

**REPORTING DURING RUSSIAN UKRAINIAN WAR AT THE PAGES
OF STUDENTS SITE “NIVROKU”**

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Abstract

With the outbreak of full-scale war in Ukraine, the media sphere became more active. The information space has been flooded with misinformation and, as a result, fact-checking resistance. However, as of today, it seems that the struggle for high-quality journalism has automatically turned into a fight against it. The disappearance of reporting (in the narrow sense of the word) should be considered a symptom of this situation. Under the pressure of military legislation (Order of the Commander-in-Chief of the Armed Forces of Ukraine № 73 (from 03.03.2022)) in the field of practical journalism reporting was distorted into essays or feature stories (incidentally renamed as artistic reporting). Ukrainian educators went further and removed reporting from curricula and programmes. Since that was the only option for live broadcasting, the media sphere was engrossed with uncontrolled fake news. In this publication we trace the history of the rise and fall of reporting as a genre, a method of gathering information and a type of direct (spontaneous) fact-checking by using modelling, reception, content analysis, comparison and other methods. In the course of our research, we use our own databases: students' reports from the video portal “Nivroku” and the author's work from the repository of Lesya Ukrainka Volyn National University library, curricula for a master degree in specialty 061 Journalism (educational and professional program Journalism and social communication) and for a bachelor degree (educational program Journalism and cross-cultural communication), academic workload cards of a teaching staff member, data and work of the non-governmental organisation “Alternative Journalism” etc. Thus, we cover the theoretical, practical, methodical and methodological levels of defining, processing and assimilating a report, focusing on verification, which, as it turns out, follows the pattern of classical scientific activity: the object of research, competent sources and axiomatic evidence base, experts' testimony and commentary, logical conclusion.

Key words: Journalism, reporting, media literacy, expertise, testimony, pre-journalism phenomena, fact-checking.

Introduction

Reporting has never been as controversial as it is today. The popularity of the genre is conditioned by the rapid development of technologies that allow to record events quickly. Sometimes it is even possible without a cameraman's assistance. However, the unprecedented authority, unfortunately, does not contribute to quality; on the contrary, the total use of individual elements and opportunities of reporting invalidates livestream communication as a system (Stivens, 2008) and structure (Kosiuk, 2022). The Russian-Ukrainian war (2022-2025) also affects the situation: Order of the Commander-in-Chief of the Armed Forces of Ukraine №73 (from 03.03.2022) (Nakaz, 2022) strictly prohibits reporting near the front lines and in the actual locations of armed clashes. As Ukraine has become a continuous war zone, reporting is in danger of extinction (Kosjuk, 2025).

Reporting in the context of journalism education

The subject “News Reporting”, that was taught at Year 4 of the bachelor program and Year 1 of the master program (initially as a basic subject, and later as an optional one), was eliminated from the program of study with the outbreak of the full-scale war in 2022 in Ukraine (perhaps it happened only at Volyn National University). No one insisted and it all came out spontaneously. Obviously the point is that reporting is a marker of openness but as we can see in wartime censorship is forced. In our opinion, everyone loses a lot in this case, in particular, students, practical journalism, education. The taboo on live broadcasting gives rise to uncontrolled fake news (Latyshev, 2025; Pivtorak, 2025). Official “original sources” become a substitution (in fact - its pale imitation) of journalism (Kosjuk, 2024) and paradoxically fact-checking also sometimes works as a tool for introducing the “right” opinions and “hunting” for those who allow themselves to have nonconformist, diverse and divergent judgements and creative work (Kosjuk, 2023).

In this article, we will try to prove that reporting (primarily as an academic discipline) has many advantages, and therefore it never, under any circumstances, loses its relevance. The purpose of writing this paper implies completing a number of the following tasks: to outline the current field of research; to provide a brief history of the genre development and transformation; to describe ways to introduce news reporting into the educational process and adapt it to curricula and educational programmes; to analyse student achievements; to recommend a methodology for studying reporting journalism as a segment of critical thinking and media education.

