

Journalistic Genology

KEY WORDS

journalistic genology, journalistic genres, press, radio, television, Internet, information

ABSTRACT

The article presents the origins, main research trends and development perspectives of the science of genre types and variations in the media. Genological knowledge can be used in research on communication both in the historical and the contemporary take, it allows analysing the media discourse, comparing the changing norms and formal features of press, radio and Internet statements. Knowledge of genre conventions, typological features and journalistic genre functions is also an important part of didactics during journalistic studies. The authors point to the dynamics of genre transformation, influenced by technological changes in media, which lead to creating mixed, hybrid structures, unclassified in the established typological conventions. This acceleration, together with the fast, ongoing convergence of media, all the more justifies the need for further in-depth genological research.

Origin and explanation of the term

Journalistic genology is a young scientific branch originating from literary theory and literary genology¹, the name for which was introduced in the inter-war period by the French scholar Philippe van Tieghem, and then by Stefania Skwarczyńska to the Polish science. The term journalistic genology was introduced to the science in the 1980s by Stuart M. Kaminsky and Jeffrey H. Mahan, when they discussed television genres. As one of the disciplines of the media science, journalistic genology (from Gr. *genos* – “kind” or “sort”) studies journalistic genres and their varieties, cultural sources and contexts of their formation and occurrence, mutual relationships and distinctness, as well as their reception by the consumers of press, radio, television, and the internet.

The first to take up genology was Aristotle in *Poetics*², where he delineated the criteria of genre specificity which remain valid even today. He spoke only about epic poetry and drama. According to Aristotle, epic mimics the reality by mixing planes, namely the narration with the quoted utterances of the characters (dialogues); whereas drama mimics the reality

¹ Confer: K. Wolny-Zmorzyński, A. Kaliszewski, *Słownik terminologii medialnej* [Dictionary of media terminology], ed. by Z. Bauer et al., Kraków 2006, p. 68.

² Confer: K. Wolny-Zmorzyński, A. Kaliszewski, W. Furman, *Gatunki dziennikarskie: Teoria, praktyka, język* [Journalistic genres: Theory, practice, language], Warszawa 2010, p. 19.

using the actions of the heroes. It was Horace who began talking about lyric poetry in his works, and his theses were further developed in the Renaissance period by Scaliger and Sarbiewski, who noticed the speaking “I”. Only in the 18th century it was stressed that the speaking “I” is the expression of the subjective experiences (Goethe)³, a pure, direct form rendering thoughts without the narrator as an intermediary. Within the literary types (epic poetry, lyric poetry, drama), which differ in the form of communication, there are literary genres, subordinate to the types.

In the book *Gatunki dziennikarskie. Teoria, praktyka, język*, Kazimierz Wolny–Zmorzyński and Andrzej Kaliszewski remarked that “over subsequent centuries, philosophers, writers, then critics and literary theoreticians developed that schema, defined further genres, codified various eclectic and related forms created by consecutive epochs and literary movements”⁴.

They also mentioned, after Janusz Sławiński, the definition of literary type and genre: “literary type [is] a system of general principles of construction of a literary work, realised in the works of different periods, which constitutes the basis for assignment to the same class, comparable to other parallel systems, with their corresponding classes of works”⁵.

The authors mentioned the ahistoricity of type, which is “something permanent, distinctive, regardless of the changing epochs, characterised by clear typicality connecting the works on a fairly general plane. This plane consists of the properties of the subject, linguistic and stylistic structure, attitude towards the represented world, general composition. Types are subdivided into genres, which typify works according to even more strict intra-type criteria.” A literary genre is a “set of intersubjective rules defining the structure of individual works and brought up to date by them in various ways”. The system of genre characteristics is a kind of “grammar” which stipulates (more strictly than the types) the prohibitions and requirements pertaining to the composition of a work (form, volume, style, subject, structure) in order to achieve the desired effect, serve the appointed function. The genre grid constitutes so-called normative poetics. Genres are historically conditioned to a greater extent than their parent types, undergo an evolution, and so tend to form sub-genres and syncretic genres; in the historical literary process, new genre forms arise as well. “These theoretical foundations (definitions), developed on the basis of literary theory, are thoroughly reflected in the systematics of journalistic texts. However, while in fine literature breaking down rules of a

³ Z. Mitosek, *Teorie badań literackich: Przegląd historyczny* [Literary research theories: A historical review], Warszawa 1983, pp. 26, 324.

⁴ K. Wolny-Zmorzyński, A. Kaliszewski, W. Furman, *Gatunki dziennikarskie...*, p. 20.

