

## CREATIVE JOURNALISM

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### **Annotation**

In this article, based on a creative approach to news and changes in the field of journalism, the main goal is to carry out creative activities in various branches of journalism and to illuminate the direction of creative journalism more widely. In addition, the article describes the work of journalists and editors with experience in creative journalism, their skills formed on the basis of their own experience, as well as how important it is to think creatively in the journalistic process, and how popular such processes are today information provided.

**Key words:** visual journalism, phantom scoop, euphemism, creative profession, clickbait, storytelling, brainstorming, newsworthy.

**Enterance:** Creative journalism refers to a journalistic story than has been enhanced in a creative way by the journalist, possibly with an intent to mislead or with an objective to cause an event to happen that otherwise would not. Creative journalism has sometimes been applied to newly identified genres until a definitive designated is settled upon. One usage of the term creative journalism is to cover an overlap between creating writing and journalism that occurs in the feature writing, narrative literature and whatever. Journalism is the factual portrayal of news and events with minimal analysis and interpretation. By contrast creative is original expressive and imaginative. Creative writing refers to imagination. The UNICEF indicated it wished to celebrate creative journalism by was of the Meena Media award, though the award is mainly divided into creative and journalistic categories.

**Main body:**

Hugh Cudlipp has defined creative journalism differently, as the art of causing something to occur that would not otherwise materialise and the antithesis of the phantom scoop where the foretold event does not occur. He also puts it as making news not faking news. This definition has been alluded to by others. Creative journalism can be applied to a journalistic work that has creative presentation. Used this way it will often be used to denote a praiseworthy example of photojournalism, visual journalism or graphic journalism. The euphemism for Creative journalism refers to the similar use of ‘creative’ in creative accounting. Here creative is used in the sense to mislead. The term has elements of relationship to tabloid journalism, yellow journalism and fakes news, though there are differences in emphasis and objectives. A significant difference from clickbait is the former but form emphasis on the story.

*Creative journalism* does not occur when the source(s) are incorrect or as a result of spin propaganda providing the journalist has not knowingly colluded or negligently failed to check sources. For that reason it’s important to devote time to exploring these new forms editorially: what is generic about the liveblog or social video for example? Answers might include a bullet list of key updates; or the use of text captions. In the fifth in a series of posts on the seven habits of successful journalists, I explore how creativity can be developed in trainee journalists. You can read the posts on curiosity, scepticism, persistence and empathy here. Describing journalism as a **creative profession** can cause discomfort for some reporters: we portray journalism as a neutral activity — “Just the facts” — different to fiction or arts that appear to create something from nothing

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<sup>1</sup> Wolfe T. Creativity in different spheres: Learning among the Creativity of New York. — Colorado: Hardown UP, 1986. — В. 77.

<sup>2</sup> Ошо. Иждод/Рус тилидан Олимжон Салимов //Жахон адабиётита. — 2021. — В. 74-75

But journalism is absolutely a creative endeavor we must choose how to tell our stories: where to point the camera (literally or metaphorically), how to frame the shot, where to cut and what to retain and discard, and how to combine the results to tell a story succinctly, accurately and fairly (not always the story we set out to tell). We must use creativity to solve problems that might prevent us getting the ‘camera’ in that position in the first place, to find the people with newsworthy stories to tell, to adapt when we can’t find the information we want, or it doesn’t say what we expected (in fact, factual storytelling requires an extra level of creativity given that we can only work with the truth). And before all of that, we must come up with ideas for stories too. The journalist who relies entirely on press releases is rightly sneered at: it is a sign of a lack of imagination when a reporter cannot generate their own ideas about where to look for news leads, or how to pursue those. Creativity has been the focus of a range of research on journalism, from the role that technology plays and tools that can help improve creativity to papers that explore “how journalistic creativity plays out in day-to-day journalism” or “When Creative Potentials are Being Undermined By Commercial Imperatives“.Recent waves of research on innovation in the industry are also often concerned with the barriers to, and enablers of, creativity that makes innovation possible. This is an era that requires creativity from the industry.Creativity – and a desire to express it – is also one of the main reasons that people choose to study journalism.The challenge for journalism educators and trainers, often, is how to transform that raw communicative impulse into something more journalistic than the formats it tends to express itself in: writing opinion pieces, for example, or video blogs.

First, then, it’s important to separate those **three forms of creativity** and explore each separately:

- 1.Creativity of story ideas
- 2.Creativity in problem-solving (newsgathering and production)
- 3.Creativity of storytelling (communication)

So one of the most basic things we do in journalism education is to expose students to a wide range of journalism. We might do that through assigned readings, through regular newsletters and recommendations, or in-class. Asking them to reverse-engineer a story is one particularly useful teaching technique to help students to understand where a reporter might have got a story lead from, and then developed that into a published or broadcast story. A common mistake that journalism students make when brainstorming story ideas is to suggest a topic, not a story:

“I am going to write a story about climate change”.

**Who** can you write a story about? Is there a specific person who is doing something newsworthy?

**Where** might a story be taking place, or have taken place? Is there a location which is experiencing some sort of change – or will do – or has done and this has topical relevance?

**What** is new, or surprising?

When is something taking place? Is there an upcoming event you can report on?

**How** can you report this story in a way that is interesting? Could you do your interview in an unusual way? Is there a first-person experience you could write about? (‘A day in the life’)

**Why** would a particular story be newsworthy now? Why would it appeal to your audience?

### **Conclusion.**

In conclusion, I would like to point out how important creativity is in the field of journalism, that the demand for creative journalism has increased in our developing era, and at the same time I would like to quote the following sentence of a famous journalist. Andy Dickinson’s journalism.cards “aims to encourage critical and creative thinking when developing ideas”. Key to these cards, argues Dickinson, is the building of confidence: “A working sense of how these ideas play out gives you the confidence to challenge them, play with them and mould ideas to fit — confidence and experience allow us to be creative.”

## References

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