Methods, methodology and data source of research

The methodology of scientific research is determined by the use of our own databases (students' video portal “Nivroku”, the library repository at Volyn National University named after Lesya Ukrainka, curricula for a master degree in specialty 061 Journalism (educational and professional program Journalism and social communication) and for a bachelor degree (educational program Journalism and cross-cultural communication), academic workload cards of a teaching staff member at the Department of Social Communication, Volyn National University named after Lesya Ukrainka). Key methods include modelling (which creates the genre outline of a report), reception (allows media products to be perceived, analysed and evaluated in a historical context), content analysis (accelerates the search for genre units), comparison (used to identify the positives and negatives of a product in terms of content and form), etc.

The study of reporting is closely linked to the study of non-fiction literature and fact-checking, so the scientific basis of our research is multi-faceted: theoretical aspects involve research into the history, structure and modifications of reporting and the possibilities for verification (I. Mykhailyn, M. Stephens, L. Shutiak; O. Yaroshchuk); practical ones include

best practices of military and civil media professionals (A. Tsaplienko, O. Kryshtopa, R. Kapustsinskyi and others); methodic and methodological ones - achievements by M. Haller, V. Pavliv, M. Stephens and our own works (which have already been published and discussed).

In order to reintroduce the reporting, at least partially, we have expanded its coverage in the course “Fundamentals of Journalism” for first-year students since 2023 and are putting it into practice through grant programmes run by the non-governmental organisation “Alternative Journalism” (the head of which is the author of this article and its members are students-journalists and teaching staff of the Department of Social Communication, VNU).

The emergence of reporting as a method of gathering information and a functional genre

Mastering reporting and news reporting begins with the presentation of theoretical material, in the context of which students learn that the history of the genre is very long: like most phenomena in early journalism in the information and analytical units, it arose from drama shows (Mykhajlyn, 2005), which transformed into an almost live documentary reproduction of reality as the exchange of information accelerated (due to the emergence of the first media: oral folk art, manuscripts, and eventually books). Ihor Mykhailyn vividly describes that during Phrynichus' performance the ancient demos rushed onto the stage to kill the actors because they unexpectedly mistook the theatrical staging of the battle for reality.

Given the absence of electronic mass media (and therefore instant broadcasting), reporting was long used primarily as a means of gathering information and was transformed into chronicles, official reports, diary entries, and memoirs (in particular, at the beginning of his Histories “the father of history” Herodotus wrote: “Here are presented the results of the enquiry carried out by Herodotus of Halicarnassus. The purpose is to prevent the traces of

human events from being erased by time, and to preserve the fame of the important and remarkable achievements produced by both Greeks and non-Greeks; among the matters covered is, in particular, the cause of the hostilities between Greeks and non-Greeks” (Shho take istorija, 2025). Finally, feature stories appeared. This is obviously where the term “artistic reporting” (which we will discuss later) came from - the information for the report had to be gathered somehow: interviewing victims and witnesses, obtaining expert opinions, searching for documents, etc.

In general, the “side effects” of this genre were actively used for a long time - until the advent of electronic mass media which naturally provide for and ensure live communication. Until then, actual reporting occasionally appeared (mainly in the form of photographs) in newspapers (as photo documentation of events - almost audio visualisation). The text materials, which were called reports (because they used the reporting method of gathering information), were in fact essays (actually feature stories full of details and short stories). However, the “borrowed” name spiced them up and added some popularity. At the time, it seemed interesting, but later it became a problem and caused a sharp conflict in the field of journalism (Kosjuk, 2021).

This substitution quickly found its way into educational programmes and textbooks, and became the subject of dissertations, L. Shutiak pointed out that “in order to promote the genre in 2012 the Tempora publishing house even organised a nationwide artistic reportage competition called Samovydet (Eyewitness), as a result, three collections of best texts were published - «Veni, vidi, scripsi. The world on the scale of Ukrainian reporting» (2013), «Veni, vidi, scripsi: where, how and why the Ukrainians work» (2014), «Veni, vidi, scripsi: History live» (2015), as well as the artistic reporting «Ukraine: scale 1:1» made by television journalist O. Kryshchop (Veni, vidi, scripsi, 2015)”. It reached the point where even the academic explanatory dictionary of the Ukrainian language defines a report as “information, news, or a

story about current events published in periodicals or broadcast on radio and television” (Slovnyk. UA, 2025). In the dictionary of foreign words the interpretation is identical. It is also specified that this is “a genre of public (opinion) journalism” (Slovnyk inshomovnykh sliv, 2025), not a single reference to news reporting.