⁵ *Ibidem*.

genre is a catalyst for its intellectual and aesthetic development, in journalism the genre criteria should be as constant and clear as possible, due to the overruling principle of communicativeness. The necessary changes in genres are in turn justified by the evolution of the media themselves, both imposing new requirements and providing new opportunities”⁶.

The journalistic types and genres come, to a varying degree, from the corresponding forms of fine literature on the basis of theoretical reflection, over which genology was formed, a science studying the forms of types and genres⁷.

State of research

The literary genology in Poland begins with the literary and symbolic in its essence “Feuilleton about the feuilleton” (Pol. *O felietonie felieton*) by Cyprian K. Norwid (*Goniec Polski* [Polish courier], 1851) and the exceptionally accurate genre definitions by Piotr Chmielowski from the early 20th century, concerning feuilleton and tale (Pol. *gawęda*).

With the development of higher education and the establishment of the Higher School of Journalism (Pol. *Wyższa Szkoła Dziennikarstwa*) in Warsaw (1927), the science of genres (literary ones included) starts being taught as part of press studies. The first journalistic handbook in Poland was the publication by Tadeusz Z. Hanusz entitled *ABC dzisiejszego dziennikarstwa*, in which he wrote about the evolution of information and publicism in a historical perspective, performed a genre and technical review of the characteristics of, among other, editorial, polemic article, and so-called great reportage⁸. In the late 1940s, due to political reasons, press studies and genology in Poland related to Marxist-Leninist ideas of press and the Soviet theory of press genres, which is attested by, e.g., the 1949 dissertation by Dawid I. Zasławski entitled *O felietonie* [On feuilleton].

Theoretical reflection that seeks analogy between the approach to press publications and the objectives and research methods typical of literary genology (defined by, among others, Stefania Skwarczyńska and Michał Głowiński) can be found in the essay by Jan Trzynadłowski entitled *W kręgu wyznaczników gatunkowych form dziennikarskich*. The author appreciated and stressed the pioneering role of literature related to journalism, but also noticed the time when the “numbers, character of typically press genres increased, stabilized,

⁶ *Ibidem*, p. 21.

⁷ *Ibidem*, p. 19.

⁸ See: T.Z. Hanusz, *ABC dzisiejszego dziennikarstwa* [Present-day journalism 101]. Warszawa 1935; and *idem*, *Dziennikarstwo* [Journalism], Łódź 1947, s. 110.

and gained journalistic autonomy”⁹. He was also right to observe that “pure” literary genres, present in the dailies and magazines for a long time, became a part of the press genre awareness¹⁰.

Genre varieties belonging to the broadly understood entertainment (stage and musical forms) and film, not to mention commercial genres, are undergoing a similar adaptation process in the modern electronic media.

1960s are the first period of extensive and fruitful research into journalism and its genology, both in the United States (going on since 1924 and initiated by the researchers gathered around the *Journalism Quarterly*) and in Europe (Federal Republic of Germany – around the journal *Publizistik*; German Democratic Republic – the Department of Journalism, University of Leipzig; France – Institut français de presse at Sorbonne; in the United Kingdom at the Oxford University; in the Netherlands – where the multi-language quarterly *Gazette* was published; in the USSR at the university departments of journalism and social sciences, such as in Moscow, Leningrad, Tartu; in Czechoslovakia – at the Institute for the Research of Mass Means of Communication in Bratislava; in Hungary at the Radio and Television Research Centre in Budapest; in Bulgaria – at the Institute of Journalism in Sofia).

In our country, the research circles which were particularly active were those associated with the Study of Journalism (Pol. *Studium Dziennikarstwa*) at the University of Warsaw (including the works of Michał Szulczewski and Jacek Maziarski), and the Centre for Press Studies Research (Pol. *Ośrodek Badań Prasoznawczych*) in Kraków (with Mieczysław Kafel, Irena Tetelowska, Jerzy Mikułowski Pomorski, Walery Pislarek), and the quarterly called *Zeszyty Prasoznawcze* [Press studies notebooks] published by the latter. Their achievements were further enriched (with works on film and television genres, among others) by the generation of media researchers of the two final decades of the 20th century (including Tomasz Goban-Klas, Wiesław Godzic).

The study of journalism at the Centre for Press Studies Research resulted in the *Encyklopedia wiedzy o prasie*¹¹. It still does not contain “journalistic genology” as a headword, but “journalistic genres” can be found there.

⁹ J. Trzynadłowski, *W kręgu wyznaczników gatunkowych form dziennikarskich* [In the circle of genre determinants of journalistic forms], „Acta Universitatis Wratislaviensis” Nr 95. “Prace literackie” [Literary works] T. 10 (1968), p. 182.

