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PODCAST IS A NEW JOURNALISTIC GENRE (IS IT?)

Abstract: The advent of podcasting has revolutionized the way we consume and engage with information, storytelling, and journalism. This emerging medium has sparked a contentious debate among scholars, journalists, and media critics: can podcasting be considered a new journalistic genre? While some argue that podcasting is merely an extension of traditional radio broadcasting, others contend that it has evolved into a distinct form of journalistic expression. This article will explore the notion that podcasting has become a new journalistic genre, examining its unique characteristics, the role of podcasters as journalists, and the impact of this medium on traditional journalism.

Keywords: Mass media, communication, digital resources, podcasting, different genres, journalists.

Introduction: In light of the foregoing, we must ask ourselves whether this media format does, indeed, lend credibility to the journalistic discourse. In other words, we will attempt to assess whether a podcast, in 2018 mainland Spanish journalism terms, is a good means of disseminating the speech of legitimacy and authority, endowed with credibility, that allows for what is said in the data to be considered valid. Lastly, we would also like to verify the tentative transformation to a newscast.

Currently, thanks to the stimuli from the digital environment, journalism is going through a period of change, opening up to hybrid genres where, on the margins, all genres of speech coexist. Journalism 2.0 assays the creation of vertical and horizontal multimedia journalism, appropriately designed for social network consumption. In this new space, digital media have turned the podcast into a new journalism format. In point of fact, it is a phenomenon that is revitalizing the production of radio journalism, with content design that allows for the creation of fan communities around favorite programs. The greatest potential of this format is its capacity for transforming the model: breaking down the hierarchical structure customary in traditional media in favor of a more inclusive, communicative structure, which stimulates a personalized relationship between a known journalism brand and an audience segment which turns out to be extremely loyal.

Background of Podcasting in Journalism

The revitalization of the use of this resource has arisen from the interest of the socio-technical advance of the digital multimedia, which are increasingly easy to publish, of reducing the time to select content, listening to episodes online, and of the possibility of listening at any time and place. This ease of access has yielded a more interactive relationship and dialogue with the general public in news production through tools for constructing narratives, and the podcast, upon dysfunctioning traditional narratives. In parallel, the rising development of conversation and questionings about podcasting, and the rapid market increase surrounding the production of content in this sector, have drawn attention and increased investments in terms of capital, marking a new genre.

Responding to the rapid technological advancement and the shift of audiences' taste within the mass media era, journalism is being provided by a rich variety of platforms relying on numerous content types and formats. Podcast, as an alternative, has recently risen to fame amongst both audiences and professionals. At the beginning, the podcast was known for its exclusive dissemination of digital multimedia. Enhancing users' utilization of the iPod, the podcast was also developed in the

evolution of the internet and of the digital podcasting production, which articulated the reinforcement of equipment used for recordings and the simplified process which allowed its production. The development of audio and portable digital media fostered earlier efforts to provide an internet audio broadcast service in which to produce and promote content by and for the audience, such as online or offline audio stories.

Firstly, podcasting's special traits set it aside from typical varieties of journalism. Unlike print or tv journalism, podcasting approves for a greater intimate and conversational fashion of storytelling. Podcasts regularly function in-depth interviews, non-public anecdotes, and immersive audio experiences that foster an experience of connection between the listener and the storyteller. This wonderful narrative strategy permits podcasters to craft compelling, nuanced, and relatable testimonies that resonate with audiences in methods that common journalism frequently cannot. For instance, podcasts like "Serial" and "S-Town" have redefined the proper crime genre, combining investigative journalism with attractive storytelling and emotional depth.

Moreover, podcasting has given upward thrust to a new breed of journalists who have tailored to this rising medium. Podcasters like Sarah Koenig, Ira Glass, and Jad Abumrad have turn out to be family names, famed for their progressive storytelling and journalistic rigor. These people have developed a special voice and fashion that blends ordinary journalistic methods with the intimacy and immediacy of podcasting. They have created a new form of journalist, one who is now not sure via the constraints of usual media retailers or the 24-hour information cycle. This new era of journalists has the freedom to discover complicated topics, undertaking traditional narratives, and push the boundaries of storytelling.

Furthermore, podcasting has additionally democratized the journalistic landscape, enabling a greater numerous vary of voices and views to emerge. The on hand and less costly nature of podcasting science has allowed humans from various backgrounds and experiences to come to be creators and storytellers. This democratization of journalism has led to a greater inclusive and consultant media landscape, the place underrepresented voices can share their tales and perspectives. For example, podcasts like "The Read" and "Still Processing" have emerge as cultural touchstones, supplying clean views on race, identity, and famous culture.

