, pairing aspirational imagery with a clear offer. The ad focused on selling an experience rather than a service, sparking wanderlust and simplifying the path to app download and booking.

For bloggers and content creators, monetizing through advertising follows a similar logic: know your audience, choose ad types wisely, and make the process easy for advertisers. Common ad types include direct ads, pay-per-click, affiliate ads, pay-per-impression, and others such as reviews or text links. Understanding your audience through tools like Google Analytics or reader surveys allows you to sell ad space effectively and tailor content for maximum impact.

Planning ad rates involves considering monthly page views. For example, sites with fewer than 5,000 page views might charge around \$10 per ad, but pricing should align with industry norms and audience value. To attract advertisers, bloggers can create an advertising page, send outreach emails, and highlight stats such as site traffic, social media followers, and audience demographics. Clear disclosure policies are recommended to maintain transparency and trust.

Retaining advertisers involves proactive engagement: offering trial periods,

flexible agreements, special deals, or collaborating with other bloggers. Advertising networks can manage finances and connect you with advertisers, typically charging a commission but saving time and maximizing opportunities. Continual growth through updated content, social media promotion, and networking with other bloggers enhances advertising success.

Ultimately, Twitter (X) and blogging platforms provide abundant opportunities for brands and content creators to connect with audiences, drive engagement, and generate revenue. By creating ads that feel authentic, provide value, and leverage the platform’s unique strengths, advertisers can achieve impactful results while maintaining trust and relevance.

Використано матеріал: <https://www.outbrain.com/help/advertisers/blog-advertising/>

№ з/п	Questions
1.	Twitter Marketing Basics, Strategies, and Examples
2.	Twitter Campaign and How Commercial Blogs are Useful
3.	How do I advertise my blog on Twitter?
4.	Can I promote affiliate links on Twitter?
5.	How do I link my blog to Twitter?
6.	What is blog Twitter marketing?

6. Advertising projects of citizen journalism

The future of professional journalism may increasingly rely on the active involvement of audiences, as Christoph Neuberger suggests, predicting that citizen participation could redefine how news is produced and consumed. Wiebke Möhring emphasizes that participative formats, particularly in local journalism, can enhance public engagement and involvement in social processes. Technological developments, especially the widespread use of smartphones and mobile connectivity, have made video production – from filming to editing and distribution – more accessible than ever. Consequently, integrating citizens into local television production is a logical progression.

In hyperlocal contexts, participative formats allow viewers to contribute to journalistic reports or even create them from scratch. For editorial departments, citizen involvement provides ideas, editorial support, and increased audience loyalty. Yet, concerns persist that journalistic quality may be compromised. The audience's role is shifting from passive consumers to active participants, «switching flexibly between the roles of communicator and recipient». Research increasingly examines this interaction between journalism and the audience, focusing on the motivations and demographics of citizen journalists, their capacity for consistent participation, and the types of content they can produce.

Studies at HTWK Leipzig have explored the conditions necessary for successful participation in local television and the most suitable participative formats. Changing production conditions and the financial constraints of small local broadcasters must be considered. A collaborative project between the IiM Institut für innovative Medien and HTWK Leipzig, funded by the Sächsische Landesanstalt für privaten Rundfunk und neue Medien (SLM), developed a website and app to streamline workflow between citizen reporters and editorial offices. It also introduced a phase model for collaboration and tested new participative formats, yielding practical criteria and guidelines for local television.

Research on citizen participation in local press and broadcasting demonstrates diverse structures and reach across Germany. Smaller local broadcasters vary in staff size, schedule structure, and resources, with approximately half of their income typically coming from advertising. Saxony, in particular, has a high density of local television channels, a legacy of GDR-era antenna associations ensuring regional reception. Despite limited resources, these stations benefit from proximity to their audiences.

Practical experiments, such as those conducted by SLM and HTWK Leipzig in 2015, explored citizen journalism on local television via platforms like the Reporter-Go app, allowing independent content generation and editorial collaboration. Christoph Neuberger differentiates between strict definitions of citizen – as news production independent of professionals – and broader interpretations encompassing

amateur contributions within professional media. Steve Outing's eleven-layer model of citizen journalism in blogs, ranging from simple comments to fully wiki-based journalism, provided a foundation for examining citizen participation in local television.

HTWK Leipzig researchers adapted Outing's model to five layers for television: (1) crowdsourcing for research, (2) add-on reporting, (3) citizen journalism with editorial support, (4) vloghouse with fixed broadcast slots, and (5) editorially independent citizen journalism. An online survey in 2016 targeting citizen reporters revealed a predominance of older participants (84% aged 50+) who were motivated by personal interests, creativity, and community engagement rather than financial gain. Their topic preferences – culture, events, and history – differed from typical local television content.

University television provided a practical test case for these participative formats. Students contributed videos via www.buergerreporter.net, and projects like the Bachfest Leipzig and HTWK Leipzig's 25th anniversary campaigns demonstrated that students participated primarily for creative expression, topic interest, and community engagement, while public visibility and competition had lesser influence. Analysis identified three key success factors for participative formats: intrinsic motivation to address the topic, low technical barriers, and participant control over publication.

Local television projects, such as those at Leipzig Fernsehen, highlighted challenges in aligning broadcaster expectations with citizen capabilities. Professional editorial offices expect content to meet journalistic standards, yet volunteer citizen reporters often operate at Layer 3 («citizen journalism with editorial support») rather than fully independent production (Layer 5). Practical experience shows that while citizen reporters can enrich content and strengthen audience connections, supervision, training, and technical support are essential. Mobile technologies reduce barriers and increase enjoyment, as demonstrated by the «flog» student vlogs, which emphasize subjective, opinion-based content.

Overall, results suggest that the most promising participative format for local television may be the vloghouse (Layer 4), which combines audience recognition, creative freedom, and feasible production expectations. Participative formats have potential to complement, rather than replace, traditional journalism, aligning with Neuberger’s and Möhring’s vision of audience involvement. Future research should explore workflows integrating mobile citizen reporters with hyperlocal, online-affine editorial offices, developing processes and formats that enhance traditional journalism while allowing audiences to actively contribute to media content.

Використано матеріал: <https://journalistik.online/en/paper-en/citizen-reporting-between-participation-and-professional-journalism/>

№ з/п	Questions
1.	Citizen Journalism Projects
2.	What are some examples of citizen journalism?
3.	What is citizen journalism in the media industry?
4.	What are 5 other terms for citizen journalism?
5.	What is the platform of citizen journalism?

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II. МАТЕРІАЛИ ДЛЯ ПРАКТИЧНИХ ЗАНЯТЬ

1. Tasks of Advertising. Basic elements of journalism

Journalism is built on a set of core principles that define its social value and distinguish it from other forms of communication. As outlined by Bill Kovach and Tom Rosenstiel, journalism's first obligation is to the truth – not an abstract or absolute truth, but a practical, functional one that allows people to understand the world and make informed decisions in everyday life. Journalistic truth is a process that begins with the disciplined collection and verification of facts and continues through transparent explanation, interpretation, and ongoing public scrutiny. In an era of information overload, this commitment to accuracy and context is more essential than ever, as citizens increasingly rely on journalism to filter, verify, and make sense of vast amounts of data.

Closely connected to this is journalism's first loyalty to citizens. Regardless of whether journalism is produced by large media corporations, independent outlets, or individual content creators, its primary responsibility is to serve the public interest rather than private, political, or commercial agendas. This loyalty forms an implicit covenant with the audience and underpins trust, credibility, and long-term sustainability. Journalism must also strive to represent society fairly and inclusively, as ignoring certain groups effectively excludes them from public life. While technology continues to evolve, trust – once earned and maintained – remains the foundation of journalism's relevance.

At the heart of journalism lies a discipline of verification. Journalists are not neutral observers free of bias, but they employ objective methods designed to test information and minimize the influence of personal assumptions. Seeking multiple sources, disclosing methods, and presenting diverse perspectives are essential practices that separate journalism from propaganda, advertising, entertainment, or fiction. This professional discipline ensures that journalism provides reliable knowledge rather than mere opinion or persuasion.

Independence is another cornerstone of credible journalism. Journalists must maintain distance from those they cover, resisting pressure from power, personal interest, or ideology. Independence does not mean neutrality; rather, it requires intellectual honesty, fairness, and openness to complexity. This independence enables journalism to fulfill its role as an independent monitor of power, holding institutions and individuals accountable while also giving voice to those who might otherwise remain unheard. The watchdog function is not solely about confrontation but about uncovering hidden realities and explaining the real effects of power – both positive and negative – on society.

Journalism also has a responsibility to provide a forum for public criticism and compromise. Democratic societies grant journalism special protections and privileges because of its role in sustaining informed public debate. In return, journalism must elevate the quality of that debate by offering verified information, contextual analysis, and balanced representation of viewpoints. A forum dominated by

speculation or misinformation undermines civic decision-making, whereas journalism grounded in facts and intellectual rigor strengthens it.

Another essential task of journalism is to make the significant interesting and relevant. Journalism is purposeful storytelling that balances what audiences want with what they need to know. Effective journalism combines civic clarity with engaging narrative, ensuring that important issues are not lost amid trivial content. By maintaining comprehensiveness and proportionality, journalism acts as a modern map of society, giving greater visibility to what truly matters and avoiding distortion through sensationalism or imbalance.

Journalists must also be allowed – and encouraged – to exercise their personal conscience. Ethical responsibility is inseparable from journalistic practice, especially in a media environment where individuals increasingly publish directly to the public without editorial oversight. A strong moral compass, openness to critique, and willingness to question one’s own work help protect both the credibility of journalism and the quality of public discourse.

At the same time, citizens themselves now play a more active role in the news ecosystem. Through blogs, social media posts, comments, and shares, ordinary people often follow a simplified version of the journalistic process. What distinguishes journalism from everyday information sharing is intent and verification: journalism aims to help people make better decisions through systematically verified information. In today’s media landscape, journalists are no longer gatekeepers but sense-makers who help audiences navigate, verify, and interpret information they already encounter.

Parallel to the evolution of journalism is the long history of advertising as a form of public communication. Advertising emerged in ancient civilizations, where early messages were carved on papyrus in Egypt or painted on walls in places like Pompeii. These early advertisements promoted goods, services, and even political ideas, demonstrating that persuasion and public messaging have always been embedded in social life. Visual symbols and simple texts laid the groundwork for branding and storytelling long before the rise of modern media.

The Industrial Revolution of the 19th century marked a turning point in advertising history. Mass production, urbanization, and expanding print media created new opportunities – and challenges – for businesses seeking to reach consumers. Newspapers and magazines became key advertising platforms, while the emergence of professional advertising agencies introduced strategic planning, audience research, and creative storytelling. Advertising shifted from simple announcements to carefully crafted campaigns that appealed to emotions, identity, and lifestyle.

The 20th century brought further transformation with the advent of radio and television. These technologies allowed advertisers to combine sound, image, and motion, creating immersive narratives that shaped popular culture. Iconic television campaigns demonstrated the power of emotional connection, while brands increasingly positioned themselves as symbols of values and ways of life rather than mere products. The digital revolution of the late 20th and early 21st centuries accelerated these changes, introducing websites, search engines, social media, and data-driven targeting.

Today, advertising operates within a 360-degree approach that integrates online and offline channels into cohesive campaigns. Storytelling has become central, as brands seek to engage audiences through meaningful narratives across multiple touchpoints. Advanced technologies such as artificial intelligence, big data, and programmatic advertising enable unprecedented personalization and efficiency, while interactive formats like augmented and virtual reality transform audiences from passive viewers into active participants.

In conclusion, both journalism and advertising reflect society's evolving relationship with information, technology, and communication. Journalism remains essential as a public service grounded in truth, verification, and civic responsibility, while advertising continues to adapt as a strategic, persuasive force shaped by cultural and technological change. Understanding their principles and histories is crucial for navigating today's complex media environment, where information, persuasion, and storytelling increasingly intersect.

Використано матеріал: <https://slm.mba/mmpm-007/history-advertising-ancient-digital/>

2. History of Advertising journalistic projects

Advertising journalistic projects have evolved alongside the development of mass media, reflecting changes in technology, economics, audience behavior, and professional standards. In the early history of the press, particularly in the 18th and 19th centuries, advertising and journalism were closely intertwined, as newspapers relied heavily on commercial announcements, classifieds, and sponsored notices to survive financially. Advertising content was often presented in a straightforward, informational manner, with little distinction between editorial material and promotional messages. As newspapers expanded their reach during the industrial revolution, advertising became more structured and strategic, supporting the growth of large-scale journalistic projects and enabling the emergence of professional newsrooms. In the late 19th and early 20th centuries, the rise of mass circulation newspapers and magazines led to more sophisticated advertising formats, including illustrated ads, slogans, and brand storytelling, while journalism itself began to assert principles of objectivity and public service, gradually drawing clearer boundaries between editorial and advertising content. During this period, advertising-funded journalistic projects allowed media outlets to invest in investigative reporting, foreign correspondence, and special thematic sections, such as lifestyle, culture, and business. In the mid-20th century, the expansion of radio and television further transformed advertising journalism, as sponsored programs, branded segments, and commercial breaks became integral to broadcast news and documentary formats. This era also raised ethical questions about sponsor influence, leading to the development of advertising standards and editorial independence policies within news organizations. With the late 20th century came the digital revolution, which radically reshaped both journalism and advertising. Traditional advertising revenues declined, pushing media outlets to experiment with new journalistic advertising projects such as advertorials, native advertising, branded content, and special multimedia features funded by

commercial partners. These projects sought to combine journalistic storytelling techniques with marketing goals, often blurring the line between information and promotion while prompting renewed debates about transparency and audience trust. In the 21st century, advertising journalistic projects have become increasingly data-driven and interactive, incorporating social media, influencer partnerships, video storytelling, podcasts, and immersive formats. At the same time, professional and academic discussions emphasize the importance of clear labeling, ethical regulation, and audience awareness to preserve the credibility of journalism. Thus, the history of advertising journalistic projects reflects a continuous negotiation between economic sustainability and journalistic integrity, demonstrating how advertising has both enabled the growth of journalism and challenged it to redefine its values in changing media environments.

***Використано матеріал:* <https://camphouse.io/blog/advertising-media>**

1. How were advertising and journalism connected in the early history of the press?
2. Why did journalism begin to establish clear boundaries between editorial and advertising content?
3. How did advertising-funded projects influence the development of journalism?
4. What ethical challenges are associated with advertising journalistic projects?
5. How has the digital era changed advertising journalistic projects and audience trust?

3. Advertising projects in Sources and news agencies

Advertising media is a central force in any modern marketing strategy, encompassing the wide range of channels and tools used to deliver advertising messages to a target audience. Its main purpose is to attract attention, generate interest, and ultimately drive leads and sales. This includes both traditional media, such as radio, newspapers, magazines, and television, as well as digital advertising channels that have become increasingly dominant in today's media environment.

Digital platforms provide countless opportunities for brands, from banner advertisements and video content on YouTube to highly targeted ads on social media networks. These channels are no longer just spaces for entertainment or communication; they have become essential tools for reaching specific audiences, particularly younger users who spend a significant portion of their time online.

Outdoor advertising also remains an important part of the advertising media landscape. Billboards and other outdoor formats create strong visual impressions and reinforce brand visibility in public spaces. Alongside this, online marketing connects brands directly with users through websites, search engines, and mobile devices, transforming every online interaction into a potential advertising opportunity. Each advertising medium, whether traditional or digital, plays a strategic role in a company's media plan. Advertising media is not about random spending but about carefully planned campaigns designed to maximize impact, increase advertising revenue, and strengthen a brand's position in the market.

The importance of advertising media lies primarily in its ability to connect businesses with their target audiences. Through a thoughtful selection of channels, companies can communicate with different audience segments in ways that feel relevant and engaging. Traditional media often appeals to audiences who value credibility and familiarity, while digital media allows for more personalized, interactive communication. This connection enables businesses to better understand consumer needs and adapt to changing preferences. At the same time, advertising media plays a key role in building brand awareness and driving sales. A well-integrated media campaign that combines social media advertising, search engine ads, digital display formats, and even outdoor or print media helps ensure message consistency and broader reach, making advertising investments more effective.

One of the strongest advantages of advertising media is its diversity. Digital advertising channels reach massive online audiences through videos, banners, and mobile ads, while traditional channels such as radio, television, and print continue to perform well in specific markets and demographics. By combining online and offline media, companies can design comprehensive campaigns that resonate across different

age groups and lifestyles. Advanced digital platforms further enhance marketing effectiveness by offering precise targeting options, allowing brands to reach users based on interests, behavior, location, and demographics. As a result, digital advertising has become a priority for many businesses, with a significant share of marketing budgets now allocated to online channels due to their measurable impact and ability to boost brand awareness.

The success of advertising media also depends heavily on strategic media planning. An effective media plan involves allocating budgets wisely across multiple channels and ensuring that each advertisement reaches the intended audience at the right time. Skilled media planning increases campaign efficiency, improves return on investment, and strengthens overall brand communication. Within this framework, different types of advertising media serve different purposes. Traditional media, including print, radio, and television, offers credibility, broad reach, and emotional storytelling. Print media appeals to audiences who value permanence and trust, radio advertising reaches people during daily routines, and television commercials combine sound and visuals to create memorable messages.

Digital advertising media, on the other hand, provides flexibility, interactivity, and precise targeting. Social media advertising allows brands to engage directly with users in a more personal way, while online ads on search engines and websites capture consumer intent at key decision-making moments. Video advertising, especially on platforms like YouTube, has become one of the most powerful formats for storytelling and audience engagement. Mobile advertising further extends reach by connecting with users wherever they are, making smartphones a vital part of any digital media strategy.

Choosing the right advertising media requires a clear understanding of the target audience, alignment with overall marketing goals, and careful budget planning. Younger, tech-savvy audiences are more effectively reached through digital and mobile channels, while local or traditional audiences may respond better to print or radio advertising. Budget considerations also play a critical role, as businesses must balance cost-effective options with high-impact formats. Using a mix of media

channels helps reinforce messages across multiple touchpoints and reduces dependence on a single platform. Continuous measurement and adjustment are essential, as advertising performance must be monitored through analytics, engagement metrics, and customer feedback to ensure campaigns remain effective.

Measuring the impact of advertising media involves tracking website traffic, analyzing social media engagement, evaluating online ad performance through tools such as Google Analytics, and gathering direct feedback from customers about how they discovered a brand. While digital media offers detailed performance data, traditional media can be assessed through brand awareness indicators, inquiries, and promotional tracking methods. Reviewing overall campaign effectiveness helps businesses refine future strategies and align advertising efforts with broader marketing objectives.

Well-known advertising media examples, such as Coca-Cola’s holiday campaigns or Nike’s inspirational video ads, demonstrate the power of combining traditional and digital media with strong storytelling. These campaigns do more than promote products; they build emotional connections, reinforce brand identity, and create long-term loyalty. Ultimately, advertising media is most effective when it is strategically planned, audience-focused, and continuously optimized, allowing businesses of all sizes to communicate clearly, compete effectively, and achieve sustainable marketing success.

Використано матеріал: <https://camphouse.io/blog/advertising-media>

№ з/п	Questions
1	What is Ads for News?
2	What are sources of advertising?
3	How do you give an advertisement in the news?
4	What are the 6 types of newspaper advertising?
5	What is the role of the advertising department in a newspaper?

4. The television news report. Structure and characteristics of news reports

Newscasts follow a clearly defined and carefully structured format designed to deliver information in an effective, engaging, and understandable way. From the opening sequence to the closing credits, each element of a newscast serves a specific function and contributes to the overall flow and credibility of the broadcast. The structure helps viewers easily follow the news, prioritize important information, and remain engaged throughout the program, making it a fundamental aspect of professional television journalism.

A newscast typically begins with an opening sequence that establishes the brand identity and tone of the program through music, graphics, and an announcer's voiceover. This introduction usually features the station's logo, the title of the newscast, and the main anchors, setting expectations for the type of content that will follow. Immediately after the opening, headlines are presented as brief summaries of the most important stories covered in the broadcast. These short, impactful statements are designed to capture the audience's attention and usually include a mix of local, national, and international news. Teases are also an essential part of the early structure of a newscast. They are short promotional messages, often placed before commercial breaks, that encourage viewers to continue watching by highlighting exclusive or especially compelling upcoming stories.

Commercial breaks are strategically placed at regular intervals throughout the newscast, typically every eight to twelve minutes. While their primary function is to generate revenue for the station, they also serve as natural transitions between segments and allow time for technical and production adjustments. The core of the newscast consists of news segments, which are arranged according to importance, relevance, and timeliness. Hard news stories focus on factual, time-sensitive events such as politics, crime, accidents, or natural disasters and are presented in an objective and straightforward manner, often supported by live reports or official sources. Feature stories, in contrast, provide more in-depth coverage of human-interest or cultural topics and allow for greater creativity, emotional depth, and narrative storytelling. Sports and weather segments are usually presented by specialized anchors and focus on providing practical, engaging, and relevant

information, often supported by graphics, highlights, and live reports.

The overall flow of a newscast is shaped by careful story ordering, smooth segment transitions, and balanced pacing. The most impactful stories are typically placed at the beginning, while related stories may be grouped together to provide context and coherence. Transitions between segments are achieved through verbal cues, music, or visual effects, helping maintain a professional and cohesive broadcast. Pacing varies depending on content, with urgent hard news delivered quickly and feature stories presented at a more relaxed pace. Anchors play a central role in maintaining this flow, guiding viewers through the program and ensuring clarity, authority, and trust. In addition to main news anchors, sports and weather anchors contribute their expertise and distinct presentation styles, adding variety and specialization to the broadcast.

Live elements further enhance the immediacy and credibility of newscasts. Field reports provide real-time coverage from the scene of events, while in-studio interviews allow for deeper analysis and discussion. Breaking news coverage requires rapid coordination and may interrupt regular programming to deliver urgent updates as accurately as possible. Visual elements are also crucial to modern newscasts, including lower-third graphics that identify speakers and summarize information, over-the-shoulder graphics that reinforce key points, and full-screen graphics used to present complex data or infographics clearly.

A newscast concludes with closing elements designed to leave a lasting impression on viewers. Final thoughts from the anchors may summarize key stories, offer brief reflections, or provide context, often in a slightly more conversational tone. Teases for upcoming newscasts encourage continued audience engagement, while credits and copyright information acknowledge the work of the production team and ensure legal compliance. Altogether, understanding the structure of a newscast is essential for producing clear, compelling, and professional news content that effectively informs and engages the audience.

Використано матеріал: <https://fiveable.me/television-newsroom/unit-6/newscast-structure-segments/study-guide/hrs397oFRBD9OHBG>

- What is News for Television?
- Characteristics:
- Audio-Visual Medium
- Quicker Delivery
- Wider Reach
- Greater Impact
- Production of Television News
- Newsroom
- Live Elements
- PCR and MCR
- Television News with Changing Technology
- Role of Television News

5. Advertising projects of Interviewing. Editorial slang

Historical and social changes taking place in contemporary society drive lexical transformations in language. The abolition of censorship (from Latin *Censura* – serious discussion, harsh critique) and the full democratization of all spheres of life have led to the emergence of abbreviated expressions in literary language, including youth and professional slang. The boundaries between spoken and written language have gradually disappeared, and the traditional notion of flawless literary writing has lost its former status. Oral speech has gained prominence and is actively used by people across various social and professional domains.

Linguistic research, dictionary entries, and recent sociological studies show that slang has penetrated almost all segments of the population. Speakers often use slang in ways that seem natural, enabling them to engage audiences and establish common ground with others. Slang, derived from the French jargon meaning language specific to a particular group, consists of words and expressions characteristic of social or professional communities, understood primarily by members and distinct from literary language. Today, these hybrid expressions remain

a key factor in the stylistic and linguistic diversity of media and advertising texts. In the current sociocultural context, slang permeates multiple areas – including literature, film, media, and advertising – serving both as a means of expression and as a stylistic tool integral to everyday communication. For instance, slang is often reflected in the language of musical groups, adding emotional nuance to lyrics and enhancing the relatability of songs for young audiences. The influence of slang on speech, along with the significance of certain socio-cultural realities encoded in specific words and expressions, contributes to its acceptance and normalization in society.

This category of abbreviated expressions is also referred to as interslang or general jargon, encompassing words and phrases that may not conform to standard linguistic norms but are widely used and, in some cases, complete spoken discourse. Jargon is distinguished by a unique lexicon and phraseology in colloquial speech, as well as specialized structural conventions. Examples include musicians' slang such as *yakan* (money) and *hasut* (bread), Bukhara gold coins called *Xurmo*, students' slang such as *yopmoq* (finish the session), *vozdux* (scholarship), *yaxlamoq* (return from exam), and *stukach* (tattletale), as well as youth slang including *g' isht* (ugly), *risovka* (show off), *uxlatib ketmoq* (to deceive), *yedi* (defeated), and *tepd* (understand). The creation of a culturally meaningful environment through the social use of slang has resulted in a system of status, orientation, and behavioral expectations, structured around shared concepts and symbolic linguistic markers.

Slang content is often enriched with borrowings from other languages, and lexemes specific to jargon are frequently replaced by new ones. For instance, in song advertisements, phrases such as «latest hits» or «a collection of hit songs» are common, yet many people do not fully understand the meaning of the word «hit»; only those familiar with the music field grasp it more precisely. Dictionaries of slang provide different interpretations: in English, «hit» can mean «luck» or «beat,» while in music it refers to a popular song. In Uzbek, the same term may apply to films, plays, or events that achieve widespread popularity. The definition of the term «jargon» remains debated, with some scholars suggesting that youth slang can be

referred to as *jarang* (from English slang) or *argo* (from French argot). In student conversations, academic leave is simply called «academic».

Jargon differs from the national language primarily in vocabulary, without unique phonetic or grammatical rules. Slang is often perceived as uncultured; however, it is increasingly embraced as a playful tool, allowing speakers to create complex interactions with layered meanings. Such nuanced usage is particularly significant in texts that combine diverse and multifaceted concepts, including newspaper articles, radio broadcasts, television news, online advertisements, and other media forms. Slang usage is especially prevalent in journalism and advertising, where texts often mimic oral speech. Deviations from standard language norms are common, as any rule can be broken, but not all linguistic innovation is welcomed in advertising. Nonetheless, in this context, the primary goal is to sell products, making new words and unconventional uses of familiar words highly significant.

For example, in the advertisement of the show *My Shop*, the phrase «the aristocracy of the product» was introduced. Here, *aristocracy* draws from Persian, originally meaning a person of privileged birth or a noble, and was not previously used in this context. The intent was to confer high status on the product, making the phrase a form of jargon within the business community and among the general public, while also creating brand recognition for the show. Key elements of advertising vocabulary consist of words denoting economic and commercial concepts, typically forming phrases that describe the content or significance of a product. Lexical-semantic analysis of these units relies on sources such as the *Annotated Dictionary of the Uzbek Language* and the electronic *Wikipedia dictionary*, as these widely recognized resources provide reliable observations on lexemes, including shifts in meaning, and are trusted references for studying advertising language.

People of different professions and age groups are exposed to advertising. However, as noted earlier, one of the most susceptible categories is young people undergoing active socialization. As a result, the number of advertising products aimed at young consumers continues to grow. Promoting these products requires the use of specific linguistic tools, which serve as a distinctive means of influence. Advertisers

often encourage young audiences to employ non-standard language units, such as slang, or to create new words and constructions modeled on them, in order to overcome the psychological barrier between the advertisement and the audience. Language, as a social phenomenon, evolves continuously, undergoing various transformations. Rapid advances in the economy, science, media, and high technologies influence the expansion of existing lexical nominations and the emergence of new terminologies. The development of the nominal function of language is reflected in both the broadening and updating of concept names and in changes to methods of nomenclature.

Most new lexical units are created using word-formation mechanisms. For example, an advertisement for Snickers chocolate depicts a hero fleeing from creatures and eating a chocolate bar, while a voiceover says, «Are you broken? Don't stop the Snickers!» To understand this ad, it is necessary to recall its Russian version, which read: «Broke? What brakes! Snickers!» Here, the word «Broke?» is a slang term used by Russian teenagers meaning «Are you tired or exhausted?» The phrase «No brakes!» is a jargon expression meaning «do not stop,» and «Snickers!» is also slang, implying an annoying situation that is resolved by the product. The inclusion of verbal and resonant expressions in advertising and media texts is common and serves multiple functions: it reflects the personality of the author, conveys consumer values, indicates cultural literacy, and shapes attitudes toward the events or realities depicted. Metaphorical slang allows speakers to conceal meaning while simultaneously expressing multiple layers of interpretation. Over time, certain jargon terms may become standardized. For instance, the word «VIP» emerged with the introduction of mobile telephony in Uzbekistan, initially referring to the «VIP tariff» — the most expensive plan offering unrestricted access to telecommunications services. Over time, the meaning of «VIP» expanded to signify abundance, comfort, convenience, and a sense of security, and it began to be applied to other domains, such as wedding halls, cars, kitchens, and stadiums. Originally, the English abbreviation «VIP» meant «very important person,» referring to leaders or individuals enjoying privileges, and the Russian interpretation «Vesma eminent

person» conveys a similar idea. In practice, however, «VIP» in slang and advertising is used more broadly, not tied to a specific service, situation, or exclusive attention, but to convey a sense of prestige, abundance, or special treatment.

Similarly, the term «voucher» illustrates the semantic evolution of borrowed words in slang. When Havas promoted Samsung Galaxy smartphones, they distributed vouchers, originally defined as documents providing written certification, guarantees, payment authorization, or evidence of purchase. Initially, the word entered the local language as slang in this narrow sense, but its meaning has since broadened, including applications in the education system. Functionally, vouchers served as privatization certificates, granting holders the right to participate in the privatization of state-owned enterprises by exchanging vouchers for shares. Each voucher had a nominal value corresponding to the share of privatized property and a potential profit based on dividends per share. Conversion of vouchers into shares, dividend distribution, and related transactions were conducted through investment funds managing these vouchers. This example demonstrates how lexical borrowing, slang, and jargon evolve, reflecting changes in social, economic, and cultural contexts while integrating into everyday language and advertising discourse. Coupons can be purchased, transferred, or sold to any investment fund. Originally, the term belonged to a specific social or professional class, but over time it became widely used in everyday language. One of the key aspects of analysis in advertising linguistics is the study of lexical layers within advertising texts. These layers consist of both native and borrowed lexical units. Examining the lexical and semantic features of these elements, which are characteristic of advertising discourse, allows researchers to draw conclusions regarding their popularity in the Uzbek language, the evolution of meaning, and the scope of their functional and stylistic potential. In advertising, logical consistency, clarity, unambiguity, objectivity, and factual accuracy are prioritized, along with the presence of specialized terminology and extralinguistic elements to convey the intended message. Authorial individuality is often minimized, and subjective evaluations, monologues, or emotional speech are rarely emphasized. Expressions tend to rely on standard sentence structures, lacking vivid phonetic

features, and the use of adverbs or conventional sentence order does not enhance the product's appeal or persuasive power, rendering such messages similar to ordinary text. The aim in advertising is clarity and comprehensibility, whether in written or oral form. Although emotionally expressive language is not standard in advertising, Article 6 of the Law «On Advertising» of the Republic of Uzbekistan mandates that advertising must be legal, accurate, reliable, non-harmful to consumers, and utilize forms and methods that do not cause moral harm.

From a semantic perspective, the jargon used in advertising carries both denotative and connotative meanings. Given the specialized and targeted nature of advertising, slang in Uzbek advertising texts is often employed figuratively. Analysis shows that most instances rely on figurative meanings, with literal interpretations occurring less frequently. Slang, or social dialect, can be defined as a variety of national language used in oral communication by relatively stable social groups that unite individuals according to profession, social status, interests, or age. Its linguistic essence includes metaphorical extensions, wordplay, and the creation of expressive, emotionally resonant linguistic forms. Advertising jargon is a complex linguistic phenomenon encompassing multiple lexical layers, interactions between language groups, phonetics, morphology, semantic word formation, and professional as well as general vocabulary, often incorporating Russian and English elements. This allows researchers to track the dynamic process of integrating new lexical realities into advertising discourse.