¹⁰ *Ibidem*.

¹¹ *Encyklopedia wiedzy o prasie* [Encyclopaedia of knowledge about press], ed. by J. Maślanka, Wrocław 1976.

Most of the research into journalistic genres, both in Poland and abroad, remarked on the historical and normative indications, determining the distinctive properties of individual genres, their limits, and finally the ways of editing texts.

Abroad, in 1984 the theory of journalistic genres gained attention of Denis McQuail in his *Mass communication theory*, while on the Polish market it was popularized only in 1999 by Tomasz Goban-Klas¹². McQuail pointed out the analytical side of the genres, taking into consideration their broad social impact and – more narrow – function within the journalism itself. In the first decade of the 21st century, such authors as Andrew Dewdney and Peter Ride in the work entitled *The new media handbook*¹³, as well as Dan Gillmor in his article “New genres of journalism online”¹⁴ (2007) identified the journalistic genres which, due to the development of the electronic media, appeared on the internet¹⁵.

In the late 20th century Poland, historical and normative research was conducted by Zbigniew Bauer and Edward Chudziński, younger scholars from Kraków gathered around the Study of Journalism of the Higher School of Education in Kraków, who developed a theoretical and practical handbook *Dziennikarstwo i jego konteksty*¹⁶ [Journalism and its contexts], published again in 1996 as *Dziennikarstwo i świat mediów* [Journalism and the world of media], in which they examined the development of journalistic genres, among others. Similarly, in 1996 the practitioners of journalism from Poznań published a handbook called *Abecadło dziennikarza*¹⁷ in which they gave the norms to which a journalist should conform. At the threshold of the 21st century, Andrzej Kozieł attempted to describe the journalistic genres in his paper “Gatunki dziennikarskie – rodowód, cechy i funkcje”¹⁸. Whereas in 2004 Maria Wojtak subjected the press genres to linguistic analysis in her book *Gatunki prasowe*¹⁹, and Wolny-Zmorzyński, Kaliszewski and Furman, in their already quoted

¹² Confer: T. Goban-Klas, *Media i komunikowanie masowe: Teorie i analizy prasy, radia, telewizji i Internetu* [Media and mass communication: Theories and analyses of the press, radio, television and Internet]. Warszawa–Kraków 1999.

¹³ A. Dewdney, P. Ride, *The New Media Handbook*, London 2006.

¹⁴ D. Gillmor, *New genres of journalism online*, as cited in: J. Jastrzębski, “Chaos, baza danych i internetowe gatunki dziennikarskie” [Chaos, database, and journalistic genres online], in: *Internetowe gatunki dziennikarskie* [Online journalistic genres], sci. ed. by K. Wolny-Zmorzyński, W. Furman, Warszawa 2010, p. 33.

¹⁵ One should also mention here the works by Jane Feuer (such as *The Hollywood Musical*, 2nd ed., Bloomington 1993; according to J. Feuer, the study of genre is a study of culture; *Seeing through the eighties: Television and Reaganism*, Durham 1995) or Jason Mittell (*Genre and Television: From Cop Shows to Cartoons in American Culture*, New York 2004 and *Television and American Culture*, New York 2009). Both scholars study the reception of television and film genres.

¹⁶ *Dziennikarstwo i jego konteksty*, ed. by Z. Bauer, E. Chudziński, Kraków 1991.

¹⁷ *Abecadło dziennikarza* [The ABCs of a journalist], ed. by A. Niczyperowicz, Poznań 1996.

¹⁸ A. Kozieł, “Gatunki dziennikarskie – rodowód, cechy i funkcje” [Journalistic genres – origins, properties, and functions], in: *O warsztacie dziennikarskim* [On the journalistic technique], ed. by J. Adamowski, Warszawa 2002.

¹⁹ M. Wojtak, *Gatunki prasowe* [Press genres], Lublin 2004.

book *Gatunki dziennikarskie. Teoria, praktyka, język*, gave a systematic of journalistic genres based on Aristotelian theoretical division of literature, i.e., into press, radio, television, and online types, and informational, journalist, and borderline genres.

In 2004 Wiesław Godzic put forth a systematic of television genres in his extensive work entitled *Telewizja i jej gatunki po "Wielkim bracie"*²⁰. In the same year, Jerzy Uszyński published the book *Telewizyjny pejzaż genologiczny*²¹, where he discusses television genres: so-called proper ones, then sub-genres, and finally genres of a lesser kind. In 2008, Grażyna Stachyra described journalistic genres of the radio in the book *Gatunki audycji w radiu sformatowanym* [Broadcast genres in formatted radio], and Wolny–Zmorzyński in the book entitled *Fotograficzne gatunki dziennikarskie*²² [Photographic journalistic genres] proposed the systematic of the latter.

