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GENRE DIFFERENTIATION OF SERVICE-EXPERT PROGRAMS WITHIN THE GENERAL GENRE-SPECIFIC DIVISION OF UKRAINIAN TELEVISION

The aim of the study is to determine the general genre-specific pertain and genre dominants of service-expert programs on Ukrainian television.

Research methodology. The research used methods of analysis, synthesis, abstraction and generalization, as well as monitoring, content analysis to determine the genre pertain of service-expert programs of own production of highly rated nation-wide TV channels and genre dominants inherent in this type of journalism.

Results. The genre differentiation of modern Ukrainian television, which is enshrined in the Law of Ukraine «On Television and Radio Broadcasting», in the recommendations to licensees from the National Council on Television and Radio Broadcasting of Ukraine and offered by journalism specialists, is considered. Based on the theoretically substantiated characteristics of television genres and their groups, as well as on empirical data from the monitoring of nation-wide air content, the common features of service-expert programs with documentaries (information-analytical, artistic-analytical), entertaining and educational programs are determined. At the same time, service-expert programs can comprehensively combine features inherent in documentary, educational and entertainment television. As a result of the content analysis, the genre pertain of service-expert programs presented on Ukrainian highly rated television and their genre dominants were established.

Novelty. For the first time, the place of service-expert programs in the general genre-specific division of television broadcasting was studied and genre dominants were empirically determined.

Practical meaning. The results of the research can be used in the practice of television production of service-expert programs, in particular, taken into account when developing concepts and plots of programs.

Key words: service-expert programs, Ukrainian television, genre, show, reality show.

I. Introduction

In the practice of television production at the stage of concept development and construction of the plot composition, it is important to determine the optimal form that will contribute to a fuller disclosure of the screen work content. The genre-specific division of television screen works is constantly improving. Scholars and broadcasters (experts of television production) note a marked convergence of genres, which is intensifying with the introduction of new concepts and formats in modern television production. Such scholars as H. Desiatnyk, O. Kostiuhenko, V. Hoian, O. Nevmerzhytska, A. Yakovets, T. Vanchenko and others addressed the problem of the general genre-specific division of television broadcasting. Television production experts considering the differentiation of television works by directions and forms are based on the requirements for the program concept, enshrined in the legislation of Ukraine and on the recommendations for filling in the form of the program concept of broadcasting, offered by the National Council on Television and Radio Broadcasting of Ukraine. Service-expert programs are a new type of programs in the Ukrainian television space, so the question of determining their place in the general typology of television forms is poorly studied and needs detailed consideration.

II. Research objective and methods

The aim of the article is to determine the general genre-specific pertain and genre dominants of service-expert programs on Ukrainian television.

The research methods of analysis, synthesis, abstraction and generalization, as well as monitoring and content analysis were used to determine the genre pertain of service-expert programs of own production of highly rated nation-wide TV channels and genre dominants inherent in this type of journalism.

III. Results

In practical television production, the main document for planning a program concept with the subsequent formation of a broadcast schedule on its basis is the Law of Ukraine «On Television and Ra-

dio Broadcasting». In particular, the Part 3 of Art. 28 states that the basis of the program concept of broadcasting of television and radio broadcasting organization should be the following programs [7]:

- information-analytical and journalistic;
- cultural and artistic;
- scientific and educational;
- entertaining;
- musical;
- educational.

And the National Council on Television and Radio Broadcasting of Ukraine on its official website in Attachment 10 (section Competitive License / Forms of Documents) provides a new version of the recommendations and clarifications to licensees how to fill in the form of the program concept of broadcasting, indicating the characteristics of genres, including those, the list of which is enshrined in the Law of Ukraine «On Television and Radio Broadcasting». According to this official document, which is the basis for the formation of the broadcasting strategy of the TV channel, when determining the genres of programs and shows, it is recommended to be guided by the following characteristics [8]:

- information-analytical and journalistic programs (briefing, discussion, journalistic investigation, interviews, news, reporting, etc.);
- cultural-artistic programs;
- scientific-educational programs;
- entertainment programs (reality shows, talk shows, quizzes, shows, etc.);
- educational programs;
- children's programs and audio works designed for children's audiences;
- programs of another thematic direction.