The study of youth jargon is of particular importance due to its socio-cultural context, the prevailing “linguistic taste” of a given period, and the often short lifespan and frequent evolution of many of its words. According to V. G. Kostomarov, an insufficient examination of youth vocabulary limits our understanding of the future development of language, as youth jargon represents a unique linguistic phenomenon and serves as an example of the interaction and blending of diverse expressions. Literary language, in turn, reflects a collection of new means of expression. Consequently, certain functional forms of language use may become secondary in relation to primary forms, with speech serving as the fundamental

reference. The study of colloquial and oral speech is essential, as it provides a criterion for evaluating authentic language usage and serves as a methodological foundation for linguistic research.

Considering the widespread use of slang and jargon in advertising, it can be concluded that these linguistic tools must adhere to the fundamental requirements of advertising practice. At the same time, their presence in advertising texts influences broader language processes, contributing to the dissemination of concepts and facilitating their incorporation into normative language. Removing slang or jargon from advertising would diminish its ability to signal group identity and reduce the effect of social differentiation, as coded language serves as a bridge to insider communication. Furthermore, media themselves act as legislators of literary language; thus, slang and jargon introduced in advertising are often perceived as neologisms, subsequently absorbed into spoken language and gradually spreading across various social circles.

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6. Viewing and analysing news reports different journalistic projects

In this report, researchers from the Center for Social Media at American University identify a set of best practices in digital new media journalism intended to guide future planning and initiatives for the Corporation for Public Broadcasting (CPB) and, more broadly, for the Public Service Media community in the United States. The report offers an overview of the contemporary journalism and public broadcasting landscape, based on an analysis of recent studies and in-depth interviews with leading experts, and presents a refined set of best practices supported by concrete examples that can be replicated by public media producers. The methodology combined a close review of relevant reports, publications, and conference materials with hour-long interviews conducted with ten thought leaders, innovators, practitioners, and researchers working across a wide range of digital

journalism projects. Interview transcripts were analyzed to identify recurring recommendations, shared criteria, and emerging trends, which were then compared with findings from existing research. The proposed best practices were further evaluated and refined based on expert feedback.

The identified best practices emphasize active user involvement, encouraging journalism projects to use digital platforms to inform, motivate, and equip users to participate in public affairs debates and related online and offline communities. Digital journalism is also increasingly focused on going deeper by adding context and depth to breaking news and ongoing issues, while sustaining core public affairs specializations such as investigative, international, science, and environmental reporting – areas often reduced in commercial media. Another key practice involves reaching new and non-traditional publics by engaging focused networks of users who share common identities, interests, or challenges, rather than relying solely on mass-audience models. This approach is particularly important for informing and engaging minority, ethnic, and low-income communities that are frequently underserved by mainstream media, while also allowing these perspectives to migrate to broader platforms and enrich general coverage.

The report further highlights the importance of repurposing, remixing, and recycling content across platforms to maximize access and create new value through thoughtful aggregation and curation. Collaboration is identified as a central principle, with digital journalism projects increasingly organized around shared issues, locations, and communities, involving partnerships among media outlets, institutions, organizations, and publics. Enabling media literacy is also presented as a core responsibility of digital journalism, extending beyond technological innovation to helping users become more effective and critical consumers and producers of media through training, standards-setting, and citizen journalism initiatives. Innovation through experimentation with form and technology is another defining practice, as digital journalism pioneers develop new formats, interfaces, and platforms, often leveraging open-source software or commercial platforms to foster engagement. Finally, the report underscores the role of digital journalism in promoting political

discussion and civic participation by facilitating informed debate, encouraging user interaction, providing mobilizing information, and supporting transparency initiatives.

The analysis situates these practices within broader shifts in the news environment driven by changes in demographics, technology, and audience expectations. Digital media have fundamentally altered information flow, shifting control from traditional mass media producers to users, who are now not only consumers but also creators, curators, recommenders, and participants. The convergence of print, broadcast, and discussion platforms, combined with the proliferation of digital creation tools and mobile distribution, has expanded both the volume of available content and opportunities for interaction. Mobile technologies, in particular, have accelerated these changes by removing traditional geographic and distribution barriers and enabling constant access to news and information, a trend projected to intensify as mobile devices become the primary means of internet access globally.

As a result, news consumers have developed new habits characterized by time-shifting, selective consumption, and reliance on social networks and search tools to discover content. Traditional «appointment media» has declined, brand loyalty has weakened, and users increasingly follow issues across multiple sources and ideological perspectives. While these developments empower motivated and informed users, they also contribute to the fragmentation of audiences and the erosion of mass reach, posing challenges for public affairs journalism. News producers, in turn, must adapt to these conditions by building engaged communities, increasing transparency, and shifting from a «finished product» mindset to an ongoing, iterative process of reporting that invites user participation, feedback, and collaboration.

These transformations are reshaping professional norms, ethical standards, and business models within journalism. The rise of citizen journalism, crowdsourced reporting, and «pro-am» collaborations challenges traditional gatekeeping roles while opening opportunities to enhance quality through shared standards and collective expertise. At the same time, economic pressures have disrupted legacy news

organizations, reducing staff and revenues even as online audiences grow. In this evolving context, digital journalism and public affairs content have become not merely extensions of legacy platforms but central distribution channels in their own right. The strongest examples of digital journalism emerge from integrated, cross-platform strategies that align organizational resources with audience needs, leverage digital technologies creatively, and reaffirm journalism's public service mission in a networked media environment.

Best practices and examples. This section of the report focuses on identifying best practices in digital journalism and illustrating them through concrete examples. Although technologies, audiences, and journalistic practices continue to evolve, recent research and industry analyses point to a set of emerging principles that can guide how public broadcasting outlets and producers adapt to the digital media landscape. The concept of “best practices” is not merely a buzzword but a well-established research approach used across professional fields to describe activities, norms, and routines that help organizations respond to shared challenges and achieve common goals. These practices are intended to be transferable across different contexts, while still allowing flexibility based on an organization's specific mission, resources, and strategic priorities.

The research process unfolded in several stages. Initially, best practice activities were identified through a review of existing literature and reports, qualitative analysis of leading digital journalism websites, and preliminary conversations with experts studying digital journalism. Building on these initial categories, the researchers expanded the scope of the investigation by reviewing a broader range of media platforms and conducting in-depth, hour-long interviews with ten prominent thought leaders, innovators, and researchers in the field. These experts represented a wide spectrum of experience in journalism, public media, research, and digital innovation, including leaders from organizations such as Media Giraffe, the Online News Association, Pew Research Center, J-Lab, NPR Digital Media, and PBS MediaShift. Interviewees were asked to describe their areas of expertise, identify emerging best practices in digital journalism and public affairs, and recommend

strategies for successful news projects and outlets. The interview data were then systematically analyzed to identify recurring themes, shared criteria, and common recommendations, which were compared with findings from recent reports. To further validate the results, the experts were invited to respond to a web-based, open-ended survey evaluating the proposed best practice categories, ensuring a broad level of consensus and allowing for additional qualitative feedback.

Based on this process, the report presents eight categories of best practice in new media journalism that are directly relevant to public broadcasting. These practices are illustrated through contemporary examples drawn from public broadcasters, non-profit organizations, commercial media, and citizen media initiatives. Many of the highlighted projects align with multiple best practice categories, reflecting the interconnected nature of digital journalism innovation. One of the central best practices is involvement, which emphasizes using digital platforms to actively serve and engage users by providing information, motivation, and tools that enable participation in public affairs debates and related online and offline communities. In this model, media are no longer produced solely for passive audiences but for active users who contribute to information gathering, interpretation, and dissemination. Digital journalism lowers barriers to participation, supports social networking, and enables citizens to mobilize around shared issues, while many reporting projects are now intentionally designed to incorporate user participation throughout the entire content lifecycle, from conception and investigation to curation, discussion, and advocacy.

All interviewed experts identified increased user participation as a core goal of contemporary digital journalism. They emphasized a shift away from the traditional “sage on the stage” model toward more collaborative forms of reporting in which users help gather, contextualize, and interpret information. User involvement was also described as fundamental to the public service mission of public media, particularly in fostering meaningful civic dialogue and community engagement. Experts highlighted the potential of participatory journalism to strengthen investigative and specialized reporting by combining professional journalistic

expertise with the diverse knowledge, experiences, and observations of citizens. At the same time, they stressed the importance of designing participation in ways that promote quality discourse, rather than unproductive ideological conflict or emotionally driven exchanges.

The report also notes that user participation should not be treated merely as a strategy for increasing traffic or page views. Instead, users should be recognized as potential collaborators who can enhance the depth, relevance, and credibility of journalistic content. Participation is most effective when it is integrated into the reporting process itself, rather than added after publication. Providing transcripts and text versions of multimedia content, for example, can increase accessibility, encourage interaction, and improve search visibility. Transparency, ongoing dialogue, and responsiveness to user contributions are presented as hallmarks of forward-thinking news organizations in the digital age.

A range of examples demonstrates how these principles are applied in practice. Within public broadcasting, initiatives such as Minnesota Public Radio's Public Insight Journalism project actively involve audiences in shaping coverage and identifying sources, while NPR's Planet Money blog and collaborative projects like the #inaug09 Twitter feed illustrate how multimedia tools and partnerships can foster sustained participation. Interactive news games, question-submission platforms, and citizen reporting tools further show how audiences can be engaged in meaningful ways. Beyond public broadcasting, commercial and citizen media projects such as CNN's iReport, hyperlocal news networks, and participatory storytelling platforms highlight the growing role of users in news production and civic dialogue. Collectively, these examples underscore the central insight of this best practice category: that involving users as active participants rather than passive consumers strengthens journalism's democratic function and enhances its relevance in a networked media environment.

Profiles in Practice – Involvement

Although the nature of technology, audiences, and journalism itself continues to evolve, recent studies and analytical reports cited in the bibliography point to a set

of emerging best practices, principles, and norms that can guide public broadcasting outlets and producers in adapting to the digital media landscape. The concept of «best practices» extends beyond a fashionable term and represents a well-established research approach used across professional fields to identify activities, principles, themes, norms, or routines that help organizations address shared challenges and achieve common objectives. These practices are intended to be broadly applicable across different organizational contexts, while recognizing that the adoption of any specific recommendation ultimately depends on the mission, resources, and strategic goals of a particular institution.

comprehensive review of existing reports and academic literature, supplemented by primary qualitative research that included analysis of leading digital journalism websites and consultations with experts specializing in the study of digital journalism. Building on these initial best-practice categories, the scope of the study was then broadened to encompass a wider range of media platforms and digital journalism initiatives. This phase also involved in-depth, hour-long interviews with ten prominent thought leaders, innovators, and researchers who examined various digital journalism projects and outlets. Among the experts consulted were Bill Densmore from the Media Giraffe Project at the University of Massachusetts; Amy Eisman from the American University School of Communication; Mark Glaser from PBS MediaShift; Chuck Lewis from the American University School of Communication and founder of the Center for Public Integrity; Jane McDonnell from the Online News Association; Andrew Nachison from iFocus: Institute for the Connected Society; Lee Rainie from the Pew Internet & American Life Project; Tom Rosenstiel from the Pew Project for Excellence in Journalism; Jan Schaffer from J-Lab: The Institute for Interactive Journalism; and Kinsey Wilson from NPR Digital Media. Collectively, these individuals bring extensive expertise in journalism practice, media research, digital innovation, and public affairs communication.

Each expert was asked to outline their specific research focus, identify current and emerging best practices in digital journalism and public affairs reporting, and provide recommendations for the development of successful news projects and media

outlets. The interview transcripts were systematically analyzed to detect recurring patterns, common recommendations, key evaluative criteria, and emerging trends, which were subsequently compared with conclusions drawn from recent relevant reports. To enhance the validity of the findings, a follow-up phase was conducted in which experts were invited to assess a proposed set of best practice categories via a web-based, open-ended survey. This step ensured that the conclusions reflected a meaningful level of consensus among participants while also allowing the collection of additional qualitative insights.

Based on this methodology, the study identifies eight categories of best practice in new media journalism that are directly applicable to the mission and goals of public broadcasting. The study illustrates how specific digital technologies and media formats embody these principles through a range of contemporary examples. “Profiles in Practice” showcase innovative individual projects, highlighting broader trends and potential future developments in the field. Many projects correspond to more than one best practice category; secondary classifications are therefore provided in the appendix. For each category, the analysis includes representative examples from public broadcasting organizations, non-profit initiatives, commercial media outlets, and citizen media projects, offering a comprehensive perspective on how best practices are being implemented across the digital journalism ecosystem.

1. Involve

Journalism projects are increasingly using digital platforms to serve and actively involve users by providing them not only with information, but also with motivation and practical tools to participate in discussions on current affairs and to engage with related online and offline communities. Media content is no longer produced exclusively for passive audiences; instead, it is created for active users who expect opportunities to interact, contribute, and collaborate. Innovative digital journalism formats and emerging professional norms have proven especially effective in delivering what researchers describe as «mobilizing knowledge», helping citizens understand where to find additional information, whom to contact, and how to become involved in public issues. Digital technologies significantly lower the barriers

and costs of participation, while social networking tools enable users to strengthen existing face-to-face relationships and form numerous looser online connections that can be activated around public events or social issues, facilitating the rapid spread of information and influence. As a result, broadcasts, documentary films, and reporting projects are now often strategically designed to incorporate user participation at every stage of the journalistic process, including conception, fundraising, investigation, resource curation, coalition building, and advocacy.

All of the interviewed experts identified increased user participation as a central goal of contemporary journalism. Amy Eisman described this shift as «the end of the Sage on the Stage», emphasizing that journalism is no longer defined by a single reporter gathering and delivering information to a passive audience. Instead, users increasingly want to take part in collecting, organizing, and sharing information. Bill Densmore further stressed that meaningful user participation lies at the heart of the public service mission of public media, noting that audiences often feel excluded from the content creation process. He argued that involving the public throughout the entire life cycle of content – from production to discussion and follow-up – can strengthen civic engagement and community dialogue. According to Densmore, effective civic discourse requires journalists to adopt a role similar to a teacher or coach, fostering dialogue through questioning, challenge, and response. In this sense, digital journalism platforms are particularly well positioned to sustain and expand the role that investigative journalism once played in shaping civic dialogue. This perspective aligns with his proposal that future news organizations may function as trusted «information valets», guiding communities through complex information environments.

Other experts highlighted the potential of user participation to enhance specialized and investigative reporting. Chuck Lewis predicted that large-scale national and international reporting projects could increasingly rely on the collaboration of professional journalists and thousands of citizens, combining journalistic expertise with the diverse knowledge and perspectives of the public in a responsible and carefully fact-checked manner. Practical strategies for encouraging

participation were also discussed, including the provision of transcripts and text versions of multimedia content. Eisman emphasized that text remains a fast and accessible way to consume information and enables commenting and interaction, noting that many users prefer reading transcripts to watching lengthy videos. Text-based content also increases visibility through search engines, thereby expanding audience reach.

At the same time, experts cautioned that not all forms of participation are equally valuable. Unstructured online engagement can easily devolve into ideologically homogeneous discussions, emotional disputes, or unproductive conflict. While no simple solution exists to eliminate these tendencies, interviewees emphasized the need to design systems that encourage higher-quality participation. Moreover, they warned against treating user contributions merely as a means to boost traffic or page views. Instead, users should be viewed as potential content collaborators whose insights, commentary, and reporting can improve the overall quality of journalism. Crucially, participation should not be limited to post-publication feedback but should be integrated directly into the processes of reporting and interpretation.

Lee Rainie underscored that the most effective news organizations create spaces and tools that allow citizens to contribute directly to news stories, harnessing the wisdom of crowds and the immediacy of eyewitness accounts. Citizen-generated photos, videos, and text often provide perspectives that professional reporters may miss, especially during breaking news events. Beyond expanding coverage, this approach reflects a broader shift toward transparency, requiring news organizations to explain their decisions, listen to their audiences, and respond respectfully. Jane McDonnell similarly argued that digital journalism is increasingly about people connecting through information, suggesting that public broadcasters should begin with personal stories and then use technology to determine the most effective ways to tell and distribute them.

Numerous examples from public broadcasting illustrate these principles in practice. Minnesota Public Radio's Public Insight Journalism project invites listeners

to help shape coverage by sharing personal experiences and perspectives, which are then integrated into reporting. Blogs and discussion boards, such as those accompanying Bill Moyers Journal, provide structured spaces for dialogue between producers and audiences. Other initiatives assign users specific reporting tasks, such as sharing voting experiences or personal histories, while projects like NPR's Planet Money blog employ multimedia elements, open threads, and social media integration to encourage sustained participation. Collaborative efforts, such as NPR's use of the Twitter hashtag #inaug09 during President Obama's inauguration, demonstrate how citizen and professional reporting can be combined in real time.

Beyond public broadcasting, participatory journalism has flourished in commercial and citizen media. CNN's iReport integrates user-generated content into its news coverage, treating contributors as part of the reporting ecosystem. Interactive tools, such as CNN's 2008 electoral map calculator, engage users through experiences unique to digital platforms. Citizen media initiatives like The UpTake and hyperlocal projects such as the Chi-Town Daily News further illustrate how hybrid models combining professional oversight and volunteer participation can expand coverage and community engagement. Finally, projects centered on personal narratives, such as The 1000 Voices Archive, demonstrate how curated storytelling, interactive tools, and advocacy resources can transform individual stories into engines of public dialogue, reinforcing the role of digital journalism as a participatory, community-oriented practice.

Profiles in Practice – Involvement

Buffalo Rising is a traditional advertising-driven glossy monthly magazine launched alongside a daily- and weekly-updated social media platform, with a strong focus on hyperlocal coverage of the city of Buffalo, particularly issues related to city and neighborhood development. The editors have expanded the project beyond print and digital publishing by partnering with the local NPR affiliate WBFO, where they participate in a weekly 30-minute live discussion of recent articles published on the Buffalo Rising site. These discussions are archived and distributed as podcasts through WBFO's news RSS stream. Both the magazine's articles and the WBFO

segments emphasize civic impact, deliberately providing audiences with information on how they can respond to issues, participate in events, or engage in city planning processes, with the explicit goal of improving the local economy and overall quality of life. The editors openly advocate for specific development ideas and regularly publish follow-up reports demonstrating how their coverage has influenced decision-making at the city, county, or state level. With more than 5,000 registered users, the Buffalo Rising platform fosters a sense of membership and ownership, which co-founder George Johnson believes leads to higher-quality comments, feedback, and participation.

More broadly, news and public affairs outlets are increasingly using digital platforms to deepen coverage of breaking news, events, and complex issues. Digital journalism projects are sustaining and expanding core public affairs specializations such as investigative reporting, international news, and science and environmental journalism – areas that are often reduced in commercial media due to financial constraints. Online tools enable media organizations to create extensive multimedia content ecosystems around specific topics or beats, extending the value of one-time broadcasts and providing ongoing context for audiences. Interactive databases, maps, and discussion tools add depth, encourage engagement, and retain relevance well beyond the immediate news cycle, transforming digital platforms into durable reference resources that support cumulative reporting over time.

As Lee Rainie has observed, this depth responds to the habits of contemporary media users, many of whom casually encounter content but choose to «deep dive» into a small number of issues they care deeply about. In times of crisis, such as economic downturns, a segment of the audience actively seeks detailed analysis, primary documents, databases, and comparative international perspectives. Amy Eisman connects this tendency to the importance of strong media branding, arguing that in an environment of abundant choice, successful outlets define and dominate a clear niche. Rather than offering generalized coverage, media organizations must develop deep verticals in areas that align with their brand identity, supported by

research into how and where audiences discover that content. Being first to report on emerging stories or issues also plays a critical role in reinforcing brand authority.

Public broadcasting has produced notable examples of such deep, cumulative reporting. During the 2008 U.S. election, public media organizations collaborated to pool resources into shared online platforms, supported by CPB funding and hosted by PBS. These initiatives included election blogs, interactive widgets, quizzes, games, and detailed election maps linking national data with local public radio and television coverage. Projects such as NPR's Planet Money—style engagement and map-based collaborations like Patchwork Nation moved beyond simplistic “red versus blue” narratives, offering a nuanced portrayal of voters as part of a complex cultural, economic, and social mosaic, enriched by contributions from local bloggers and communities.

Outside public broadcasting, commercial and nonprofit media have also embraced in-depth digital storytelling. Online investigative packages now combine traditional reporting with videos, interactive maps, blogs, and searchable databases, as seen in projects like The Washington Post's «Fixing DC's Schools» or «Toxic Legacy». Many outlets integrate investigative journalism with practical, interactive tools that allow users to personalize information, such as bridge inspection maps, databases of professional misconduct, or zip-code-based searches. Some news organizations have gone further by inviting users to participate directly in investigations, including collaborative efforts to analyze cold cases through interactive reconstructions and archival evidence.

Documentary filmmakers have similarly extended their work online, transforming films into hubs for sustained engagement, advocacy, and additional content. Projects like Robert Greenwald's Outfoxed demonstrate how interviews, transcripts, primary documents, citizen monitoring, and viral video strategies can extend the lifespan and impact of a single documentary. Comparable approaches have been adopted across the political spectrum, with filmmakers and public figures using online excerpts, trailers, and social media strategies to generate attention, debate, and mainstream media coverage.

Finally, nonprofit partnerships and foundation-supported initiatives are increasingly investing in deep, specialized reporting on critical public affairs topics. Organizations such as Climate Central position themselves as hybrids between think tanks and production studios, bringing journalists and scientists together to produce locally relevant environmental reporting distributed across multiple platforms. These projects challenge traditional notions of journalistic independence while aiming to strengthen the informational infrastructure society needs to address large-scale social problems. While such deep-dive initiatives are compelling and mission-driven, they also raise important questions about audience reach and impact, prompting ongoing discussion about how to measure engagement, influence, and public value in the digital journalism ecosystem.

Profiles in Practice – Going Deeper

Yale Environment 360 is a digital publication that produces daily and weekly feature reporting, analytical materials, and long-form opinion articles written by leading science and environmental journalists, scientists, academics, and policymakers. In addition to in-depth features, the platform hosts a frequently updated blog that tracks current developments in environmental and science-related issues and includes an active, participatory user comment section. Based at the Yale School of Forestry and Environmental Studies and funded by the John D. and Catherine T. MacArthur Foundation and the Packard Foundation, the project exemplifies an increasingly common digital model for nonprofit, foundation-supported journalism developed in partnership with academic institutions. Its editorial focus is narrowly concentrated on traditionally specialized beats such as science, health, and environmental policy – areas that have been significantly reduced within commercial media. By commissioning freelance work from highly experienced reporters, many of whom have been displaced from print newspapers and magazines, Yale Environment 360 provides a crucial outlet for in-depth public affairs journalism that is rapidly disappearing from the commercial sector. At the same time, the site publishes work by students and early-career journalists, offering rare opportunities for emerging professionals to engage in the kind of substantive

reporting often emphasized in journalism education but difficult to pursue in mainstream news organizations.

More broadly, digital platforms are enabling news producers to reach new and non-traditional publics by engaging focused networks of users who share common identities, concerns, or interests, rather than attempting to appeal to a single mass audience. This shift is particularly important for informing and serving minority, ethnic, and low-income communities that have long been underserved by mainstream public affairs coverage, aligning closely with the core mission of public broadcasting. As national demographics continue to change, the demand for content that reflects diverse ethnic, cultural, religious, and linguistic perspectives has grown. Digital journalism offers cost-effective tools for tailoring content to the preferences and media habits of these audiences, while also enabling new communities of producers to create, distribute, and experiment with content more easily and quickly than was possible in legacy media systems. Online distribution further allows such projects to reach global audiences, facilitating connections among diaspora communities across national boundaries and enabling collaboration and content-sharing among outlets serving similar populations.

The success of these initiatives depends heavily on building meaningful online connections between users and media outlets, as well as among users themselves. Integrating targeted reporting with social networking tools encourages interaction, strengthens community ties, fosters repeat engagement, and generates feedback loops that can shape future reporting agendas. At the same time, access remains a significant challenge, as elderly, low-income, and low-literacy users may require affordable devices, reliable connectivity, accessible and ADA-compliant content, and media literacy training before they can fully participate in digital news environments. Nevertheless, given broader trends in news consumption and ongoing efforts to reduce the digital divide, transitioning formats and content for underserved audiences to online platforms is both a practical and necessary strategy.

Within public broadcasting, the National Minority Consortia represent a long-standing effort to identify and support ethnic media makers while producing content

that resonates with niche communities and brings underrepresented perspectives to wider audiences. Much of this work has historically focused on cultural and historical storytelling with a social justice orientation, often privileging personal narratives, performance, and identity over breaking or investigative news. Although many of these initiatives remain rooted in broadcast formats, particularly film and radio, there have been notable digital innovations. For example, the National Black Programming Consortium's collaboration with ITVS on the Masculinity Project demonstrates a participatory, multimedia approach to exploring issues of race and gender, while the Consortium's annual New Media Institute has increasingly emphasized digital skills, including mobile journalism. Such efforts illustrate both the opportunities and challenges inherent in targeting minority audiences, as narrowly defined publics can limit revenue potential and influence, while siloed coverage risks reinforcing stereotypes. Consequently, public broadcasters face an ongoing imperative to diversify not only audiences but also reporters, producers, and sources, and to develop inclusive strategies that reflect the intersecting dimensions of class, culture, and social experience.

There is growing consensus within public broadcasting that new approaches are essential for long-term relevance and sustainability. Reports such as the Station Resource Group's *Grow the Audience* identify communities of color as key growth demographics and emphasize news as a primary means of engagement. Similarly, public statements from coalitions advocating for diversity in public media underscore the strategic importance of reaching younger, multilingual, and digitally savvy audiences who are eager to participate as both consumers and producers of media content. External initiatives reinforce this perspective, including nonprofit platforms such as One Economy's Public Internet Channel, which provides low-income users with practical, interactive resources, and aggregation projects like *Voices That Must Be Heard*, which curate and translate reporting from minority and immigrant publications. Together, these examples demonstrate that serving niche and underserved audiences is not only a public service imperative but can also support

sustainable business models, civic engagement, and innovation, particularly when combined with partnerships, training initiatives, and shared digital infrastructure.

Profiles in Practice – Reaching New Publics

New America Media (NAM) has become a leading platform for ethnic media, enhancing visibility, accessibility, and connections between media organizations and their audiences. Serving as a portal, NAM aggregates and produces original multimedia content – including text, photographs, radio, video, photo galleries, and blogs – organized both by ethnicity and by topical areas such as education, health, indigenous issues, and social intersections. One notable initiative, the YO! Youth Outlook project, curates youth-focused media content across multiple outlets with a strong emphasis on digital platforms.

NAM also produces *New America Now: Dispatches from the New Majority*, an hour-long audio magazine covering news and culture created by and for California’s ethnic communities. This program is available for online download, airs on the San Francisco public station KALW, and distributes shorter segments to other public radio outlets. Beyond content creation, NAM has been a pioneer in community outreach, implementing multilingual polling initiatives and conducting the first youth poll via cell phone, providing journalists, policymakers, and social scientists with targeted opinion data. Additionally, NAM contributes to the professional development of ethnic media by promoting shared journalistic standards, recognizing excellence, and establishing measures of impact through partnerships with journalism schools and national or regional award programs.

A complementary best practice in digital journalism is the strategic repurposing of existing content across platforms and aggregating news and data around specific issues. This approach maximizes user access, increases the utility of content, and enhances the value of curated material. Public broadcasters are particularly well positioned to implement this strategy due to their public service mission and focus on community-oriented, archival content. Bill Densmore describes this role as that of an «information valet» or trusted «concierge», anticipating users’ informational needs and providing resources while moving beyond the traditional focus on audience

delivery for advertisers. Examples in public broadcasting include PBS NOVA online companions, which provide authoritative educational resources, video clips, and background materials, reinforcing the brand as a trusted science and educational resource. Blogs such as The Mediavore aggregate public broadcasting content, further expanding reach and accessibility. External examples highlight the broader utility of aggregation and repurposing: RSS feeds, social bookmarking sites, and open video-sharing platforms allow users to follow curated content of personal interest efficiently, while sites like NewsLadder let users rank news stories and access editorially curated content organized by subject, and The Daily Beast combines news aggregation with original editorial content, including analytical features, concise daily summaries, and personalized recommendations.

A notable profile in practice is the ScienceBlogs.com Portal, which aggregates 100 independent science-related blogs, drawing over 1.5 million monthly users. Content spans science, technology, environment, politics, philosophy, and culture, organized into ten subject-area channels that allow users to subscribe to individual bloggers or thematic streams. ScienceBlogs extends the visibility of its founding magazine, Seed: Science is Culture, while generating revenue primarily through advertising aimed at a science-literate audience, mirroring the underwriting model of PBS NOVA. This approach demonstrates how digital platforms enable organizations to extend the life and reach of content, reinforce brand authority, and engage audiences through the curation, remixing, and repurposing of high-quality, specialized materials.

Collaborate:

Collaborative digital news and public affairs projects are increasingly organized around shared issues, locations, and user communities, involving partnerships among media outlets, institutions, and publics. Reporters, filmmakers, citizen journalists, and traditional outlets engage in these collaborations to raise awareness, expand audiences, and leverage the expertise and resources of universities, museums, and nonprofits. Multiplatform partnerships allow organizations to combine skills and constituencies to amplify impact and increase

coverage depth. Digital tools such as online project management platforms, listservs, file sharing, instant messaging, and low-cost telephony facilitate coordination across distances, while content management systems and open media-sharing platforms simplify multiplatform dissemination. While commercial media use cross-platform strategies for brand synergy and customer growth, public media employ them to promote civic engagement, build loyalty, and mobilize audiences.

Experts emphasize that public media should treat the web as a platform with its own identity rather than a secondary outlet for broadcast or print content. Digital journalism is now recognized as an independent industry, producing content tailored to online platforms rather than merely repurposed material. Tom Rosenstiel notes that media organizations must consider the culture of each platform, with PBS representing a TV culture and NPR a radio culture, influencing editorial decisions. Some propose merging reporting and editorial functions across programs like PBS NewsHour, Frontline, NOW, and NPR to centralize decision-making. Kinsey Wilson highlights the potential for public media to act as partners or platforms for other public media efforts, leveraging trust and brand reputation to guide audiences to the best content, regardless of its source.

At the local level, collaboration is facilitated by geographic commonality, enabling public media to coordinate coverage across multiple local outlets. Partnerships with institutions like public libraries, universities, and museums can further extend educational and civic engagement goals. Models such as the West Oakland Public Library's citizen journalism bureau, established with the Oakland Tribune, demonstrate how libraries can provide resources and training to support local reporting. Global collaborations are also expanding, particularly in investigative journalism, connecting media outlets with diverse communities to tackle complex topics.

Collaboration raises questions about traditional journalistic norms, including independence, objectivity, and standards when working with foundations, universities, and citizen journalists. Experts stress transparency in funding, maintaining separation between reporters and funding sources, and evolving

standards for accuracy and accountability among amateur contributors. Jane McDonnell emphasizes the mutual learning opportunities between professional journalists and community reporters, while Chuck Lewis notes the increasing responsibilities for accuracy among citizen journalists and bloggers.

Documentary films exemplify collaborative public media outreach, often combining online and offline components to engage communities. For instance, *Lioness*, broadcast on ITVS' Independent Lens, explores the role of women in combat, accompanied by screenings and partnerships with veterans' organizations. Local collaborations, such as KQED Quest in the Bay Area and WHYY's It's Our City blog in Philadelphia, integrate multimedia content with educational and civic institutions to engage communities. Social media technologies facilitate real-time collaboration, as demonstrated by NPR's coverage of Hurricane Gustav, where volunteers coordinated across wikis, chats, and email to provide comprehensive reporting.

Digital collaborations have also flourished during political events. In the 2008 U.S. elections, ABC partnered with Facebook, CBSNews.com with Digg, MTV with MySpace, and CNN with YouTube to integrate social media with election coverage. The American News Project produced short online videos by professional and citizen journalists, enabling free distribution and user engagement. The Chauncey Bailey Project exemplifies investigative collaboration, bringing together journalists from multiple outlets to complete the investigation of the slain Oakland Post editor, coordinating multiplatform coverage with interactive timelines. Similarly, reporters in Washington State used Twitter and tagging to coordinate local flooding coverage across outlets, aggregated via tools like Publish2.