In 2006, Leszek Olszański in his book *Dziennikarstwo internetowe*²³ [Internet journalism] suggested and discussed online journalistic genres, indicated the differences between the traditional and new, online genres. In 2010, thorough studies on the internet journalistic genres in Poland were presented, among others, by Jerzy Jastrzębski ("Chaos, baza danych i internetowe gatunki dziennikarskie"), Wiesława Woźniak ("Gatunek w sieci" [Genre in the web]), Jerzy Snopek in the article "Uwagi o hipertekście" [Notes on hypertext], Maciej Kawka ("Blog jako gatunek dziennikarski – ewolucja i transgresja" [Blog as journalistic genre – evolution and transgression]) and Jacek Sobczak ("Granice wolności internetowych gatunków dziennikarskich" [Limits of freedom of online journalistic genres])²⁴.

Polish scientists have thus contributed to the research of journalistic genology (which term appeared in the *Słownik terminologii medialnej*²⁵ in 2006), conducted since the 1980s in the United States by, among others, Kaminsky and Mahan on television genres, Donald L. Ferguson and Jim Patten on press genres, by Denis McQuail in the United Kingdom, by Marc Raboy and André Roy²⁶ in France, and by Peter Schulze²⁷ and Walther van La Roche²⁸ in Germany.

²⁰ W. Godzic, *Telewizja i jej gatunki po "Wielkim Bracie"* [Television and its genres after the "Big brother"], Kraków 2004.

²¹ J. Uszyński, *Telewizyjny pejzaż genologiczny* [Genological landscape of the television], Warszawa 2004.

²² K. Wolny–Zmorzyński, *Fotograficzne gatunki dziennikarskie*, Warszawa 2007.

²³ L. Olszański, *Dziennikarstwo internetowe*, Warszawa 2006.

²⁴ The listed works have been published in *Internetowe gatunki...* (see n. 14).

²⁵ *Słownik terminologii medialnej* [Dictionary of media terminology], ed. by W. Pisarek, Kraków 2006.

²⁶ M. Raboy, A. Roy, *Les médias québécois: Presse, radio, télévision, câblodistribution* [Media in Québec: Press, radio, television, cable], Boucherville, Québec 1992.

²⁷ P. Schulze, *Einführung in die journalistische Methodik* [Introduction to journalistic methodology], Leipzig 1985.

What has become the challenge for present-day genologists is the fast technological evolution of both the media themselves, in particular the electronic and mobile media, and the ways of communicating with the recipients and winning them over. The classical canon of journalistic genres has been dominated by mixed forms (usually more dynamic, attractive, and entertaining) and hybrids of various sorts, exceeding the typological divisions adopted so far.

In the face of the quickly changing offer of the media, the choice of appropriate research methods seems to be the key. Genology, like the other branches of media science, employs its own cognitive procedures as well as those borrowed from other branches of humanities and social sciences. The most traditional one is the method of qualitative analysis of content, supplemented with historical and descriptive, linguistic, and comparative methods. In addition, the present stage of changes in mass communication requires making use of sociological and psychological tools (e.g. in the case of recipients' preferences and reception of media messages), culture-scientific (e.g. the cultural context of changes in the offer of genres), economic (e.g. when it comes to studying correlations between the choice of genres and cost incurred by the sender). In the analysis of the visual forms of expression in the media, it seems necessary to make use of aesthetic principles.

Genre science has found much application in the study of old, present-day, and future media, predicting possible shifts in their content. It is employed by the historians of the press, radio, television, and even of the Internet, in order to properly render the evolutionary changes of the individual forms of expression and to show that their stylistic and compositional conventions underwent transformation under the influence of social, cultural, economic, and technological factors.

Present-day genology has practical virtues which allow to observe the evolution of genres along with the shift in the methods and ways of mass communicating; it allows to systematise the stream of new and hybrid messages and to "accustom" the recipients with them.

Genology has become one of the methods of qualitative and quantitative analysis of the media content. It serves to study (in linguistic, culture-scientific, and political-scientific aspects) the media discourse, enables conducting type- and-genre comparative studies in dailies, magazines, radio programming, television portals, or vortals, and between them. It also allows the entire type and genre offer of a chosen type of media to be analysed.