In Ukrainian journalism, there is no common view on the genre division of television works, and the offered and established classifications differ significantly from the legislation and requirements of the National Council on Television and Radio of Ukraine, which are used in the practice of television production.

In particular, H. Desiatnyk notes that «television as a form of screen art is divided into several types: documentary, educational, staged (artistic) and a group of specialized types of television broadcasting – children's, concert-music, sports, advertising. As in any other type of art, their genre forms are constantly intertwined and interact, gaining its definition based on dominant features» [3, p. 211]. From the perspective of the researcher, «according to the purpose, nature of the organization and the complex of means of expression, documentary television is divided into two main subtypes:

- information-analytical – objective information about current facts and phenomena of life and their analysis in order to better understand their social significance and ways to improve the socio-political situation, the development of cultural and civilizational processes;
- artistic-analytical, which involves journalistic and figurative disclosure of the phenomena of reality from the author's position» [3, p. 211].

According to the classification offered by H. Desiatnyk, television genres are divided into [3]:

- documentary – information-analytical: conversation, briefing, interview, information-entertaining author's program, official speech, news, PR-show, press conference, weather forecast, publicistic speech, morning information-entertaining newscast, report (event or problem-related, problem-staged or provocative), television investigation (on a topical subject, thematic, «about a hidden fact»), television story (event-related, information, essay, critical, agitational), talk show;
- documentary – analytical-artistic (documentary-artistic): humorous conversation, dramatized PR-show, feature story (journalistic, portrait, event-oriented, sketch), essay (portrait, road, survey, social, problematic, popular-scientific, educational, essay about nature), pamphlet, reality show, TV contest (quizzes, professional and game contests, pop, sports, psychological, adventure, reality show – contests for psychological survival), feuilleton;
- training: traditional lectures, lectures in the form of games, educational and popular-scientific films;
- educational: travel TV almanacs, popular-scientific TV essay, educational travel essay, educational competition, educational TV magazine, educational TV almanac, educational report, educational TV lesson (culinary, physical culture, etc. without elements of entertainment show), entertainment talk show, educational infotainment;
- staged (artistic): analytical drama, dramatized chronicles, entertainment show (television variety show, entertainment competitions, humorous television shows, stand-up comedies), television literary and dramatic composition (political theater, literary stories, publicistic drama, one-actor theater), television play (in particular, television ballet);
- specialized types: announcement, children's broadcasting, concert and theatrical recordings, lottery, music videos, music programs, programs about folk art, advertising broadcasting, sports broadcasting, TV screensaver.

The genre differentiation of the researcher H. Desiatnyk have no separate groups of entertainment and cultural-artistic programs, because their elements can be presented in documentary (information-analytical), and in educational, as well as in staged (artistic) broadcasting.

At the same time, O. Kostiuhenko presents a more simplified classification of genres of television journalism with three groups [5]:

- information genres: information message (video plot), reporting, speech (monologue in shot), interview, report;
- analytical genres: commentary, review, conversation, discussion, talk show, press conference, correspondence (program);
- artistic and documentary genres: feature story, sketch, essay, satirical genres (feuilleton and pamphlet).

Also V. Hoian, according to the concept of typological classification of modern television broadcasting, considers three types of broadcasting: informational (informational, informational-analytical, informational-entertaining), analytical (artistic-journalistic, author's, analytical television), entertaining type (contact programs, TV shows, broadcasts of spectacles) [2, p. 80].

In the monograph, O. Nevmerzhytska focuses on the study of entertainment programs on the central channels of Ukrainian television as a factor in the moral education of teenagers, which is divided into [6, p. 82–90]: variety show, cooking, fashion, humor, show business (celebrities), personal life issues, television competition (sports, music, intellectual, culinary, humorous), real television (struggle for survival, economic activity, choice of a life partner).

T. Vanchenko's publication is devoted to a separate consideration of the show programs genre; as she notes, «considering the genre representation of television shows, we can distinguish five models: music show, talk show, theater show, game show, reality show (documentary show)» [1, p. 124].

Thus, according to the divisions outlined above, the genre of the show is presented in different types of television broadcasting: according to H. Desiatnyk – in documentary, educational and staged, and according to O. Nevmerzhytska – only entertaining type.