Live from Main Street, organized by The Media Consortium during the 2008 election, combined national and local media collaborations to focus on substantive community issues such as the foreclosure crisis, voting rights, and national security. The five-part series featured town hall discussions hosted by Laura Flanders, with content shared among consortium members for broadcast and rebroadcast. Investigation weeks tied to the town halls generated concentrated coverage,

demonstrating the potential of collaborative, multiplatform journalism to serve public interests and deepen audience engagement.

6. Enable media literacy

Digital journalism goes beyond merely using technology efficiently or reorganizing media structures. It also involves enabling users to navigate the extensive range of new media resources, allowing them to become more active and skilled creators and consumers of content. This area includes initiatives in news literacy, media literacy, the development of professional standards, and training programs aimed at fostering citizen journalists. Across the country, users are learning digital skills to produce media content, but meaningful participation in public affairs requires an understanding of how media content is constructed and adherence to shared journalistic and production standards.

All interviewed experts stressed the importance of media literacy – structured programs that teach users to make the most of available high-quality public affairs content. These programs help build trust, respect, and familiarity with news organizations. When integrated into formal curricula at schools and universities, they also expand the audience for public affairs media. Jane McDonnell from the Online News Association emphasizes that socializing students into using and valuing public affairs media is central to the long-term viability of journalism. She points out that a major challenge in establishing a sustainable revenue model is restoring the value of reliable news and the professionals who produce it. According to McDonnell, news literacy – including the ability to distinguish fact from fiction, rumor, or gossip – is essential. Journalists need to share this expertise with aspiring reporters. Until these barriers are addressed, the media industry will continue facing financial difficulties and the undervaluation of quality journalism. Promoting news literacy and encouraging collaboration between digital and traditional journalists are seen as critical steps to overcome these challenges.

Media literacy is typically defined as the ability to access, analyze, evaluate, and communicate messages across diverse formats. It encompasses both media analysis and media production skills and can be taught as a separate course or

integrated throughout existing curricula. Media literacy education can occur in formal classroom settings as well as in informal and community-based contexts, helping people of all ages develop the critical communication skills needed for active and informed citizenship. In recent years, the definition of media literacy has expanded to include the concept of “new media literacies,” which covers a range of digital competencies such as online networking, gaming, multitasking, and transmedia navigation. Within this broader understanding, news literacy has emerged as a distinct field of study. While rooted in the same foundational principles as media literacy, news literacy focuses specifically on news and journalism.

Howard Schneider, Dean of Journalism at Stony Brook University, defines news literacy as the ability to use critical thinking to assess the reliability and credibility of news reports, whether in print, on television, or online. He also emphasizes that reliable information is actionable, enabling consumers to make judgments, draw conclusions, or take informed actions based on what they learn.

Foundations, educational institutions, and news organizations have increasingly prioritized news literacy. Supported by the Carnegie, Knight, and Ford Foundations, Stony Brook University’s School of Journalism has become a center for news literacy education, developing new curricula for educators, high school, and college students. Building on existing cross-curricular news literacy programs at the collegiate level, Stony Brook now hosts the nation’s first News Literacy Center, a research and training facility designed to bring together scholars and journalists to explore issues related to the reliability of news across print, broadcast, and digital media.

The growing focus on news literacy has important implications for public broadcasters. As audiences become more media literate, they will demand greater transparency regarding production processes, sources, and funding. Organizations like PBS, which have long developed curricula to accompany their programming, are well positioned to expand these efforts with initiatives such as Access, Analyze, Act. As educational standards increasingly include media analysis, public broadcasters have new opportunities to partner directly with schools and universities. The goal is

to cultivate an audience capable of understanding, analyzing, and producing sophisticated media messages, which benefits both newsmakers and consumers. Public broadcasters are likely to gain increased audience trust as a result of these media literacy initiatives.

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The growing emphasis on news literacy carries significant implications for public broadcasters. As audiences become more media literate, they are likely to demand greater transparency from media outlets, including openness about production processes, sourcing, and funding. Organizations such as PBS, which have long developed accompanying curricula for their programming, are well positioned to expand on these efforts through initiatives like *Access, Analyze, Act*. As educational standards increasingly incorporate media analysis, public broadcasters have new opportunities to collaborate directly with schools and universities. The intended outcome is an audience capable of understanding, analyzing, and producing sophisticated media content, which benefits both newsmakers and consumers.

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A variety of web-based tools have been developed that are both easily accessible and have potential for brand-building. For example, during the 2008 election cycle, PBS partnered with Temple University's Media Education Lab to create a series of interactive resources aimed at fostering news literacy and civic engagement among young audiences, known as *PBS Teachers Vote*. This initiative included videos, lesson plans, and production activities designed for middle and high school students. The curriculum, *Access, Analyze, Act*, is divided into three sections: the first helps students identify reliable sources of election coverage; the second guides them in analyzing the quality and content of existing news; and the third enables students to produce their own media messages. The program integrates existing PBS resources alongside external platforms, encouraging students to use social media tools to enhance civic participation. For instance, one lesson plan tasks students with analyzing election-related radio programs from PRX and then blogging about their insights.

Similarly, NewsTrust, a foundation-funded nonprofit, is dedicated to promoting high-quality journalism through structured news evaluation. Partnering with leading media organizations and educational institutions—including PBS, *Scientific American*, *Huffington Post*, *Global Voices*, Link TV, the Council on Foreign Relations, Stanford University, Northeastern University, Stony Brook University, the University of Nevada, and Arizona State University—NewsTrust provides users with specialized review tools to assess news stories according to established journalistic standards. The platform includes a detailed guide for evaluating news content, encouraging users to critically consider factors such as accuracy, balance, context, fairness, originality, transparency, and responsibility. Additionally, NewsTrust supports a civic engagement network composed of over 7,400 journalists, students, and educators, fostering a community committed to critical media participation.

Spin Spotter is a digital platform designed to enhance users' understanding of bias and subjectivity in mainstream news. Operated as a for-profit enterprise, Spin Spotter provides a mechanism for users to identify, annotate, and share instances of bias, or "spin," within news stories. The platform relies on guidance from an advisory board composed of prominent journalists representing diverse political perspectives, which establishes standards for identifying spin, as well as on a computer algorithm that incorporates user input. Users install the platform's "spinoculars" tool to create and share "spin markers," highlighting elements such as recycled press releases.

In addition to technology-based tools, some initiatives focus on direct education. The News 21 project, supported by the Carnegie and Knight Foundations, collaborates with leading graduate journalism programs to revitalize curricula and train emerging journalists in enduring professional standards. This media literacy approach is relevant to both commercial and noncommercial media. Similarly, the IFC Media Project, led by the Independent Film Channel, centers on a documentary series that explores how news is constructed. Its website offers supplementary resources, including a handbook for decoding news and an interactive media literacy quiz. Beyond online tools, the IFC Media Project has organized a series of public media literacy town hall meetings, engaging students, citizens, educators, and journalists in cities such as New York, Boston, and Philadelphia.

Beyond helping audiences understand the construction of news, several organizations focus on training users to produce news themselves. Educating citizen journalists, reporters, and media creators is particularly crucial in regions where citizens have limited access to traditional media channels. For instance, the international human rights organization WITNESS provides global training and support for documenting human rights issues. In addition to supplying equipment for filming and editing, WITNESS assists in promoting videos on an international scale. Similarly, the human rights group DigiActive trains activists worldwide to utilize the Internet and mobile technologies for reporting and advocacy. PhotoVoice teaches marginalized communities to become news photographers, emphasizing the

empowerment of individuals to control how they are represented and to acquire new skills that can improve their lives.

Such training initiatives are not confined to underprivileged areas. For example, Denver Open Media offers training sessions, classes, and access to studio equipment, operating under a user-driven philosophy where citizens create content, provide feedback, and vote on broadcast schedules. In parallel, standards-setting for contributors and citizen journalists has become increasingly formalized. Online norms, often referred to as “netiquette,” have evolved from the early informal practices, covering rules ranging from appropriate use of emoticons to distinctions between constructive information sharing and self-promotion. As citizen journalism continues to develop and professional news organizations make their work more interactive, journalistic standards are being reinforced both through example and through dissemination. Organizations that establish these standards can also become trusted sources, providing a framework and platform for generating reliable and transparent news and information.

The expectation that entries submitted and edited by users on the online encyclopedia Wikipedia adhere to a “neutral point of view” illustrates how individual platforms can encourage distributed users to establish and uphold cultural norms that promote high-quality information. Wikipedia relies on highly engaged volunteer monitors who patrol content for tone and balance, setting standards—sometimes debated—for the broader community. This neutral point of view principle has influenced other media projects, such as Christopher Lydon’s Radio Open Source, formerly produced at WGBH and now a podcast in partnership with the Watson Institute for International Studies at Brown University.

Other initiatives build upon established codes of media practice and adapt them to networked environments. For example, the Online Ethics Wiki applies traditional media ethics to online contexts, while YouTube’s Community Guidelines discourage posting content that is obscene, violent, depicts illegal activity, violates copyright, or includes hate speech. Similarly, the Global Network Initiative brings together private

companies, human rights organizations, academics, investors, and technology leaders to create guiding principles for information and communications technology companies when confronted with government censorship or requests for user data.

Another demonstration of the impact of standard-setting is the work of the Center for Social Media's Fair Use Project. Through best-practice codes, this initiative has educated creators and media organizations on the practical application of copyright's fair use doctrine—allowing the use of copyrighted material without permission or payment under specific conditions. By operating within defined creator communities, the project has influenced industry practices in the United States, as knowledge of the standards spreads rapidly among media practitioners.

Profiles in Practice – Enabling Media Literacy

Know the News is a news literacy initiative funded by the Knight Foundation that uses interactive tools and games to help users develop skills for evaluating news and broadening their awareness of global events. The project evolved from Link TV's Global Pulse and Latin Pulse, five-minute programs that presented and analyzed news gathered from over 30 international half-hour news shows. While these programs promoted news literacy, they lacked interactivity, which limited engagement with younger audiences. Know the News was designed to address this gap, providing a dynamic, participatory platform suitable for university-level journalism and communication courses, while remaining freely accessible to the public.

At the core of Know the News is a video remixer that enables users to edit global televised news coverage, add commentary, and publish and share their remixes with the community. A customized rating system allows users to evaluate both remixes and standalone news clips based on fairness, accuracy, presentation, and trustworthiness. The platform also offers an interactive news literacy challenge, a collaborative wiki for educators and students to share research, and learning guides to integrate these tools into course activities.

The beta version of Know the News launched on July 29, 2008, coinciding with its use in the Salzburg Academy on Media and Global Change. Within the first few months, the site attracted over 2,000 distinct visitors and more than 14,000 pageviews. Currently, the initiative is in an outreach phase, partnering with professors to expand classroom integration. As the platform grows, its producers aim to continuously update news clips and strengthen the community by adding social networking features, further engaging users in interactive news literacy.

7. Play with form to innovate and integrate new technologies

Digital journalism pioneers are exploring innovative formats, interfaces, and platforms not only to deliver news and public affairs content but also to actively engage audiences. These innovations draw on both commercial open platforms and software as well as open source tools and developer communities, combining technical experimentation with audience participation. Public broadcasters have historically led in developing communications technologies that serve the public, such as closed captioning, and continued strategic investment in innovation promises to enhance audience connection, engagement, and understanding. Online experimentation thrives in part due to venture capital interest in social media and in part due to the passionate communities of users and developers creating open source platforms and applications. Designers aim to develop digital news formats that are interactive, visually appealing, and effective at conveying information. Crucially, innovation is most meaningful when it reinforces the broader best practices of journalism rather than simply introducing new gadgets or entertainment features.

A variety of technologies have been integrated into news organization practices. Twitter, for example, allows journalists and audiences to post short “tweets,” facilitating on-the-scene coverage, link aggregation, commentary, and social networking that supports crowdsourced reporting. Organizations like CNN, NPR, and bloggers such as Micah Sifry have experimented with Twitter to deliver breaking news and engage audiences in political coverage. News games are another growing medium, offering interactive experiences that educate users about complex social issues. ITVS has developed games such as World without Oil, a global

simulation of an energy crisis, and FatWorld, which explores obesity and socioeconomics, while external examples include My U.S. Rep: Role Play Congress!, which allows users to simulate congressional decision-making.

Maps and visualizations serve as tools for both reporting and public engagement. Location-based and mobile maps support crowdsourced reporting, illustrated by WNYC's Are You Being Gouged?, where users mapped food prices in the New York metropolitan area. Visualization platforms like ManyEyes allow users to graphically explore government spending or other datasets, providing both professional and citizen reporters with interactive analytical tools.

Mashups and remix tools enable users to combine video, audio, and text from different sources, fostering understanding of narrative construction. ITVS's Filmocracy invited participants to remix footage from Independent Lens and Getty Images. Widgets and applications allow content to be distributed widely, embedding news on blogs and websites or delivering content to mobile devices. NPR's successful widget initiative inspired users to develop their own interactive applications, while Sunlight Labs' «Apps for America» contest promoted civic engagement through software development.

Other experimental tools include interfaces like Doodle Buzz, which maps news topics typographically, and screen savers such as Digg Arc, which present news visually with interactive elements for exploring stories. These innovations demonstrate the wide range of approaches in digital journalism, from interactive storytelling and visualization to participatory and crowdsourced reporting, all designed to enhance user engagement and understanding while experimenting with the ways audiences consume and interact with news.

Profiles in Practice – Playing with Form

The New York Times Interactive Newsroom Technologies Group, led by former print journalist Aron Pilhofer, exemplifies how traditional news organizations are embracing digital innovation. This internal team of developers collaborates with reporters and editors to experiment with multimedia formats, creating interactive news experiences that go beyond conventional text-based reporting. Their work

includes interactive maps, timelines, panoramic views, searchable video, and other dynamic storytelling techniques designed to engage audiences more deeply.

Among the group's notable projects is «Casualties of War», which pairs photos of U.S. service members killed in Iraq with personal statistics, audio interviews from friends and family, and ongoing visual data analysis related to these deaths. Another feature, «I Hope So, Too», captured and visualized the top 29 hopes for Barack Obama's presidency, expressed by 200 individuals across 14 states. In partnership with Bloggingheads.tv, the group has also produced short video commentaries and debates, integrating bloggers' perspectives with the Times' opinion section. Other projects showcase the group's experimental range, from panoramic photographs like «On the Trading Floor» to textual visualizations such as «One Word» and searchable transcript tools exemplified by «Democratic Debate: Analyzing the Details».

Pilhofer further collaborated with the investigative journalism site ProPublica to secure funding from the Knight Foundation's News Challenge for DocumentCloud, a platform that enables news organizations to display searchable collections of primary source documents used in reporting. This project drew inspiration from a New York Times initiative that created a searchable database of eight years of Hillary Clinton's public schedule during her tenure as First Lady, highlighting the potential of digital tools to make complex information accessible and interactive.

Category 8. Promote political discussion and participation

Digital journalism platforms are increasingly positioned to foster political dialogue and civic engagement, whether their focus is election-related, policy-centered, or partisan-neutral. Many political sites actively encourage user comments, which can evolve into substantive discussions that motivate civic action. These platforms also provide «mobilizing information», giving users practical guidance on how to participate in political processes, contact elected officials, attend events, or vote. Government transparency initiatives further stimulate public conversation and engagement.

Political news sites can generally be grouped into four categories: partisan, mainstream/multipartisan, government transparency, and entertainment hybrids. Partisan sites, such as the left-leaning Huffington Post and right-leaning Drudge Report, attract large audiences through aggregation and continuous content updates, exerting significant influence despite questions about their journalistic value. Similarly, niche platforms like RedState, Reason, Talking Points Memo, and Daily Kos combine traditional reporting with user-contributed content and multimedia formats.

Mainstream or bipartisan initiatives aim to foster open debate across ideological lines. Examples include Citizen Joe, the radio program Left, Right & Center, and Bloggingheads.tv diavlogs, which feature short video discussions between ideologically diverse participants. Other platforms, like Opposing Views, encourage user engagement by allowing comments, voting, and ranking of expert debates. Sites such as Politico.com, Fivethirtyeight.com, and RealClearPolitics demonstrate the popularity of hybrid approaches combining rapid news dissemination, statistical analysis, and visualizations. Traditional outlets like CNN, The Washington Post, The New York Times, CBS, FOX, and MSNBC devote significant digital coverage to political news, with FOX Nation integrating social networking, blogs, and video from its hosts.

Digital platforms also enhance government transparency, providing citizens with tools to monitor officials and policies. Initiatives such as the Sunlight Foundation's Open Congress and Open the Government advocate for data access and accountability, while MAPLight.org links campaign contributions to legislative votes. Investigative sites like ProPublica leverage crowdsourcing to gather transparency-related information, with initiatives such as «distributed reporting» enabling collaboration with other news organizations. The Center for Public Integrity's Broken Government project offers interactive analysis of executive branch failures, allowing users to browse, rank, and explore government shortcomings. Fact-checking sites such as FactCheck.org and SourceWatch ensure political statements are evaluated for accuracy, helping users navigate misinformation. Interactive question platforms like

Capitol News Connection's Ask Your Lawmaker, Ask The President, and Obama's Change.gov demonstrate the power of online civic participation, with tens of thousands of citizens submitting questions and casting votes.

Finally, political entertainment hybrids merge information with humor and interactive participation. The Colbert Report uses user-generated mash-ups, Wikis, and email campaigns to link broadcast content to web engagement, while JibJab's satirical videos achieve viral reach. Similar approaches exist internationally: Italian comedian Beppe Grillo combines political analysis with humor in blogging, and Canada's Next Great Prime Minister engages young citizens in policy debates through televised competitions and companion forums, fostering large-scale online discussion and debate.

In sum, digital journalism – through diverse platforms, interactive features, and multimedia engagement – creates opportunities for meaningful political conversation, civic participation, and increased transparency, both in the United States and globally.

Profiles in Practice – Promoting political discussion and participation

PolitiFact, a project of The St. Petersburg Times, received a Pulitzer Prize in 2009 for its innovative online tools for tracking political claims. The site employs three interactive «meters» to help users determine the truthfulness of statements in American politics. The Truth-O-Meter rates statements by politicians, lobbyists, and Congressional witnesses on a scale from «true» to «pants on fire», often including humorous commentary. The Flip-O-Meter tracks changes in candidates' positions during election campaigns, ranking them from «no flip» to «full flop». The Obameter analyzes how well President Obama has fulfilled his campaign promises, rating actions from «promise kept» to «no action». PolitiFact's tools are used not only by the public but also by other media outlets; for example, Reason used the Obameter to analyze which promises the president fulfilled first.

These digital journalism practices can be applied locally, nationally, and globally. Global digital platforms enable cross-border news gathering, instantaneous publishing, and wider audience interaction, creating rich editorial context and a

continually updated public record. The globalization of critical public issues – financial crises, migration, terrorism, and environmental concerns – heightens the importance of bridging national and cultural divides.

Citizen journalism and global collaboration have become key instruments. Global Voices organizes and sets standards for citizen journalists worldwide, aggregating blogs, podcasts, photos, and videos while helping traditional journalists gain deeper local perspectives. Ground Report and Allvoices allow anyone to publish news globally, with varying levels of editorial oversight: Ground Report uses trained volunteer editors, while Allvoices relies solely on algorithmic moderation. GlobalPost.com, with correspondents in 45 countries, prioritizes photojournalism and video, combining reporting with blogs and premium content for paying subscribers, and collaborates with PBS to expand distribution.

Some platforms focus on underreported topics. NewsDesk publishes important but overlooked news, while the Pulitzer Center for Crisis Reporting supports journalism on conflicts, natural disasters, and electoral violence. OneWorld.net combines editorial coverage with relationship-building work between human rights organizations and their audiences, fostering dialogue between activists and the public. Frontline/World and multimedia special reports by The New York Times and The Globe and Mail offer in-depth international investigations, combining video interviews, historical context, and interactive content.

The international media development organization Internews combines cross-cultural engagement with training underserved populations, providing journalism education, supporting local media, developing original programming, and advocating for fair media policies in over 70 countries. Link TV, established in partnership with Internews Interactive and ITVS in 1999, reaches more than 31 million U.S. households, running projects that overcome cultural barriers. For instance, the «Dear American Voter» project invited people worldwide to send video letters to U.S. citizens during the 2008 presidential election, and the «One Nation, Many Voices» film contest encouraged greater understanding of Muslims in the United States.

Other global initiatives that have successfully crossed borders include B92, Ushahidi, OhmyNews, and Japan's 2 Channel. These projects demonstrate how digital journalism, through interactive tools, global citizen reporting, multimedia storytelling, and cross-cultural education, can expand audience engagement, deepen understanding, and enhance news quality worldwide. They show that local and global media can intersect effectively, giving users opportunities to participate in public life, increasing transparency, accountability, and civic engagement.

Areas for Further Research

During the course of this research, we identified related areas that fall outside the immediate scope of this study but warrant further investigation. The best practices outlined above primarily address content strategy in digital media. Yet, editorial decision-making does not occur in isolation. To implement these practices effectively, managers, producers, and journalists must carefully consider available resources alongside the intended outcomes of their work.

In today's rapidly shifting technological and economic landscape, predictive tools for forecasting revenue and project outcomes have become increasingly unreliable. Below, we highlight two critical areas that public media professionals must examine more thoroughly to foster and sustain high-quality, impactful journalism projects. Success during this transitional period will require strong leadership and strategic planning, both at the level of the CPB and within individual public broadcasting organizations.

Assessing best practices in digital journalism also involves evaluating which low-cost adjustments public broadcasters can realistically make. These stand in contrast to resource-intensive organizational changes, such as proposals to develop system-wide «converged» news organizations, which demand extensive collaboration and coordination. At present, much of this remains speculative. More research, experimentation, and policy deliberation are needed to determine the optimal combination of commercial, governmental, and philanthropic support for sustaining public media.

Meanwhile, the evolution of journalism from traditional broadcasting to “beyond broadcast” formats continues to rely on familiar funding sources. With some exceptions, many projects described previously depend on government, foundation, or donor support to survive. Similarly, «pro-am», open-source, and citizen journalism platforms rely heavily on a «gift economy», where users contribute time in exchange for recognition, credit, or project utility.

Commercial news models have faced significant challenges in the transition from analog to digital media, with newspapers experiencing the most visible losses. This has prompted extensive experimentation with and analysis of new journalism funding models, often designed for print rather than broadcast operations. Examples include advertising within blog networks associated with news outlets, crowdfunding specific beats or stories, producing customized hyperlocal publications, developing local news portals that aggregate content, placing ads on multimedia formats such as podcasts and videos, niche-focused websites, and the creation of nonprofit news organizations.

Public broadcasters have some experience with nonprofit news models, but their long-term sustainability has been limited. At the 2008 Beyond Broadcast conference, Diane Mermigas (MediaPost) explored how for-profit strategies could inform nonprofit journalism projects. Recommendations included experimenting with user-controlled funding mechanisms, such as Doc Searls’ Vendor Relationship Management (VRM) software developed at Harvard’s Berkman Center, and monetizing social networks centered on specific issues. Local public media initiatives may also generate revenue through localized adaptations of national content. Mermigas emphasized that restructuring partnerships among programmers, advertisers, and audiences can uniquely integrate content, communication, commerce, and community. Recent user-funded journalism initiatives, such as Spot.us, exemplify these innovative alliances.

Evaluating the impact of digital journalism initiatives should not rely on guesswork. Public broadcasters need a shared framework of expectations and metrics that assess:

- Audience size, diversity, engagement, learning, participation, and mobilization;
- Influence on other media, including agenda-setting and issue framing;
- Connections to community-level and national policy agendas and decision-making.

Understanding and tracking impact requires both resources and expertise. While not every public media organization can employ sophisticated measurement techniques, CPB has a role in funding and disseminating such research. Experts we interviewed also suggested that organizations, including CPB, could benefit greatly from publicly sharing internal audience and usage data, making it available for secondary analysis by academic researchers.

Just as content production increasingly involves collaboration with universities, so too should impact evaluation. Local public media can leverage university partnerships, collaborating with communication researchers and survey institutes to conduct formal assessments. Such collaborations may lead to peer-reviewed publications, generating additional research and innovation. Further support from CPB, affiliated foundations, or government grants for university-based researchers can advance the development and evaluation of digital journalism initiatives.

Formative research with influentials and early adopters: Assessing potential impact begins before launching a project. Engaging influential members of targeted audiences through interviews or surveys helps identify the types of content and tools most relevant to their communities. Once a platform is live, these early adopters can act as promoters, bloggers, or citizen journalists.

Longitudinal panel surveys: Regularly sampling and surveying users of a platform can track usage patterns, knowledge acquisition, interaction with others, feedback on content and features, and identification with or support for the sponsoring public media organization.

Analysis of quality of participation: While tools like Google Analytics, traffic counters, and third-party services such as Nielsen Online or ComScore measure audience size, understanding engagement quality is equally important. Registered users allow for tracking social recommendation activities, including content sharing,

linking, and promotion through blogs or social media. Content analysis methods can evaluate the depth of user contributions, levels of agreement or disagreement, and social support, helping determine whether a project effectively fosters engagement, discussion, and participation.

Tracking media and policy influence: Beyond direct audience evaluation, impact includes the influence on other media and policymaking. Tools such as Google News alerts, Technorati, and Wikio monitor mentions, content integration, and the embeddedness of online material. Although public media organizations already use some of these tools, further training and dissemination are necessary for consistent and effective application.

Experts emphasize that impact metrics should inform, not dictate, editorial decisions. As Tom Rosenstiel notes, «Metrics are tools with potential and risk. Overemphasis on immediate traffic can shift focus toward popular but less significant stories, reinforce ideology, and foster transience or partisanship». Therefore, in designing impact measurements for public media, mission must guide metrics. By prioritizing social and civic outcomes over mass indicators, public media organizations can produce journalism that genuinely engages, serves, and mobilizes audiences.

About our Research Team

Patricia Aufderheide serves as the Director of the Center for Social Media and is a professor at the School of Communication, American University, Washington, D.C. She has authored several influential works, including *Documentary: A Very Short Introduction* (Oxford, 2007), *The Daily Planet* (University of Minnesota Press, 2000), and *Communications Policy in the Public Interest* (Guilford Press, 1999). Aufderheide has been awarded Fulbright and John Simon Guggenheim fellowships and has served on juries at festivals such as Sundance. Her contributions to journalism and scholarship have been recognized with numerous awards, including lifetime achievement honors from the International Documentary Association (2006) and the International Digital Media and Arts Association (2008). She sits on the board of directors of Kartemquin Films, participates on the editorial boards of

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Jessica Clark leads the Future of Public Media project at the Center for Social Media, overseeing and commissioning research, providing expert commentary on public media developments, and organizing events such as *Beyond Broadcast*. She has collaborated on studies of media ecosystem changes with institutions including Harvard's Berkman Center and the University of London's Centre for the Study of Children, Youth, and Media. Clark is co-author of the forthcoming book *Beyond the Echo Chamber: Reshaping Politics Through Networked Progressive Media* (The New Press, 2009). With over a decade of experience in independent media, she has served as executive editor of *In These Times* and co-editor of *LiP Magazine*. She holds an M.A. in Social Sciences and a B.A. in English from the University of Chicago.

Matt Nisbet is a research fellow at the Center for Social Media and a professor in the School of Communication at American University. His research focuses on strategic communication in public policy, particularly in science, environmental, and public health areas. Nisbet has published nearly two dozen journal articles and book chapters and contributed analysis to outlets such as *Science*, *The Scientist*, *Columbia Journalism Review*, and *Foreign Policy*. Supported by the Robert Wood Johnson Foundation, he has consulted for organizations including the National Academies, Corporation for Public Broadcasting, Centers for Disease Control, National Science Foundation, Howard Hughes Medical Institute, and the Exploratorium. Nisbet earned his Ph.D. in Communication from Cornell University and an A.B. in Government from Dartmouth College.

Carin Dessauer is a journalist and media executive based in Washington, D.C., with over 20 years of experience in print, broadcast, and digital media. Recognized as an expert in Internet and multi-platform journalism, she is a senior fellow at iFOCOS (Institute for the Connected Society) and a principal at mc2, a strategic media consultancy. Dessauer has taught converged media as an adjunct professor at George Washington University School of Media and Public Affairs, producing and

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***Використано матеріал:* <https://cmsimpact.org/resource/scan-and-analysis-of-best-practices-in-digital-journalism-in-and-outside-u-s-public-broadcasting/>**

1. What is the difference between journalism and news reporting?
2. What is news report in journalism?
3. How do you analyze news?
4. What are the different types of news gathering in journalism?
5. 10 examples of powerful investigative journalism.

7. Advertising projects and Chronicle law

According to the Solicitors Regulation Authority (SRA), there are approximately 10,000 solicitor firms registered in the UK. The combination of intense competition and technology that allows prospective clients to compare firms with just a few clicks has made the legal market increasingly challenging. In such a crowded environment, law firms must find ways to stand out and connect meaningfully with their ideal audience, and adopting cost-effective, strategic marketing approaches can deliver a strong return on investment. One of the most effective approaches is omnichannel marketing. To reach prospective clients and referrers effectively, firms must ensure they are visible across multiple touchpoints, both online and offline. Research suggests that potential clients often need seven to eight interactions before they engage a service provider, and these touchpoints may include social media posts, Google Ads or other pay-per-click campaigns, blogs on your website, coverage in newsfeeds or trade publications, industry awards, listings in legal directories such as The Legal 500 and Chambers & Partners, optimised landing pages, online reviews, follow-up emails or phone calls, networking at

conferences, and thought leadership appearances through videos, podcasts, or webinars. While this is not an exhaustive list, it demonstrates the range of avenues available for engagement, and the key is to evaluate each channel carefully to ensure it aligns with your target clients' habits and preferences. Being present on every platform is not effective unless it mirrors the behaviour of your audience, so your marketing efforts should focus on the channels most relevant to them.

Once the right channels are identified, the next step is to ensure that the content you create speaks directly to your audience's needs and addresses their specific legal challenges. By highlighting your expertise and providing solutions to their «pain points», your firm can position itself as a trusted advisor and thought leader, distinguishing itself from competitors. Creating valuable content need not be guesswork; your firm can leverage existing resources and insights. For example, analyzing trends in your CRM can help identify common case types and guide the development of landing pages, blogs, and social media content tailored to those prospects. Client reviews and testimonials from third-party platforms can be repurposed to showcase your firm's strengths, and collaborating with current clients or referrers on case studies or short video testimonials can highlight how your firm has successfully addressed legal issues. Research indicates that case studies and success stories generate some of the highest-quality leads. Additionally, existing materials such as presentation slide decks can be transformed into infographics, animations, or short-form content for wider distribution, making better use of what you already have.

Short-form video is another highly effective tool for engagement. While appearing on camera may feel uncomfortable for some lawyers, videos under 60 seconds have been shown to deliver high engagement and strong ROI. Platforms such as TikTok, YouTube Shorts, and Instagram Reels offer opportunities to humanize your team, simplify complex legal topics, and share timely insights. Professional production is not required for short videos; a smartphone and basic audio equipment are often sufficient, and authenticity tends to resonate more with audiences than highly polished content.

In addition to marketing content, firms must focus on building a strong brand presence. Even the most capable lawyers may struggle to grow if their reputation does not extend beyond their immediate client base and referral network. Branding goes beyond visual identity; it involves clearly communicating who you are, the services you provide, and why clients and referrers should choose your firm. A consistent, integrated content strategy ensures that your value is visible not only to prospective clients but also to key referrers such as accountants, IFAs, barristers, expert witnesses, and fellow solicitors. Employer branding is also crucial, as attracting and retaining top legal talent is essential for growth. Your brand should convey why your firm is a desirable place to work, highlighting work culture, values, client calibre, and the quality of projects handled.

