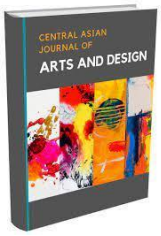

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Article

Journalism as a Vibrant Form of Creative Activity

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Abstract: Journalism, as an integral part of spiritual and cultural production, represents a unique form of creative and intellectual activity that reflects the complexity of human thought and communication. Historically, the study of journalistic creativity emerged in the late nineteenth century alongside the rise of the psychology of creativity, which aimed to explore the mechanisms of imagination, intuition, and mental processes in professional activity. Over time, journalism came to be viewed not merely as a medium for information dissemination but as a creative discipline involving artistic, cognitive, and communicative dimensions. Despite the recognition of journalism as a form of creative work, limited research has systematically analyzed its psychological and artistic aspects as interdependent elements of professional competence. This study seeks to identify the creative essence of journalism by examining its psychological foundations, methodological evolution, and aesthetic dimensions that define journalistic mastery. The analysis reveals that journalism synthesizes logical reasoning, emotional perception, and aesthetic expression, enabling journalists to transform facts into meaningful narratives that shape public consciousness and cultural identity. It highlights the interplay between imagination, intuition, and ethical responsibility in journalistic creativity. The study provides an interdisciplinary framework connecting the psychology of creativity with journalism studies, offering new insights into journalism as a form of intellectual art. These findings reaffirm the need to view journalism as both a social and creative force that nurtures moral consciousness, fosters critical thinking, and contributes to the cultural and spiritual development of society.

Keywords: Journalist, Journalism, Art, Creativity, Newspaper, Magazine, Radio, Television, Competence, Psychoanalysis, Psychology, Human Psyche

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1. Introduction

The relevance and significance of studying the creative nature of journalistic activity and the characteristics of the creative process are determined by its breadth and unprecedented scope. The origins of this study can be traced to the late nineteenth century, when the psychology of creativity began to emerge as an independent scientific discipline. Initially, the study of creativity in journalism was not grounded in objective scientific analysis but was understood merely as a manifestation of the human psyche. This limitation was primarily due to the absence of psychological tools capable of exploring such a complex phenomenon as creativity. With the advancement of experimental psychology, researchers began to develop analytical methods—tests, surveys, interviews, and experiments—that made it possible to study the internal mechanisms of creative activity. As a result, scholars became increasingly focused on understanding the structure of creativity, methods of expression, and the role of imagination and thought processes in creative problem-solving. Journalism, as both a social and artistic phenomenon, reflects these processes, functioning as a dynamic and multifaceted form of creative and intellectual activity. It simultaneously incorporates artistic, cognitive, communicative, and informational elements. A journalist, therefore, must possess not only analytical skills but

also aesthetic sensibility, imagination, and professional intuition. Modern journalism requires intellectual flexibility, originality, and the ability to synthesize facts creatively. The profession's complexity and constant evolution underscore the necessity of viewing journalism not merely as information dissemination but as a vibrant and transformative form of artistic creation that deeply influences public consciousness[1].

2. Methods

The methodological basis of this study is founded on analytical, comparative, and psychological approaches aimed at revealing the creative nature of journalistic activity and its essential role as a form of intellectual and artistic labor. The research draws upon both theoretical sources and practical experiences of journalists to understand the interrelationship between the psychological mechanisms of creativity and professional journalistic practice. The analysis is grounded in the psychological theories of creativity developed by scholars such as Ya. A. Ponomarev, which emphasize the stages of mental activity, imagination, and problem-solving processes involved in creative production. Historical and comparative analysis was applied to trace the evolution of the psychology of creativity from its origins in the late nineteenth century to its development as an independent scientific field in the twentieth century. The study also utilized the descriptive method to examine the structure of creative activity, focusing on the professional, intellectual, and emotional dimensions of a journalist's work. The interpretative method was used to analyze literary and artistic forms of journalism, including artistic publicism, as reflections of social consciousness and aesthetic creativity. The biographical and case-study approaches were employed to assess individual creative methods and professional ethics of journalists, emphasizing personal responsibility, psychological resilience, and the ability to transform social reality into communicative and cultural expression. This integrated methodological framework enables a comprehensive understanding of journalism as a form of spiritual and creative production, synthesizing elements of art, psychology, and social communication within a dynamic and evolving professional context[2].

3. Results and Discussion

The relevance and significance of studying the creative nature of journalistic activity and the characteristics of the creative process are determined by its breadth and unprecedented scale. Research in this area began in the late 19th century and continued throughout the 20th century, persisting to this day. It was in the 19th and 20th centuries that an entire scientific field emerged—the psychology of creativity. Previously, issues of creativity in journalism were studied not in relation to objective laws and were not amenable to scientific analysis, but were viewed solely as manifestations of the human psyche. This was natural, since at that time, no psychological methods existed to penetrate the essence of a complex phenomenon such as creative activity in journalism, nor were there any effective tools for this purpose[3].