In the «Popular-Scientific Film and Educational Television» work, H. Desiatnyk outlines the common and distinctive features of documentary and educational television, arguing the industrial necessity of the existence of such separate groups of programs as follows: «the object of documentary forms of spectacle ... is natural life, real behavior, and socially significant human activity. At the same time, the object of popular-scientific, educational forms of spectacle are any objective processes, facts and phenomena of natural, scientific, technical and social reality that may be of public interest» [4, p. 6]. In particular, «documentary studies any facts and phenomena that reveal socially significant behavior of people, and educational forms – any facts and phenomena in terms of their internal nature and significance for people and society» [4, p. 8].

Accordingly, in documentary television journalism the viewer's attention is focused on the images of characters, their interaction, and in educational one the mechanisms of understanding and in-depth study of social processes and issues are presented. Based on the monitoring data of service-expert programs presented in the nation-wide television space, we can assume that in their plot structure there are signs of both documentary and educational television, because the real reproduction of reality is interspersed with explanations, expert comments, and scientific approaches to problematic issues solving. In addition, the principle of reality is inherent in entertainment programs as well, while only a small number of service-expert programs we can indicate the entertainment function as a dominant one.

Each genre-specified group is distinguished by characteristic pictorial and expressive techniques, the object of reality reflection, and the plot composition. Because service-expert programs combine the characteristics of documentary (information-analytical, publicistic), educational (scientific-educational) and entertainment television broadcasting, it is more difficult to determine their place in the program concept of the TV channel at the stage of air content planning. In addition, the lack of coherence on this issue among TV producers due to insufficient study of service-expert programs has a negative impact on compliance with licensing requirements for the distribution of airtime and their control by the national regulator.

Based on empirical experience and the method of comparison, we outline the characteristics features of service-expert programs that correlate with other genre forms, but at the same time differ from them in their complexity. In particular, «problematic report, staged problem, or provocative report, i.e. one in which an eventful situation is artificially created, in which people affected by it involuntarily are involved» [3, p. 225] is the basis of service-expert programs, which reveal socially important issues, such as compliance with the requirements for institutions and enterprises in the services industry. The violations revealed during the inspection initiated by journalists are becoming a provocation for the further development of the plot action.

There is a similarity in the method of collecting and processing information (application of methods of observation, experiment) of service-expert programs with the genre of investigative journalism, which «combines elements both of information genres (interview, report, and story) and elements of analytics, as well as scientific and crime investigation» [3, p. 226]. But the difference is that, firstly, in

the service-expert programs the viewer is shown step by step and retrospectively the whole process of researching the problem with offers for its solution, and secondly, there is not a mandatory requirement for the absolute novelty of the topic, that differs the journalist investigation from other genres, namely: «investigation differs from other analytical genres of journalism, and in particular television journalism, also in that its topic is completely new, no one has yet studied it, because it contained hidden information» [3, p. 226]. Such detailing of retrospective analysis in service-expert programs was formed under the influence of procedural (procedural drama) as a special genre of television series.

Among the service-expert programs are those in the genre of talk shows, which are «characterized primarily by such a feature as spectacularity. Necessary elements of the show, as well as any TV program, are:

- referee-presenter (creative group working on the program);
- participant or participants (opponents);
- “internal spectator” (viewers in the studio, who can also participate in the discussion)» [10, p. 105].

Discussion in service-expert talk shows is built around issues and problems related to the daily life of the recipient. Participants are real people and industry professionals, expert specialists who analyze mistakes, discuss solutions, provide recommendations and carry out their visual testing in order to provide the audience with advice that is of practical importance.

The vast majority of service-expert programs in the Ukrainian television space are presented in the genre of reality shows. «The plot of these programs is to show the actions of a group (or groups) of people in an environment close to life» [1, p. 125]. Over time, the reality genre has been significantly transformed due to the technical development of video equipment, the compactness of which makes the television shooting possible directly in the real environment of the characters of the program. The increase in the number of such programs on Ukrainian TV channels indicates the interest of audience on them. Participants in the reality show are ordinary citizens who have expressed a desire to participate in the experiment, and it is the typicality of the main characters images enhances the communicative impact of the plot action on the viewer.