All of these marketing and branding efforts also contribute to your performance in search engines. Google's updated E-E-A-T framework – Experience, Expertise, Authority, and Trust – now plays a central role in search rankings. Demonstrating first-hand experience with legal issues, showcasing deep expertise and thought leadership, and reinforcing trust through client testimonials, case studies, professional accreditations, and media appearances help strengthen both your credibility and online visibility. Firms that consistently produce high-quality, trustworthy, and relevant content are more likely to see improvements in search visibility, which is critical given that approximately 70% of B2B research begins online. By combining a thoughtful omnichannel strategy, content that addresses client needs, short-form video, strong branding, and adherence to E-E-A-T principles, law firms can effectively differentiate themselves in a competitive market, attract both clients and top talent, and ensure that their marketing efforts deliver measurable impact.

You've done the hard work to drive traffic to your website through strong content and a reputable brand, but attracting visitors is only the first step – converting those clicks into clients is where the real challenge lies. This is where conversion rate optimisation (CRO) becomes essential. A well-planned CRO strategy ensures that your website encourages users to take meaningful action, whether that's contacting your firm, signing up for a newsletter, registering for a webinar, or booking a

consultation. Without this focus, visitors are likely to click away to a competitor appearing in their Google search results.

Making your website «sticky» requires careful analysis of user behaviour. By mapping user journeys and using tools such as heat maps and A/B testing, you can identify points where visitors drop off and work with your web developers to make targeted improvements. Conversion optimisation is not a one-time project; a law firm website should never remain static. Continuously refining the user experience (UX) ensures that your marketing efforts deliver maximum return, turning more visitors into genuine leads and ultimately clients.

Keeping up with the latest marketing strategies and staying ahead of competitors is vital, but it can be challenging when your focus is on managing a demanding legal caseload. That's where we can help. At Cal Partners, we combine in-depth knowledge of the legal sector with marketing expertise to ensure your firm gets the most out of every marketing investment. We monitor trends in legal marketing and apply them strategically, so you can concentrate on serving your clients while we help attract new ones.

Використано

матеріал:

<https://chroniclelaw.co.uk/blogs/2025/05/07/marketing-tips-for-law-firms-how-to-stand-out/>

1. You Consent to This Statement
2. What Information Do We Collect About You?
3. What Are Cookies?
4. Types of Cookies Purpose
5. How We Use the Personal Information
6. How We Share Personal Information
7. Advertising and Marketing Choice
8. European Users' Rights
9. Managing Your User-Generated Content
10. Our Commitment to Data Security
11. Children's Privacy

12. Policy Changes

8. Advertising projects of press freedom and right to information

Independent, fact-based journalism plays a vital role in safeguarding democracies by exposing injustices, holding leaders accountable, and enabling citizens to make informed decisions. Journalists often operate under significant personal risk, and it is essential that they can work freely and safely. This principle lies at the heart of EU values and democratic systems. In line with this, two important pieces of EU legislation have recently come into force to enhance protections for journalists and support media freedom. On 6 May 2024, new rules against Strategic Lawsuits Against Public Participation (SLAPPs) took effect, providing journalists and human rights defenders with legal tools to counteract abusive court proceedings. Following this, on 7 May 2024, the European Media Freedom Act entered into force, promoting editorial independence and media pluralism, improving transparency and fairness, and encouraging better cooperation among media authorities through the establishment of a new European Board for Media Services.

These measures form part of a broader European strategy for the media, building on the European Democracy Action Plan and the Media and Audiovisual Action Plan. A recent study indicates that EU countries are progressively implementing the Commission's recommendations on the protection, safety, and empowerment of journalists. Collectively, these new rules aim to ensure that journalists can carry out their work within a healthy, pluralistic media landscape.

Free media are a cornerstone of democracy and a healthy market economy. Globally, the European Union remains a stronghold for media freedom, setting a standard as a democratic continent. However, concerning trends persist, necessitating ongoing action. Building on previous initiatives, the European Commission has introduced measures to protect media freedom and pluralism, culminating in the European Media Freedom Act, which entered into force on 7 May 2024, with full application of its provisions scheduled for 8 August 2025.

The Act establishes a comprehensive framework to safeguard media pluralism and independence across the EU. It ensures that both public and private media can operate more freely across borders without undue influence, taking into account the ongoing digital transformation of the media landscape. Key provisions include the protection of editorial independence, safeguarding of journalistic sources from intrusive surveillance, ensuring the independent operation of public service media, enhancing transparency of media ownership, preventing unjustified removal of online content by large platforms, providing users with the right to customise media offers on devices and interfaces, guaranteeing transparency in state advertising, requiring assessments of the impact of media market concentrations on pluralism and editorial independence, and improving transparency in audience measurement for media service providers and advertisers.

A new independent European Board for Media Services, composed of representatives from national media authorities and supported by a Commission secretariat, will begin operating in February 2025. This Board will promote the consistent and effective application of EU media law, replacing the European Regulators Group for Audiovisual Media Services (ERGA) established under the Audiovisual Media Services Directive.

The benefits of the European Media Freedom Act for journalists and media professionals are significant. Editorial decisions will enjoy stronger protection from undue interference, and journalists working for public service media can expect their employers to be provided with adequate, sustainable, and predictable funding to fulfil their public service remit. The Act also reinforces the confidentiality of journalistic sources and communications, including measures to prevent the misuse of intrusive surveillance technologies against media professionals and those in regular or professional contact with them.

In addition to legislative protections, the EU actively supports media freedom and pluralism through practical initiatives. These include strengthening press and media councils in a converged media environment (€0.9 million), implementing a Media Ownership Monitoring System to track media ownership across countries

(€0.5 million), providing grants to support innovation in local and regional media (€2 million), offering a rapid response mechanism to protect journalists under threat (€3.1 million), running a Media Pluralism Monitor to identify risks to pluralism (€1.1 million), supporting regranting schemes for media sectors critical to democracy through Creative Europe's Journalism Partnerships (€5 million), establishing a Media Freedom Hub to support independent Russian and Belarusian media operating in the EU (€2.9 million), and organising a European Festival of Journalism and Media Information Literacy (€0.8 million).

Key actions leading to the current implementation include the political agreement on the European Media Freedom Act in December 2023, the political agreement on countering SLAPPs in November 2023, and the original proposal for the Act in September 2022, building on years of EU initiatives aimed at strengthening media freedom and protecting journalists. Together, these legislative and practical measures ensure that journalists across the EU can operate in a safe, independent, and pluralistic media environment, reinforcing democracy and the public's right to reliable information.

***Використано матеріал:* https://commission.europa.eu/strategy-and-policy/priorities-2019-2024/new-push-european-democracy/protecting-democracy/european-media-freedom-act_en**

1. Does Ukraine have freedom of press?
2. What is an example of freedom of speech and press?
3. What is the press freedom index in 2023?
4. What does freedom of the press mean in journalism?

9. Prohibition of spreading false news

Propaganda, misinformation, and fake news have the potential to polarize public opinion, encourage violent extremism and hate speech, and ultimately undermine democracies by eroding trust in democratic processes. In this context, it is essential that schools provide students with a robust education in media and information literacy as part of the curriculum. Teachers must be well-trained in this

area to equip students with the critical skills needed to understand, evaluate, and respond to the information they encounter across all forms of media. Collaboration with national and local authorities, as well as with media organisations, is strongly encouraged to reinforce these educational efforts.

Statistics highlight the urgency of the issue: two-thirds of EU citizens report encountering fake news at least once a week, over 80% view it as a problem for both their country and democracy at large, and half of EU citizens aged 15 to 30 express a need for critical thinking and information skills to navigate misinformation and extremism effectively. The terms «propaganda», «misinformation», and «fake news» often overlap but can be distinguished as follows: misinformation refers to false information shared without intent to harm; disinformation is false information shared deliberately to cause harm; and malinformation is true information shared with harmful intent. While these phenomena are not new, the proliferation of digital communication technologies has amplified their impact, allowing content to go viral within hours through text, images, videos, and links.

Young people are particularly vulnerable to misinformation, given the central role that digital technology plays in their daily lives. They spend considerable time on social media, online games, blogs, music platforms, and messaging apps, often relying heavily on online sources to form their understanding of the world. Many parents lack the technical knowledge to monitor or guide their children's online activity effectively, making schools responsible for providing critical information literacy skills that cannot always be developed at home. The rise of fake news as a form of propaganda underscores the necessity for students to be able to discern truth, recognize bias, and think critically. Beyond safeguarding, these competencies constitute fundamental democratic skills, encompassing analytical thinking, understanding the role of language and communication, and participating meaningfully in society, as outlined in the Council of Europe's Reference Framework of Competences for Democratic Culture and integrated into Digital Citizenship Education and Media and Information Literacy programs.

Education on propaganda, misinformation, and fake news is relevant across

multiple school subjects. History lessons may examine the use of nationalistic slogans or atrocity propaganda during World War I, Art classes may explore ideologically motivated artistic expression, and subjects such as Social Studies, Science, or Religious Studies can also incorporate critical evaluation of information. In addition, schools face challenges from online criticism directed at teachers or institutions via social media, making it increasingly important for school leaders to develop strategies to respond to defamatory or misleading content effectively.

Several challenges exist for schools seeking to address misinformation comprehensively. Teachers may have limited personal experience with digital platforms, making them hesitant to teach the subject without professional development. Rapid technological changes and evolving online behaviors can make training quickly outdated. Integrating these topics into already full curricula can be difficult, and addressing the sophisticated nuances of misinformation and bias requires advanced teacher skills. Moreover, the term «fake news» is itself complex, as all news reflects selective presentation for specific audiences and purposes, necessitating nuanced instruction to foster critical understanding.

To address these challenges, schools should prioritise teacher training in media and information literacy. Even if quickly evolving, such training raises awareness of the importance of the topic and encourages teachers to continually update their skills. Appointing a dedicated teacher or a small team to lead initiatives in media literacy can be particularly effective. These specialists can monitor developments in information and communication technology, train staff on handling propaganda and fake news, integrate these topics into multiple subjects, and guide school policies and action plans in this domain.

Schools can also implement additional initiatives to strengthen students' critical skills. Special events or themed days focused on propaganda and misinformation can provide targeted learning opportunities. Peer education programs can allow older students to mentor younger ones in evaluating media content. Partnerships with external experts, including journalists, IT professionals, or universities, can bring practical expertise into the classroom. Virtual collaborations

with schools in other regions or countries can offer alternative perspectives on current affairs and news. Finally, engaging parents with expertise in technology can enhance policy development and provide additional support for student learning.

By equipping students with the ability to critically evaluate information, schools play a pivotal role in fostering informed, responsible digital citizens who can navigate both online and offline misinformation, contribute meaningfully to democratic discourse, and make well-founded decisions in an increasingly complex media environment.

***Використано матеріал:* <https://www.coe.int/en/web/campaign-free-to-speak-safe-to-learn/dealing-with-propaganda-misinformation-and-fake-news>**

1. Defining fake news
2. Types of fake news
3. Identification
4. Tackling and suppression strategies
5. History

10. Advertising projects of press office, press release and spokesperson

Press releases are a powerful tool for sharing news about your business, brand, or product with the world. They can generate media coverage, engage target audiences, and enhance credibility, serving different purposes depending on the announcement. Product launch press releases inform potential customers about a new or improved product, outlining features and benefits in an accessible way to create excitement and drive sales. A strong headline and compelling lead paragraph are essential to capture attention, followed by detailed information about unique selling points that set the product apart from competitors. Subheadings help structure the content for easy reading, and high-quality images showcase the product visually while keeping readers engaged. Event press releases build anticipation for upcoming events or highlight the success of recent ones, aiming to capture media interest so journalists share the excitement with their audiences. Effective releases include clear messaging, storytelling elements, just enough detail to spark interest, and the strategic

use of FOMO to encourage attendance, with imagery, quotes, and defined target audiences enhancing the appeal.

Campaign launch press releases complement marketing efforts by telling the story behind a campaign and its associated product, providing context, highlighting creative thinking, and extending reach to new audiences. Strong headlines, engaging opening paragraphs, and clever storytelling make these releases memorable while reinforcing the brand's message. Corporate announcement press releases communicate operational changes, such as new hires or office moves, professionally and concisely. They should focus on clarity, significance, supporting data, and avoid jargon or promotional language, helping keep the company top-of-mind for stakeholders. Social cause press releases highlight charitable initiatives or community programs, showcasing a brand's broader impact and demonstrating corporate social responsibility. Effective releases include compelling headlines, quotes from stakeholders, and references to prior relevant work to build credibility.

Brand collaboration press releases generate buzz around partnerships, offering insight into the value and uniqueness of the collaboration, and providing clear communication about each brand along with executive statements and visuals. Award or recognition press releases celebrate industry achievements, enhancing credibility and reinforcing the company's leadership, while crisis management press releases communicate transparently during difficult situations by taking responsibility, explaining events, outlining remedial actions, and focusing on solutions to maintain trust. Best practices for creating effective press releases include knowing your audience to appeal to both journalists and target customers, keeping content short, focused, and structured for skimmable reading, optimizing for search engines with keywords, links, and media, reviewing thoroughly with tools like Filestage to ensure quality and accuracy, and distributing strategically through targeted media, PR distribution services, company channels, and influencer networks. A well-crafted press release not only informs but also builds brand authority, engages audiences, and transforms news into opportunities that are seen, shared, and remembered.

Використано матеріал: <https://filestage.io/blog/press-release-examples/>

1. What is the difference between press release and press advertisement?
2. How do you advertise a press release?
3. What is the difference between media release and press release?
4. What is the difference between press release and press conference?

11. Advertising projects of comparison between different newspapers

There are many ways to inform consumers about your products or services, including through various media channels such as digital and print ads. Advertising in newspapers and magazines aims to influence the consumer and prompt a response, and comparative advertisements are a particularly effective method for achieving this goal. Comparative advertising is a marketing strategy in which a company presents its offer as superior to that of its competitors, often by showing side-by-side comparisons, highlighting differing features, or emphasizing cost advantages. Essentially, it presents a competitor's product or service in a less favorable light to persuade consumers to choose your option instead. When conducting comparative advertising, there are rules and best practices to follow. One key requirement is the use of real consumer comparison surveys that are truthfully reported. Any claims made about a competitor must be backed by evidence, a guideline set by the Federal Trade Commission in 1979.

A classic example of this is the Pepsi Challenge, where Pepsi demonstrated its superiority to Coca-Cola through a consumer taste test conducted in public locations, with results confirming that American consumers preferred Pepsi. This example illustrates the importance of presenting competitor claims as factual, rather than opinion-based. Another form of comparative advertising is demonstrating compatibility with a competitor's product. For instance, if selling a new charger or case for Apple devices, you may advertise that your product is compatible with iPhones. However, it is critical to avoid implying an official partnership or endorsement, as this could mislead consumers about the affiliation between your company and Apple. Comparative advertising can be direct or indirect, and its tone can be positive or negative, although it often emphasizes how a competitor's offer is

inferior. It is commonly used to promote new products, with advertisements highlighting how the product outperforms competitors already in the market. Political advertising can also use this approach, with candidates contrasting their policies against rivals to persuade voters. A notable example in the commercial sector is the long-standing rivalry between Samsung and Apple, where Samsung campaigns highlighted perceived weaknesses in the iPhone, such as smaller screens and lower resolutions. However, research shows that consumers respond better when brands focus on their own benefits and features rather than diminishing the competition, as consumers are most interested in how a product meets their personal needs.

Creating an effective comparative advertisement requires careful planning, legal compliance, and a solid understanding of ad format, layout, copy, and placement. When pointing out competitor shortcomings, it is essential that all claims are supported by research. At North American Media, we assist clients in developing robust and effective newspaper and print ad campaigns. We guide businesses in reaching target audiences, optimizing ad frequency, and staying within budget while ensuring the campaign complies with legal requirements. Our services also cover direct mail marketing, list and insert brokerage, data solutions, list management, digital media, and radio, TV, and podcast advertising. With our support, organizations can retain customers, build a trusted reputation, and maximize the impact of their print media campaigns. Effective newspaper advertising requires understanding the types of newspapers, differentiating between newspaper and magazine advertising, distinguishing editorial content from ads, and classifying newspapers appropriately for advertising purposes, ensuring your campaigns are targeted and successful.

***Використано матеріал:* <https://namericanmedia.com/a-complete-guide-to-comparative-advertising-for-print-media/>**

1. What are some examples of newspaper advertising?
2. How do you differentiate between newspapers and magazines advertising?
3. How can you tell the difference between news and advertising?
4. What are ways in which newspapers are classified for advertising purposes?

12. Analysis of the structure of news

The emergence of the news genre is closely linked to the invention of the telegraph and the telephone in the 19th century. Communication during that period was often unreliable, requiring journalists to convey the essential facts of an event as efficiently as possible. Consequently, reports began to prioritize information based on importance rather than strict chronological order, presenting the most significant details first in the hope that readers would grasp the essence of the event even from the opening sentences. This approach also allowed editors to truncate paragraphs when space was limited, without rewriting the remaining content.

In journalism, two primary informational genres are distinguished: news and message. While news refers to novel information that is unfamiliar to the audience, a message reports new information about a particular subject. For instance, announcing the release of a new car model is considered a message rather than news because the event itself – the creation of the car – is already a completed fact. Typically, news items and messages are brief, often consisting of two or three sentences and rarely exceeding 10 – 20 lines in print. Authors present events objectively without commentary, a practice that emerged alongside the telegraph in the late 19th century.

Contemporary linguistics has moved toward integrating multiple disciplines – such as speech theory, text theory, sociolinguistics, psycholinguistics, and pragmalinguistics – into a unified understanding of language. Modern approaches emphasize the cognitive and communicative dimensions of linguistic objects and the ways users interact with texts. Language thus becomes a tool for exploring thought processes and knowledge. In this framework, individuals are central, possessing unique capacities to produce and interpret texts that vary in structural complexity, accuracy, and depth of world representation. Text type is often determined by the cultural context, such as the selection of scientific language and article genre. The notion of genre therefore plays a crucial role in linguistic analysis.

From a methodological perspective, human communication is inherently genre-based. Learning to communicate involves mastering the creation of genre-specific

statements, meaning that no utterances are truly outside of genre. Linguistic activity is primarily the selection of appropriate genres from a culturally shared repertoire, which allows for both variation and adaptation. Genres, then, are historically developed patterns of texts that exist in the collective consciousness of a language community rather than abstract cognitive constructs.

Television has played a unique role in reflecting social life and shaping artistic consumption over the past several decades, often serving as a mirror of everyday experiences. While earlier studies focused on music, theater, fine arts, and film, the artistic characteristics of television genres received little attention. Television programs first appeared in London in 1936, but their widespread dissemination occurred post-World War II, when television was celebrated as a technological marvel. During the 1960s, television began to be recognized as an art form in its own right, blending various artistic disciplines. At this time, the aesthetic potential of television emerged through the integration of dramatic and cinematic forms, as explored in the works of R. Ilyin, O. Nechai, and T. Elmanovich, though their analyses often overlooked the complexity of television genres.

The first systematic investigation of television's unique characteristics was undertaken by V.S. Sappak in *Television and Us* (1960). Although descriptive in nature, Sappak's work addressed the artistic and expressive techniques of early television without fully exploring genre formation. In the 1960s, some television practitioners began analyzing screen creativity more rigorously. In *How a Television Report is Created*, they proposed definitions for informational television genres, including conversation, interview, reportage, broadcast (events presented without commentary), commentary, and film information (the precursor to contemporary video segments). Around the same time, R. Boretsky developed his own typology in *Informational Genres of Television*, classifying genres as conversational (speech, conversation, interview, press conference, debate), informational films (film information, film reportage, documentary TV film), and television reportage (commented event coverage, problem-oriented reportage).

News refers to information that captures public interest – politically, socially,

or economically – primarily due to its novelty, covering events that have recently occurred or are currently unfolding. On television and radio, as well as in print and online media, news is often presented as programs or bulletins, which compile multiple individual news items into a single segment. On newspapers, news may appear as a dedicated section highlighting recent developments.

The role of news within the programming schedule of any television channel is fundamental. High-quality news is widely regarded as the “face” of a broadcasting organization, exemplified by programs such as *Uzbekistan*, *Uz Report*, *Manaviyat*, and *Milliy*. Organizing television news requires the sustained effort of a professional creative team tasked with selecting relevant stories, processing information, and preparing content for broadcast. News segments are then grouped according to editorial priorities. The primary objective of television news is to deliver timely, accurate, and socially significant information to the audience, utilizing the technological capabilities of the broadcast medium.

The early 1990s marked the integration of national journalism into the global information landscape. The rise of the Internet transformed access to text, video, and audio, forcing traditional journalism to adapt to a rapidly changing environment. During the “golden era” of the press, newspapers wielded significant influence over public opinion and politics, with journalists often seen as arbiters of social and political developments. Over time, this period of revolutionary media influence gave way to stability and the emergence of copywriting as a professional practice.

Copywriting – derived from English, where “copy” refers to written material and “write” means to compose – is the creation of texts aimed at advertising or other marketing purposes. These texts are designed to promote products, companies, services, individuals, or ideas, and include slogans, scripts for television or radio spots, event promotions, advertising articles, and native content. The practice of copywriting has expanded into distinct subfields within mass communication, each shaped by the purpose and style of the texts produced.

When analyzing informational genres on television, it is essential to identify

the common features that define them. Key characteristics include the subject matter, functional objectives, and methods of presentation. Core qualities of news genres and subgenres include relevance, efficiency, objectivity, reliability, accuracy, concreteness, truthfulness, brevity, and, at times, sensationalism.

Modern news journalism employs multiple approaches to covering current events, including thematic, analytical, and predictive methods. These approaches are reflected in both the stylistic features and structural choices of specific genres and subgenres, shaping the language of contemporary electronic media. Features of modern television speech often include:

- A tendency toward colloquial language;
- Simplification of vocabulary;
- Brevity and conciseness;
- Short, straightforward syntactic constructions;
- Sentences condensed around core lexical units;
- Use of words primarily in their direct, nominative sense;
- Inclusion of jargon, vernacular expressions, slang, and nonstandard language;
- Enhanced expressiveness and emotional impact;
- Assertive and sometimes aggressive stylistic tones.

These trends reflect a broader shift toward concise, audience-focused communication, emphasizing clarity, immediacy, and engagement in contemporary news production. In analyzing modern television journalism, it is important to recognize the growing fluidity of genre boundaries, as different types of reporting increasingly intersect. Today, the most common news segment typically combines fragments of a report, operational commentary, and brief interviews. Experts identify several types of television plots: preliminary plots, which announce upcoming events; real-time plots, covering current developments; and ongoing plots, which summarize events still in progress or partially unresolved.

News genres can be categorized into informative genres (such as notes, interviews, and reports), operational news (brief updates of all kinds), and investigative reporting (including correspondence, columns, and commentary).

Television news communicates information in both verbal and visual forms, generally addressing the fundamental questions of What, Where, and When. Broadcasts may include chronicle-style sequences or author-driven scenarios. Voiceover narration can take multiple forms: a simple note, a note accompanied by a photo or graphic, or a note integrated with video footage. Narration must closely align with the visuals, with the rhythm of the voiceover matching the pace of on-screen movement. The standard delivery speed for news narration is approximately 120 – 140 words per minute.

Creating a feature or author-driven story involves multiple stages: selecting and approving the topic, researching the subject, developing a scenario plan, participating in filming, editing, and composing the final text. The resulting narration should be concise while addressing viewers' potential questions. Often, audio commentary may state obvious elements, such as “He steps onto the podium” or “The audience applauded enthusiastically,” which are clearly visible on-screen and require no verbal reinforcement.

Writers must also account for the differences between oral and written language. Even official documents can be “humanized” to reduce bureaucratic dryness by avoiding long, cumbersome sentences. Television language rejects clericalism, excessive technical jargon, and overly scientific terminology. Official voiceovers are typically read by news anchors, while reporter-authored voiceovers may be pre-recorded, with vocal timbre enhancing the distinctive character of the story.

S.V. Ovcharenko's 1990 doctoral dissertation examined the patterns of genre development in art, noting the main stages of genre emergence and evolution, though it did not specifically address television genres. Understanding a genre's structure requires determining its function. M. Bakhtin defined genre in terms of completeness, emphasizing that genres clarify reality and must achieve thematic wholeness rather than merely structural closure. N. Gay described genre as an “artistic formula of the world,” while N. Leiderman characterized it as the individual artistic world of a work, where the underlying structural principles govern phenomena from within.

Genres provide journalists with established templates, enabling them to present information consistently without inventing new forms for every story. Genres also guide audiences in anticipating the type of content presented. In a news report, the most important information appears at the beginning; in a feature report, the journalist conveys personal observations from the scene, allowing the audience to experience the event vicariously; in an interview, the text is organized around the journalist's questions and the interviewee's answers. Western journalism, as described in the Reuters Handbook for Journalists, includes additional text types, such as chronology, columns, reviews, surveys, and eyewitness accounts.

Historical literary traditions also reflect early forms of news genres. In Turkic literature, deviations from modern genre conventions are necessary to accurately convey the origins and distinctiveness of ancient genres. For example, Kisasi Rabguzi frequently employs the news genre, and Mahmud Kashgari's *Devonian Dictionary of Turkic Languages* uses the term *sav* to denote various textual forms, including paternal wisdom, stories, reports, letters, and small books. In Uzbek, the term *yangilik* («new») encompasses information, novelty, and daily updates disseminated through mass media, radio, or television.

Researchers such as L. Shibaeva note that the interview, though foundational in journalism, emerged relatively late in the 19th century, despite the long-standing human tradition of dialogue and questioning. According to N. Toshpulatova, news journalism comprises genres including information, message, news, reportage, and interview, all of which focus on life events, social phenomena, and public processes. The specific use of a genre depends on the need to reflect reality accurately while effectively transmitting facts to the audience. Informational or news reports emphasize events observed directly, while interviews communicate opinions or perspectives.

In summary, news remains the most prevalent genre in contemporary journalism, accounting for approximately 80 – 90% of daily newspapers, the majority of online publications, up to half of journal journals, and nearly all news agency output. Most journalists begin their careers writing news, as the genre, while

seemingly straightforward, requires significant skill to produce accurate, engaging, and well-structured reporting.

Використано матеріал: <https://cyberleninka./article/n/news-text-structure-and-its-analysis-as-a-genre-of-media>

1. What is the structure of news analysis?
2. What is the structure of the news media?
3. What is news and its structure?
4. How are news structured?

13. Characteristics of printed news reports

We are living in a digital era in which brands increasingly adopt technology to operate faster and more efficiently; however, this shift does not diminish the importance of print media. Despite the rapid growth of digital advertising, research shows that digital channels such as email, paid search, and social media achieve an average response rate of around 1%, while print media generates a significantly higher response rate of approximately 9%. In terms of message recall, print media outperforms other media formats by 70–80%, making it a powerful tool for building brand recognition and trust. Although digital advertising continues to rise, it does not replace traditional formats such as outdoor and print advertising. Instead, the most effective marketing approach combines both digital and print strategies to maximize reach and impact. When planning a marketing campaign, businesses have a wide range of print media options at their disposal. Billboards, for example, are large-scale advertisements placed along highways or in busy urban areas, offering high visibility and continuous exposure.

Their size and striking visuals allow brands to deliver bold, creative messages that remain memorable, while their constant presence ensures high-frequency audience engagement. Flyers represent another cost-effective print solution, providing tangible communication and immediate results. With low production costs and flexible distribution methods, flyers are ideal for promotions, events, and sales campaigns, encouraging direct customer action through personal interaction or direct

mail. Catalogs offer a more detailed and immersive experience, presenting products or services in visually appealing printed booklets that often prove more impactful than digital versions. When designed with consistent color schemes and tailored content, catalogs effectively communicate brand value across different business levels. Magazines, particularly those targeting professional audiences, are a trusted source of industry information and can significantly enhance a brand's credibility among business leaders. High-quality design, paper, and layout are crucial, as magazine advertising typically addresses a more selective and elite readership.

Brochures are another versatile print medium, available in various folding formats, and are most effective when they maintain consistency with a company's visual identity while using durable materials and informative content. Banners and standees provide affordable promotional opportunities, especially when placed strategically to capture audience attention. Standees, positioned at eye level, are particularly effective at events, conferences, and professional gatherings, often generating stronger engagement than elevated banners. Posters, as large-format print advertisements, offer strong visual impact and are well suited for walls and windows, making them ideal for focused marketing of consumer-oriented products. Print stationery, including business cards, letterheads, and envelopes, serves as a subtle yet powerful marketing tool that enhances brand trust and professionalism when consistent styles and materials are used. Newspapers also remain a vital print medium, allowing brands to reach large, location-specific audiences through section advertisements or inserted flyers. In many regions, newspapers continue to play a central role in daily life, and advertising within them can significantly boost brand credibility and visibility. Together, these print media options demonstrate that traditional advertising remains a vital component of an integrated marketing strategy in the digital age.

Вукористано материал: <https://www.vigyapanmart.com/blogs/various-forms-of-print-media>

1. What is printed news?
2. What are the 5 examples of print news?

3. What is print media reporting?
4. What is a newspaper report?

14. Basic elements of online journalism

A headline is the topic or head of an article. It tells what the story is about. In the media, headlines are used to head a story or differentiate between two or more stories. Sometimes when clicked, it takes one to another page for a more detailed story almost working like a hyperlink. Once an item or story is news worthy, the first thing to do is take a photo (i.e. still photo). A still photo represents people or things that accompany a story. It occurs in most multimedia stories because it is easy to produce and not time consuming. It is the most popular and important element of online journalism.

Hyperlinks creatively connect the different elements of a multimedia presentation, using colored or underlined text or small picture, called an icon on which the user clicks. It is one of the most striking features of the World Wide Web. Hyperlinks lead users to information they would never have encountered. One of the challenges is the problem of navigation and getting lost in hyperspace.

Graphics is the art or profession of visual communication that combines images, words colours and ideas to convey information to an audience. This also has to do with visual presentation of images on surface such as computer screens, walls or paper. Examples of these are photographs etc. These presentations are made up of vectors and pixels that define their colours and shape.

A map is a visual representation of an area. A symbolic depiction, highlighting relationships between elements of that space like objects, regions and themes related to a story on a web page. The use of maps for online journalism makes things easier for journalists an example can be seen on Adrian Holovaty's website which shows government supplied crime data with detailed visualizations. Also BBC uses maps for crowd scorching and the use of Google maps by the general public for fast tracking.

Video refers to the recording, reproducing, or broadcasting of moving visual

images. In a video, the audience sees the message not just to read or hear it as it is in print and radio. Storage formats include digital video formats like BLU-RAY DISK, DVD, QUICKTIME (QT) and MPEG-4 for recording and transmission. It uses physical media on magnetic tape when recorded as NTSC electric signal by video cameras or in MPEG to DV digital camera. Video brings the real even to the audience.

Animation creates the appearance of motion by showing still images in sequence to create the illusion of movement. Cartoons are forms of animations. The images used in animations can be hand-drawn, computer generated, or pictures of objects. There are many software that can be used to create animations. They can be used to make both 2D and 3D images. Online news websites hardly use animations despite its appealing effects on the audience, because of the cost of producing animations and they cannot be created in a short time. It is the collection of photos that looks like a photo gallery with some having sounds. It can be enhanced using transitions and animations. It aids in giving meaning to a story. What slideshows do is to make it easy for the journalist to present his or her images with impact

A text is a book or other written or printed works regarded in term of its content rather than its physical form. It is the body of a story contained in one page or broken up into several connected links. Words make up texts and texts make up the written part of a multimedia story.

This is a medium that gives the user the option to choose what to listen to. It is a type of web feed of audio files that a user can download and play on his or her computer. Podcast are used for a variety of contents including radio programs education and much more. Audio is a sound especially when recorded, transmitted or reproduced. Audios are cheaper to produce than videos, smaller in size than video files and they are easier to transmit on websites. Sounds take stories beyond text. It gives listeners a story and added dimensions that nothing else can duplicate.

Audio formats refer to the various kinds of audio. Some in compressed and others in uncompressed formats. Compressed formats of audio includes; MP3, WMA, REAL, MPEG-4, MPEG-4 AAC. Uncompressed formats include; WAV, AIFF.