Therefore, all spheres, including works of art, and the mechanisms for producing new creative products in various fields, the initial understanding of which was limited only to the observations of journalists, while the nature of creativity was considered an unresolved issue worldwide. As noted by Ya.A. According to Ponomarev, this was considered "the science of the first stages of psychological knowledge". However, with the development of experimental psychology, researchers began to develop effective analytical methods that allowed them to at least partially penetrate the essence of the phenomenon under study. Such methods include: tests, surveys, biographical research methods, interviews, reports, experiments, and others. According to Ya. A. Ponomarev, this was the era of empirical psychological knowledge. Thanks to various experimental studies, increasingly differentiated concepts of the phenomenon of creativity emerged. Scientists were drawn to such issues of journalism as the structure of creative activity;

creative methods and technologies; the personal qualities of the creator; the stages and problems of creativity; the nature of mental activity in solving creative problems; the development of creative abilities; the role of imagination and sensations in human creative work, as well as many other issues[4].

“A literary genre devoted to socio-political and other current issues of the era... the task of journalism is to awaken public opinion and shape it, to direct it toward a specific goal, and to create a picture of reality based on documentary facts and information. Contemporary social life, as well as related facts of the past and the future, are the subject of journalism”[5].

By the mid-20th century, according to scientists, the need arose for a systematic study of clearly expressed creative phenomena. This occurred thanks to scientific and technological discoveries in many areas of society. Therefore, the development of problems related to the actualization of the creative abilities of an individual through methods of stimulating mental activity, on the one hand, was aimed at training creative workers, and on the other hand, at research on the conscious management of creative activity in order to use various possibilities for the automation of mental work[6].

Thus, the psychology of creativity has become a field of practical and scientific knowledge, developing broadly as differential psychology and human psychology, personality psychology. The psychology of creativity has summarized the debates on theoretical and experimental creativity, exploring general psychological laws, the regulation and development of creative activity, as well as the characteristics of the creative personality, the nature of creative abilities, and methods for their development[7].

Today, the psychology of creativity is expressed in various areas of modern psychology (activity theory, psychoanalysis, Gestalt psychology, cognitive psychology) and clarifies the differences between theoretical principles and methods for studying the phenomenon of creativity. In the modern world, creative psychology is of great importance in the development of philosophy, sociology, political science, management, advertising, marketing, computer science and artificial intelligence, engineering, design and design theory, pedagogy, art history, journalism theory, journalism, and other disciplines[8].

This raises the question: What do theorists mean by the terms "creation" and "creativity"?

According to psychologists, this term refers, firstly, to a type of creative human activity, and secondly, to the values created by them and transformed from their individual facts into cultural facts.

If we look at history, whether it's artistic journalism or any other field, journalism emerged as a specific form of social activity involving people engaged in the collection, analysis, and public dissemination of information. The origins, development, and, to some extent, the formation of this type of activity can be found among ancient heralds, medieval heralds, and preachers. Today's journalistic profession is a multifaceted field of activity that develops through advanced specialization[9].

“As is well known, journalism is based on publicism. Publicism occupies a significant place in literature and art as a form of reflecting social life; however, its primary field of activity is journalism. Artistic publicism is considered the most important component of publicism. Its main feature, distinguishing it from other parts of publicism, is the extensive use of artistic and literary means to reflect social life. In simpler terms, artistic publicism is a socially creative activity that illuminates life from a literary perspective. Among the literary and artistic means used in artistic publicism, the main position is held by imagery and figurativeness. In other words, the main principle and defining feature of artistic publicism is the presence of imagery and figurativeness”[10].

Journalism and journalistic activity are perhaps the most dynamically changing phenomenon in time and space. Essentially, this variability is inherent in the nature of journalism, which is why it is always aimed at mastering new and current events in society, new forms of presenting social facts, and a constant search for new thoughts, ideas, and ideologies and their problems in addressing social problems and finding solutions. In this sense, journalism is an activity that continually changes over time, is in constant motion, and never stops.

"Journalism is an activity that encompasses the totality of 'mass information and driving forces,' and the relationships in real-world conditions and their mutual influence define the essence of journalistic activity", - noted Moscow researcher E.P. Prokhorov. He also believes that "through knowledge, we can access the nature and internal laws of journalistic activity". It should be noted that the driving forces include the founder, governing bodies, journalists, texts, channels, mass audiences, and social institutions.