The common features between service-expert programs and educational screen works are revealed, and their main difference is the subject, which is pragmatic (i.e. has an applied value) in service-expert programs, in contrast to scientific and highly specialized topics, typical of educational programs. In educational programs, «authors organize the process of learning of screen content by the viewer not only in the form of providing certain information, but also on the basis of the author’s process of learning... Television greatly simplifies the use of this form of screen research, having at its disposal such an effective means of direct communication with the viewer as a television presenter. Experts on the researched question or discoverer of new, interesting information most often act in this role. As is often the case in educational screen travel» [4, p. 12]. It is by analogy with the educational programs, in the service-expert programs role of the presenter is taken over by industry professionals who have television skills, or the TV presenters position themselves as amateur industry experts who, through their actions as a «discoverer», encourage the viewer to the process of learning.

H. Desiatnyk offers «eight basic approaches to educational screen works:

- detailed sequential presentation of the topic;
- dramatization of the documentary presentation of popular scientific material on the basis of classical conflicts between old and new, conservative and revolutionary, needs and opportunities, etc.;
- “revival” of history through museum exhibits, documents, etc.;
- studying of the “characters” of scientific process “through human” – the presenter;
- disclosure of the topic through the analysis of unrealized options, ways of creating...;
- acting;
- conducting of illustrative screen experiments;
- learning through play, i.e. edutainment» [4, p. 14].

Service-expert programs are only partially consistent with these approaches, including the following:

- detailed sequential presentation of the topic;
- studying of the «characters» of scientific process «through human» – the presenter;
- conducting of illustrative screen experiments.

Among the genres of educational television, which is considered by H. Desiatnyk [4, p. 20–27], service-expert programs may be characterized by the following: educational competition, educational travel essay, educational report, educational talk show, educational TV magazine, educational TV lesson, travel educational infotainment or travel-show (combines competition, show, essay, conversation, etc.).

Regarding the genre division, we can assume that the following genres are more typical for service-expert programs:

- among the group of documentary (information-analytical) genres: staged problem report, investigation (mostly as a method), talk show;
- among groups of documentaries (analytical and artistic) and entertainment genres: reality show;
- among a group of entertainment genres: show game, culinary show;

- among the group of educational genres: educational competition, educational travel essay, educational report, educational talk show, educational TV magazine, educational TV lesson, travel educational infotainment or travel show.

In the course of further research, a content analysis of the Ukrainian television space was conducted [9, p. 61–62] and we determined the genre pertain of each of the 94 service-expert programs of own production or production on special order of highly rated nation-wide TV channels and genre dominants inherent in this type of journalism. Thus, service-expert programs by genres in the nation-wide television space are divided into:

- reality shows – 49 programs (in particular, in combination with genres: show game, travel show, informative report, staged problem report), for example, «Miniaiu Zhinku» (I'm Changing a Wife) (1+1), «Odruzhennia Naoslip» (Blind Marriage) (1+1), «Panianka-Selianka» (Lady and Paysanne) (TET), «Khata na Tata» (Father as a Housekeeper) (STB), «Ya Soromlius Svoho Tila» (I am Ashamed of my Body) (STB), «Revizor» (Inspector) (New Channel);
- culinary shows – 19 programs (in particular, in combination with genres: travel show and show game), for example, «Svekrukha chy Nevistka» (Mother-in-Law or Daughter-in-Law) (Ukraine), «MasterShef» (MasterChef) (STB), «Korol Desertiv» (King of Desserts) (1+1);
- talk shows – 7 programs, for example, «Davai Pohovorymo pro Seks» (Let's Talk about Sex) (STB), «Ultymatum» (Ultimatum) (STB), «Korysna Prohrama» (Useful Program) (Inter), as well as morning shows;
- travel shows – 10 programs (in particular, in combination with genres: culinary show and show game), for example, «Orel i Reshka» (Heads and Tails) (Inter), «Le Marshrutka» (Le Share Taxi) (New Channel), «Zarobitchany» (Gastarbeiters) (New Channel), «Svit Navyvorit» (The World Inside out) (1+1);
- show games – 27 programs (in particular, in combination with genres: culinary show, reality show, travel show), for example, «MasterShef» (MasterChef) (STB), «Kholostiak» (Bachelor) (STB), «Korol Desertiv» (King of Desserts) (1+ 1), «Vid Patsanky do Panianky» (From Tomboy to Lady) (New Channel);
- TV magazine – 1 program, «Vse Bude Dobre» (All Will Be Well) (STB);
- informative report – 13 programs (in particular, in combination with the reality show genre), for example, «Holovna Tema» (Central Focus) (Ukraine), «Znak Yakosti» (Quality Mark) (Inter), «Zhyttia bez Obmanu» (Life Without Deception) (1+1);
- travel essay – 3 programs, for example, «Drugaia Zhyzn» (Another Life) (Inter), «Snidanok z 1+1» (Breakfast with 1+1) (1+1) and «Ranok u Velykomu Misti» (Morning in the Big City) (ICTV) morning shows;
- TV lesson – 2 programs, for example, sections of «Snidanok z 1+1» (Breakfast with 1+1) (1+1) and «Ranok u Velykomu Misti» (Morning in the Big City) (ICTV) morning shows;
- staged problem report – 5 programs (in particular, in combination with the reality show genre), for example, «Revizor: Mahazyny» (Inspector: Shops) (New Channel), «Inspektor. Mista» (Inspector. Cities) (1+1).