Interactivity is the ability of the user to alter the media he or she comes in contact with. Interactivity has five different dimensions (1) playfulness (2) choice (3) connectedness. (4) Information collection. (5) Reciprocal communication Most importantly interactivity on a website can also come inform of interaction between the communicator and his audience by the use of comments.

Online games are games played online. The media uses online games to capture the minds of the young ones to relate with news, instead of just reading the news reports. The news websites uses online games to make news reading more fun for the young ones. Examples is a news report on the Action Congress of Nigeria(ACN) which was accompanied by an interactive game called «find the house of representative member» accompanied with questions on whether the visitors thinks the ACN is doing well in states they govern.

Multimedia is the use of more than one medium for expression or communication. It is believed that digital media will spell doom for the narrative because the new generation young people, lack the attention span for reading in-depth stories, they get bored. Multimedia story telling is an art of storytelling through the use of other elements of online journalism. It offers a combination of different modes of expression such as text, video, audio, graphics, slideshows still photos and animations to easily get across to their target audience.

Використано матеріал:

<https://mas107group8.wordpress.com/2014/05/21/elements-of-online-and-multimedia-journalism/>

1. What are the basic principles of online journalism?
2. What are the 4 characteristics of online journalism?
3. What is the basic element of journalism?
4. What are the forms of online journalism?

15. History of the web journalism

A primary consideration when researching new media is its historical context. The relationship between journalism and historiography has been explored, notably in

Timothy Garton Ash's *History of the Present*. Even before journalism became a formal academic discipline in universities, histories of journalism existed, each shaped by differing methodologies, objects of study, and the ideological perspective of the author. Such histories continue to be produced today, often with a strong national emphasis. Similarly, histories of journalism on the Web have emerged, including comprehensive studies such as books on online Portuguese journalism. It seems reasonable to assume that historiographical methods and currents could be applied to the study of new media; however, this raises an initial question: is it possible to write a history of such a recent phenomenon? Some historians hesitate to document periods they consider unfinished, while others argue that historical study should begin only once the subject demonstrates sufficient social significance.

An illustrative example is the 2010 volume *Web History*, although much work remains in examining the earlier precursors that paved the way for contemporary online journalism. Two seminal works that were especially forward-looking—though not predictive in a mystical sense – remain highly relevant: the Nora-Minc report and Anthony Smith's *Goodbye Gutenberg*. Renowned historians have also engaged with the Internet as a subject of inquiry. For instance, Robert Darnton, in a 1999 article in the *New York Review of Books*, explored the potential of digital publishing, offering insights that are equally pertinent to journalism. Darnton's proposals considered both the temporal aspects of digital texts and the reader's role in engaging with and remembering content, later applied in his 2000 article in the *American Historical Review*.

Studying older media such as the printing press offers a clear contrast: historiography took centuries to analyze the societal impact and transformation brought about by print, with Elisabeth Eisenstein's work (1979) establishing both a model and a classic reference point. In comparison, academic inquiry into the Internet has occurred almost concurrently with the phenomenon itself. Other prominent historians, including Roger Chartier, Peter Burke, and Asa Briggs, have also contributed reflections on electronic documents and their implications for cultural production and reading practices.

In the past, communication historiography sought to move beyond a purely positivist or heuristic phase, which, while foundational and not inherently flawed, represents only an initial stage of research. Studies based on newspaper catalogs, for example, reflect this early phase. To gain deeper insight, these results can be interpreted through a socio-cultural historical lens and applied to new forms of discourse, including hypertext. It is insufficient to adopt a narrow “culturalist determinism” that focuses solely on texts and their representations. Instead, content analysis – including the pragmatic aspects of text, as exemplified by Teun A. van Dijk’s work – should be integrated with an approach that places human actors, understood as social agents, at the center of historical interpretation. Such an approach allows for the examination of typical news structures as well as the ways ideologies are transmitted through concrete texts.

In contemporary society, where millions of web pages are accessed daily and countless digital transactions, professional correspondences, and online services occur, preserving and cataloging this immense volume of ephemeral information presents a significant challenge for historiography. R.J. Morris highlighted issues such as format obsolescence, outdated software and browsers, and the continual evolution of digital documents, which differ fundamentally from printed books or journals. In *Digitising History*, Townsend, Chappel, and Strujvé approach these challenges pragmatically, emphasizing not only the digitization of documents but also their accessibility to the scholarly community via well-structured databases.

Consequently, the concept of the library or press archive is transitioning from a physical to a virtual domain, bringing profound implications. Digitization reduces the need for costly and time-consuming physical travel, and it allows researchers to locate and analyze material more efficiently. Archives remain indispensable for historical research, yet their digital transformation demands careful attention to issues of preservation, organization, and access.

Digital documents, as mentioned before, pose some problems, so digital preservation is the solution. Online newspapers’ archives – we are talking about the archives of the online newspapers, not about the digitized archives of the printed

ones, which is also an important, but different question – pose particular problems. Despite the few years of existence, compared with all the other media, until recently there have been no clear strategy on digital preservations. Public institutions and libraries are not able to preserve all which is produced by digital companies, and it seems necessary to give them some clear and univocal guidelines so that the major ones could proceed to preserve –and place them to the disposal of the scholarly community – their patrimony. Some efforts are being doing in national libraries, mainly, which in 2003 created the International Internet Preservation Consortium. In 2008, the Virtual Knowledge Studio of the Amsterdam and Maastricht University started a project called The In-Between Machine, which tried to fin «new ways for preserving web archives together with their contexts of creation and use».

Nonetheless, some tendencies can be discerned in this period of the implantation and early development of online journalism. One is a periodization that is linked to entrepreneurial aspects and business models. John Pavlik introduced a debate that has often been in the foreground: whether «this» (the digital edition) will kill off «that» (the printed edition), which is a deceptive debate that at the time of the invention of the printing press had already been raised with respect to the manuscript. One only has to read Eisenstein to realize to what extent some debates from that time are now being reproduced as well. This is a point that does seem to me interesting when it comes to writing a history of online journalism, and not only, nor principally, from a merely technical point of view. rsors In the 1980s, the BBS, which were offered through the personal computer not the television, were a cheaper alternative to videotext. This was the time of CompuServe, Prodigy and America OnLine.

One of the first newspapers offering its services on CompuServe was The Wall Street Journal, and the financial information was the one to prove that there was some room for payment news on the Internet. In the 1990s, some important North American newspapers took up this system, which was clearly a prelude to what was shortly to be the journalism of the World Wide Web, then in a phase of gestation. Some (not mainstream) media, but during the first years of the decade, some printed media (Nando in the United States, for instance) began to publish a Bulletin Board

System (BBS) edition. In 1994 the first newspapers were published on the WWW: the Palo Alto Weekly dates from January that year. Some months before, at the end of 1993, the University of Florida launched the first website on journalism. 1995 is a key year, as there were already 150 newspapers on the WWW, and the magazine Editor & Publisher dedicated a monographic issue to the new phenomenon. Time magazine dedicated another special issue to cyberspace on March that year. The opening text by Philip ElmerDewitt traced some of the prejudices against cyberspace and online news installed amongst us from then onwards: The rush to get online, to avoid being 'left behind' in the information revolution, is intense. Those who find fulfillment in cyberspace often have the religious fervor of the recently converted.

Largely unedited, its content is often tasteless, foolish, uninteresting or just plain wrong. But, at the time and in the same magazine issue, the managing editor James R. Gaines recognized that «the decision to go online has meant that our editors, writers and correspondents have been familiarizing themselves with yet another new journalistic venue: the ongoing exchange of real-time computer messages with our readers». Time magazine, like some other media, had started in 1995 «an electronic dialogue between journalists and their audiences».

When the World Wide Web was launched, it quickly gained widespread popularity. By 1994–1995, numerous media organizations around the globe began exploring the potential of the Web as a distribution platform, gradually moving away from earlier online services such as Servicom or CompuServe. Certain newspapers are recognized as pioneers in Web journalism. In the United States, for example, the Chicago Tribune became available through America Online in May 1992, followed in 1993 by the San José Mercury Center and Nando.net, an online edition of the local daily Nando Times. Later, The Boston Globe introduced an online community board. In Europe, one of the earliest initiatives was The Electronic Telegraph, the online version of The Telegraph.

During this period, experiments with tablet-based media were also underway. In 1994, Roger Fidler of Knight-Ridder proposed the concept of a flat-panel device, though the project was ultimately canceled. The British Evening Standard proposed a

similar initiative, the Newsbox, which never launched commercially. Between 1994 and 1996, a team led by Mario Santinoli at El Periódico de Catalunya developed a functional prototype called NewsPad; however, this device was never brought to market.

Collaborations between media and technology companies soon emerged. In 1996, Netscape Communicator, then the dominant web browser, partnered with Reuters, ABC Television, The New York Times, The Boston Globe, Times Mirror, and the Los Angeles Times. That same year, Microsoft and NBC launched MSNBC, a cable and Internet television service. Meanwhile, the online audience began to take shape. William Casey, director of computer-assisted reporting at The Washington Post, identified two distinct groups: one consisting of readers seeking access to publications they would not normally encounter, and another composed of individuals with specific interests in particular subjects or policy areas.

Mainstream media outlets initially hesitated before launching websites. Le Monde Interactif (now LeMonde.fr) went online in December 1995. The New York Times On The Web debuted in January 1996, followed by El País Digital (now ElPais.com) in May 1996, at a time when most competitors were already online. One of the world's most influential and model-setting online news organizations, BBC News, launched its website in November 1997, responding to a monthly Web audience growth of 10% and as part of a strategy to reinforce its public service mission while remaining competitive against rivals such as CNN, MSNBC, Euronews, and News Corp. Initial staffing consisted of just 40 multi-skilled journalists. Within a year, by 1998, BBC News—described by M. Smartt as a hybrid format combining elements of a dynamic newspaper and a broadcast medium—had become the leading Internet news site in the United Kingdom.

By 1996, professional online journalism models began to emerge that went beyond experimental projects, reflecting efforts to establish both journalistic and business frameworks. Online editions sought to differentiate themselves from their print counterparts while addressing the emerging market. The San José Mercury Center, for instance, published a controversial investigative series on cocaine sales in

Southern California, which led to the implementation of an interactive strategy with readers—a practice now common in online journalism. Similarly, the Dallas Morning News became the first newspaper to publish a major scoop online, motivated by concerns that CNN might break the story first.

From 1996 to 1997, media organizations acknowledged the need to develop viable business models, requiring them to offer compelling content to attract audiences. Online editions were no longer mere digital replicas of print newspapers; they sought unique features and interactivity. The issue of media convergence also emerged during this period, as online publishers in the United States debated the direction of their platforms. Matt Drudge's Drudge Report began primarily as a curated collection of links to other websites, occasionally featuring breaking news. This format, later adapted and expanded, influenced subsequent online outlets, including Huffington Post.

A landmark event occurred in 1998, when Drudge Report first posted a reference to Kenneth Starr's report on President Bill Clinton's affair with Monica Lewinsky. This instantly prompted global media organizations to reproduce, link to, or translate sections of the Starr report via Drudge's website. As Hans-Jürgen Diller observed in 2000, "Newspaper readers will have to rely on summaries," noting that the most striking distinction between the Internet and printed newspapers is the inability of the latter to publish a document of the Starr Report's length in its entirety.

The credibility of online media was failing, to some extent, but such documentary resource helped recover it. Another characteristic, alongside with hypertext, multimedia or interactivity, became extremely important for online media: real time or immediacy. The great debate of the times was if this was to kill that, if Internet would substitute the printed page. The report *The Future of the Printed Press Challenges in a Digital World*, whose title is meaningful, of the European Journalism Centre, pretended that the transmission of information was changing and focused on economics and the role of journalists in the new digital environment, nevertheless it was about giving some advices to newspaper industry to save its business. The number of newspapers on the Internet was increasingly growing. A report by

Bernardo Díaz Nosty, commissioned by the European Journalists Association, was presented in September 1998 in Porto during the 4th Forum Euro-Latin-American of Communications. The report said that all over the world there were more than 10,000 media with some presence on the Internet. 2,284 were daily newspapers. English was the main language, more than 54 % of them all. The second language, quite far from English, was Spanish, 325 dailies from 22 Spanish-speaking countries, 14,2 % of all. As Pablo Boczkowski demonstrated in his PhD thesis, the culture of innovation of the media was based in a combination of reactive, defensive and pragmatic characteristics, far from the technological determinism, which came from Marshall McLuhan and which was claimed to be surpassed by, amongst other scholars, Neil Postman as well. At least, some other scholars prefer to substitute it for «a plurideterminism», because there are several driving forces leading all the process. At the moment, according to a report of 1998 by The Pew Research Centre, 20 per cent of the Americans connected at least once a week to the Internet to get some news, 36 million people. That still seems not to have any incidence in the press business, whose readers and buyers were exactly the same that before, more or less. Online infographics were also common at that time. Online staffs grew up as well, and media webs were converted into portals, following a model began by Yahoo!, Netscape, America On Line and Lycos. This was especially clear in Brazil, where Globo Group, one of the largest media-companies in Latin America (and all over the world) controls a majority of media in this huge country and determines the shape of many media-based websites. In Europe, such model was not totally successful. One example is Le Monde which, through its trademark Le Monde Interactif, decided to launch a portal called tout.lemonde.fr in the Spring of 2000, and abandoned it in June of the same year. A model for online media was BBC News, which by March 1998 had 8,17 millions page impressions and was offering 61,000 news items, and in 1999 resisted the pressure to become a commercial operation. They did a bet on interactivity, and they won. The attacks against the World Trade Center in New York during September 11, 2001, were a milestone for journalism, and online journalism had to suffer an ‘acid test’⁷. Most of the online news almost collapsed, CNN.com and

ABCNews.com find themselves unable to display videos, WSJ.com became free of charge that day, but at the same time the millions of visits online media received (10,6 millions The New York Times, 17,2 million people CNN.com, for instance) proved the existence of a real demand of this kind of immediate and at the same accurate information. The First Crisis: The Challenges of the Multimedia and Interactive Model Around 2002 began another period for online media, since some of them decided to explore payment models, seeking not for readers, but for economic profits; “news organizations have no incentives to produce original online news” (Driscoll et al., 2005: 47), and they needed investments. Design was also renewed, and some moves in manager staff occurred in many media. The number of online newspaper reached in 2002 the number of 2,959 all over the world, as estimated by the World Association of Newspapers. At the same time, online media were «responding to the increased sophistication of online readers, providing more multimedia features, deeper content and frequent updates». The attacks against of Madrid, in March 2004, and London, in July 2005, marked another milestone in online journalism’s development. Online newspapers were prepared for covering such an event, and, for instance, Guardian.co.uk obtained 1.3 million unique visitors and served 7.8 million pages. Online media were able to react and satisfy the expectative created. First of all, as Fogel and Patiño remembered, the frontier between journalists and audience disappeared; just some minutes after the explosion in England, the BBC newsroom received the first images sent by the citizens. That day, Internet became the primus inter pares in media system. A Proper Model Around 2006-2007, the use of Really Simple Syndication systems, reporter blogs⁸, video, comments and podcasts was a common practice, although the first documented use of blog – an edition platform appeared as we know it in 1994, but popularized in 1999 with the creation of the free Pitas platform – to cover a breaking news story was in 1998 in the Charlotte Observer, in occasion of Hurricane Bonnie, and was the prelude for further witnessing journalism, of which an example is the coverage of Hurricane Katrina in 2005. But it was in two moments, during the Iraq War in 2003, when CNN.com correspondent Kevin Sites published his own blog giving his personal

comments on situation, MSNBC used three blogs, and freelancer Christopher Allbitton announced that he would cover the war using his blog, a model that was followed by some other journalists in the world, David Beriain, then working for the Spanish newspaper La Voz de Galicia and 2004, during the US presidential campaign, that the use of this publishing platform became extensive amongst journalists. Blogs were used as a source as well, and were at the origin of witness journalism. Probably the most famous one was Where is Raed. Later on, social networks have been extremely useful to cover foreign affairs in countries where censorship already exists, but this has not avoided unethical practices on the Web and outside it. Participatory journalism, a term which in 1970-1980 meant «journalists participating in the events» became a common expression now to refer to users taking part in the news process: media needed to offer, in spite of their initial reluctance, their readers blogs, comments on stories, message boards, polls, Q&A, etc.. Approximately 97% of the American online media were using RSS in 2007, 95% had reporter blogs, 92% of them used video, and 49% of them offered podcasts (the figures were of 76%, 80% 61% and 31% the year before, according to the World Association of Newspapers and the Bivings Group). Probably the most outstanding characteristic incorporated by online media, especially by newspapers' websites, was video, influenced by the emergence of YouTube in 2004¹¹. Some properly participatory or citizen-journalism devoted media (also called open source reporting media) appeared in the first years of the new millennium, like IndyMedia, OhmyNews and Wikinews. Financial problems have reduced the importance of at least the two last ones in the recent years. By 2008, the World Wide Web had become the second most important source of information for the American public, according to the State of the News Media report and the World Association of Newspapers and IFRA. By this time, the adoption of social media platforms had become global, with almost every online media outlet maintaining a presence on Facebook and Twitter. An increasing proportion of online media audiences accessed content through search engines, particularly Google. Concurrently, social networks were becoming a significant source of traffic for online newspapers; for example, 8% of visits to

Telegraph.co.uk in 2009 originated from Twitter.

Content creation for the Web was also undergoing a transformation: material was increasingly produced specifically for online consumption rather than being a mere adaptation of print or audiovisual content. During the first decade of the twenty-first century, a distinction emerged not only between digital natives – those who grew up immersed in the digital environment of computers, video games, and the Internet – and digital immigrants – those who adopted digital technologies later in life – but also between visitors, who viewed the Web primarily as a set of tools for accessing and manipulating content, and residents, for whom a portion of life is conducted online, blurring the distinction between online and offline.

This distinction is reflected in media strategies. The Guardian, for instance, in 2011 adopted a “Web-first” approach, prioritizing online publication. This decision was informed by readership data indicating that only 4% of readers encountered news for the first time in print; the majority consumed the newspaper in a more relaxed manner, primarily in the evening, as noted by Andrew Miller. Editor-in-chief Alan Rusbridger explained: “If I want to be conservative in order to protect The Guardian, my instinct says that I have to be more conservative for the online.”

The timing of news production has also shifted. By 2009, the Newspaper Association of America reported that 62% of U.S. newspapers were printed for 6 a.m. distribution. Even the most reputable online newspapers did not hesitate to publish highly sensitive information, such as over 250,000 U.S. diplomatic cables released by Wikileaks in November 2010. The immediacy and reach of the Internet intensified debates around the selection and publication of such material, as vast quantities of sensitive information were suddenly accessible worldwide with minimal mediation.

In June 2010, Wikileaks founder Julian Assange proposed collaborating with newspapers for the release of U.S. ambassadorial cables, recognizing that the story would have a greater impact with traditional media involvement. The Guardian, The New York Times, and Der Spiegel initially agreed to publish the material, followed later by El País and Le Monde. The massive volume of text required extensive review, prompting media outlets to create special sections on their websites. Both

Guardian.co.uk and ElPaís.com developed database interfaces to facilitate user search and document display.

Although the cables were generally considered “embarrassing rather than damaging,” according to Alan Rusbridger, the publication sparked widespread public debate online. It raised ethical and professional questions regarding censorship, freedom of speech, state secrets, the definition of news, and the responsibilities of journalism. Ultimately, the attention and pressure surrounding the publication contributed to the economic difficulties of Wikileaks, which faced severe financial constraints by November 2011, one year after the so-called Cablegate episode.

Використано матеріал:

[researchgate.net/publication/329146759_A_history_of_journalism_on_the_Internet_a_state_of_the_art_and_some_methodological_trends/link/](https://www.researchgate.net/publication/329146759_A_history_of_journalism_on_the_Internet_a_state_of_the_art_and_some_methodological_trends/link/)

16. Advertising projects of Journalism ethics

The mission of Times journalists is to seek the truth and help people understand the world, carrying out this work, in the words of Adolph S. Ochs, «without fear or favor». To succeed in this mission, the trust of readers, viewers, and listeners is essential. The guidelines set out here are designed to protect that trust by safeguarding the accuracy, independence, and integrity of the journalism produced, by helping staff members avoid conflicts of interest or even the appearance of such conflicts, and by ensuring that journalism is carried out solely in the service of the audience. Over the past two decades, journalism has undergone a profound transformation. Once-a-day print deadlines have been replaced by continuous digital publishing, and new formats and tools – such as video, audio, interactive graphics, and social media – have introduced new challenges and ethical questions.

Despite these changes, the foundation of the work remains unchanged: the pursuit of truth without fear or favor. While this document has been updated to reflect the evolving media landscape, the substance of the journalistic standards has remained consistent. These policies establish broad principles, but no set of rules can anticipate every situation or replace the thoughtful judgment of journalists. Gray

areas and competing values are inevitable, such as balancing an individual's right to privacy against the public's right to know, or maintaining independence while cultivating sources. In such cases, it can be helpful to consider the perspective of a fair-minded but skeptical reader – one who is fully aware of how a story was reported, edited, and presented, including any conversations, editorial decisions, omissions, or potential conflicts of interest. If full transparency would strengthen the reader's trust, the journalism is likely sound; if not, the decisions involved may warrant reconsideration. These guidelines apply broadly to all members of the news and opinion departments whose work directly affects journalistic content, including those on leave, such as reporters, opinion writers, editors, visual, video, and audio journalists, and others defined collectively as staff members.

Administrative assistants, support staff, and news assistants not directly involved in journalism are generally not bound by these standards, with two critical exceptions: no employee may exploit nonpublic information for personal gain or use association with The Times to obtain special advantage, and no employee may engage in behavior that undermines the organization's independence in reporting on politics and government, including displaying political partisanship while on duty. Freelance contributors are contractually required to avoid real or perceived conflicts of interest and must comply with these guidelines in relation to their work for The Times. The organization trusts that its staff shares the values these standards are intended to uphold and has historically resolved disagreements through discussion. Nonetheless, any deliberate violation of these guidelines is considered a serious matter and may result in disciplinary action, including dismissal, subject to applicable collective bargaining agreements. All staff members are expected to read and understand this document, as lack of familiarity does not excuse violations. In addition to these journalistic guidelines, all employees are expected to adhere to the company-wide Values and Behaviors. Although some examples and hypothetical scenarios have been removed for brevity, the underlying ethical principles remain unchanged, and omissions should not be interpreted as permission for questionable conduct. This policy does not attempt to catalog every possible ethical concern or

conflict of interest, nor does it create an express or implied contract of employment. In cases of uncertainty regarding appropriate conduct, staff members are expected to consult a supervisor or the standards editor.

The mission of Times journalists is to seek the truth and help people understand the world, carrying out this responsibility «without fear or favor», as articulated by Adolph S. Ochs. The success of this mission depends fundamentally on the trust of readers, viewers, and listeners, and that trust is built through accuracy, independence, and integrity. Journalistic guidelines exist to protect these values, to help staff avoid conflicts of interest or even the appearance of such conflicts, and to ensure that journalism is conducted solely in the public interest. Although journalism has undergone dramatic transformation in recent decades, shifting from once-a-day print deadlines to continuous digital publication and incorporating new formats such as video, audio, interactive media, and social platforms, the core purpose of journalism remains unchanged. The principles that guide ethical reporting continue to rest on truth-seeking, fairness, and independence, even as tools and methods evolve.

No set of rules can anticipate every ethical dilemma journalists may face, and these guidelines are not meant to replace professional judgment. Journalists frequently encounter complex situations that involve competing values, such as balancing an individual's right to privacy against the public's right to know, or maintaining independence while cultivating reliable sources. In such cases, it is useful to consider the perspective of a reasonable but skeptical reader who is fully aware of how a story was reported, edited, and presented, including what information was included or excluded and whether any potential conflicts of interest existed. If full transparency about the reporting process would strengthen the reader's trust, the journalism is likely sound; if not, the decisions involved may require reconsideration.

These guidelines apply to all members of the news and opinion departments whose work directly affects journalistic content, including reporters, editors, visual journalists, and other editorial staff, whether active or on leave. Freelance contributors are also required to adhere to these standards in connection with their work. While some support and administrative staff are not directly bound by all

provisions, no employee may misuse nonpublic information for personal gain or engage in conduct that compromises the organization's political independence. Violations of these principles are treated seriously and may result in disciplinary action. All staff members are expected to be familiar with these guidelines and to apply them thoughtfully in their work, understanding that ignorance of the rules does not excuse misconduct.

Accuracy is the foundation of credibility, and careful fact-checking is a core responsibility of every journalist. Errors, regardless of scale, must be corrected promptly once identified. While verifying facts with sources prior to publication is encouraged, journalists should avoid sharing full drafts or extensive portions of articles with sources, as this may create the perception of undue influence. Knowingly providing false or misleading information represents a serious breach of trust and is unacceptable. Fairness and openness in reporting require journalists to treat sources and subjects honestly, to identify themselves when reporting, and to avoid deception, coercion, or promises of favorable coverage in exchange for cooperation. Exceptions to open identification are rare and must be justified by safety concerns or approved editorial necessity.

Journalistic fairness also requires seeking responses from individuals or organizations that are the subject of criticism, especially when allegations are serious. Even when a subject declines to comment, journalists should make reasonable efforts to reflect relevant perspectives for the benefit of readers. In pursuing news, journalists must obey the law and refrain from illegal activities such as trespassing, unauthorized access to data, or secret recordings without consent, except in the rarest circumstances where overriding public interest is formally approved. Ethical journalism also demands responsible attribution, acknowledging the work of other news organizations when their reporting contributes to a story, and clearly distinguishing between firsthand reporting and information obtained from external sources.

Ultimately, these guidelines are designed not as rigid rules but as a framework for ethical decision-making in journalism. They may be updated as necessary to

reflect changes in the media environment, but their underlying principles remain constant. When uncertainty arises, journalists are expected to consult editors or standards authorities, ensuring that their work consistently upholds the values of trust, transparency, and public service that define responsible journalism.

Deliberately and deceptively presenting someone else's work as one's own constitutes a serious breach of journalistic integrity and represents a grave violation of The Times's fundamental ethical standards. Plagiarism, in any form, is never acceptable. Journalists must exercise constant care to avoid even unintentional reuse of another author's published language. Practices such as combining one's own writing with background material from other sources within the same working document increase the risk of error and may encourage harmful shortcuts. While using material from The Times's own archives does not constitute plagiarism, since such content belongs to the organization, simply copying and pasting verbatim passages from previously published work is rarely the most effective or responsible way to provide context. Such practices may appear careless to readers and can undermine confidence in the originality and rigor of the reporting.

Readers must never have reason to suspect that facts have been altered or fabricated. For this reason, The Times strictly avoids the use of fictional names, ages, locations, or dates and places firm limits on other concealment techniques. When compassion or unavoidable reporting circumstances require protecting an individual's identity, the preferred approach is to omit identifying details and clearly explain the reason for doing so. Audio and video journalism present particular challenges in this regard, but the same ethical principles apply. Techniques such as obscuring faces or altering voices must be used sparingly and with great caution, ensuring that they do not mislead audiences or compromise credibility.

The Times has long embraced technological innovation in the service of journalism, including the use of artificial intelligence tools. However, such tools cannot replace the professional judgment, expertise, and responsibility of journalists. Any use of artificial intelligence must be subject to human oversight and must conform to established editorial standards and review processes. Transparency with

readers is essential, and when generative A.I. plays a substantial role in producing journalistic content, its use should be clearly disclosed and explained so audiences understand how the work was created.

The integrity of visual journalism is equally critical. Images presented as depictions of real events must be authentic in every respect. No individuals or objects may be added, removed, rearranged, reversed, blurred, or distorted, except for standard cropping intended to remove irrelevant outer portions of an image. Adjustments to color or tone must be minimal and limited to those necessary for accurate reproduction. News photographs must not be staged, posed, or artificially constructed. When an image has been altered or created to function as an illustration rather than a factual record, editors must ensure that readers can easily recognize it as such, and it must be clearly labeled as a photo illustration. When uncertainty arises regarding image alteration or labeling, journalists should consult appropriate editorial authorities before publication.

Legal considerations are an integral part of responsible journalism. Staff members are expected to consult legal counsel whenever potential legal issues arise during reporting, whether before or after publication. These concerns may include stories involving allegations of illegal or harmful conduct, investigations into sensitive personal matters, newsgathering methods that involve secrecy or unauthorized access, use of information obtained through questionable or illegal means, reliance on anonymous sources for serious accusations, copyright and fair-use questions, or threats of legal action related to publication. International reporting presents additional challenges, as laws governing journalism and information gathering vary significantly across jurisdictions. Following publication, complaints, legal threats, significant factual errors, or requests for access to reporting materials must be addressed promptly in consultation with legal and editorial leadership.

Protecting confidential and privileged information is a fundamental obligation. The Times rigorously safeguards unpublished reporting materials, including source identities, communications, notes, recordings, transcripts, research, and drafts. These materials are typically protected by law, and staff members must not voluntarily

disclose them or agree to testify about their work without prior legal consultation. Any attempt to compel disclosure through legal means must be reported immediately. Journalists are also responsible for adhering to information security policies to prevent accidental exposure of sensitive materials.

At the core of these standards is the principle that Times journalists serve only the public interest. Journalistic work must never be used to obtain personal advantage or to benefit family members, friends, sources, advertisers, or commercial partners. To preserve public trust, journalists must avoid conflicts of interest and even the appearance of such conflicts. Relationships with sources, while essential to reporting, require disciplined judgment and professional distance. Informal interactions, including meals or social gatherings, may be appropriate, but recurring social engagement risks creating an impression of favoritism. Journalists must periodically reassess their relationships to ensure they have not become overly close to those they cover and must be able to maintain fair and productive relationships with all sides of a dispute.

Romantic or intimate relationships with news sources present a particularly clear risk to perceived impartiality. Staff members who develop close personal relationships with individuals connected to their coverage responsibilities must disclose these relationships to appropriate editorial authorities. Depending on the circumstances, disclosure alone may suffice, or it may be necessary to recuse oneself from specific coverage, adjust assignments, or change beats entirely. Such measures are essential to preserving independence, credibility, and the trust that underpins responsible journalism.

Staff members must not pay for interviews, unpublished documents, or any other information, nor may they provide money, gifts, or anything of value to a source or subject in order to secure cooperation, as such exchanges can undermine the perceived motivation, independence, and credibility of the source. In limited circumstances, however, it is acceptable to cover expenses that are strictly necessary for journalistic purposes, such as providing transportation so a source can reach a location required for an interview or photo session. Any such payment must be

limited to essential costs and must not confer any personal benefit on the source.

As a general rule, The Times covers all expenses when its journalists entertain news sources or travel in connection with their reporting. In certain professional or cultural contexts, it may be difficult or impractical to refuse a modest meal or drink paid for by a source, such as when an interview takes place in a private corporate dining facility where paying separately is not feasible. Even in such cases, staff members should, whenever possible, propose alternatives that allow The Times to pay. While minor refreshments at events, such as coffee and pastries at a news conference, are considered acceptable, journalists should not regularly attend meals hosted by newsmakers unless The Times pays for their participation. Invitations to dinners, galas, or similar events as a guest of an organization or individual covered by The Times should generally be declined. If attendance is deemed journalistically valuable, the expense should be borne by The Times.

Journalists may not accept free or discounted transportation or lodging, except in rare situations where alternatives are impractical or unavailable, such as certain military, scientific, or exploratory trips, or interviews conducted aboard corporate aircraft. In such cases, staff members must consult supervisors and the standards editor in advance. Staff members covering events where admission is charged, such as cultural or sporting events, may accept press credentials or tickets customarily provided to journalists, but no other employees may accept free admission.

Staff members are prohibited from accepting gifts, discounts, or other benefits from individuals or organizations covered by or likely to be covered by The Times, as such inducements compromise independence and public trust. Minor items of nominal value, such as inexpensive promotional items, may be permitted, but gifts should generally be returned with a courteous explanation. In exceptional cases where returning a gift is impractical, alternative arrangements, such as donating the item, may be authorized. Journalists may not enter into financial arrangements, employment relationships, or compensated collaborations with individuals or entities connected to their coverage, nor may they serve as ghostwriters or co-authors for such individuals.