²⁸ W. von La Roche, *Einführung in den praktischen Journalismus* [Introduction to the practical journalism], München–Leipzig 1997.

Knowledge of this area is also necessary to describe and evaluate the work and technical skills of journalists or – more broadly speaking – people of the media.

Genological knowledge present in expert opinions influences the judicial decisions of common courts in press law cases and settlements in cases concerning personal rights violation. In the latter, the analyses and assessments of the matter allow to find whether the employed convention of expression conforms to the commonly accepted norm of a genre or if it exceeds it. This usually prejudices the legal qualification of the deed.

The last kind of application of the genre science is academic teaching. As it has been mentioned already, “genre” subjects concerning journalism and literature were part of the first curricula of journalistic studies. Both the press-scientists–teachers and the practitioners of journalism agreed that knowledge of these matters would allow to expand the genre awareness of the adepts of journalism, which has earlier been mostly intuitive in nature. Thus, just like today, programme contents had to facilitate learning the changing compositional and stylistic genre conventions, identification and classification of journalistic expressions, as well as formation and improvement of technique through the ability to prepare materials according to the binding genre norms.

Journalistic types and genres as genological field of study

The types and genres of journalistic expressions have solidified in the long-term process of the evolution of the press, initially, then other media. Their emergence and use were affected by the changing functions of the means of communicating, civilisational and technological changes, as well as the needs and expectations of recipients.

The genres employed in present-day media have a very long pedigree, reaching the first ways of communicating among people. It is difficult to tell whether the first material used by our ancestors to communicate was word or image. The latter is better known, due to the extant cave drawings from the Palaeolithic age. Hellenic culture was of crucial importance to the development of literature. It was, among others, the Attic comedy of Aristophanes that form the canon of journalism, it was there that the prototypes of chronicler and report narratives used by Herodotus and Thucydides. It is in them that the archetypes of travel and war reportage are sought. In turn, the sceptics from the school of Pyrrho from Elis are credited with creating the pattern of essayistic narrative.

Romans filled their epistolary art with political journalism, perfected the art of *report*, and created the foundations of rhetorical art, thanks to Quintilian. In the late-medieval period Europe, ephemeral prints enabled faster and faster circulation of information, commercial at

first, then political and military as well. The reports of more or less important fact are accompanied by increasingly complex accounts of extraordinary phenomena, such as geographical discoveries, as well as tragedies, natural disasters, epidemics, and wars. The first genre, literary at first, then journalistic, to emerge fully was the essay (Michel de Montaigne, 1580).

The 18th century was an important period for the development of the press and for journalistic genology. Then came the development and perfecting of journalistic forms, taking up various issues – from ideology and politics to moral observations – at the same time being the standard-setter and educator. It was in that century that, through the commentary, among others, politics entered the press, which is best visible in the thematic and genre contents of the newspapers from the periods of the French Revolution and the First French Empire.

The greatest breakthrough in the development of press and its genre aspect took place in the 1830s, when first Emil de Girardin established the first modern daily *La Presse*, with a constant and repeatable layout of materials, then Charles Havas gave rise to agency journalism, and Samuel Morse was issued a patent for magnetic telegraphy, which made the telegram the fastest, and soon also global form of information, and finally the invention of daguerreotype was the origin of the press photography genres.

The 20th century was the age of new communicators – film, radio, television, and the internet. The 10th muse established its own autonomous genre canon, while the other media initially employed some traditional types and genres, simply adapting them to the new technological requirements of the technique and specificity of the message. Soon there emerged original expressions that did not fit the genological tradition, usually of syncretic nature, which exploited the new technological and production opportunities of these media.

Journalistic genres are defined nowadays as individualised structures performing their unique tasks in the processes of mass communicating. They are composed from the material of form and content, and occur in a repeatable fashion in all media.²⁹ Their structures may also be considered as certain communication codes. The author includes in his or her expression the elements of form and content typical of the type and genre pattern, and the recipient who decodes the message is able to read correctly through the meaning of the message and the intentions of the sender.

²⁹ Confer: *Encyklopedia wiedzy...*

The choice of the type, genre, and its variety is driven by the function of a given message (commercial, more often than not), the circumstances in which the message tailored to the needs of the recipient is realised, and the reception capabilities.