In that way, based on the content analysis results, service-expert programs presented on Ukrainian nation-wide television are characterized by genres from different groups, namely information-analytical, artistic-analytical, entertainment, educational. Most of them are reality shows (Fig. 1).

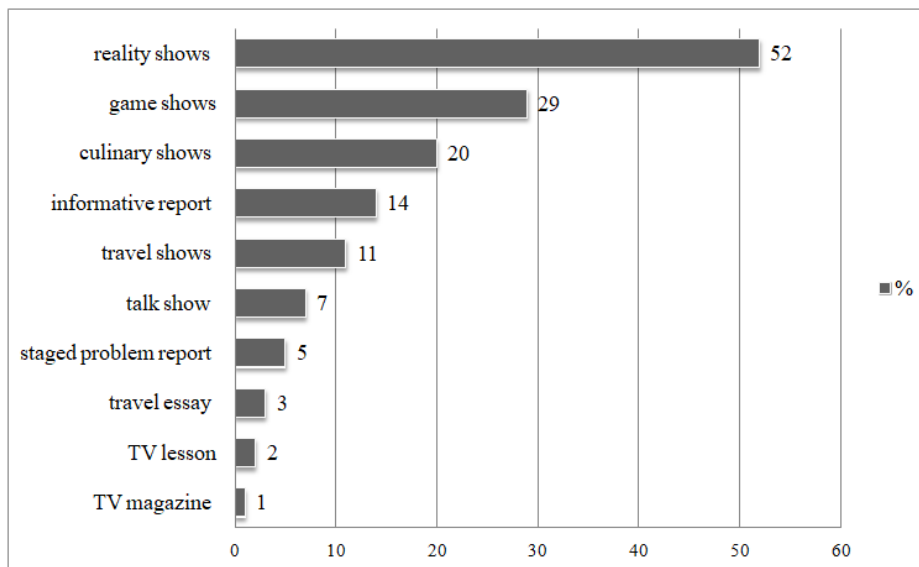


Fig. 1. Genres of service-expert programs (as a percentage of the total number of service-expert programs of own production of top TV channels)

This trend is determined by the specifics of service-expert journalism, which is based on the principle of documentary, i.e. the realism of the plot, environment and images of the characters. Also noticeable is the convergence of genres, i.e. the combination in one plot composition of approaches characteristic of several genre forms, due to the search for new original concepts by TV producers.

IV. Conclusions

Thus, service-expert programs on topics, genre division, approaches to the formation of the plot composition have common features simultaneously with several types of television broadcasting. Their main identifying feature can be considered the complexity of the combination of features inherent in documentary, educational and entertainment television, as well as the pragmatic value of the advice that underlies the plot composition. In the course of the research, the genre pertain of each of the 94 service-expert programs of own production and production on special order of highly rated TV channels of Ukraine and their inherent genre dominants were determined. In particular, service-expert programs by genres in the nationwide television space are divided into: reality shows – 52% of the total volume of service-expert programs, show games – 29%, culinary shows – 20%, informative reports – 14%, travel shows – 11%, talk shows – 7%, staged problem reports – 5%, travel essays – 3%, TV lessons – 2%, TV magazines – 1%.