Staff members may take advantage of discounts or benefits available to the general public, as well as standard corporate benefits offered uniformly to all Times employees. They may also accept free admission or similar benefits extended broadly to all employees through institutional partnerships or donations.

In the area of travel journalism, no writer or editor may accept free or discounted services from any segment of the travel industry, including hotels, restaurants, airlines, tour operators, or tourist attractions. This policy applies equally to staff members and freelancers, and assignments are generally not offered to freelancers who accept complimentary services elsewhere, as doing so may create the appearance of a conflict of interest. Limited exceptions may be granted at the discretion of the Travel editor. Like restaurant critics, travel writers should conceal their affiliation with The Times to avoid special treatment.

Staff members are prohibited from providing public relations, promotional, or advisory services, whether paid or unpaid, to individuals or organizations likely to be covered by The Times. They may not advise political candidates, contribute to promotional materials, or assist cultural, athletic, or commercial entities in ways that imply endorsement or privileged access. While journalists may answer routine questions about interacting with the newsroom, they must not participate in workshops or events that charge admission or suggest special influence. Likewise, staff members may not engage in financial counseling, manage investments for others, or operate investment enterprises, except for limited assistance to family members in ordinary personal matters.

Items borrowed for review, evaluation, or photography must be returned promptly upon completion of reporting. This applies to products, equipment, clothing, furnishings, digital services, and applications provided for journalistic purposes. In rare cases where return is not feasible, alternative arrangements may be approved. Books or recordings sent for review may be retained for personal use but may not be sold or reproduced.

Journalists may not collaborate on external projects with individuals or organizations that they cover or are likely to cover, including joint authorship,

creative production, or artistic ventures. Outside of published reviews or authorized public commentary, staff members may not provide endorsements, testimonials, or promotional statements for any products, media, or enterprises.

All staff members must remain vigilant to ensure that personal financial interests do not influence, or appear to influence, their journalistic work. Journalists may not own stock or hold financial interests in companies, industries, or enterprises that fall within their areas of coverage or oversight. This restriction applies broadly across roles and includes not only stock ownership but also derivatives, speculative instruments, industry-focused mutual funds, and other investment vehicles. Staff members covering emerging financial sectors, such as cryptocurrency, must avoid significant personal holdings in those areas. Trading based on anticipated coverage is strictly prohibited.

At the same time, journalists may invest freely in diversified funds, government securities, high-grade bonds, and holdings unrelated to their assignments, including shares of the New York Times Company. When a staff member's existing investments present a conflict with a new assignment, the situation must be disclosed and resolved through reassignment, divestment, or placement of assets in a blind trust. Journalists must also consider whether the financial interests of spouses, family members, or close associates could create real or perceived conflicts and must report such situations to editorial leadership.

Editors with broad authority over business and financial coverage are subject to especially strict investment limitations, given their potential involvement in a wide range of coverage. Finally, except for minor, informal office pools, staff members may not place wagers on the outcomes of news events, including sporting events, that they cover or are likely to cover, as such behavior risks undermining public confidence in journalistic impartiality.

The legitimate activities of spouses, companions, family members, and close associates can sometimes create real or perceived conflicts of interest for journalists, particularly when those activities intersect with civic life, politics, professional careers, or financial matters. Such situations may arise when, for example, a spouse

or partner seeks public office, creating an appearance of conflict for a political reporter, or when a close relative holds a prominent position in finance, which could raise concerns for a business reporter or editor. To safeguard editorial independence and public trust, staff members are prohibited from writing, editing, or supervising coverage involving individuals to whom they are related by blood or marriage or with whom they maintain close personal relationships. For similar reasons, staff members should not recruit, hire, or directly supervise family members or close friends.

Whenever a staff member identifies a potential conflict stemming from the activities of relatives, companions, or close associates, the situation must be disclosed to a supervisor and the standards editor. In cases where the relationship is distant or the connection to the coverage is minimal, editors may determine that no meaningful conflict exists, or that a simple disclosure to readers is sufficient. In more serious cases, however, the staff member may be required to withdraw from certain coverage areas or transfer to a different assignment. Editors who work with freelance contributors bear responsibility for ensuring that those contributors understand and adhere to these principles and avoid conflicts in their work for The Times.

Although these policies impose necessary constraints, The Times does not seek to intrude upon the private lives of its employees or their families. Nothing in these guidelines is intended to restrict the political, religious, commercial, financial, or civic activities of a staff member's relatives or companions. Any limitations apply solely to the Times employee. Attempts to circumvent these restrictions by disguising participation through a relative's name, an alias, or anonymity constitute a violation of these standards.

Staff members may not participate in contests or accept awards sponsored by individuals or organizations that have a vested interest in the subject matter of The Times's coverage. They may neither serve as judges for such competitions nor accept their prizes, even when those awards appear well intentioned. The goal is to avoid any perception that coverage might be influenced by recognition or rewards from advocacy, professional, or industry groups connected to the issues being reported. By contrast, staff members may enter competitions sponsored by journalism

organizations, universities, or other independent institutions that have no stake in the direction or outcome of the coverage. They may also serve as judges for such competitions and accept awards from them. Similarly, staff members may accept widely recognized honors, including major television, film, and audio awards, for Times journalism, provided the awarding bodies have no vested interest in the subject matter. However, journalists should avoid serving as judges in competitions involving industries, institutions, or individuals they cover. Honorary degrees, medals, and comparable recognitions from educational institutions are generally permissible. When uncertainty arises regarding the appropriateness of a contest or award, staff members should consult the standards editor, and any unsolicited awards that do not meet these criteria should be declined politely.

Staff members are required to seek approval for outside activities related to their work at The Times or that could compete with Times journalism. This includes book projects, film or television work, podcasts, newsletters, freelance writing, and speaking engagements. Such activities are permitted only if they do not compete directly with The Times, interfere with a staff member's primary responsibilities, or compromise the organization's reputation, independence, or credibility. Most outside projects must be reviewed and approved by the Outside Projects Committee, although one-time freelance assignments, teaching engagements, and speaking appearances may be approved by supervisors in consultation with the standards editor. Journalists covering culture, books, media, or lifestyle topics must exercise particular caution, ensuring that any external arrangement does not raise questions about the integrity of their reporting.

Staff members planning to write or compile nonfiction books based on material derived from their assignments or beats must notify supervisors and obtain prior approval. In some cases, The Times may wish to collaborate on such projects, and staff members may not accept preemptive offers from external publishers before giving The Times an opportunity to consider the proposal. While The Times may submit a competitive bid, staff members are not obligated to accept it. These provisions do not apply to the reproduction of material originally published by The

Times, which remains the property of the organization and may not be reused, altered, or republished elsewhere without explicit written permission. Staff members must not negotiate rights to articles or story ideas prior to publication, nor may they give the impression that they could benefit financially from the outcome of news events. They may not act as ghostwriters or collaborators for individuals who are subjects of Times coverage, and they must adhere to the same ethical and journalistic standards in book projects as they do in their reporting, including refraining from fictionalization, improper payments to sources, or editorializing on topics they cover professionally.

Any significant news discovered in the course of work on a book related to a staff member's beat should generally be published first in The Times. Leaves of absence to write books, whether paid or unpaid, require explicit approval from senior leadership and are granted based on staffing needs, prior accommodations, and the extent to which the project aligns with the interests of The Times. Newsgathering materials developed in the course of Times work may not be shared with agents, publishers, or other outside parties without consultation with the legal department.

Staff members may accept occasional freelance assignments that do not compete with The Times, but work for competitors is generally prohibited. Given the broad scope of modern media, any outlet covering general-interest news or similar subject areas may be considered competitive, and ambiguity should be resolved through consultation with the standards editor. Freelance work derived from a Times assignment or beat must be offered to The Times first, and staff members must ensure that such work does not interfere with their duties or compromise ethical standards. Outside writing should meet the same standards as Times journalism and should not be published in venues whose tone or content would be inconsistent with The Times's values. Identification of staff members by their Times affiliation in outside publications should be factual and should not imply endorsement.

Frequency and regularity of freelance work matter, as excessive outside activity can create conflicts or dilute a journalist's primary identification with The Times. Ongoing freelance ventures require approval from the Outside Projects

Committee. Because newsletters are a central part of The Times's own journalism, staff members are generally prohibited from launching independent newsletters on topics related to Times coverage. Journalists interested in newsletter projects are encouraged to pursue them through The Times platform, and any external newsletter proposal must receive approval. Paid outside newsletters are not permitted, while limited unpaid newsletters may be allowed under narrowly defined circumstances that do not conflict with Times coverage or interests.

Використано матеріал: <https://www.nytimes.com/editorial-standards/ethical-journalism.html>

1. What are advertising ethics?
2. Ethical standards for advertising
3. Distinguish between advertising and news or editorial content
4. Transparent usage of personal information

17. Executive director authority

While the nonprofit sector is highly diverse in its missions, structures, and operating models, nearly every staffed organization relies on one central leadership position: the Executive Director, often referred to as the CEO. Despite the critical importance of this role, many nonprofit leaders, board members, and staff lack a clear understanding of what the executive director is responsible for and how this position functions within the organization. This lack of clarity represents both a significant mistake and a missed opportunity, as every person within a nonprofit should understand the scope, expectations, and strategic importance of the executive director's work.

When the executive director's role is poorly defined, organizations often experience internal dysfunction, misaligned expectations, and limited capacity to achieve their mission and impact goals. In contrast, when board members, staff, and the executive director themselves clearly understand the boundaries and responsibilities of the role, mutual respect increases and leadership effectiveness improves. Although the executive director position will inevitably look different from

one organization to another – reflecting variations in size, mission, funding model, and community context – this variability is not a weakness. Rather, it underscores the importance of clearly defining the role from the outset through a well-developed and regularly updated job description that is shared with both the board and staff. Such clarity is especially essential when hiring a new executive director, as vague descriptions can attract candidates whose expectations and interests do not align with the actual demands of the position.

To succeed, most nonprofit executive directors must operate well beyond their comfort zones. While some leaders are naturally drawn to programmatic work and others gravitate toward administration or operations, the reality of nonprofit leadership requires engagement across all major functional areas. Executive directors cannot permanently avoid or delegate the less appealing aspects of the job, particularly fundraising and accountability. The role demands adaptability, resilience, and a willingness to balance competing priorities in service of the organization's mission.

At the core of the executive director's responsibilities is leadership. Although the board formally governs the nonprofit, the executive director manages daily operations and serves as the most visible embodiment of the organization's values, mission, and strategic direction. As the individual hired to produce results, the executive director must make difficult decisions, model ethical behavior, and accept that leadership does not require universal approval, but rather widespread respect. Effective executive directors articulate a clear vision and strategy, foster organizational alignment, and act as a consistent source of optimism and motivation for staff, donors, and volunteers. They must be comfortable navigating uncertainty, managing conflict constructively, and challenging assumptions that may hinder innovation or lead to mission drift.

Fundraising represents one of the most critical and unavoidable responsibilities of nonprofit executive leadership. Although board members and development staff play essential roles in securing resources, the executive director ultimately provides fundraising leadership and ensures that sufficient revenue exists to support the

organization's budget and strategic priorities. This includes shaping the organization's fundraising vision, supporting staff and board fundraising efforts, personally engaging major donors, delivering compelling public appeals, and cultivating a culture in which fundraising is understood as a shared responsibility. Successful executive directors recognize that avoiding fundraising undermines both their leadership and the organization's sustainability.

Another central responsibility of the executive director is board development. While nonprofit boards legally «own» the organization and bear responsibility for its financial health, executive directors work in close partnership with the board to support effective governance. As staff leaders, executive directors assist with board operations, planning, communication, and alignment, while maintaining clear boundaries between governance and management. Investing in strong relationships with board members – particularly the board chair – is one of the most important steps an executive director can take to ensure long-term organizational stability and personal effectiveness.

Financial management is also a core competency for executive directors. Although they are not required to perform bookkeeping tasks, they must understand budgets, cash flow, financial statements, audits, tax filings, and compliance requirements. Executive directors are responsible for maintaining financial controls, monitoring organizational health, and making informed strategic decisions based on financial data. When gaps in financial literacy exist, seeking professional training is an essential part of responsible leadership.

Human resource management represents another major area of executive responsibility. Executive directors must ensure excellence in recruitment, onboarding, supervision, professional development, and compliance, while fostering a respectful and inclusive workplace culture. Even when HR responsibilities are partially delegated, accountability ultimately rests with the executive director, who must ensure clarity of roles, effective delegation, and collaborative team dynamics.

Diversity, equity, and inclusion are not optional components of nonprofit leadership, but essential conditions for mission success. Executive directors are

increasingly expected by funders, communities, and staff to address systemic inequities and ensure that organizational practices do not marginalize women, people of color, LGBTQ individuals, people with disabilities, or religious minorities. This work requires humility, sustained effort, and a commitment to dismantling biased structures and behaviors. Respecting identities, ensuring fair compensation, addressing implicit bias, and investing in ongoing learning are all fundamental aspects of responsible leadership in this area.

Executive directors are also responsible for creating functional operational systems and ensuring that appropriate technology is in place to support fundraising, communication, collaboration, and service delivery. This includes maintaining policies, budgeting for upgrades, and ensuring safe and effective working conditions for staff and service populations. Strong operational infrastructure enables organizations to focus on impact rather than crisis management.

In relation to programs and activities, executive directors must ensure that organizational efforts align with the mission and achieve meaningful outcomes. While they may not manage program details directly, executive directors are responsible for strategic oversight, quality assurance, and accountability to stakeholders. This includes guiding strategic planning, balancing service delivery with advocacy when relevant, deploying staff effectively, and remaining open to feedback and evaluation. Effective nonprofit leaders also stay informed about trends and developments in their sector, adapting organizational practices to remain relevant and effective.

Community relations and communication form another essential dimension of the executive director's role. Building strong relationships with donors, partners, peers, media, and the broader public enhances organizational visibility and impact. Regular communication through reports, events, and public engagement strengthens trust and opens new opportunities for support and collaboration.

Finally, executive directors must ensure compliance with all applicable laws, regulations, and best practices while minimizing risk to the organization. This includes understanding federal, state, and local legal frameworks governing nonprofit

operations and creating systems to monitor compliance. Beyond legal obligations, executive directors are responsible for upholding the highest professional and ethical standards within their sector.

In sum, the role of the nonprofit executive director is complex, demanding, and deeply influential. Clear role definition, strong ethical grounding, and strategic leadership across fundraising, governance, operations, and community engagement are essential for organizational success. When executive directors fully embrace these responsibilities, they not only strengthen their organizations but also advance the broader social missions that nonprofits exist to serve.

Використано матеріал: <https://fundingforgood.org/the-10-main-responsibilities-of-a-nonprofit-executive-director/>

1. What are the powers of the executive director?
2. What is an executive director responsible for?
3. Who is more powerful director or executive director?
4. Is the executive director the boss?

18. Rights of journalists

The press plays a fundamental role in democratic societies, which makes it essential to clearly define the rights, duties, and responsibilities of journalists. This issue is particularly significant from an ethical and regulatory perspective, especially at a time when artificial intelligence is increasingly influencing information production, distribution, and consumption. As technological tools evolve, the need for clearly articulated professional standards becomes even more urgent in order to protect both journalistic integrity and public trust.

The adoption of the Universal Declaration of Human Rights by the United Nations in 1948 established a global framework for the protection of fundamental freedoms, including freedom of expression and access to information. However, while human rights have been formally codified, a universally accepted declaration of human duties and responsibilities has yet to be adopted by the United Nations. An important step in this direction was made in 1979 with the proposal of the

Universal Declaration of Human Duties and Responsibilities, which sought to articulate the implicit system of obligations inherent in human rights frameworks and to complement the principles outlined in the Universal Declaration of Human Rights.

The Universal Declaration of Human Rights clearly defines the rights of journalists and the press, with Article 19 being of particular importance. This article affirms that everyone has the right to freedom of opinion and expression, including the freedom to seek, receive, and impart information and ideas through any media and regardless of frontiers. While Article 29 of the Declaration also refers to obligations, it does so only in general terms, stating that everyone has duties to the community that enable the free and full development of personality. This lack of specificity highlights the need for the journalistic community to independently clarify its professional rights, duties, and ethical obligations.

Journalists play a crucial role in shaping media culture and sustaining democratic societies. The free flow of information, protection of sources, and access to public information contribute directly to social development and the protection of individual rights. Journalists have a fundamental right to know what is happening in society and a corresponding duty to inform the public as accurately, responsibly, and comprehensively as possible. Although public discourse often emphasizes the rights of the media, considerably less attention is given to journalistic duties and responsibilities, despite their equal importance.

In democratic systems such as that of the United States, freedom of speech and freedom of the press are constitutionally protected by the First Amendment. These protections grant journalists the right to access public spaces for the purpose of gathering and disseminating news, including recording audio or video of public events and law enforcement activities, provided they do not interfere with official duties. At the same time, journalists are expected to act responsibly, maintain neutrality when covering events, and comply with the law while performing their professional functions.

Internationally, the International Declaration on the Protection of Journalists affirms the right of journalists to seek, receive, and impart information and ideas across borders. Journalists are entitled to access information sources freely and to investigate events affecting public life. Although they are treated as ordinary citizens under the law, journalists possess special professional rights that are balanced by heightened ethical obligations. Central among these obligations is the responsibility to seek truth and provide fair, accurate, and comprehensive accounts of events and issues. This responsibility requires journalists to remain well informed, critically evaluate sources, and uphold the core principles of ethical journalism.

One of the most important professional rights of journalists is the protection of sources. Journalists are entitled to keep the identity of their information sources confidential and, when necessary, to rely on anonymous sources. However, responsible journalism requires careful consideration of the consequences of such decisions. A responsible journalist consciously accepts accountability for their judgments, actions, and professional conduct, guided by moral principles and ethical standards.

The discussion of journalistic obligations and responsibilities is closely linked to the principles articulated in the Universal Declaration of Human Duties, adopted as a motion by the InterAction Council in 1997. This declaration recognizes the dignity and equal rights of all people and emphasizes that freedom, justice, and peace are inseparable from responsibility. According to this declaration, all individuals have duties toward others and toward society as a whole, including the obligation to treat all people with dignity, act in solidarity, adhere to moral standards, and contribute to the creation of a better society. These principles are directly applicable to journalism and should guide the conduct of media professionals.

Ethical considerations form the foundation of journalistic duties. Journalists are expected to report truthfully and accurately, verify information using reliable sources, and promptly correct errors. Independence and impartiality are essential,

requiring journalists to avoid political, commercial, or personal influences and to manage conflicts of interest responsibly. Fairness and objectivity demand that journalists present diverse perspectives and treat all subjects without bias. Integrity requires a clear distinction between factual reporting and opinion, enabling audiences to form their own judgments. Respect for privacy and sensitivity toward individuals, particularly in vulnerable situations, are also essential ethical obligations.

In summary, journalists and media professionals operate within a framework of rights, duties, obligations, and responsibilities that guide their professional conduct. These principles, reflected in ethical codes such as those of the Society of Professional Journalists, affirm journalists' rights to gather, report, and interpret information and to protect their sources. At the same time, journalists are obligated to seek truth, test the accuracy of information, provide balanced accounts, question sources' motives, and avoid deceptive methods of information gathering. Their responsibilities include ensuring accuracy and fairness, avoiding misrepresentation, respecting confidentiality, and maintaining rigorous standards of sourcing and fact-checking.

As emphasized by the InterAction Council, rights and duties are inseparably linked, and the concept of human rights is meaningful only when accompanied by a shared sense of responsibility. Journalists, therefore, bear a profound obligation to inform society about events and developments in the world while respecting both the written and unwritten rules of their profession. In fulfilling this duty, journalism not only serves the public interest but also contributes to accountability, ethical governance, and the strengthening of democratic life.

Використано матеріал: <https://foreignpress.org/journalism-resources/on-the-rights-duties-obligations-and-responsibility-of-journalists-and-the-media>

1. What are the legal and ethical standards of journalism?
2. What are the rules of being a journalist?
3. What is a journalist's responsibility?

4. What is the safety of journalists?

1. New boundaries of online journalism

The borders between sensor journalism, data journalism, and participatory journalism are fluid. Sensors are the technical interface through which data is collected and subsequently processed for journalistic investigations and coverage. In sensor journalism, journalists apply sensor technologies, or IoT technologies, to explore and produce data-supported stories (Schmitz Weiss Citation2016; Bui 2014). Data is often provided by non-journalists who use and adopt previously distributed sensor devices or existing mobile devices (e.g. geo-location data from mobile phones). Such participatory sensor journalism is often overlooked in studies of participatory journalism that usually explore audience participation via commentary sections and social media tools (see for example, Singer Citation2011). Through distributed IoT technologies, journalists can produce new kinds of stories based on collection or aggregations of (crowdsourced) data. These practices are part of a general journalistic turn toward more reciprocal practices of audience participation and community orientation (Gutsche et al. Citation2017; Lewis, Holton, and Coddington Citation2014). The audience here can be understood in a broader way, such as citizens or organizations located in the vicinity of a journalistic outlet or groups sharing more general public concerns.

IoT is broader than participatory and sensor journalism (Loosen Citation2019), because open innovation (Chesbrough Citation2003) practices are added to the production process. Audiences, citizens, and experts participate in different stages of news production. Practices like crowdsourcing and co-creation reduce the workload for journalists as journalistic tasks are split among several or numerous people. Crowdsourcing in journalism allows generating inputs to the journalistic production process by large numbers of volunteers from the audience (Aitamurto Citation2016). The management of co-creation processes in journalism is more complicated; it requires more resources to sustain (Aitamurto Citation2013). Co-creation means working in diverse teams where different backgrounds and competencies of

individuals join to achieve a common goal (Ruoslahti Citation2020; Ruoslahti Citation2018). The benefit of a co-creation process is the early adoption of a user perspective on the final product, which aims to make the results more meaningful for various stakeholder demands (Ruoslahti Citation2018).

This study unpacks the practices of JoT projects under two lenses. (1) The study of boundary work investigates journalistic activities to understand how journalists in JoT react to pressure from other directions and how they position themselves. (2) The study of objects of journalism examines diverse technical artifacts or things that have implications on journalists and their work.

Though tightly interconnected, both theory fields are introduced separately in the following to better illustrate this study's analysis directions.

Boundary Work

Boundary work is a sociological concept increasingly used in journalism studies to grasp how practices from other fields are changing journalism. Boundaries have shifted throughout the emergence of digital journalism (Carlson and Lewis Citation2019). The study of boundary work seeks to examine how diverse players compete or collaborate while striving to define the boundaries of journalism (Carlson Citation2018). For instance, interactive journalism describes how non-traditional journalists like technologists, hackers, and scientists enter news work and create a new journalistic identity (Usher Citation2016). As a "subspecialty of traditional journalism," interactive journalism describes how programmers train to become journalists (Usher Citation2016). Technology-savvy journalists or hacker journalists experiment with data and program new applications for a journalistic purpose while imposing new needs of skills, organization, and thinking (Usher Citation2018). Such forms of collaborative production and co-creation set new boundaries of what journalism is and can achieve and how it can impact society.

Usher (Citation2016, Citation2018) describes routine interactivity between programming and journalism. Interactive journalists would sometimes already have a partial background in Computer Science. JoT represents a time-limited journalistic project on a particular topic (e.g. air pollution, insect mortality, and bicycle safety).

JoT journalists work on such topics by using interconnected things. Scientists, engineers, and designers join the project to master the complexity of IoT devices and applications. They design innovative devices and collect unprecedented data for a journalistic purpose. Acquiring expertise in highly technical topics exceeds traditional forms of journalistic expertise. JoT can be understood as co-creation with handpicked experts from other domains. These experts contribute scientific and design knowledge to journalistic production, but these people do not become journalists themselves. In this way, JoT distinguishes itself from interactive and hacker journalism. These new IoT-related entrants to the field are pushing journalistic boundaries further (Usher Citation2018) and demand further investigation.

Community work is a crucial part of JoT. This work includes the distribution of the IoT technologies among the community and active community engagement on different levels. Such forms of commitment are similar to ICT interventions (see for example, Balestrini et al. [Citation2014] and Crivellaro et al. [Citation2016]). Journalists in JoT need to become involved with the communities they create and address.

Technology and community work require skills and different modes of work that do not always comply with journalistic logic and routines. The complex nature of collaboration in JoT raises questions about participation and openness in journalism, for example, how journalists establish co-creation modes with design experts and how they arrange community participation.

Objects of Journalism

New boundaries in JoT are strongly interlinked with various “objects of journalism,” like technical artifacts, that digital journalists interact with during their work (Steensen Citation2018). Such objects are indeterminate until they are co-produced and gain agency (Usher Citation2018, 568). The theory on objects of journalism highlights the necessity to investigate the things shaping journalism (Anderson and De Maeyer Citation2015). An object-oriented study of journalism can provide a nuanced analysis of power and offer a more relational understanding of technologies (Anderson and De Maeyer Citation2015, 4). Key questions are, for

instance, how diverse objects enter and leave newsrooms while transforming journalistic practice (Anderson and De Maeyer Citation2015) and what kind of feelings and experiences journalists have about these objects (Moran and Usher Citation2021). For instance, Rodgers (Citation2015) describes content management systems (CMS) as an object having multifaceted implications on journalistic work since they have become installed in newsrooms. In particular, he finds that journalistic thinking becomes more computational when journalists have to continuously deal with computational tools in their daily routine (Rodgers Citation2015).

Objects powerfully shape JoT, in which co-creative teams develop and apply connected things for a journalistic purpose. The journalistic production includes various technical objects such as cameras, sensor devices, and the related software to manage these devices and create digital stories. Working with such objects confronts journalists in JoT with multiple new practices, such as designing, testing, and applying new hardware and software prototypes. The number of objects in JoT is immense, and each object implies its functions and limitations. They also require different skills and modes of thinking. Things like low-cost sensors, data maps, and participatory apps have existed before. They have been successfully used and adapted in various fields such as engineering, science, and activism. JoT seeks to adapt these objects for journalistic storytelling.

A lack of statistical skills and data literacy in journalism is a significant issue in increasingly quantified journalism that needs careful investigation (Usher Citation2018, 355). Lowrey and Hou (Citation2021) elaborate on the critical matter that arises when journalism does not have the means to deconstruct our quantified representations of the world. Such deficiency could prevent journalists from seeing through complex constructions of social data and prevent them from fulfilling their institutional role (Lowrey and Hou Citation2021). In their manifesto, the JoT journalists underscore that “[a]nyone who wants to put alternative views of the world and thus alternative decisions up for debate must do both reproduce the data collected and carry out alternative measurement methods.” The JoT manifesto demands to

adjust false or misleading information with alternative views produced by journalistically led reasoning with the help of self-developed devices and data. It is of interest for journalism and journalism studies how JoT manages to deliver balanced views and how journalists in JoT develop innovative ways to catch the audience's attention on selected topics.

The ambitions to present the world precisely accordingly to scientific standards date back to historical conceptions of journalism, such as precision journalism. Anderson (Citation2018) chronicles the development of precision journalism, including data journalism and computational journalism, over the past century. Understanding and interpretation of quantitative evidence in journalism changed over history while different kinds of 'data' have continuously been used to construct evidence-based narratives (C. W. Anderson Citation2018).

It is productive to understand sensor data as journalistic evidence that helps journalists generate technologically cross-verified knowledge (Godler and Reich Citation2017). The paradigm of social epistemology distinguishes between testimony-based and technology-based knowledge in journalism (Godler, Reich, and Miller Citation2020). The first relies on eyewitnesses and secondhand human observation and reporting (Godler, Reich, and Miller Citation2020, 217f.). The second depends on the analysis and calculations, which journalists could not have captured without using technologies (Godler, Reich, and Miller Citation2020, 221f.) Journalists can use digital material to verify contested topics lacking trustful information; it would, in such cases, also have a higher hierarchical status than less trustworthy testimonies (Seo Citation2020).

The line between data creation for journalistic purposes and data activism is thin and requires further investigation. Striving for previously invisible perspectives on contentious topics shows similarities to data activism (Baack Citation2015; Baack Citation2018). Data rarely speak for itself and has to be processed and interpreted for reporting to gain agency (Baack Citation2015). Baack (Citation2015; Citation2018) illustrates how datafication is related to activism when the gathered data counters predominant narratives from authorities and governments. Also, Anderson explains

that journalists would incorporate certain biases into their articles and stories to guide the audience's attention in specific directions (Anderson Citation2018). For journalism studies, it is essential to critically examine how data is generated and disseminated for journalistic purposes. In particular, scholars may examine its uses and meanings for the audience and the circumstances and motivations that have led to the data gathering.

This study will further look at the potential for journalism that IoT technologies and data hold. The lens of object-oriented journalism studies helps this study focus on underlying values and motivations that have led to turning towards IoT technology in journalism. It serves to approach how objects in JoT might reconfigure existing discourse and power structures. Building upon the presented theoretical framework of boundary work and objects of journalism, this study seeks to answer the following research questions:

Which innovation practices emerge in JoT? What kind of phases and practices of boundary work can be observed?

What broader implications do the objects of JoT have on journalism practice, audience and society, and power relations?

Cases and Methodology

This study applies an open, exploratory research design using grounded theory for analyzing the collected material (Strauss and Corbin Citation1998, 12f.). The aim is not to reconstruct subjective views but to make underlying (social) phenomena visible. The primary goal of this study is to understand JoT's innovation practices and their entanglement with object-related implications and new boundaries of journalism. To do so, semi-structured interviews with the journalists leading these three JoT projects were conducted. The study applies a multiple-case study design that is especially appropriate in new topic areas (Eisenhardt Citation1989) and which is still used in journalism studies, for example, to study open journalism (e.g., Aitamurto Citation2016).

The selected cases share basic features such as IoT technology application, crowdsourcing and co-creation practices, and multiple elements of sensor, data, and

participatory journalism. They differ in their regional focus, their matter of common concern (i.e. air pollution, insect mortality, and bicycle safety), the particular IoT technologies in use, chosen media outlets, and styles of co-creation and crowdsourcing.

The “Air” Case: Balancing the Public Debate through Knowledge Dissemination

Feinstaubradar (English: ‘particulate matter radar’) is a project by Stuttgarter Zeitung providing a local air pollution data map and an application for structured journalism, including (real-time) data from sensors in computer-generated journalistic texts. The project idea emerged from local journalists joining regular meetings of the civic tech initiative Luftdaten.info (now: Sensor Community), which collects air pollution data through a volunteer community of citizens and maintains an alternative data map. Feinstaubradar was implemented in 2017 to transparently share air pollution data and inform about sensors’ technical issues. Feinstaubradar enriched the available public information on air pollution with three different datasets from Luftdaten.info, the authorities, and private weather stations. They aimed at raising awareness about citizen-collected data among the broader public (Hamm Citation2020). The JoT project won the 2017 German Local Journalists Award in Data JournalismFootnote2.