Therefore, modelling on the triad of literary types: epic poetry, lyric poetry, and drama, defined by the form of message, the division into the journalistic types and genres adopted by Wolny–Zmorzyński and Kaliszewski should be maintained³⁰. The types are: the press, radio, television, and internet. Each type is characterised by a separate form of communication: in the press it is the word/description which predominates; in the radio word and sound; in the television word, sound, and image, while in the internet, which is the hybrid of press, radio, and television, it is all the forms occurring simultaneously (image, word/description, and sound). Within the types, journalistic genres are present: informational, journalistic, and borderline. And just as the genres are separated by the form of the message, among the genres it is the position taken by the sender/journalist. In the informational genres, the position of the sender is invisible, the facts are arranged so that they speak for themselves, the recipient is able to respond to the world described on his or her own; in the journalist genres, it is the sender who dominates, and what is the most important is what he or she has to say based on cited facts – is even able to, through persuasion, influence the reception (interpretation) of reality; finally, in the borderline genres, the senders has the same right to inform as to stress his or her own opinion on a given subject³¹.

Therefore, the genology of media messages has to be studied on two layers. The first layer are the types of literary, journalistic, film, scientific, commercial, theatre-and-stage, musical, and fine-art kind, present in the press, radio, television, the internet, and the newest channels of communication. In consequence, they are media expressions, whereas only the journalistic genres (informational, journalist, and borderline) are considered as the classical journalistic expression.

³⁰ K. Wolny-Zmorzyński, A. Kaliszewski, W. Furman, *Gatunki dziennikarskie...*, p. 34.

³¹ In media genology, the attempts at typology have to take into account the material to a much greater extent than the study of literary types. Besides language genres (press, radio, the internet), there are linguistic-figurative ones (press, television, the internet), as well as figurative genres (television, internet).

Table 1. Media types and genres

	Literary	Journalistic	Film	Scientific	Commercial	Theatre-and-stage	Musical	Fine-art.
Types	epic poetry, lyric poetry, drama	press, radio, television, internet,	feature film, documentary, film series, serial, animated picture,	oral forms, written forms, oral-multimedial forms	outdoor, press, radio, television, internet advertisement	theatre, spectacle, cabaret, circus	classical music, opera, popular music, jazz	painting, sculpture, graphics, installations
Genres	e.g., ode, lament, novel, comedy	<p>informational (mention, note, infographics, announcement, <i>faitdivers</i>, coverage, account, report, correspondence, biography, press review, feature reportage, press photography, photo service))</p> <p>journalist (editorial, journalist article, journalist reportage, column/blog, commentary, review, essay, diary, obituary/farewell, photoreportage, photoessay, photomontage, pictorial, photocartoon)</p> <p>borderline (interview, chat, talk-show, discussion, debate, letter to the editors, answer to the letter, hypertext)</p>	western, thriller, docu-drama, sitcom, educational film, <i>soap opera</i> , cartoon, stop-motion picture,	lecture, scientific article, presentation,	billboard, sponsored article, commercial spot, internet banner	farce, monodrama, <i>variétés</i> , <i>one-man show</i> , sketch, <i>stand-up</i> , illusion	symphony, aria, stage song, reggae, swing	portrait/ landscape, bas-relief collage, performance

Source: Authors' own study.

It seems justified to apply the same genre criteria to both the press and multimedia, since the press genres have penetrated to the latter³², whereas the two mentioned types have their particular properties and distinctions due to the specificity of the medium and communication technology.

Information and journalism in dailies and magazines is more classical and relates to the traditional models of genres, and uses words enriched with graphical elements and photography.

In radio programming, depending on the character of the station and the programme format, journalistic message is composed of word and sound. Increasingly often, however, it becomes dominated by genres from other areas of artistic creation, chiefly musical ones, but also literary and stage, and by commercial blocks. The fleetness of radio content burdens the journalists and producers with keeping the attention of the listeners and preparing the materials in such a way that the content is absorbed immediately. In some forms being realised “live” (sound reportage, transmission), the radio host should invoke in the listeners the feeling of participation in the events taking place³³.

The television, judging by the number of recipients, is still the essential source of information and interpretation of facts and phenomena. Statistically, recipients spend the most time watching it. It is a medium which provides aesthetic experiences and entertainment, serving a culture-making and educational role as well. The television employs the traditional genres from all three types, exploiting its imaging abilities. The classical journalistic forms (such as interview, discussion, or reportage) are being supplemented with new, hybrid borderline forms such as talk show, game show, or reality show³⁴. The programming, especially in commercial television, have been dominated by follow-on series, sitcoms, and docu-dramas. A new occurrence, also regarding genre uniqueness and repeatability, are monothematic television platforms, e.g. informational, sport, popular-scientific, or crime channels.