When presenting the material to students, we emphasise that news reporting cannot be artistic under any circumstances. There are three blocks of genres in journalism. Informational: news items, reports, interviews, news reporting based on a true statement of facts and data; analytical: correspondence, comments, reviews, articles, talk shows, press conferences and all types of critical reviews - it requires expertise and a balance of opinions; artistically journalistic: sketches, essays, essays/documentary films, feuilletons, pamphlets - it emphasises authorship, imagery and emotionality. Reporting, as we can see, belongs to the realm of information with its characteristic conciseness, factuality, absence of predictions, imagery, emotions, judgements, assumptions, etc.

Theory and structure of reporting as a framework for critical thinking

As a result of many years of informational activity, Mitchell Stephens outlined the parameters of reporting (“Broadcast News”). In his opinion, the key markers of this genre should be the presence of experts, witnesses, victims and, of course, the reporter, who works exclusively live and takes comments from the participants of the aforementioned triad in turn, emphasising professional expertise. The background presents a large percentage of the information (it is the background of the event to which a journalist turns their back, becoming an organic part of the image and broadcast). Each participant in the triad answers specific, narrow-profile questions: experts (criminalists, fire-fighters, doctors, senior officials, scientists, etc.) provide information about the causes and consequences of the disaster, the number of victims, and advise on how to avoid negative impacts; eyewitnesses (i.e. random

witnesses) describe what they saw (so it is extremely important that they present the event from different sides, from different angles). The special category is victims. They are only addressed in extreme conditions (or at their discretion). It is usually sufficient to show the condition of the victims, bearing in mind international standards that prohibit the broadcasting of dead, seriously injured and those in critical and extremely unsightly conditions. When showing the deceased's body parts (mainly the hands), it is advisable to remove all personal identification items so as not to traumatise relatives. However, the most problematic segment of the triad is not the victims, but experts' assessments. Journalists often arrive at the scene of events and tragedies much earlier than the police, fire brigade or doctors, so reporters should compile a digital list of mobile numbers of potential experts so that they can call them live on air. This not only enhances the quality of the genre, but also creates a situation of trust in the journalist as a representative of a powerful database. If there is time before the broadcast (or video for sale), it is worth preparing the "filling": official papers, mass media screenshots, social media posts, etc. This will broaden and diversify the format. High-velocity search engines allow you to make queries even directly during a live broadcast.

In the structure of reporting, a journalist is merely an intermediary who has no right to express their own voice or emotions. The moderator appears twice: at the beginning they deliver a preamble with answers to the questions "what?", "where?", "when?" and at the end they announce who they are and which media they work for. However, it is the journalist's directing skills (in collaboration with a camera person) that determine the overall staging: the selection of the triad, the formulation of questions, the audiovisual focus and content of the shots, etc.

Like all journalistic output, reporting strives for maximum conciseness, as it often has to be urgently included in an already verified and approved newscast, or it even interrupts a

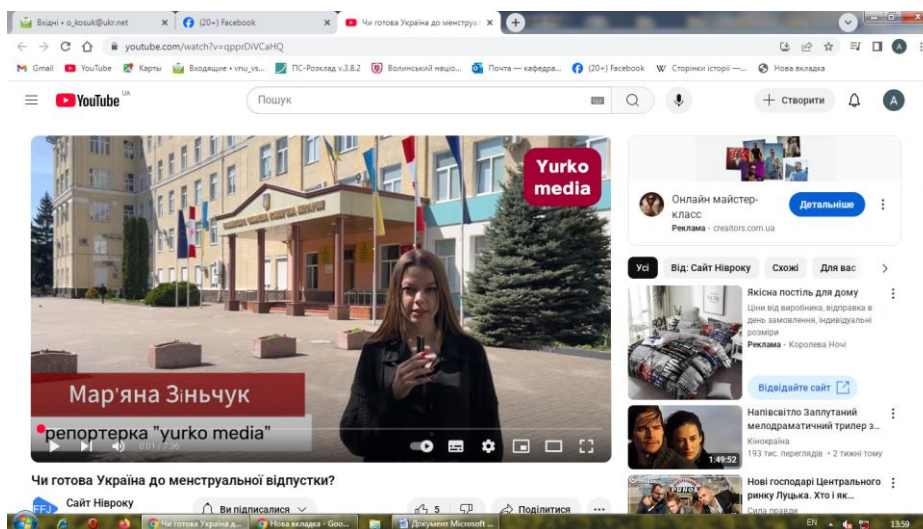
programme “mid-sentence” for instant broadcasts. If the filming is successful, it is purchased and shown for a long time by many mass media, so it is important that the expertise is balanced (regardless of attitudes and political sympathies) and does not require improvement in the data production system. If a classic news item answers the questions “what?”, “where?” and “when?”, then the reporting films this answer in 3D format with the help of experts, eyewitnesses and victims.