According to researcher S.G. Korkonosenko, the activity-based approach allows for a better understanding of the subjective side of journalism, the harmony of its creative and non-creative principles. According to this scholar, «term "journalism" is also applicable to "works of art." These include newspapers and magazines, radio and television».

Leading schools in this field adhere to a proactive approach in defining journalism, its collection, processing of information, and periodical publication. Without denying that this is an activity for the dissemination of socially significant information, they view it as an area of intellectual activity with its own principles and functions[11].

What is the appeal of a creative approach to activity? Defining the creative nature of journalism? Firstly, the definition of activity necessarily includes the concept of its subject. Any human activity is by its nature subjective and simultaneously objective. The category of activity, acting as a general concept, also applies to specific types of human activity.

In our case, this is primarily creative and transformative journalistic activity. Secondly, the final product is created in the course of activity;

This activity represents a journalistic text in the broad sense.

Thirdly, from the perspective of the activity-based approach, various types of journalistic activity are distinguished: cognitive, informational, educational, communicative, creative, editorial, organizational, technical, and others.

Journalism as a social phenomenon and spiritual production—a type of mass media production—defines its uniqueness. According to Perschke, "...certain methods contribute to the expression of material life in a certain way. The formation of public consciousness is the formation of consciousness of a certain historical form. Thanks to this, society creates a set of thoughts and ideas for its own needs. Public consciousness is associated with a specific structure of content, a specific quality, and a specific method of understanding the world, which is determined by its impact on public life. This requires a certain set of spiritual activities, as well as corresponding means and forms—in other words, spiritual production networks"[12].

Art journalism is also a form of spiritual creativity, the primary goal of which is not only to reflect but also to interpret important current events from the perspective of their social benefit. At the same time, it is important for art journalists not only to know and understand the surrounding artistic realities and actively engage with mass audiences (viewers), but also to shape public opinion about a particular art form. It is in this sense that G. Perschke considers journalism "an expression and element of certain methods and techniques for shaping public consciousness". We emphasize that this "creative activity" occurs at all levels of public consciousness: rational, logical (sometimes illogical), and imaginative. According to G. Perschke, studying the unique characteristics of journalism as a field of culture, art, and spirituality as a whole, and developing its patterns, first and foremost, requires identifying its interactions with all spheres of public life. Furthermore,

the scholar notes that journalism, for example, is linked to art and science and has already played a significant role in the development of science.

It's worth emphasizing that journalism borrows methods of scientific analysis from various fields of science, and from art, various forms of artistic understanding of the surrounding world, understanding of social reality, and so on.

As in the process of creating any spiritual work of art and culture, journalism also involves a creative team (participants), a product of production, and its consumers. Journalists and media workers are appropriately considered the primary creators of this spiritual work[13].

There are different approaches to defining the journalistic profession. Some call it a profession, others a skill, a craft, a human destiny itself. The central figure is the journalist working for a newspaper or magazine, whose articles are published.

After all, the quality and effectiveness of journalistic work largely depend on interesting and original news. Only then will many readers be interested in the next issue of the publication. Thanks to journalists, people are the first to learn about the most important and socially significant information, the most interesting events and incidents, and, finally, become acquainted with answers and opinions to emerging questions.

The work of a newspaper or magazine correspondent is one of the most complex and dynamic. In terms of physical and psychological demands, this profession is incomparable to others. After all, a journalist is always needed by society and its development, so they must be on the front lines. They must be the first to report on a problem or event and answer any questions that arise. Journalists are required to be the first to arrive at the scene, interview the person celebrating an anniversary, and be the first to provide the press with relevant information. This speed is achieved through a high concentration of intellectual and creative effort. Many journalists perceive their profession as a calling. Professor S.V. Smirnov believes:"Professional ethics is one of the most complex issues in the theory and psychology of journalistic creativity. Its complexity, as well as the understanding of this profession, and above all, the nature of journalism-related activities, do not correspond to the concepts of previous eras. Today, journalism as a profession is extremely complex, multifaceted, and interdisciplinary. The media are, firstly, a series of demands placed on journalists in advance, and secondly, these demands are linked to the unique nature of each type of press, radio, and television. Journalism as a creative activity requires the ability to discern the specifics of journalistic work in each media outlet"[14].

The profession of newspaper journalism, first and foremost, requires a certain predisposition for this type of professional specialization. Psychologists frequently study the relationship between a person's orientation toward a particular activity, on the one hand, and the need for that activity, on the other.