The “Bees” Case: raising Awareness for Insect Mortality through Monitoring Beehives

Bienenlive (English: ‘bees live’) is an experimental journalistic project from 2018 planned in the context of increasing bee mortality in Germany. The journalists equipped beehives from volunteering beekeepers with multiple sensors and a 360° camera to collect unique insect data. They adapted and reused a self-created content management system from an earlier project, allowing them to process IoT data into diversified texts automatically. For the project, both journalists were under contract by the regional German public broadcaster WDR and collaborated with an educational TV format and a radio station. The data story was published via an educational website, including three blogs, WhatsApp conversations “with” three

queen bees, and multiple TV and radio reports. Bienenlive disseminated research articles on insects and service news on bee-friendly places and behaviors. The JoT project won the 2019 German Reporter Award in Multimedia.^{Footnote3}

The “Cyclists” Case: investigating Traffic Safety through Crowdsourced Data Collection

Radmesser (English: ‘bike meter’) was conducted in 2018 and affiliated with the Berlin-based national newspaper Tagesspiegel. Together with journalists, two scientists developed an ultrasonic sensor device attached to bicycles to measure the distance between bicycles and passing cars. The journalists involved 100 volunteers from their audience (selected by a catalog of specific criteria) to collect passing distance data while cycling through the city for two months. Being passed too closely by cars on the road constitutes one of the biggest threats to cyclists (Raetzsch and Brynskov Citation2018). The project contained a journalistic data story on bicycle traffic in Berlin, an extensive survey on urban bicycle riding, and the building and testing of sensor technology in a prototyping lab. The collected sensor data was cleaned, analyzed, and visualized on an interactive website, on a data map and charts, testimonials, media articles, and public talks. The JoT project won the 2018 German Reporter Award for Data Journalism.^{Footnote4}

Methods, Data, and Analysis

In the “cyclists” case, three of four journalists from the core team (Hendrik Lehmann/HL, Helena Wittlich/HW, David Meidinger/DM) were interviewed. In the “bees” case, two journalists who were the key innovators (Bertram Weiß/BW, Jakob Vicari/JV) were interviewed. These group interviews took place virtually due to the Covid-19 pandemic conditions from January to February 2021. In the “air” case, the interview with one journalist (Jan-Georg Plavec/JP) was conducted by telephone in December 2019. Additional data not used in a previous study (see Hamm Citation2020) was used for studying the “air” case under a different lens. The questions in the interview scheme focused on questions about the devices built and data created, the challenges and benefits of the participatory and co-creative processes, general changes in journalistic practice, and perceived implications of the

JoT projects. Interviews were conducted and transcribed in German. To address ethical concerns, I asked the JoT journalists for consent to record and transcribe the interview, which they granted. They also consented to deanonymize their names and publish translated direct quotes selected to be part of this article.

Additional data on the cases have been examined to support the interpretation of the findings and overcome shortcomings of the interview method, particularly the subjectivity of the views. Twelve related media articles, three media web applications, and four internal documents have been analyzed. Two related public events have been observed in a non-participatory fashion (i.e. the 2nd JoT conference on March 18, 2021, and the Podium Feinstaub [engl. 'Particulate Matter Panel'] on April 29, 2021).

All textual datasets were analyzed accordingly to identify emerging themes using open, axial, and selective coding (Strauss and Corbin Citation1998; cf. Aitamurto Citation2016). Themes are identified analytically by open coding as categories, and their properties and dimensions are discovered in the data (Strauss and Corbin Citation1998, 101). Four phases emerged from all three cases representing the basic categories of the case analysis. The phases are introduced as an observation of the JoT field. Axial coding is when categories become related to their subcategories (Strauss and Corbin Citation1998, 123). The four phases have been enriched with details on practices and innovation techniques through axial coding. Two underlying dimensions became apparent, one describing the similarities between JoT practices and scientific practices and the other accounting for similarities between JoT practices and activist practices. Through selective coding, the analysis is integrated and refined (Strauss and Corbin Citation1998, 143). While the interview data has been most insightful for the first two phases, the dataset of media outputs and event observations provided information, particularly in the latter two phases.

After exploring the data, I selected theoretical conceptions on boundary work and objects of journalism as analytical lenses to understand better what is new about JoT and how these innovation practices can inform Digital Journalism studies. Findings are finally discussed regarding new collaborative arrangements, audience

relations, knowledge generation, and power relations in JoT projects.

Findings and Discussion

Four Phases of Journalism of Things Projects

The data of the three cases reveal particular stages of journalistic production in JoT that can be summarized in four phases: formation, data work, presentation, and ramification. The phases represent working steps. Analyzed separately, they allow a more profound analysis of boundary work practices and further implications of things in journalism.

In the formation phase, the journalistic idea is developed by considering how a selected topic can be better reported using IoT technology and what kind of story can be told with IoT data. The formation phase is characterized by grant-seeking, reaching out to researchers to learn about types of data and sensor devices, and ensuring proper use of the technologies for storytelling. The JoT project is planned and organized in this phase, and the broader team joins, builds, and tests the technology.

In the data work phase, the actual content for the story is generated based on IoT data. The selected matters of common concern are approached by scientific methods, and stories become enriched with empirical data. The JoT journalists reach out to the audience and mobilize a community while co-creating with experts from science and design by adopting scientific practices. Practices include project design, prototyping, testing, data analysis, and visualization.

In the presentation phase, the story is prepared and published with the data as a crucial part. The results of IoT measurements are released in online and print format. Multimodal presentation forms can include the use of other technologies like web apps, maps, and automated texts. JoT journalists prepare the empirical data for storytelling in a professional and audience-focused manner.

Finally, the ramification phase is subsequent and does not belong to the core journalistic production process. This phase broadly encompasses audience behavioral changes and technology-based civic influence (Aragon et al. Citation2020). Ramifications can be understood as outcomes of circulations. In particular,

journalistic texts are re-activated and re-contextualized after publication through digital circulation (Raetzsch and Bødker Citation2016). These may include policy changes, new regulations, and broader societal and civic awareness.

Journalistic Boundary Work

There are elements in JoT that use scientific practices and approaches but do not deal with scientific research questions. Instead, these elements involving digitally supported community mobilization deal with matters of common concern, and are thus more closely related to social activism (Hansson, Pargman, and Bardzell Citation2021). The resulting journalistic boundary work becomes increasingly blurred (Usher Citation2018) and shaped by scientific and activist practices.

Practices of journalism, science, technology design, and activism coalesce and complement each other around the emerging paradigm of JoT. Journalists in JoT seek to get to the bottom of phenomena that affect themselves and their readership. They employ scientific approaches together with domain experts from science and technology design. They design devices, the data collection process, and analysis methods, build prototypes, and interpret the data for a journalistic story. Their motivation has similarities with practices and intentions of social activism (Hansson, Pargman, and Bardzell Citation2021). The journalists identify themselves with a matter of common concern and aim at contributing to the debate moving forward. At the same time, JoT is fundamentally shaped by journalistic professionalism.

Figure 1 combines the four phases of JoT with insights on boundary work towards activist, scientific and design practices. In the following, both directions are elaborated in detail.

Figure 1. Blurring practices along the four observed phases of journalistic production in Journalism of Things. The phases include formation, data work, presentation, and ramification phase. The practices cover traditionally journalistic practices as well as activist and scientific practices.

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Display full size

Activist Practices

Journalists in JoT seek a much more active role in public discourse. It is no longer enough for them to “simply reproduce the statistics of others or quote individual interviewees” (HL). Nor is it a matter of more actively advocating their personal views. Instead, they seek to offer a novel data-driven perspective on complex matters of common concern while supporting less visible points of view.

Activist-like practices in JoT are related to journalists’ political engagement in matters of common concern. In the “cyclists” case, journalists had personal experiences with the danger posed by cars passing too closely:

“I myself ride my bike a lot in Berlin and was aware of this problem. I also feel it’s a pressing problem that there’s little measurable out there.” (“cyclists” case, HW, translated by the author)

It was “in a sense a political motivation” (“cyclists” case, HL) to carry out the JoT project. This motivation aligns with the editorial line of the Tagesspiegel that generally supports the interests of the Berlin cycling community.

In the “bees” case, journalists declared that bee or insect mortality existed for a long time, and it would be hard to tell new stories about it. To find new ways to raise awareness and support change, they focused on the question of how journalism can integrate this abstract theme into readers’ lives. Human practices like agriculture and gardening primarily cause bee and insect deaths. The project goal was to increase people’s knowledge of bee populations and their needs. This motivation results from a feeling of responsibility for the environment and its species.

Journalists in JoT created and partly mobilized a community around matters of common concern. They activate people from the audience to participate in the JoT project for a greater purpose, seeking to raise awareness, contribute to the public debate, and change people’s behavior (e.g. making their gardens bee-friendly). The participation of audiences creates added value for audiences and the broader society through the intervention of JoT journalists.

The line between JoT and activism is relatively thin. Reciprocal (Lewis, Holton, and Coddington Citation2014), advocate (Ferrucci and Vos Citation2017), and relational journalism (Lewis Citation2020) describe or demand a journalism that has a close relationship with people. Social activism describes people's efforts to encourage social change (Hansson, Pargman, and Bardzell Citation2021). Digital technologies such as apps and sensor boxes build the backbone of the mobilized community and allow to make journalistic production more inclusive and decentralize pre-existing power structures. JoT contributes to datafication in terms of providing civic data (Hamm et al. Citation2021, 13), and journalists become "practically engaged" for data and knowledge distribution (Baack Citation2015; Baack Citation2018). JoT is collecting data together with citizens and for public needs, making the data accessible, and distributing them in society so that they can contribute to change.

Scientific and Design Practices

Scientific and design practices observed in JoT include grant-seeking, research methods, technology design, and prototyping.

In the "cyclists" case, a source of motivation was the technical challenge. The two scientists in the team wanted to answer the "nerdy question" (DM) if the passing distance of cars overtaking cyclists could be measured reliably and at scale by using a low-tech device that had not existed before. Such innovative practices in JoT show similarities to ICT interventions created by design researchers; see Balestrini et al. (Citation2017) as an example. The software and hardware design for a specific journalistic purpose requires the commitment to professional design work to ensure the quality and accuracy of the data-based sources. Lewis and Usher (Citation2013) observed elements from open-source culture to enter and transform newsrooms. Findings here show that JoT reproduces progressive principles from design research. For instance, device and data design comply with ethics (Floridi and Taddeo Citation2016) and norms of fairness (Albarghouthi and Vinitsky Citation2019), accountability (Kacianka and Pretschner Citation2021), and transparency (Eiband et al. Citation2018). Professional design and data practices are brought into journalism

by domain experts and advance journalistic professionalism.

Designing new technologies and mastering existing ones requires journalists to apply for external support, particularly funding and material resources. The “cyclists” case would not have been possible without using external funding from a German organization for media innovation, the Medieninnovationszentrum Babelsberg. The grant of 30,000 EUR made it possible to temporarily employ two scientists on an hourly basis for the project period to work co-creatively with an experienced journalist and a trainee. Both scientists remained affiliated with their universities while one received a scholarship for seven months of work, the second got a fee contract for 112 working hours.

Journalists in the “bees” case obtained a grant for an earlier project in 2016 when equipping milk cows with sensors to measure their productivity and needs. The team reused the existing content management system for monitoring the bees. But even with the additional funding, the economic situation of freelancing journalists remains precarious:

If you tell someone: “we have 37,000 EUR to build hardware and software,” IT companies laugh at you because it’s just frighteningly little money. This project could only work because we put the money that we would have received as fees into software development so that it gets better. There is far too little funding for such self-developed products and technologies. (“bees” case, JV, translated by the author)

Writing a proposal includes planning a JoT project several months in advance, putting together a team of collaborators, setting a project timeframe, and eventually administering and using the funding. To emulate standard practices of scientific project planning and funding structures changes journalistic practices and institutions. Usually, journalism has been reliant on advertising revenue and subscription fees. Such transformation of revenue models from advertising to third-party funding raises questions about independence and autonomy in conceiving, selecting, reporting, and presenting news when journalism relies on third-party funding. The revenue models of journalism relate to freedom of the press and institutional functions of journalism. Journalistic performance can be partly shaped by revenue, mainly when specific

funders underwrite specific projects (Ferrucci and Nelson Citation2019). The cases here did not indicate that the funding body directly influenced the topical choice of the projects. Still, the grant applications in the “bees” and the “cyclists” case have led to extraordinary innovative and technically challenging project proposals because the funding body for media innovation was calling for such.

D’Ignazio and Zuckerman (Citation2017, 206) describe speed as a significant challenge for sensor journalism. JoT requires journalists to decrease the output speed to a level comparable to producing outputs in scientific work. The planning and execution of JoT projects need institutional commitment and support, which stands in contrast to the event-driven routines of news work. Working steps like discussing with scientists, application programming, or soldering hardware parts are typically not part of news work. Media organizations need to relieve journalists from routine tasks to carry out JoT projects. Stories are published with fewer updates, and their production processes come to resemble scientific routines.

Implications of Objects in Journalism of Things

Collaborative Arrangements

The technological objects in JoT reconfigure collaborative arrangements in journalism and demand more time and new routines and knowledge from journalists. In particular, the data work phase in JoT is characterized by a strong emphasis on digital technologies and needs more in-depth discussion towards reconfiguring collaborative arrangements. In the “cyclists” case, the team realized that media offices were unsuitable for producing hardware devices and conducting test drives with 100 volunteer participants. The team moved to a co-working space for prototyping, where they could use rooms and technical equipment free of charge in turn for mentioning the location in their coverage. The co-creation with scientists to develop the IoT technology for journalism was a challenge:

To need so much lead time, to build something first before you can do journalistic work, is very unusual. [...] [W]e were all involved in the hardware development at some point. Nobody else in journalism does that [...] For me, another big difference was [...] that two people had no idea about the [journalistic]

production cycles, [...] very unusual. (“cyclists” case, HL, translated by the author)

In the “bees” case, journalists have created their own media company, Sensorreporter, which employs developers and technology engineers for the more complicated technical tasks. The small company already embodies co-creation. The broadcaster engaged the company as an external service contractor for the production of the JoT project.

Sensor journalism only works if you have people on the team who are intrinsically motivated to deal with technology and who, at the same time, don’t find it difficult to talk to people for whom that might not be the case. [...] My experience is that a sensor journalism project only works if you have people from both sides on the team. (“bees” case, BW, translated by the author)

Co-creation leads to a lengthy process that makes it hard and stressful to comply with journalistic publishing schedules. Sensor projects need much more time than usual journalistic projects, which leads to a clash of working routines (D’Ignazio and Zuckerman Citation2017). Such lengthy projects counter the general augmented speed in digital journalism which is described by Perreault and Ferrucci (Citation2020, 1306 f.). Journalists first need to learn and adopt certain scientific and design practices. Technical experts need to know about journalistic production. All of them depend on each other. The team of both journalists and experts is responsible for mobilizing the community and surveilling the participatory data gathering. Co-creation of three stakeholder groups (i.e. journalists, technical experts, and citizens) having multiple backgrounds and competencies seeks to achieve a common goal and provide more meaningful outputs for society (Ruoslahti Citation2020). These new collaborative arrangements are challenging initially, but they can become routine after organizing several projects in this way with the same people.

New collaborative arrangements even exceed the data work phase and lead to novel ways of working with audiences. For instance, in the “air” case, the lead journalist conceptualized and anchored a virtual discussion event related to air pollution in which diverse local stakeholders participated and debated. The local museum organized a designated exhibition on air pollution to make visitors aware of

the matter's complexity and contrast diverging interests as part of a democratic process. Such ramifications that continue bringing together different stakeholders also increase visibility towards broader audiences.

Audience Relations

Digital journalists are “not just giving the audience information [...], but truly understanding what information the community needed” (Ferrucci and Vos Citation2017, 876). For example, in the “bees” case, the IoT data from the beehive was disseminated in a unique environment as one-to-one messages in WhatsApp conversations and on Instagram. Queen bee Ruby wrote messages like “The humidity makes the work really exhausting,” allowing the audience to feel sympathetic with the bees and potentially create a higher awareness of their needs. The communication via WhatsApp animated the audience to share their own experiences with bees and insects, like sending private photos from their bee-friendly garden. The journalists felt a solid connection to their audience and would have liked to continue the project with the bee community built over time. In this way, JoT is a reply to relational journalism's demands that “puts the building and maintaining of relationships with publics it normatively serves at the center of its work” (Lewis Citation2020, 347 emphasis original).

Feedback and crowdsourcing elements of JoT allow audiences to partially shape the story from their view, similar to reciprocal journalism (Gutsche et al. Citation2017). A close relationship between journalists and readers can motivate future ties (Aitamurto Citation2013). Journalists are not acting as hard-to-reach news professionals but as people sharing the same interests with readers. Journalists are engaging in bringing matters of common concern to public attention through new modalities of digital technologies. These JoT projects found ways to realize a “hybrid resolution of the professional-participatory tension, that envisions audience integration as a normative goal of a truly digital journalism” (Lewis Citation2012, 851f.).

JoT in the present day is a continuation of a longstanding journalistic practice seeking to visualize information that dates back to old graphics in 19th-century

newspapers. In the “bees” case, the monitoring of beehives created data (e.g. on kg of honey, humidity, and temperature) that makes previously invisible things visible with the help of new technologies. Such data allows catching the audience’s attention to a long-time existing topic – insect mortality. Anderson (Citation2018, 86) describes how journalists use quantitative graphic material (Dick Citation2020) to attract non-readers or speed up the information conveyance. Likewise, journalists in JoT use the unusualness and creative presentation of the IoT data to attract the audience’s attention. Continuous data updates on their devices nudge readers to keep in touch with the project.

Knowledge-Based Empowerment

The study of objects in journalism is related to questions of power and promotes a more relational understanding of technologies in and for journalism (Anderson and De Maeyer Citation2015). In politically charged debates, media can raise issues, create relevance, and provide lacking information. Often journalists rely on pre-structured data categories based on increased quantification of our social lives (Lowrey and Hou Citation2021). By reproducing “black box data categories” to which only insiders have access, potentially erroneous data categorization would become increasingly real (Porter Citation1995). However, such black boxes are not produced in JoT because the journalists empower themselves to control the technology and fully understand the data output. In this way, journalists in JoT fulfill the “epistemological responsibility of gaining a general understanding of the preconditions that have to be met in order for the technology to produce reliable outputs” (Godler, Reich, and Miller Citation2020, 222). Data in JoT designates self-produced journalistic evidence (Godler and Reich Citation2017), which journalists cross-verify by asking researchers and domain experts to evaluate the devices and the data.

For example, in the “air” case, the journalists engaged a previously non-involved research laboratory in Leipzig dedicated to air quality and air pollution to measure the reliability of the air pollution sensor device hanging in Stuttgart. Researchers confirmed that the devices have a particular deviation, and the

measurements have a margin of error. They recommended several methods to clean and improve the meaning of the data. With this scientifically evaluated data product, the journalists in the “air” case aimed at calming down the heated local air pollution debate. By regularly informing on air pollution data, its construction, and meaning, they intended to reflect the complexity of the air pollution topic while not taking a position in the discussion and avoiding sensational reporting:

“The air quality issue was already highly charged in Stuttgart before Luftdaten.info started taking measurements. Car drivers were blamed, then car drivers blamed streetcars and public transport. Very politically charged. Media try to report neutrally.” (“air” case, JP, translated by the author)

The local online newspaper presented itself as a platform for public debate and tried to deescalate the discussion. The interviewed journalist was undecided if their reporting achieved this goal. The topic involved too many stakeholders, and many actions happened simultaneously. But the events convinced him that legacy media could help increase the distribution of the sensors among citizens. Because media still have an extensive range, they can appeal to local people and motivate them to hang a sensor in their homes.

The distinction between technology-based knowledge and testimony-based knowledge in journalism (Godler, Reich, and Miller Citation2020) becomes partly dissolved in JoT. Technologies and data are co-created by a journalistically led team. The JoT team takes their time designing, prototyping, and testing until the IoT technologies and applications deliver the desired outputs. Sensor devices generating evidence are distributed among citizens. Though being advised by the JoT teams, citizens have certain freedoms in using the sensor device to generate knowledge. Cyclists can choose routes perceived as more dangerous to make sure they collect insightful data on bicycle safety. Residents can decide if they hang the sensor in their yard or at the roadside windows, and thus, add their own slight bias to the overall dataset. People construct and apply IoT technology while infusing the data with their perspective.

Journalists in JoT professionally decide on the topic to cover, which

strengthens journalistic independence in a democratic society while supporting the needs of citizens. Journalists conduct the JoT project with and for citizens. Both become empowered because, in JoT, citizens' interests are covered more intensively by public media with the help of participatory IoT technologies. Journalism becomes empowered because it gains the ability to independently self-produce devices and data (with support from scientists and domain experts) to dutifully create suitable categories for adding new perspectives on matters of common concern.

Locally self-produced data in JoT can update journalism's institutional role in society and journalists in JoT can unleash ramifications. Notably, the "cyclists" case ramified into traffic regulation changes and urban development processes about 1.5 years after the story. The StVO (German road traffic regulation) has included the explicit rule that the journalists continuously cited from case law into the regulatory text (i.e. car drivers must now respect a 1.5-meter passing distance in urban areas)Footnote5. Another ramification of this case happened during the Covid-19 pandemic when many German cities installed pop-up bicycle lanes. The authorities evaluated data from the "cyclists" case to rectify the appeal against Berlin's Administrative Court's ruling that declared several bike lanes illegal for lack of reasoning.Footnote6 Ultimately the case's data contributed to some districts' decision to turn pop-up lanes into permanent ones.Footnote7 In the "bees" case, the readers redesigned their gardens based on the service information sent together with the beehive data. Readers changed their behavior due to the JoT project on insect mortality. These ramifications show how JoT can impact society and foster behavioral and regulatory change while strengthening the societal representation of less-represented groups or species.

Використано

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- What is the future of online journalism?
- What are the new trends in journalism?
- What is boundary work in journalism?
- What are the aspects of online journalism?

20. Journalistic projects of Homepage analysis

The way humans prioritize and organize information plays a fundamental role in attention, comprehension, and decision-making. Prior research has emphasized the cognitive limits of information processing and the necessity of prioritization to manage information overload, beginning with early theoretical work by Miller and continuing through applied case studies of prioritization strategies. Despite this foundation, large-scale computational analyses aimed at predictive modeling of prioritization decisions remain limited, primarily due to the lack of suitable datasets and methodological tools.

One of the most prominent and publicly accessible sources of carefully curated prioritization decisions is the homepage of a news organization. News homepages are meticulously designed by professional editors and designers, and their layouts represent concrete manifestations of editorial judgment and institutional priorities. Visual signals such as article position, size, and the presence of graphics serve as implicit indicators of newsworthiness, guiding reader attention toward what editors consider most important. Articles placed higher and further to the left of the page are generally perceived as more significant, larger articles signal greater importance, and the inclusion of images, graphics, or distinctive typography further enhances perceived prominence.

To study these editorial decisions at scale, we introduce NewsHomepages, a large-scale dataset consisting of over 363,000 homepage snapshots collected from more than 3,000 news organizations over a three-year period. These homepages were captured twice daily and include a diverse range of outlets, encompassing national, state-level, local, subject-specific, and international news organizations across 32 countries and 17 languages. For each snapshot, we store full-page screenshots, extracted hyperlinks and associated text, and, for a subset of pages, complete HTML archives. This dataset enables a systematic examination of how information is organized and prioritized in real-world editorial environments.

Using this corpus, we investigate how predictable and learnable editorial layout

decisions are, and what these decisions reveal about organizational priorities and broader societal concerns. To enable such analysis, we first develop a robust pipeline for extracting visual attributes of articles from homepage layouts. This requires identifying precise bounding boxes for individual articles, each encompassing all text, images, and design elements associated with a single story. While layout parsing is a well-studied problem, news homepages present unique challenges due to their structural diversity, dynamic content, and lack of suitable supervised training data.

To address these challenges, we adopt a weakly supervised bootstrapping approach. We begin with a deterministic DOM-based algorithm that identifies candidate article regions by traversing the document object model and extracting maximal subtrees containing a single hyperlink. Although this approach provides a high-precision starting point, it is vulnerable to noise when articles contain multiple links or irregular HTML structures. We therefore apply multiple filtering stages to remove low-quality extractions, including classifiers to exclude non-news links, optical character recognition to verify text overlap, and image consistency checks using object detection models. The resulting high-quality dataset is then used to train a more robust computer vision model based on Detectron2, which substantially improves bounding box detection accuracy in noisy and complex layouts.

With reliable layout information in place, we turn to the core modeling task: learning editorial prioritization decisions from homepage layouts. Rather than predicting absolute placement or importance scores, we frame this problem as a pairwise preference learning task. For pairs of articles appearing on the same homepage, models are trained to predict which article is preferred based on size, position, or a combination of both. These preferences serve as proxies for editorial judgments of importance. To model these relationships, we employ Transformer-based text classifiers that take concatenated article representations as input and learn to infer relative importance solely from textual cues, guided by layout-derived supervision.

Our experiments demonstrate that such models can learn editorial prioritization patterns with notable accuracy, even in the presence of layout variability and shifting

news cycles. Performance remains robust across outlets with differing styles and content volumes, indicating that homepage layouts encode consistent and learnable signals of importance. Using these trained models, we conduct two downstream evaluations to assess their broader utility. First, we analyze newsworthiness agreement between different news organizations by applying models trained on one outlet to rank articles from another. Surprisingly, we observe high levels of agreement between outlets with opposing political orientations, suggesting that newsworthiness judgments capture dimensions of editorial decision-making that are distinct from topical or ideological alignment. Second, we apply these models to non-news corpora, specifically local government policy documents, to surface potentially newsworthy items. Journalists evaluating these results report that the ranked outputs align well with their professional intuitions, highlighting the potential of such models as tools for journalistic discovery and agenda-setting.

These findings suggest that editorial cues embedded in homepage layouts provide a powerful and underexplored signal for understanding how importance is constructed and communicated in digital media environments. The ability to transfer learned prioritization principles across domains further indicates that such cues reflect deeper organizational logics rather than surface-level stylistic choices. At the same time, important limitations remain. The dataset is predominantly centered on U.S.-based, English-language outlets, and the models focus primarily on visual proxies of importance, leaving other editorial considerations unmodeled. Additionally, pairwise preference learning simplifies complex editorial processes into binary comparisons, which may overlook more nuanced decision-making strategies.

Despite these constraints, the results provide compelling evidence that large-scale modeling of editorial prioritization is both feasible and informative. By treating homepage layouts as structured expressions of professional judgment, this work opens new avenues for studying newsworthiness, media bias, and information design, while also offering practical tools to support journalists and improve automated content presentation systems.

Використано матеріал: <https://arxiv.org/html/2501.00004v1>

1. What is journalism analysis?
2. How do journalists find their story ideas?
3. How do I find freelance journalist stories?
4. How have journalists adjusted their role with the rise of social media?

21. The clicks war journalistic projects

Yellow journalism refers to a style of reporting that relies on sensationalism, exaggeration, and emotionally charged narratives, often presenting biased or distorted information as objective truth. The term emerged in the late nineteenth century in New York as a pejorative label used by established journalists to criticize the unconventional and aggressive practices of their new competitors – William Randolph Hearst, publisher of the New York Journal, and Joseph Pulitzer, publisher of the New York World. These two media figures were engaged in an intense circulation war, each striving to outdo the other by publishing dramatic stories with striking headlines designed to attract working-class readers and boost newspaper sales.

Although historian Eric Burns has shown in his book *Infamous Scribblers* that American journalism had long included loud and unruly elements, yellow journalism is generally understood as a phenomenon most strongly associated with the late 1800s. It combined fact and fiction, spin and spectacle, tall tales and larger-than-life personalities. This form of journalism was further enabled by technological advances that allowed newspapers to be printed and distributed more rapidly, making timely and sensational coverage more profitable and influential.

Yellow journalism was characterized by the extensive use of oversized, multicolumn headlines, dominant illustrations, and eye-catching graphics, as well as front-page stories that ranged from sensational to openly salacious within the same issue. Newspapers frequently engaged in competitive one-upmanship, rushing to publish exclusive stories that were sometimes later retracted under pressure from rival publications. Nationalistic rhetoric, or jingoism, was common, particularly in stories related to military conflict, as newspapers inflamed public sentiment through

slanted reporting. Reporters often relied heavily on anonymous sources, especially when covering investigations into big business, prominent individuals, or political figures, and newspapers regularly promoted themselves within their own pages. The overall presentation was designed to appeal to the so-called hoi polloi, including immigrants for whom English was not a first language, using layout and visuals to maximize accessibility and emotional impact.

These practices provoked strong backlash from the conservative press, which viewed yellow journalism as unethical and professionally irresponsible. In response, a boycott was organized against the newspapers of Hearst and Pulitzer, successfully removing them from the New York Public Library, social clubs, and reading rooms. However, the boycott ultimately backfired, as it increased interest among ordinary citizens who were not regular patrons of elite institutions. Circulation for both newspapers continued to grow, and Hearst expanded his media empire by acquiring additional newspapers and enforcing the same sensational techniques in other cities.

An illustration published in the New York Evening Post captured this controversy by depicting Hearst as a jester tossing newspapers to an eager crowd, accompanied by a harsh condemnation attributed to the New York mayor, who accused New York journalism of moral degradation and urged respectable citizens to reject such publications. Yet the conservative press itself was not immune to exaggeration and fantasy, and within a decade, most American newspapers had adopted at least some elements of yellow journalism, such as large headlines and prominent illustrations for major events. Although the circulation of Hearst's and Pulitzer's papers eventually declined, their methods had already reshaped the industry.

The term «yellow journalism» is often linked to The Yellow Kid, a comic strip created by illustrator Richard Felton Outcault and first published in Pulitzer's New York World in 1895, before being taken over by Hearst's Journal. The cartoon satirized social, political, and industrial life and became emblematic of the new sensational press. While popular lore credits the comic strip as the origin of the term, other scholars point to journalist Ervin Wardman of the New York Press, who used

«yellow» as a deliberately negative descriptor after earlier attempts to label the practice as «new» or «nude» journalism. The term quickly spread beyond New York to other major cities by 1897.

Although yellow journalism is most commonly associated with New York's newspaper wars, similar practices appeared elsewhere. Scholar Patti Piburn has documented comparable sensational reporting in territorial Arizona, noting that improvements in printing technology, combined with the desire to attract poor and working-class audiences, encouraged a broader definition of news. This expanded scope included crime, violence, disasters, sex, scandal, pseudoscience, sports, international affairs, and even weather events.

Yellow journalism is also frequently linked to the Spanish-American War, particularly through the intense and dramatic coverage of the sinking of the USS Maine in Havana Harbor in 1898. Newspapers published large, emotional illustrations that dominated front pages and were designed to provoke outrage and patriotism. While scholars continue to debate the extent to which such coverage directly influenced President William McKinley's decision to go to war, there is little doubt that journalistic practices during this period transformed the way conflict was reported. Craig Carey notes that telegraphy enabled newspapers to deliver a continuous spectacle of war news, reinforcing sensational narratives. The famous, though likely apocryphal, exchange in which Hearst allegedly told illustrator Frederic Remington to «furnish the pictures» while he would «furnish the war» reflects the perception that journalists had become active participants rather than neutral observers.

Despite the excesses of the yellow journalism era, modern legal standards in the United States have largely protected press freedom. Supreme Court decisions such as *Near v. Minnesota* established a strong presumption against prior restraint, while *New York Times Co. v. Sullivan* set a high threshold for public figures claiming libel. Later rulings, including *McIntyre v. Ohio Elections Commission*, upheld the right to anonymous political expression. As a result, while contemporary journalism operates under more rigorous ethical norms, the legal framework still allows room for

critical, and occasionally sensational, coverage – echoes of a journalistic tradition shaped during the age of yellow journalism.

Використано матеріал: <https://firstamendment.mtsu.edu/article/yellow-journalism/>

1. From «Yellow Journalism» to infomercials
2. The death of journalism?
3. Combating the «scourge» of click-bait

22. Advertising projects of Links, blogs and Twitter

Twitter is among the largest social media platforms globally, with more than 330 million monthly active users. It remains one of the few long-standing social networks that continues to attract massive audiences, making it a valuable space for businesses seeking to promote their brands. Much like TikTok popularized short-form video content, Twitter established itself as the primary platform for concise written communication. By originally limiting posts to 140 characters and later expanding this limit to 280, Twitter deliberately encouraged users to express ideas briefly and clearly. This structure shaped a communication style that is fast-paced, easy to consume, and designed for rapid circulation, allowing users to scroll through and absorb large volumes of content in a short amount of time.

This format is particularly advantageous for advertisers. Brands can present their messages in compact, digestible pieces and repeatedly expose their audience to promoted content without overwhelming them. Because most display advertising relies on short and impactful messaging, Twitter's text-first nature aligns naturally with advertising objectives, allowing brands to appear frequently and consistently in users' feeds.

Each social media platform has its own distinctive strengths. Facebook excels at advanced audience segmentation and delivering ads in various formats, while LinkedIn focuses on professional connections and B2B communication. Google Ads benefits from the world's largest search network, Instagram emphasizes visual storytelling within tightly regulated formats, and TikTok revolutionized short-form

video, influencing other platforms to follow suit. Twitter stands out as a relatively pure social platform that prioritizes direct communication. Slightly more complex than Instagram, it offers a unique space for brands to interact with audiences in an authentic and conversational way.