As an exception (when access to the event is unavailable or the information is classified with the secrecy stamp), the journalist reports on their own. But that doesn't give them the right to do an assessment (which, as we know, can be done remotely). The reporter appears here as an eyewitness and answers the question of why I am here and, most importantly, what I see (just as Herodotus of Halicarnassus did in his time). It is appropriate to “cover” other segments of the triad with lightning-fast inserts of documents.

Photo reports require special attention. They require a minimum of resources and a maximum of attention to produce. The frozen audiovisual format includes from eight to ten photographs (two for each part of the triad and a few more to demonstrate the main background and additional angles of the event). In addition to the images themselves, the structure of the genre necessarily includes a preamble, situational captions under the photographs that verbalise the event, and a concluding part with the presentation of the authorship and the media outlet. The internet allows you to use a huge number of photos, but a photojournalist should select no more than ten, otherwise the recipients' attention will be scattered and the event will lose its informational significance.

Analysis of selected reports created by first- and fourth-year students of the bachelor program

When presenting theoretical material, we use examples from the database of the video site “Nivroku” (Nivroku, 2025) and the university repository (Instytucyjnyj repozytarij, 2025).



Picture 1. Fragment of the report “Is Ukraine ready for menstrual leave”. Source:

“Nivroku” (2024). Available at: <https://www.youtube.com/watch?v=qpprDiVCaHQ&t=66s>

We deliberately demonstrate imperfect examples from their predecessors so that students can evaluate them and offer their own advice. According to global experience, all examples can be divided into the following types: breaking news (when a spontaneous situation is recorded, students work directly on air and do not have time for corrections and additions); warm (timed to coincide with events that are to take place at a specific location at a specific time, as a result, reporters can decide on the triad in advance and prepare documents for inserts; cold (on so-called eternal topics that never lose their relevance, and on which young journalists have already created a whole series of spontaneous and thoroughly researched reports, posted in the “Nivroku” database, which contains fifty videos, a third of which are reports). So let's analyse the most representative examples of student work.

The most difficult thing is to create live reports, in which journalists work without preparation (on air) and, accordingly, have no right to make mistakes or delay. The story about the difficult situation at the transport interchange near Promin Shopping Centre in Lutsk (Ukraine) can be considered as an example of such implementation (Skladna situacija, 2024). We can see how a first-year student gets off the bus, stands with her back to the fork in the road and delivers the preamble, inviting random passers-by to speak. The first commentator (the victim) who is also a student says that she was almost hit by a car just now, noting that the problem needs to be solved somehow, because “there are many schoolchildren and students here, and it is actually very dangerous”. The witness confirms this. The expertise is based on the previously published material by the head of the housing and utilities department. According to him, 6-7 million has been allocated for the repair of the accident-prone transport circle. In our opinion, it would be more appropriate to contact the service that regulates traffic. Moreover, the next eyewitness reports that the section of road in question is poorly regulated by traffic lights; he assumes that this is the reason why fatal accidents have become more frequent. The following witnesses echo comments about traffic lights, excessive speeds and irresponsible pedestrians. Only one participant in the discussion claims that the danger of the road is exaggerated. In her opinion, the situation is the same as everywhere else in Lutsk. At the end of the report, the moderator does not forget to introduce herself. For a first-year student who is just mastering the genre, the fieldwork is not bad. At the same time, it is worth working more carefully on databases and selecting experts more thoroughly.