Without a creative drive that aligns with professional demands such as constant work, conscious exposure to danger and risk, and a willingness to travel anywhere at any time, a journalist cannot fully fulfill the tasks associated with this type of work. To fulfill their professional responsibilities, and, if necessary, be prepared to sacrifice their personal life, time, life, and health for the sake of a single page of a newspaper or magazine, a journalist must possess not only a genuine interest in their work but also a very strong, incomparable desire. Otherwise, how can one explain the actions of many reporters who employ the "change of masks" method to obtain information, traveling to crime scenes and hot spots? Who else, among people of various professions, lives solely for the people? So isn't the profession of journalism something more than just a profession, a kind of higher power? Understanding the specific nature of this professional activity comes only through a rational approach, dedication to the profession, and respect.

Journalists must make a firm decision about whether they will utilize these creative activities for themselves, the importance of this field, and the extent to which it aligns with

their nature, the nature of their journalistic work, and, ultimately, their professional aspirations and ambitions. They must also assess their ability to fulfill the tasks assigned to them and whether they can accomplish them. Only then can a journalist perceive their profession not as a specific set of job responsibilities, but as a vitally important activity they perform. Only then can they derive from the work not only an external result (in the form of published or broadcast material) but also a sense of inner satisfaction[15].

Although conversations about the secrets of professional mastery, setting up a creative laboratory, the sweet torments of creativity, developing creative abilities, and much more have long since died down in the journalistic community, they still exist. Interviews with famous creative people are occasionally published in newspapers and magazines. In an interview with his colleague I. Rudenko, journalist V. Simonov commented on his opinion that "The most important thing in journalism is the ability to beautifully combine words and the reporter's ability to quickly cover events": "...today, the profession itself has changed... Journalism has become closer to literature, to artistic creativity. Modern specialists are not primarily required to write. Their main responsibility is to arrive on time, to be at work. That is, to be first... Of course, they are no worse than their predecessors, they are just different...".

Today, we present V. Simonov's perspective, as time itself proves that this understanding of the essence of journalistic work has only emerged in recent years. Based on this position, the demands placed on journalists—to "quickly assess the situation and immediately inform, to be the first to inform readers and viewers of facts of public importance"—could undermine the professional qualities and abilities of a modern journalist. Undoubtedly, the aforementioned qualities of promptness are of great importance. But are they sufficient to understand a serious problem, get to the bottom of it, write a qualified interview, and prepare analytical articles? Of course not...

But times are changing, and, according to I. Rudenko, a new era is inevitably dawning. The views readers crave today, unfortunately unfounded in fact, will be unnecessary tomorrow. There will be a return to the clear word, to old, forgotten genres.

Creative journalists are always in demand: they must not only be able to quickly report the news but also understand complex phenomena. Accordingly, modern journalists need to improve their knowledge, meet professional standards, and maintain their current knowledge, qualifications, and skills. According to contemporary practitioners, a modern journalist or editorial staff member must possess all the professional qualities and skills necessary to successfully complete their assigned tasks.

The most important journalistic qualities include competence, erudition, methodological knowledge of collecting and analyzing primary information, knowledge of the relevant field, and mastery of an individual writing style. All these qualities, taken together, constitute the concept of mastery and professionalism. This applies to journalists writing about the arts as well. In particular, a distinctive feature of artistic journalism is that it is a profession aimed at comprehending artistic reality, requiring journalists to objectively and adequately reflect artistic phenomena, embodying the qualities of talent, and possessing characteristics such as a special psychophysical state and developed professional abilities characteristic of this profession.

Psychologists emphasize that abilities are psychological personality traits that are developed to a certain degree in each person. Only through the possession of certain abilities can a person acquire the knowledge, skills, and abilities they need.

4. Conclusion

Journalism, as a form of creative and intellectual activity, occupies a unique place among the various spheres of human endeavor, combining artistic, analytical, and communicative dimensions. It is not merely a means of information dissemination but an essential component of spiritual and cultural production. Journalistic creativity is a

dynamic process that synthesizes logical reasoning, emotional perception, and aesthetic interpretation. The study reaffirms that the true essence of journalism lies in its creative nature — the ability to transform facts into meaningful narratives that inform, educate, and inspire the public. A journalist must not only possess professional skills and theoretical knowledge but also demonstrate imagination, intuition, and the ability to perceive reality through an artistic lens. The creative act in journalism requires not only intellectual rigor but also emotional sensitivity, psychological resilience, and ethical commitment. Modern journalism, shaped by technological advancements and social transformations, demands a balance between speed and depth, accuracy and artistry. The profession's social mission extends beyond reporting facts — it involves shaping public consciousness, fostering cultural development, and strengthening moral values. Thus, journalism stands at the intersection of art and science, reflecting society's most complex realities while contributing to its spiritual enrichment. It continues to evolve as a vibrant form of creative activity that unites thought, emotion, and expression in the service of truth, humanity, and progress. Consequently, the creative dimension of journalism remains central to its enduring power as both a cultural phenomenon and a force for social transformation.

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