³² K. Wolny-Zmorzyński, A. Kaliszewski, *Rodzaje i gatunki dziennikarskie: Próba ustaleń genologicznych* [Journalistic types and genres: An attempt at genological definition], in: *W kręgu „Merkuriuma Polskiego”*. *Studia i szkice w 350-lecie prasy polskiej* [In the circle of the “Polish Mercurius”: Studies and essays for the 350th anniversary of press in Poland], ed. by K. Woźniakowski, G. Wrona, T. Sierny, Katowice 2012, p. 121–143.

³³ Confer: G. Stachyra, *Rozrywka we współczesnym radiu* [Entertainment in present-day radio], in: *Rozrywka w mediach i komunikacji społecznej: Wybrane zagadnienia* [Entertainment in media and social communication: Selected problems], ed. by M. Piechota, G. Stachyra, P. Nowak, Lublin 2012, p. 52–56.

³⁴ The television expert Wiesław Godzic claims that the end of television genres is coming, as they are being replaced by formats. He writes that formats contradict genres, as they break with continuity. Confer: W. Godzic, *Telewizja...*, p. 252. See also: M. Keane, A. Moran, *Television cross Asia: Formats, Television Industries and Globalization*, London 2004.

The internet and new media have the greatest potential of communication technology at their disposal. It is only there that all kinds of genre material can be used: language, language with image, and image. The internet, thanks to the WWW, developed a hypertext system, enriched the genre types with new forms of communicating (chat, blog, forum) open to all users. Online formats of the press, radio, and television type have arisen (online newspapers, portals and vortals, online radio and television). The web has become an additional channel of communicating for the traditional media as well.

More and more often in the media, we can encounter the phenomenon of genre syncretism, involving the blending of properties of individual types and genre varieties within the journalistic “family”, as well as including expressions from other branches of creation (such as literature, science, film, music, stage, advertising). It can be found both in the classical, informational and journalist press texts, but first and foremost in the television formats and expressions on the internet. In such cases, the optimisation of identification and genre classifications requires the use of the principle of genre dominant (prevailing feature).

Performing the identification, research, and typology of present-day media genres, one should pay the most attention to the formal elements, criteria of the function of the message – both the projected and the actually served – as well as situational context, in which the messages are realised. Handling the content, while indubitably necessary and helpful for the full characteristic of the expression, is of secondary importance.

The style of expression is a component of all genres (regardless of material). We can discuss, therefore, a language style typical of informational genres in the press, radio and television news services, internet portals. Essay writing, column writing, account forms of reportage, or tale are distinguished by expressive language style. Radio genres, like radio reportage, have their own stylistics, so do television productions, like talk shows, various game shows, and even the voice-over of an educational film. In figurative genres, the style of expression is constructed by an individual image (like emphasis and exaggeration in caricature) or a sequence of them (like in a television no-comment material).

The manner of treatment of the subject in every expression manifests the personal attitude of the author (authors) toward the represented world. This choice should also be based on the conviction that the proposed type and genre convention is optimal for both the appropriate content presentation and message reception. And so, instead of a simple problem article, journalists often use the convention of discussion article, which draws attention and provokes discussion. At other times, they decide to ridicule some behaviour, treating the subject matter in the form of a parody column. The manner of treatment of the subject is of

key importance for the authors of reportages, essays, radio and television forms (e.g. documentaries, docu-dramas, or docu-novels).

Another element of the form is the composition, i.e., the internal structure of expression (or lack thereof, like in a non-linear exposition by an essayist). A classical news or mention is composed using the reversed pyramid scheme, beginning with the lead and then providing subsequent developments. Whereas the schema of a journalist article consists of the exposition of the subject, thesis with argumentation and exemplification, and conclusion. Polemic has an immutable internal structure. In the introduction, it invokes the opponent's theses, then exposes the inconsistency of argumentation, missing sources, after which one's own interpretation of the problem is given. The interviews also follow a fixed pattern of questions and answers (perhaps with the rare exception of interviews without separate questions), so do internet chats.

The internal structure of the expression has the greatest influence on the type and genre distinction in the radio and television creative work. There, the programs are prepared based on the assumptions in the scenario, further clarified in the screenplay, and in less complex forms, or repeatable, based on the outline. An important organising role belongs to the montage, and image engineering in live programmes in the television. In some television genres, like a documentary, educational film or fictionalised reportage, the order and consistency of the narration determine not only the quality of the production but also its compliance with the norm of the genre.

Graphically highlighted elements in journalistic material – as a formal feature – are mainly present in press expression and the internet. These include typographic lines, but above all headings, beginning the texts and in many cases indicate, in superscription or subtitle, the genre of the whole expression. Such an indication is the norm, for example, in the subtitles of press interviews.