Another newsflash concerns parking near the Faculty of Philology and Journalism and the municipal secondary education institution “Lutsk Lyceum No. 9 of the Lutsk City Council” (Parkyngh FFtaZh, 2021). Here, the reporter thoughtfully forms a triad, emphasising the victims' detailed testimony and video accusations. No words are necessary to

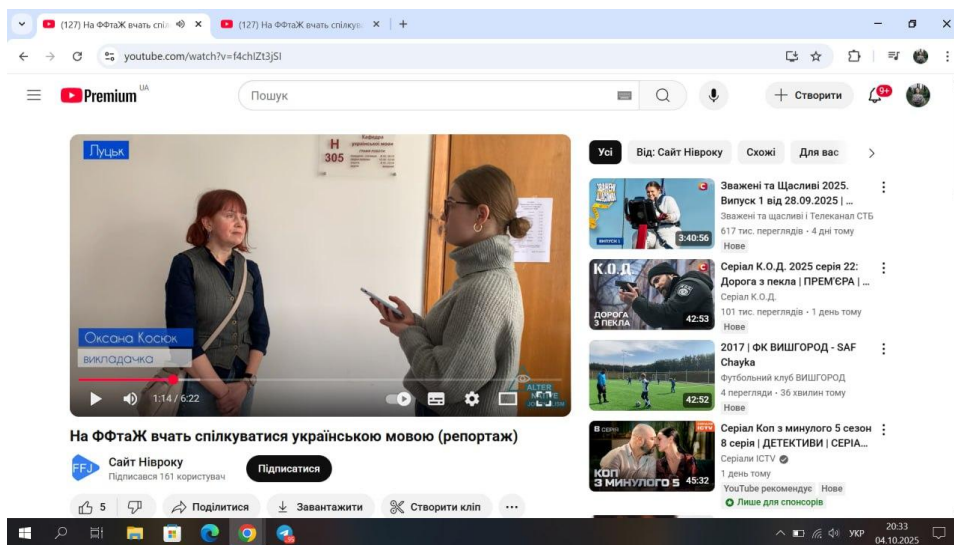
analyse the situation: the footage shows that the child with a school bag simply cannot pass between the parked cars. Unfortunately, the investigative and operational service of the police refuses to comment, as does the municipal guard department of the city of Lutsk. However, the refusal to conduct an examination is recorded live on air and this is the most effective evidence of indisputable violations in the parking system on the territory of Lesya Ukrainka Volyn National University. By the way, after the report was published, the situation changed for the better.

Warm reports require some, at least minimal, preparation, for example, in a video about the dangerous neighbourhood of a pre-trial detention centre (SIZO) and facilities of higher and secondary education institutions (SIZO, 2024), it allowed to insert a document certifying the cooperation between Lesya Ukrainka Volyn National University and the public agency “Lutsk Detention Centre”. As we can see, the purpose of the agreement is “to establish relations based on various forms of cooperation in the field of improving the level of professional training of specialists in the social and humanitarian sphere”. The official website of Volyn National University states that representatives of the two institutions are planning scientific and educational seminars, lectures, conferences, scientific research, internships, etc. The detention centre representative also notes that his institution needs to cooperate with the University, primarily with the Faculty of Psychology.

So, thanks to this report, you can access a huge amount of additional materials, one of which, for example, states that the head of Lutsk Pre-Trial Detention Centre gave a lecture on “Peculiarities of a practical psychologist's work in the penitentiary service” to psychology students. On St. Nicholas Day, finance students and their supervisor visited the Lutsk detention centre, gave gifts to the inmates, and visited the psycho-emotional relief room and the chapel of St. Anastasia the Deliverer, as well as the cells for minors and women. Thus, the report helped to highlight both the inconveniences of the unpleasant neighbourhood and

the unexpected opportunities for cooperation that enhance the professionalism of students in practical specialities.