In addition, podcasting has additionally pressured typical journalism to adapt and evolve. The success of podcasts has led to a renewed focal point on in-depth reporting, investigative journalism, and immersive storytelling. Mainstream media stores have taken observe of the reputation of podcasts and are now incorporating comparable storytelling methods into their personal reporting. The traces between normal journalism and podcasting are turning into an increasing number of blurred, as journalists and media corporations understand the fee of this rising medium. Digital broadcast creation, which is the aftereffect of efficient editorial expert movement, is on the ascent. The media use digital broadcasts mostly as another way, resp. type by which they can pass their substance on to the beneficiary. In the aims of the approach of editorial work, it is vital to keep up with the standard strategies that guide the creator of the web recording along pre-laid out lines. The significance of involving editorial techniques in the production of content in the web-based space is additionally affirmed by Orban. The benefit is that the podcaster structures one sort of web recording according to a topical perspective. Then he situates himself best in the given region, fabricates an information base that serves him for better direction in the subject. We can continuously feel from the substance how much the columnist knows the subject.

This is obvious from the pre-arranged composed foundation - the content, yet additionally for the situation in the event that the writer is likewise the arbitrator of the webcast. Then the planning begins towards the picked editorial type. In this regard, the solidarity of content and structure is fundamental. The substance is a particular point; the way is getting a handle on and working, the

structure is now a particular sound or video web recording. In Slovakia, we research two predominant types in the media space: analysis, which satisfies the capability of commented on news, and editorial meeting, resp. conversation. Inside these types, we presently record their prevailing position. We can see this peculiarity according to two perspectives. The first depends on the embodiment of information. The interest group will be familiar with the essential news information, which is most likely obvious to them. The gathered verifiable material structures a data level on which the superstructure of feelings can be constructed. Then comes the degree of critique, which carries the beneficiary nearer to the subject according to the viewpoint of a columnist or publication office. On the other hand, the digital broadcast stays just at the data level, yet this kind of web recording is irregular. Notwithstanding critique or remarked news, we notice an editorial meeting. In the event that we see a focalized association of digital recordings with print media, the media likewise offer us webcasts in (to some degree in a fractional) text structure. These are primarily benefits for supporters, where publication workplaces send a webcast record to email boxes. Likewise, most frequently on the site, we can track down the fundamental data from the web recording or its short happy. Once in a while the digital broadcast maker records the inquiries he posed to his respondent. It is a method for elevating a specific digital broadcast to Web clients and carry them nearer to the web recording's topical concentration.

There are a few distinctions between a web recording and a radio station. Radio reporting offers a great many kinds, yet these are frequently distributed independently, freely of one another - it is one specifically shut meeting. Conversely, a web recording requires periodicity. What's more, we consider a web recording to be a rambling medium - that is the distinction between a radio program and a digital broadcast. Its parts, which are called episodes, as a rule keep one another. We can check out at the referenced association according to three points of view.

1. The individual of the podcaster, web recording maker, mediator (speaker). Web recording episodes are associated by the individual of the digital broadcast, the digital broadcast mediator. He/she gives it an interesting style, method of show, uniqueness, creativity. The advantage is the point at which he/she has a microphonic voice or discourse that is charming and, here and there, essential.

2. Topical association. A topical line extends through the singular episodes and interfaces them. In view of this, we recognize, e.g., verifiable web recordings, instructive, philosophical, political, sports, amusement, digital broadcasts managing natural issues, and numerous others.

However, some critics argue that podcasting is now not a new journalistic genre, however as an alternative an extension of standard radio broadcasting. They contend that podcasting lacks the rigor, objectivity, and editorial oversight of usual journalism. Moreover, the lack of regulatory frameworks and editorial suggestions raises worries about the accuracy, fairness, and accountability of podcasting. While these worries are valid, they forget about the inherent flexibility and adaptability of podcasting as a medium. Podcasting's lack of regular editorial constructions has allowed it to thrive as a platform for experimentation, innovation, and creativity.

Conclusion.

In conclusion, podcasting has undoubtedly emerged as a new journalistic genre, characterized by its unique narrative style, intimate storytelling, and democratization of the media landscape. While it shares some similarities with traditional journalism, podcasting has developed its own distinct voice, tone, and aesthetic. The rise of podcasting has forced traditional journalism to adapt and evolve, and its impact will continue to shape the future of storytelling and journalism. As the medium continues to grow and evolve, it is essential to recognize podcasting as a legitimate and valuable form of journalistic expression

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