Boldface or italics in the heads of informational genres mark the lead or introduction, a text set on contrastive background besides an informational genre may be a commentary to the latter. In larger journalist forms an organising role is played by mid-sections, which thus facilitating the reception. They also allow to highlight individual parts, characteristic of a given genre model. In a problem article, for one thing, it is possible to separate a thesis so, then the argumentative part, and the conclusions. Mid-sections may divide the fictionalised narration of a reportage, or a description and characteristics of a reportage environmental sketch.

It seems that it is possible to find parallel elements of form in radio or television programmes, especially in the opening credits, sound setting, and television scenography, as well as various kinds of montage (e.g. soft and hard) and image engineering (choosing the movement planes for the camera). Many present-day television formats make use of their own characteristic image operation schemes, elements of scenography, or lighting.

The final component of all journalistic expression is the role and place of the author's subject in the message. A full spectrum of its activity can be found in individual types and genres, from the lack of it to a manifest and often intrusive presence.

In the broadly taken press information and in informational portals (vortals) – with the exception of coverage varieties – the author's subject is not visible. It is the opposite in journalism, which is naturally subjective and impressionistic. No variety from the article group (especially commentaries, polemic and discussion articles) can exist without a perceptible author's bias, even more so in the case of a column, essay, tale, or review. In reportage, the presence of author's subject and its activity depend on the subject, manner of narration, the adopted method of working (impersonation, participation, work with documents, evoked sources). One may encounter texts, therefore, radio and television reportages, in which it is the characters and events that build the narration and the author's role is limited to the recording, selection, and composition of the material. In a reportage where the coverage presentation predominates, the presence of the reporter is necessary as it improves the veracity of the message. Applying these remarks to the three working methods of a reporter mentioned above, one may assume that it is only in the first that the author's subject is most often present in the material, being both the observer and participant (or even the originator) of the described events.

In radio and television genres – wherever it is possible – the author's subjects are displayed, even more so that they are usually popular media figures. In other situations, the author's subject may be replaced by a performer-narrator, presenter, or reader.

The genre specificity of some television formats, such as talk shows or game shows, for instance, is founded on the key role of their hosts, who to some extent authorise the whole production. It is they who are the arbiters in the discussions, ensure the right tempo and expressiveness, guide the behaviour of participants. And even though their participation and activity are regulated by the scenario framework (usually prepared by someone else), it is them who the viewers perceive as the authors of the creation they are watching.

To conclude these considerations, it is necessary to ask the question, whether in the area of media science there should exist a branch dealing with theoretical problems, typology,

and description of individual types and journalistic expressions, forms of their occurrence, transformations, and effect both on the journalists and the recipients. The positive answer seems obvious, considering at least the theoretical and practical applications of genre norms and typologies in other fields of artistic creation – beginning with literature and film, ending with advertisement. In the face of the abruptly accelerating technology, a theoretical reflection upon genre becomes quite necessary nowadays. Without a genological orientation, it is not possible to analyse the increasing convergence, in which the message forms of traditional media and those of the so-called “new media” become increasingly similar to one another. Another direction of research should be the inquiry into the influence of attitudes and expectations of recipients on the form of the genre offer, as well as the relationship between the latter and the activity strategies of media corporations.

The arguments of the detractors of genology are not convincing, e.g. presented by some of the journalists. They indicate the futility of creating divisions and typologies, question the need to define the genre properties of expressions, and motivate it with too rapid changes within the individual models of expression and emergence of borderline and hybrid forms³⁵.

There is an extreme alternative for the genre order in media in the form of the demand to blur all the differences between the types and the genres, using various conventions at will, including non-journalistic ones as well, in no connection whatsoever with the aim of the publication and the conditions in which it comes into being, or even the total rejection of such order along with some principles of professional ethics. Such an attitude, sometimes referred to as *gonzo journalism*, negates the traditional genre conventions, putting the subjectivity and brilliance of form above journalistic reliability³⁶.

³⁵ The adversaries also argue that genology is groundless also in the commercial aspect. It is difficult to agree with them, since it is only the content, not the form, that is subjected to commerce. It is the form (division into types and genres) that has survived hundreds of years in the literature, thus proving its timelessness; and the types and genres are still respected as classical, in spite of the occurrence of their mutations. A clear division into journalistic types and genres enables the present-day recipient, attuned to commercial content, to flesh out the proper intentions of the message.

³⁶ This article is a slightly shortened version of the presentation delivered at the annual country-wide conference “Tożsamość nauk o mediach” [Identity of media sciences] organized by the Institute of Journalism, University of Warsaw in 21–22 June 2012 [editor’s note].