The “Nivroku” platform has mostly cold reports, because these tasks are mainly performed as homework (with opportunities for careful consideration and planning). Among the best are works devoted to linguistic topics. The report proposed for analysis was filmed as part of the course in photojournalism with the purpose to compare photo and video reports. (This is one way to bring the genre back into the curriculum at the final stage of the bachelor's degree.). A reporter, a fourth-year student, delivers the preamble: “Since the start of russia's full-scale invasion of Ukraine, there has been a wave of transition to communication in Ukrainian. This is how people began to show their identity. Students and lecturers at Lesya Ukrainka Volyn National University talk about the difficulties that arise when changing the language of communication and how to deal with them (Na FFtaZh, 2023)”.



Picture 2. Fragment of the report “They teach you to speak Ukrainian at the FFtaZh”. Source: “Nivroku” (2023). Available at: <https://www.youtube.com/watch?v=f4chIZt3jSI&t=212s>

The reporter also highlights the statistics: before the start of the Russian-Ukrainian war, which is still ongoing, forty percent of the population spoke Ukrainian, but after the

invasion the picture changed dramatically thanks to the strong patriotic stance of young people and students (“because the language is also a weapon”). Next, the document is displayed on the screen, it is the law “On ensuring the functioning of the Ukrainian language as the state language” (2019), which guarantees the high status of the national language and the mandatory use of it in higher education institutions. The schedule of academic classes in Ukrainian language and a plate identifying the guarantor and implementer of the initiatives, namely the Department of Ukrainian Language, are also demonstrated. Subsequently, a journalism lecturer as both the witness and the victim comments on the situation. She reports that the situation is not ideal: during the war there are many students from the east, so in extreme cases, in order not to traumatise first-year minor students, she has to switch to Russian. But such precedents are becoming increasingly rare. A student from the Donetsk region shares a similar opinion. The victim is reluctant to speak live and submits her comments via messenger (the document is also displayed on screen), noting that Ukrainian is an official language for her, while Russian is her everyday language. The student also reports that before the war she spoke Russian like almost everyone else in Donetsk, and as soon as she arrived in western Ukraine, she found herself in several unpleasant situations in public places (which demonstrate the intolerance of Volyn residents towards people from the east). However, her fellow students say they fully support their friend in her efforts to learn and use Ukrainian. An expert, namely a teacher at a conversation club for refugees, emphasises that it is not difficult for young people to switch to any language, but she advises older people to switch their gadgets to Ukrainian and learn the language in a casual way, carefully repeating difficult words and communicating with service staff. Thus, in her opinion, the language is learned faster. The second expert, a psychologist, advises to support refugees, who are already in a difficult communication situation, in every way possible and not to create

additional problems for them. Finally, introducing herself, the reporter concludes, “Everything is in our hands”.

On the whole, the report looks good in terms of implementation and content, but it could have involved more victims and provided more specific evidence of the factors contributing to negative attitudes towards russian-speaking refugees. Because everyone knows that the situation is critical in some places, and reporting is a genre that highlights and amplifies problems in every possible way.

The next report on language is also well structured, but this time it is about English (Reportazh, 2021). In Ukraine there has been a decade-long debate about the expedience of in-depth study of English and its implementation in the educational process and independent assessment for admission to bachelor and master programmes. The video shows mixed reactions to the innovation and warns against taking careless actions.

Finally, reporting is increasingly becoming part in the structure of experiments, for which a special research programme is being prepared (Kosjuk, 2023). First, the condition of the object is recorded before the survey begins, for example, a panorama of the Tower of Glory before the start of the Parade of Victory in World War II in the city of Lutsk, Volyn Oblast (Ukraine). Subsequently, the goal (to track the attitude of city residents towards commemorating the victims of World War II) and the thesis (presumably, Lutsk residents have different attitudes towards the holiday and pay tribute to victims who fought on different sides of the barricades) are formulated. Next, provocative tasks are formulated: to check out whose graves and obelisks have the most flowers; to walk past certain groups of people wearing St. George's ribbons or Ukrainian Insurgent Army chevrons; to ask what this holiday and World War II in general mean to the recipient who came to the Tower, etc. After the first (pilot) shooting, it is worth correcting the tasks that did not work well and repeating the experiment again (make sure to do this on the same day, otherwise the change in

circumstances will distort the results). During the implementation of the project, it is very effective to use a hidden camera, but this is contrary to the law (at least the current one), so when processing the final results, it should be taken into account that the commentators and participants in the experiment know that they are being filmed and tend to behave insincerely. One way of overcoming this difficulty could be social reporting - amateur filming by random passers-by who are not involved in mass media activities. The quality of the work is poorer, but the result is more expressive.