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Трегуб А. М. Жанрова диференціація сервісно-експертних програм у межах загального жанрово-видового поділу українського телебачення

Мета дослідження – визначити загальну жанрово-видову приналежність та жанрові домінанти сервісно-експертних програм на українському телебаченні.

Методологія дослідження. У процесі дослідження використано методи аналізу, синтезу, абстрагування та узагальнення, а також моніторинг, контент-аналіз для визначення жанрової приналежності сервісно-експертних програм власного виробництва рейтингових загальнонаціональних телеканалів та жанрових доміант, притаманних цьому типу журналістики.

Результати. Розглянуто жанрову диференціацію сучасного українського телебачення, яка закріплена в Законі України «Про телебачення і радіомовлення», у рекомендаціях ліцензіатам від Національної ради з питань телебачення і радіомовлення та запропонована журналістикознавцями. Спираючись на теоретично обґрунтовані характеристики телевізійних жанрів та їх груп, а також на емпіричні дані моніторингу загальнонаціонального ефірного наповнення, визначено спільні риси сервісно-експертних програм із документальними (інформаційно-аналітичними, художньо-аналітичними), розважальними та пізнавальними. Водночас у сервісно-експертних програмах можуть комплексно поєднуватись риси, притаманні й документальному, і пізнавальному, і розважальному телебаченню. У результаті контент-аналізу встановлено жанрову приналежність сервісно-експертних програм, представлених на українському рейтинговому телебаченні та їх жанрові доміанти.

Новизна. Уперше досліджено місце сервісно-експертних програм у загальному жанрово-видовому поділі телевізійного мовлення та емпірично визначено жанрові доміанти.

Практичне значення. Результати дослідження можуть бути використані в практиці телевізійного виробництва сервісно-експертних програм, зокрема враховані при розробці концепцій та сюжетів програм.

Ключові слова: сервісно-експертні програми, українське телебачення, жанр, шоу, реаліті-шоу.

Трегуб А. М. Жанровая дифференциация сервисно-экспертных программ в рамках общего жанрово-видового разделения украинского телевидения

Цель исследования – определить общую жанрово-видовую принадлежность и жанровые доминанты сервисно-экспертных программ на украинском телевидении.

Методология исследования. В процессе исследования использованы методы анализа, синтеза, абстрагирования и обобщения, а также мониторинг, контент-анализ для определения жанровой принадлежности сервисно-экспертных программ собственного производства рейтинговых общенациональных телеканалов и жанровых доминант, характерных для этого типа журналистики.

Результаты. Рассмотрена жанровая дифференциация современного украинского телевидения, закреплённая в Законе Украины «О телевидении и радиовещании», в рекомендациях лицензиатам от Национального совета по вопросам телевидения и радиовещания и предложенная учеными-журналистами. Опираясь на теоретически обоснованные характеристики телевизионных жанров и их групп, а также эмпирические данные мониторинга общенационального эфирного наполнения, определены общие черты сервисно-экспертных программ с документальными (информационно-аналитическими, художественно-аналитическими), развлекательными и познавательными. В то же время в сервисно-экспертных программах могут комплексно сочетаться черты, присущие и документальному, и познавательному, и развлекательному телевидению. В результате контент-анализа установлена жанровая принадлежность сервисно-экспертных программ, представленных на украинском рейтинговом телевидении, и их жанровые доминанты.

Новизна. Впервые исследовано место сервисно-экспертных программ в общем жанрово-видовом разделении телевизионного вещания и эмпирически определены жанровые доминанты.

Практическое значение. Результаты исследования могут использоваться в практике телевизионного производства сервисно-экспертных программ, в частности учитываться при разработке концепций и сюжетов программ.

Ключевые слова: сервисно-экспертные программы, украинское телевидение, жанр, шоу, реалити-шоу.