One of Twitter's most powerful features is its real-time trending lists, which function as a constant snapshot of what people are currently discussing. These dynamic trends allow advertisers to monitor popular topics, hashtags, and conversations as they unfold. By engaging with trending subjects, brands can produce timely and relevant content that resonates strongly with users. Companies can leverage trends related to pop culture, seasonal events, or widely discussed keywords to expand their reach, boost engagement, and generate attention around their products or services. The real-time nature of Twitter makes it particularly effective for brands that want to remain current and culturally relevant.

Twitter is also an exceptionally effective platform for driving mobile app installs. Since the majority of users access Twitter via mobile devices, it provides an ideal environment for encouraging downloads. Users on Twitter are statistically more likely to install apps from ads compared to users on many other platforms. Twitter's app-focused advertising tools allow marketers to target audiences based on device type, operating system, and carrier, while also tracking performance and optimizing campaigns to reach users most likely to engage.

Another major advantage of Twitter advertising is keyword targeting. Similar to search engine advertising, Twitter allows marketers to design campaigns based on specific keywords, interests, and demographics. This feature is particularly effective because keywords on Twitter are closely tied to hashtags, a system that the platform itself pioneered. Hashtags enable users to categorize content and make it more discoverable, and advertisers can take advantage of this by targeting conversations directly related to their brand. In addition to using existing hashtags, businesses can create custom campaign hashtags to encourage user-generated content and increase visibility.

Twitter ads are delivered almost instantly after a campaign is launched, making

it one of the fastest platforms for ad deployment. This immediacy allows brands to interact with their audience in real time and quickly evaluate performance. Using analytics tools, advertisers can monitor engagement and make immediate adjustments to improve results. If a campaign underperforms, changes can be made to targeting, messaging, or timing without delay. This rapid feedback loop provides valuable insight into audience preferences and behavior, helping brands refine future content strategies.

The platform's fast-moving nature also means that posting frequently is not only acceptable but often beneficial. Tweets have a very short lifespan, so brands can share content regularly without overwhelming their audience. Frequent posting increases visibility, supports consistent brand presence, and creates more opportunities for engagement. When done thoughtfully, this approach can help position a brand as an active participant in relevant conversations and a credible voice within its industry. However, maintaining quality remains essential, as posts should always offer value, relevance, and interest to the audience.

Twitter is especially well known for its potential to generate viral content. Because users can easily retweet and share posts, a single tweet can reach massive audiences within hours if it resonates with the right people. To increase the likelihood of virality, brands should focus on creating content that is engaging, informative, or entertaining, while remaining relevant to their audience. Leveraging trending topics or current events – often referred to as newsjacking – can further enhance visibility and engagement. At the same time, brands must be prepared to manage negative reactions or inappropriate responses, as increased exposure can also attract criticism.

Precise audience targeting is another area where Twitter excels. Advertisers can reach users based on interests, keywords, demographics, and hashtag activity, allowing for highly focused campaigns. This level of granularity ensures that ads are shown to users who are already inclined to engage with similar content. For example, a fashion brand can target users who follow fashion influencers or discuss fashion-related topics, significantly increasing the likelihood of interaction. Twitter also allows targeting by age, gender, location, and language, making it particularly useful

for brands with specific geographic or demographic goals.

Overall, Twitter offers a unique combination of speed, simplicity, and precision. Its emphasis on real-time communication, concise messaging, and targeted engagement makes it a powerful platform for brands looking to connect with audiences in a direct, authentic, and impactful way.

Використано матеріал: <https://www.singlegrain.com/blog/twitter-advertising-benefits/>

1. How do I advertise my blog on Twitter?
2. What is blog Twitter marketing?
3. How do I post a blog link on Twitter?
4. How do you effectively advertise on Twitter?

23. Advertising projects of citizen journalism

Citizen journalism refers to the practice in which ordinary individuals, rather than trained media professionals, take part in the creation, dissemination, and discussion of news and information. According to CitizenJournalismAfrica.org, a platform supported by civil society organizations across several African countries, citizen journalism involves community-based news shared both online and in print. The content is created by users and readers themselves and may take many forms, including written texts, blogs, digital stories, photographs, audio recordings, podcasts, and videos. Interaction and feedback occur through the same channels, allowing audiences to respond directly to the issues raised. This form of journalism enables individuals to write about or comment on topics that they believe are ignored or underrepresented in mainstream media. Blogging, in particular, has emerged as an accessible and low-cost tool that allows non-professionals to share their perspectives freely, without the risk of editorial censorship or being cut short by traditional newsroom constraints. Many journalists and civil society organizations also use blogs and online platforms to engage with audiences, receive feedback, and encourage public participation in social discussions.

A similar understanding is offered by We Media, an initiative hosted by The

Media Center at The American Press Institute, which uses the term «participatory journalism» to describe citizen journalism. This concept emerged alongside new digital technologies that enabled interactive and collaborative communication. Participatory journalism is defined as the active involvement of individuals or groups in collecting, reporting, analyzing, and distributing news and information. Its purpose is to provide independent, relevant, and reliable information necessary for democratic societies. Unlike traditional journalism, this model develops from the bottom up, with minimal editorial supervision and no fixed newsroom structure. Instead, it grows out of multiple, decentralized conversations that may either gain momentum or quickly disappear within digital social networks.

In general terms, citizen or participatory journalism describes the involvement of non-professional individuals in media production and the news-making process. Its primary aim is to empower citizens to take part in informing society and sharing information about issues of local, national, and global importance. The rise of citizen journalism is closely linked to technological development and the expansion of social media, as digital tools and internet access allow people to document events, express opinions, and publish content instantly and with minimal resources.

This form of journalism offers numerous advantages. It introduces fresh perspectives and personal viewpoints that enrich public debate and increase the diversity of information available to audiences. Citizen journalism also contributes to transparency and strengthens democratic participation by allowing people to report on issues that directly affect their lives. However, it also presents significant challenges, including difficulties in verifying information, the rapid spread of misinformation, and the lack of consistent professional standards or regulatory frameworks. These limitations can result in confusion and reduce the reliability of some published content.

To be effective, citizen journalists need certain skills, such as the ability to gather and verify information, communicate clearly, and engage responsibly with others. Ethical awareness is especially important in maintaining credibility and objectivity, even outside professional newsroom environments. Given the growing

influence of citizen journalism, investment in media literacy and training is essential, along with open discussions about the role of citizens in the information ecosystem.

Traditionally, when people think of journalists, they often imagine trained professionals working in newsrooms, holding microphones in front of cameras, or writing articles under tight deadlines. While this image still applies to many professionals, technological change has significantly expanded the definition of who can produce news. Historically, a journalist was someone formally trained and employed by a media organization, operating under strict ethical guidelines and professional codes. The media has long played a crucial role in democratic societies by acting as a watchdog over government activities. However, traditional media has sometimes been influenced by political or financial interests, including those of media owners or sponsors.

In the past, journalists were largely separated from their audiences and functioned as the sole producers of news. Today, the barriers to entering journalism are far lower. Advances in technology have made recording devices, smartphones, and publishing platforms affordable and easy to use. With minimal effort, individuals can document events in real time, store content digitally, and distribute it globally through online platforms. As a result, information flow has become more interactive and participatory, allowing citizens not only to consume news but also to respond, comment, and even influence public discourse. Traditional media organizations now operate under greater public scrutiny, as audiences themselves have become additional watchdogs.

A citizen journalist can therefore be understood as an individual who is not formally employed by a media organization and may lack professional training, yet actively collects and shares information with the public. This practice is also described using terms such as participatory journalism, open-source journalism, or freelance journalism. According to Study.com, citizen journalism involves news reported by ordinary people who are not employed by traditional media outlets and who share information through blogs, forums, websites, or social media platforms.

Recent studies highlight the growing influence of citizen journalism, particularly among younger audiences. A 2023 Digital News Report revealed that a significant proportion of people aged 18–25 obtain news from platforms such as TikTok, where content is often created by influencers, celebrities, or ordinary users rather than professional journalists. Research published by Statista further indicates that younger generations are more likely to rely on social media for news and show lower engagement with traditional news brands.

In some cases, citizen journalism occurs unintentionally. Individuals may document events without aiming to act as journalists, yet their content can have major informational value. A well-known example is Abraham Zapruder, whose recording of President John F. Kennedy's assassination became one of the most significant pieces of visual news documentation in history. At the same time, critics argue that citizen journalism can amplify polarizing views, particularly on social media platforms that lack consistent ethical oversight and are prone to rule violations.

Despite these concerns, many experts emphasize the positive impact of citizen journalism, especially in local communities. It allows people to report issues that affect their daily lives and encourages civic engagement. Various organizations have sought to formalize and support this practice by creating dedicated platforms, such as Ripoti, which documents digital rights violations across Africa. Citizen journalism is also valued for its relatable language and accessibility, often using informal expressions or local languages that resonate more directly with audiences. It has proven especially effective during crises, when traditional media may be restricted or slow to respond, ensuring that information reaches the public quickly and sometimes in collaboration with mainstream outlets.

Overall, citizen journalism increases diversity in news reporting by allowing multiple voices to address the same issues from different perspectives. It encourages audiences to compare information, think critically, and form independent conclusions. The rise of anonymous reporting on social media has also reduced personal risk for some contributors, with certain anonymous sources even gaining recognition for reliability and accuracy. As a result, citizen journalism has become a significant and

influential component of the modern media landscape.

Використано матеріал: <https://paradigmhq.org/citizen-journalism-how-the-internet-is-decentralising-information-control/>

1. What are some examples of citizen journalism?
2. What is citizen journalism in the media industry?
3. What are 5 other terms for citizen journalism?
4. What is the platform of citizen journalism?

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III. МАТЕРІАЛИ ДЛЯ САМОСТІЙНОЇ РОБОТИ

Теми для опрацювання і підготовки доповідей:

1. Основні тенденції в практиці рекламних та PR структур в зарубіжних країнах.
2. Основні засади практичної діяльності рекламних та PR структур.
3. Сучасні тенденції та історичні передумови розвитку і трансформації рекламної та PR-продукту діяльності.
4. Еволюційні тенденції створення рекламного, PRпродукту. Творчість та креативне мислення.
5. Основні відмінності творчого і креативного мислення. Основні способи розвитку та стимулювання творчого мислення в рекламній та PR-діяльності.
6. Креатив чи творчість: особливості творчого мислення в рекламній та PRдіяльності
7. Поняття творчого процесу. Основні фази творчого процесу. Еталонування, проектування та апробування.
8. Компіляція як один із методів винайдення творчих рішень в рекламній та PR-діяльності.
9. Основні рушійні сили рекламної та PR творчості.
10. Створення ментальних карт для розробки рекламних та PRпроектів.
11. Основні фази творчого процесу та створення рекламного чи PR-продукту.
12. Етапи та послідовність створення рекламного продукту. Етапи та послідовність створення PR-продукту.
13. Аналіз основних закономірностей циклів і етапів творчого процесу в рекламі та PR. Основні відмінності.
14. Взаємозв'язок процесу створення продукту з організаційною структурою.
15. Розробка рекламного чи PR-проекту із використанням методу морфологічного аналізу об'єкта.
16. Основні методики рекламної та PR-творчості в зарубіжних країнах

17. Методологія створення рекламного та PR продукту.
18. Можливості застосування зарубіжного досвіду у вітчизняній практиці рекламної та PR-творчості.
19. Ризики та можливості імплементації досвіду зарубіжних країн у сфері реклами та PR.
20. Практика створення нової ідеї із використанням методу непрямих стратегій.
21. Практика використання технології шести капелюхів Едварда де Боно для оцінки ідей проєктів рекламних та PR-кампаній.
22. Технології стимулювання творчого мислення в рекламній та PR-діяльності.
23. Основні прийоми створення та стимулювання нових ідей. Особливості мозкового штурму. Позитивні та негативні сторони.
24. Розробка ідеї рекламної чи PR-кампанії методами прямого та зворотного мозкового штурму.
25. Практика зарубіжних країн щодо застосування технологій творчого мислення під час створення рекламних та PR-продуктів
26. Досвід зарубіжних компаній щодо стимулювання творчого мислення для винайдення кращих рішень для створення і реалізації рекламних та PR-проєктів.
27. Розробка рекламної чи PR-кампанії методом трьох стільців Уолта Діснея.
28. Розробка рекламних та PR-проєктів із використанням методу гірлянд випадковостей та асоціацій.
29. Трансформаційні процеси в рекламній та PR практиці в зарубіжних країнах
30. Основні поняття системи маркетингових комунікацій та їхня сучасна трансформація.
31. Трансформація СМК у зв'язку із появою нових технологій.
32. Винайдення нових рішень в рекламній та PR-діяльності.
33. Впровадження сучасних інтегрованих маркетингових комунікацій під

час розробки рекламної кампанії.

34. Сучасні інтернет-технології в рекламі та PR.

35. Використання сучасних інтернет-технологій в практиці рекламної та PR діяльності в зарубіжних країнах.

36. Розробка рекламної кампанії продукту/послуги в Інтернеті з використанням сучасних технологій.

37. Аналіз міжнародних та вітчизняних рекламних кампаній в Інтернеті.

38. Практика застосування технологій стрит-арту, ambient в рекламній та PR діяльності в зарубіжних країнах.

39. Основні тенденції застосування технологій стрит-арту, ambient та ін. сучасних креативних технологій і технік рекламної та PR діяльності в зарубіжних країнах.

40. Практика впровадження технологій ambient в рекламні кампанії брендів товарів / послуг.

41. Аналіз зарубіжних рекламних та PR-кампаній з використанням технологій ambient.

42. Практика використання креативних технологій в рекламній та PR-діяльності: порівняльний аспект.

43. Розробка рекламного продукту із використанням традиційних технологій.

44. Розробка рекламної кампанії із використанням креативних технологій.

45. Розробка рекламної кампанії продукту/послуги із використанням сучасних креативних технологій реклами.

46. Практика розробки PR-кампанії із залученням креативних технологій.

47. Практика розробки рекламної стратегії товару/послуги на основі вивченого досвіду зарубіжних країн.

48. Створення рекламного чи PR-продукту із використанням емоцій в рекламі (PR).

49. Створення рекламної чи PR-кампанії із залученням сучасних інтернет-технологій, ambient тощо.

50. Приклади вдалої реклами та характеристика основних прийомів, які було використано. Аналіз ефективності.
51. Пошук вдалих та невдалих прикладів реклами / PR-проекту із використанням різних технологій.
52. Здійснення аналізу та надання рекомендацій щодо оптимізації рекламного чи PR-продукту.

IV. ТЕКСТ ДЛЯ ОПРАЦЮВАННЯ І АНАЛІЗУ

What is Journalism: The Foundations of Journalism

Journalism is both a creative practice and a structured professional field that focuses on the collection, analysis, and dissemination of news through various forms of mass communication. At its core, journalism involves sharing verified facts and reliable information with the public, usually from an objective standpoint, while maintaining a strong commitment to accuracy, responsibility, and public education. As emphasized by Tom Rosenstiel and Bill Kovach in *The Elements of Journalism*, journalism should not be defined by specific tools, techniques, or technologies. Instead, its essence lies in the significance that news holds in people's everyday lives. Journalism exists because individuals depend on information to understand their surroundings and make informed choices.

Information itself represents power. Human societies rely on continuous, consistent, and trustworthy flows of information in order to function effectively in social, political, economic, and cultural environments. News allows people to remain aware of events happening locally and globally, highlights issues that require attention, and often encourages action. Although journalism can be engaging and even entertaining, its fundamental role is to empower individuals rather than simply amuse them. Through reporting and analytical writing, journalists provide citizens with the knowledge necessary to navigate daily life. The information disseminated through journalism influences how people interact within their communities, engage in social and economic activities, and respond to political institutions and governance.

Journalism plays a crucial role in society and is often referred to as the “fourth estate,” underlining its importance alongside the traditional branches of government. For societies to function cooperatively and effectively, citizens must be informed not only about current events but also about ongoing changes in the world and the consequences of collective and individual actions. While the primary task of journalists is to report factual information, their work extends beyond simple description. Journalists interpret events, provide context, and help audiences

understand the broader meaning and implications of developments. News reporting stimulates critical thinking, expands perspectives, and contributes to a deeper understanding of global processes. At its most basic level, journalism creates shared awareness among people by ensuring access to facts and data that are relevant to their lives.

Contemporary journalism differs significantly from the practices of previous decades. Today, news is consumed through numerous digital channels, including online platforms, social media, and mobile applications. The internet and global connectivity have made information easier and faster to collect, publish, and distribute, resulting in the emergence of diverse forms and specializations within journalism. Alongside journalists who cover general world events, modern media landscapes include professionals who focus on specific areas such as finance, technology, science, or culture. Despite these changes, the fundamental purpose of journalism remains unchanged. Modern audiences expect constant access to timely and accurate information and value being informed and up to date.

Journalism remains essential because it supports key societal processes. Individuals and institutions rely on factual information to make decisions, and news reporting influences opinions, behavior, and civic engagement. Journalism plays a vital role in democratic systems by encouraging participation, such as voting, and by drawing attention to pressing global challenges, including inequality, injustice, and climate change. In addition, journalism contributes to economic life by informing consumers about products, services, and market developments. Since the early days of print media, journalism has supported commerce by creating awareness, encouraging informed choices, and strengthening brand development. Journalism also drives cultural transformation by connecting people to experiences and perspectives beyond their own social environments. Stories about other communities and ways of life help bridge cultural gaps, foster understanding, and make the world more visible and interconnected. More than a form of entertainment, journalism enables individuals to make informed decisions and contribute responsibly to society.

Technological advancements have profoundly reshaped journalism, particularly

through the integration of artificial intelligence, data analysis, and digital platforms. These innovations have transformed how news is gathered, produced, distributed, and consumed, while also introducing new challenges. AI-based systems can now generate automated reports by analyzing structured data, increasing the speed and volume of news production. At the same time, such technologies raise concerns regarding editorial control, bias, and the changing role of human journalists. Data analytics has also strengthened investigative journalism by allowing reporters to analyze vast datasets and uncover stories that were previously impossible to detect. This shift requires new technical skills but significantly enhances journalism's ability to expose corruption and systemic problems.

The rise of digital platforms has altered news distribution and consumption patterns. Social media, online news portals, and aggregator applications have become primary news sources for many audiences, often surpassing traditional print and broadcast media. Social networks enable real-time dissemination of information to global audiences but also complicate verification processes and contribute to the rapid spread of misinformation. Algorithm-driven personalization further shapes news consumption by tailoring content to individual preferences, which can limit exposure to diverse viewpoints and reinforce existing biases. Technology has also changed how audiences engage with journalism, introducing interactive and immersive storytelling formats such as multimedia features, augmented reality, and virtual reality. Additionally, the accessibility of digital tools has led to the rise of citizen journalism, allowing individuals outside traditional media institutions to report events and share firsthand perspectives. While this democratization enriches the media environment, it also challenges professional journalists to distinguish their work through quality, depth, and ethical standards.

Trust remains the foundation of journalism, and ethical principles are essential to maintaining credibility. Journalism depends on accuracy, objectivity, fairness, and accountability to ensure that information serves the public interest rather than manipulation. Ethical journalism requires transparency regarding sources, methods, and editorial decisions, enabling audiences to understand how information is

produced. In an era marked by misinformation and declining trust in media, ethical challenges have intensified. The pressure to publish quickly can undermine fact-checking, while false information often spreads faster than verified content. As a result, fact-checking has become a critical component of modern journalism, although its effectiveness depends on resources and public confidence.

Journalism encompasses a variety of forms, each contributing uniquely to society. Investigative journalism exposes hidden truths and holds powerful actors accountable. Broadcast journalism delivers real-time information through audiovisual media, particularly during breaking events. Digital journalism expands access and interaction through online platforms and multimedia storytelling. Photojournalism communicates powerful narratives through images, documenting historical moments and shaping public emotion. Citizen journalism provides grassroots perspectives and amplifies voices that might otherwise remain unheard. Together, these forms ensure that journalism remains a dynamic and socially significant practice.

As journalism continues to evolve in response to technological change, its future depends on successfully combining innovation with enduring professional values. While platforms, tools, and formats may change, the essential mission of journalism—to inform, educate, and empower—remains constant. Journalism is far more than content production; it plays a central role in shaping public understanding, guiding societal development, and helping individuals respond to global challenges. By providing reliable information and meaningful insight, journalism continues to support personal growth, civic engagement, and the pursuit of a more informed and resilient society.

Використано матеріал: <https://todaydigital.com/blog/what-is-journalism-and-why-does-it-matter-in-todays-world/>

V. КОНТРОЛЬНІ ЗАВДАННЯ

1. Напишіть есе: охарактеризуйте основні можливості використання методів зарубіжного досвіду з пошуку творчих ідей для вирішення повсякденних побутових ситуацій. (4–5 тис. друк. знаків, із пробілами).

2. Зробіть добірку світових рекламних чи PR-проектів, у яких, на Вашу думку, використовуються креативні технології (презентація, фотодобірки, відео-ролики тощо).

3. Зробіть добірку вітчизняних рекламних чи PR-проектів, у яких, на Вашу думку, використовуються креативні технології (презентація, фотодобірки, відео-ролики тощо).

4. Оберіть будь-який зарубіжний рекламний чи PR-проект, який Вас вразив.

5. Проаналізуйте та опишіть цей конкретний рекламний чи PR-проект з точки зору використаних у ньому технологій. Що, на Вашу думку, робить цей проект креативним, сучасним, а що – навпаки (нецікавим, банальним, застарілим). Як, на Вашу думку, цей проект можна покращити? – презентація.

6. Напишіть есе та проаналізуйте основні тенденції розвитку і трансформації на ринку рекламних / PR технологій. Які Ви бачите перспективи розвитку галузі в світі? В Україні? Що на Вашу думку має бути досягнуто для забезпечення якості рекламних та PR-проектів, що реалізуються зараз?

7. Зробіть добірку рекламних чи PR-проектів світових чи вітчизняних брендів, які існують на ринку більше 50 років та проаналізуйте на їхньому прикладі еволюцію рекламного ринку (презентація, фотодобірки, відео-ролики тощо).

8. Зробіть добірку зарубіжних рекламних плакатів та проаналізуйте на їхньому прикладі еволюцію рекламного ринку (презентація, фотодобірки, відео-ролики тощо).

9. Зробіть добірку зарубіжних рекламних роликів та проаналізуйте на їхньому прикладі еволюцію рекламного ринку (презентація, фотодобірки, відео-ролики тощо).

10. Знайдіть приклад провальної рекламної кампанії. Проаналізуйте її особливості (які технології було використано, ЦА, продукт, мета, завдання, відповідність результатів поставленим цілям тощо). Запропонуйте способи покращення. Зробіть презентацію.

11. Уявіть, що Ви працюєте в креативному (рекламному, ПР, івент) агентстві. Розробіть рекламну кампанію для бренду або події із використанням креативних технологій. Напишіть концепцію, опишіть та продемонструйте основні технології, що в них креативного?

12. Уявіть, що Ви креативний директор PR-агенції. Напишіть концепцію PR кампанії із застосуванням креативних технологій. Зробіть презентацію Вашої концепції для змовника.

VI. ВАРІАНТИ КОНТРОЛЬНИХ РОБІТ

ВАРІАНТ 1

Розкрийте поняття:

1. Основні засади практичної діяльності рекламних та PR структур.
2. Сучасні тенденції та історичні передумови розвитку і трансформації рекламної та PR-продукту діяльності.
3. Еволюційні тенденції створення рекламного, PR-продукту.
4. Творчість та креативне мислення. Основні відмінності творчого і креативного мислення.
5. Основні способи розвитку та стимулювання творчого мислення в рекламній та PR-діяльності.

Практичне завдання:

1. Знайдіть приклади вдалої реклами та охарактеризувати основні прийоми, які було використано. Зробіть аналіз ефективності.

ВАРІАНТ 2.

Розкрийте поняття:

1. Креатив чи творчість: особливості творчого мислення в рекламній та PR діяльності
2. Поняття творчого процесу. Основні фази творчого процесу.
3. Еталонування, проектування та апробування.
4. Компіляція як один із методів винайдення творчих рішень в рекламній та PR діяльності.
5. Основні рушійні сили рекламної та PR творчості.

Практичне завдання:

1. Створіть ментальні карти для розробки рекламних та PR проєктів.

ВАРІАНТ 3.

Розкрийте поняття:

1. Основні фази творчого процесу та створення рекламного чи PR-

продукту.

2. Етапи та послідовність створення рекламного продукту. Етапи та послідовність створення PR-продукту.

3. Аналіз основних закономірностей циклів і етапів творчого процесу в рекламі та PR. Основні відмінності.

4. Взаємозв'язок процесу створення продукту з організаційною структурою.

5. Пошук вдалих та невдалих прикладів реклами / PR-проєкту із використанням різних технологій. Здійснення аналізу та надання рекомендацій щодо оптимізації рекламного чи PR-продукту.

Практичне завдання:

1. Розробіть рекламний чи PR-проєкт із використанням методу морфологічного аналізу об'єкта.

ВАРІАНТ 4.

Розкрийте поняття:

1. Основні методики рекламної та PR-творчості в зарубіжних країнах.
2. Методологія створення рекламного та PR продукту.
3. Основні тенденції в зарубіжних країнах.
4. Можливості застосування зарубіжного досвіду у вітчизняній практиці рекламної та PR-творчості.
5. Ризики та можливості імплементації досвіду зарубіжних країн у сфері реклами та PR.

Практичне завдання:

1. Продемонструйте використання технології шести капелюхів Едварда де Боно для оцінки ідей проєктів рекламних та PR-кампаній.

ВАРІАНТ 5.

Розкрийте поняття:

1. Технології стимулювання творчого мислення в рекламній та PR

діяльності.

2. Основні прийоми створення та стимулювання нових ідей.
3. Особливості мозкового штурму. Позитивні та негативні сторони.
4. PR-кампанії з використанням методу гірлянд випадковостей та асоціацій.

Практичне завдання:

1. Розробіть ідею рекламної чи PR-кампанії методами прямого та зворотного мозкового штурму

ВАРІАНТ 6.

Розкрийте поняття:

1. Практика зарубіжних країн щодо застосування технологій творчого мислення під час створення рекламних та PR-продуктів
2. Досвід зарубіжних компаній щодо стимулювання творчого мислення для винайдення кращих рішень для створення і реалізації рекламних та PR-проектів.

Практичне завдання:

1. Розробіть рекламну чи PR-кампанію методом трьох стільців Уолта Діснея.

ВАРІАНТ 7.

Розкрийте поняття:

1. Трансформаційні процеси в рекламній та PR практиці в зарубіжних країнах.
2. Основні поняття системи маркетингових комунікацій та їхня сучасна трансформація.
3. Трансформація СМК у зв'язку із появою нових технологій.
4. Винайдення нових рішень в рекламній та PR-діяльності.
5. Зарубіжний досвід використання різних технологій.

Практичне завдання:

1. Розкрийте особливості впровадження сучасних інтегрованих маркетингових комунікацій під час розробки рекламної кампанії.

ВАРІАНТ 8.

Розкрийте поняття:

1. Сучасні інтернет-технології в рекламі та PR
2. Використання сучасних інтернет-технологій в практиці рекламної та PR діяльності в зарубіжних країнах.
3. Основні світові та вітчизняні тенденції.
4. Відмінності. Культурні та національні особливості та взаємозв'язок із розвитком інтернет-технологій.

Практичне завдання:

1. Проаналізуйте вікові особливості цільової аудиторії.

ВАРІАНТ 9.

Розкрийте поняття:

1. Розробка рекламної кампанії продукту/послуги в Інтернеті з використанням сучасних технологій.
2. Аналіз міжнародних та вітчизняних рекламних кампаній в Інтернеті.
3. Основні тенденції застосування технологій стрит-арту, ambient та ін. сучасних креативних технологій і технік рекламної та PR діяльності в зарубіжних країнах.

Практичне завдання:

1. Продемонструйте застосування технологій стрит-арту, ambient в рекламній та PR діяльності в зарубіжних країнах.

ВАРІАНТ 10.

Розкрийте поняття:

1. Практика впровадження технологій ambient в рекламні кампанії брендів товарів / послуг.
2. Аналіз зарубіжних рекламних та PR-кампаній з використанням технології ambient.
3. Практика використання креативних технологій в рекламній та PR-діяльності: порівняльний аспект.

Практичне завдання:

1. Розробіть рекламний продукт із використанням традиційних технологій та з використанням сучасних креативних технологій реклами.

ВАРІАНТ 11.

Розкрийте поняття:

1. Практика розробки PR-кампанії із залученням креативних технологій.
2. Практика розробки рекламної стратегії товару/послуги на основі вивченого досвіду зарубіжних країн.
3. Створення рекламного чи PR-продукту із використанням емоцій в рекламі (PR).
4. Створення рекламної чи PR-кампанії із залученням сучасних інтернет-технологій, ambient тощо.

Практичне завдання:

1. Створіть рекламний чи PR-продукт із використанням емоцій в рекламі (PR), або ambient тощо.

VII. ПИТАННЯ ДО ЕКЗАМЕНУ

Частина 1

1. What is an advertising project?
2. How to do a advertisement project?
3. What is Google ads project?
4. How do I create an ad campaign project?
5. What is an example of a marketing project?
6. What is advertising with example?
7. What is an advertising project?
8. What are the elements of advertisement?
9. What are the 5 key points in advertising?
10. What are the examples of television advertising?
11. What methods of advertising are used on TV?
12. How do I plan a TV ad?
13. How do I make an ad for my TV?
14. 7 Advantages of Television Advertising
15. Print Advertising Projects
16. What are some examples of print ads?
17. How did the printing press help advertising?
18. What is advertising in print media?
19. Which print media is best for advertising?
20. The Project Report On Newspaper
21. Digital Advertising and News
22. What are some examples of newspaper advertising?
23. How do you advertise something in a newspaper?
24. How do you give an advertisement in the news?
25. How do you present an advertisement project?
26. Twitter Marketing Basics, Strategies, and Examples
27. Twitter Campaign and How Commercial Blogs are Useful
28. How do I advertise my blog on Twitter?

29. Can I promote affiliate links on Twitter?
30. How do I link my blog to Twitter?
31. What is blog Twitter marketing?
32. What are some examples of citizen journalism?
33. What is citizen journalism in the media industry?
34. What are 5 other terms for citizen journalism?
35. What is the platform of citizen journalism?
36. What is an advertising project?
37. How to do a advertisement project?
38. What is Google ads project?
39. How do I create an ad campaign project?
40. What is an example of a marketing project?
41. What is advertising with example?
42. What is an advertising project?
43. What are the elements of advertisement?
44. What are the 5 key points in advertising?
45. What are the 4 components of advertising?
46. What is Ads for News?
47. What are sources of advertising?
48. How do you give an advertisement in the news?
49. What are the 6 types of newspaper advertising?
50. What is the role of the advertising department in a newspaper?
51. Digital Advertising and News
52. What is News for Television?
53. What You Need to Know About Editorial Strategy
54. What is the difference between journalism and news reporting?
55. What is news report in journalism?
56. How do you analyze news?
57. What are the different types of news gathering in journalism?
58. Does Ukraine have freedom of press?

59. What is an example of freedom of speech and press?
60. What is the press freedom index in 2023?
61. What does freedom of the press mean in journalism?
62. What is the difference between press release and press advertisement?
63. How do you advertise a press release?
64. What is the difference between media release and press release?
65. What is the difference between press release and press conference?
66. What are some examples of newspaper advertising?
67. How do you differentiate between newspapers and magazines advertising?
68. How can you tell the difference between news and advertising?
69. What are ways in which newspapers are classified for advertising purposes?
70. What is the structure of news analysis?

Додаткові питання до екзамену

1. How do I advertise my blog on Twitter?
2. What is blog Twitter marketing?
3. How do I post a blog link on Twitter?
4. How do you effectively advertise on Twitter?
5. What are some examples of citizen journalism?
6. What is citizen journalism in the media industry?
7. What are 5 other terms for citizen journalism?
8. What is the platform of citizen journalism?

VIII. РЕКОМЕНДОВАНА ЛІТЕРАТУРА

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