We find an example of such activity in the database of a fourth-year student. The report was filmed not during the celebratory parade, but simply at the Tower of Glory (the burial site of victims of World War II and the Revolution of Dignity of 2013-2014) on May 8, 2023. First, the journalist talks to visitors to the mass graves and individual graves (who turn out to honour those who died for Ukraine, regardless of their political views), then she takes comments from teachers and students of the Faculty of History and Political Science, as well as Philology and Journalism. However, if this was an experiment, it would have been better not to publicly survey visitors to the Tower, but to track and record which commemorative steles they placed flowers on. As for the students involved in the story, it would be better to just talk to them informally, without focusing on filming them on camera. However, the young journalist did not experiment, but created a classic report. From this point of view, the product can be considered successful.

Applying the structure of news reports to the classic fact-checking algorithm

So, in order to learn about the city of Lutsk, and especially about the activities of Lesya Ukrainka Volyn National University and its problems, you don't need to study tons of papers; it is enough to review a dozen reports, which conveniently bring together both expert opinions and witnessing. In general, reporting should be considered not only a marker of

democracy, but also a model of critical thinking. Fact-checking, as is well known, uses certain methods of data identification. First and foremost, it is verification of journalistic output, which involves several stages (already familiar to us). First, you should make sure that the video is the original source and not a repost (reporters always mention this fact at the end; in addition, the original sources are comprehensively verified by experts, witnesses, and victims). Next, it is necessary to identify the author of this media product (it is the reporter). Then, you have to determine how reliable the source that published the data is (reports directly mention the employer and the customer). And the final step is to verify the date of the event (live reporting greatly simplifies this stage of identification). It is also important to check the correct spelling of names, statuses, document titles, etc. (and this is the weakest point of the report, because the accelerated method of collecting and disseminating information sometimes leads to inaccuracies). It is also known that distortion of facts is almost always based on exaggerated emotionality (which is strictly taboo in reporting journalism, at least at the expert level).

Verification seems to have always been present in journalism, especially investigative journalism (of which reporting is a part). However, while media professionals previously used fact-checking to avoid presenting misleading information; their scope of activity has now expanded. There are several types of fact-checking: the first (standard) involves verifying the accuracy of the information presented in the material, while the second (ideological) involves analysing false statements made by politicians in the media and on social networks, as well as monitoring disinformation and propaganda. Reporting can be an organic part of both strategies, since verification in its structure follows the pattern of scientific activity: the object of research, the evidence base, access to competent sources, expert testimony and commentary, and logical conclusions.

Conclusions

Therefore, the total ban, distortion and tendency towards the disappearance of live reporting should be considered an alarming signal, confirming not only losing its value and simplification of the genre system of journalism, but also the emergence of censorship and numerous losses in terms of democratic values in war-torn Ukraine. Education suffers the most from this, because students majoring in Journalism (specialty 061) are already being taught that it is possible to modify information blocks into artistic journalism, which ultimately blurs the line between reality and fiction and encourages unlimited fake news creation.

Nevertheless, the long and complex history of reporting attests to the stages of development of this phenomenon: from theatrical performances and testimonies in historical works and chronicles to the collection of external information for essays, experiments and the formation of reporting itself. Based on his long experience in news production, Mitchell Stephens clearly defines the theoretical and terminological aspects of the genre.

The developed theory helps to effectively implement reporting in the educational process. The absence of a separate discipline is not an obstacle. In their first year, students learn about reporting in the context of the course in Fundamentals of Journalism, and then apply their knowledge in practice for individual research and creative projects. Finished pieces of work are posted on the student video portal “Nivroku”. The existing database allows you to analyse videos of predecessors and learn from other students' experiences.

Reporting is also particularly important for media criticism, since a high-quality report does not allow for falsification and is very similar in structure to fact-checking and scientific activities. Therefore, the future of Ukrainian journalism and its compliance with international standards depends on the rehabilitation of this genre at the theoretical and practical levels.

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