

UDC 004.738.5:621.397.13"2022/2023"(477)

DIGITAL AND CONVERGENT DEVELOPMENT INDICATORS FOR UATV ENGLISH CHANNEL IN 2022-2023

HORODENKO Lesia,D.Sc. (Social Communications), Professor, e-mail: igorodenko@knu.ua;**SHTELMAKH Pavlo,**Magistrant, e-mail: paulshtelmakh@knu.ua.

Taras Shevchenko National University of Kyiv, Educational and Scientific Institute of Journalism, Kyiv, Ukraine.

Introduction. International broadcasting of Ukraine, namely the digital UATV English channel, has been active since 2017, but the most active period of rapid growth happened in 2022–2023 with the onset of Russia's full-scale invasion of Ukraine. World attention allowed for a natural audience growth to the level of long-standing European and American international broadcasting YouTube channels. Implementing a modern strategy of digital tabloidisation kept the audience involved over time, and the channel maintained periodic natural audience growth, which is evidenced by certain digital and convergent indicators.

Relevance of the study. Purpose of the research – research into the digital and convergent indicators of the development of the Ukrainian international broadcasting channel UATV English in 2022–2023 in order to understand their impact on strategic planning and efficiency of the media channel in the current information landscape.

Methodology. Theoretical and empirical methods were used. The entire scientific procedure was based on a socio-communication approach. Source description, literature analysis, statistical method, observation, forecasting, historical method. The research period is from January 2022 to January 2024. The necessary data were collected from open-source digital analytics websites and social media platforms, as well as provided by the editorial team of UATV English itself.

Results. The available data allow us to assess the efficiency of the current media strategy, implied by UATV English, based on digital indicators (both open-source and inside metrics), formulate conclusions and recommendations for an exemplary media strategy and lay ground for future in-depth research of Ukraine's international broadcasting system after February 2022.

Conclusions. Although the period of global attention has been diverted from Ukraine to the Middle East in the second half of 2023, the UATV English editorial team managed to maintain a high level of audience involvement, alongside providing natural growth of the audience through implying tabloid approaches to content design, using available tools for user engagement, analysing the demand of the audience and answering it with appropriate thematic content. However, there's still room for standardising and establishing a single and exemplary media strategy and content design to meet the contemporary needs of the audience.

Key words: *Ukraine, international broadcasting, digital media, convergent media, new media.*

Introduction. With the rapid development of digital technologies and the transition of entire broadcasting companies to digital, there is a significant need for new approaches to creating, presenting and designing news content in the face of the diversity of information sources. With many channels broadcasting almost the same information, users can easily

choose the channel to their liking and not be tied to on-air TV and radio channels, as in the pre-digital era. Given the global experience of globalisation, digitalisation, and convergence in the media, the development of Ukraine's international broadcasting system is of particular importance. UATV English, as the main representative of Ukraine's international broadcasting, is actively progressing in the Ukrainian digital international broadcasting system. The growth of technological capabilities and changes in consumer habits necessitate the study of the channel's digital and convergent indicators in the perspective of 2022–2023 in order to predict and foresee ways of further effective development of this media channel and formulate a media strategy.

The study is *relevant* due to the rapid growth of digital technologies and changes in the media landscape. High competition and changing consumer habits of the audience determine their role in shaping new media strategies and approaches. Digital and convergent indicators of the UATV English channel help to understand the trends in the development of the Ukrainian international broadcasting system. The research contributes to the global understanding of the digital and convergent processes of media functioning.

In a number of international documents that declare global trends in human development, such as the UNESCO Programme Towards a Knowledge Society [1], the authors identify a separate direction related to the digitalisation of all spheres of life. In addition, the Programme states: "The digital divide is thus of direct concern to UNESCO's task. If we wish to promote the development of genuine knowledge societies in the name of human development, there is a self-evident and pressing need to overcome digital inequalities" [1]. These trends are characterised by the priority of information, active and widespread use of social media technologies, and the development of media channels.

Processes of convergence and digitalisation in the media sphere have been the subject of active discussions in both Ukrainian and international academic circles since the introduction of digital technologies into media production processes.

The Scientific School of the Educational and Scientific Institute of Journalism of the Taras Shevchenko National University of Kyiv has been studying these issues in a broader context, both in the industry and in the global dimension. Interesting profile developments belong to M. Zhenchenko [2], who studied digitalisation in the publishing sector, interactive books as a product of convergence. L. Fedorchuk [3; 4] described convergence in TV production. L. Horodenko [5; 6] defines digitalisation and convergence as the driving forces behind the new type of journalism – online media. In the collective monograph edited by V. Shevchenko "Crossmedia: Content, Technologies, Prospects" [7], a global approach is applied to the topics relevant to our research. The article by Y. Tsymbalenko [8] describes the processes of transformation in the media industry under the influence of the Internet and digital technologies. In addition, various aspects of digitalisation and convergence were discussed by L. Vasylyk [9], A. Zakharchenko [10], M. Chabanenko [11], V. Rizun [12] and others.

This *study is the first* to conduct an in-depth research of the digital and convergent indicators of the UATV English media to understand why its media strategy was successful, what are the patterns of a successful strategy for modern digital media and generate conclusions and recommendations for enhancing one's media strategy, utilising success and making it consistent.

Purpose of the research – research into the digital and convergent indicators of the development of the Ukrainian international broadcasting channel UATV English in 2022–2023 in order to understand their impact on strategic planning and efficiency of the media channel in the current information landscape.

Research objectives. Study of digital technologies usage in the context of international broadcasting. Analysis of the channel's online presence, including the website, social media, and other digital platforms. Assessment of changes in the consumption of media content by the channel's audience through various platforms. Identification of key strategic steps taken by UATV English. Analysis of convergent and digital performance indicators of the channel.

Formulation of recommendations for improving the effectiveness of the studied media outlet in the context of changes in the media landscape.

Object of research – UATV English channel as an integral part of Ukraine’s international broadcasting system.

Subject of research – digital and convergent development indicators for UATV English in 2022–2023.

Research methods. To fulfil the tasks set out in this article, we used theoretical and empirical methods. The entire scientific procedure was based on a socio-communication approach, which allowed us to identify and implement key research markers and comprehensively justify the methodology. Source description, or literature analysis, is the main method for studying the scientific achievements of predecessors; it made it possible to conduct a retrospective and the dynamics of the development of scientific thought on the processes of convergence and digitalisation in the theories and practice of media, television in general and news broadcasting in particular. Using traditional analysis, we evaluated the content of scientific articles, taking into account the unique and general approaches of each author. Using the method of extrapolation, we transferred the traditional stable features of international broadcasting to the digital realisation of UATV English; the method of comparison was also used, as these stable features were compared in traditional and digital formats. We also used the comparison method to compare quantitative changes in audience size.

Empirical methods were widely used in our case studies. Using content analysis, we established quantitative and qualitative digital and convergent indicators for the development of UATV English in 2022–2023. With the help of observational and statistical methods, researchers obtained and structured the data from digital platforms and drew conclusions and recommendations based on the received information. SWOT analysis identified the strengths and weaknesses of UATV English, and forecasting and strategic planning methods were used to develop the strategic concept.

Discussion results. In the course of the research and the presentation of the results of this study in the article, we used a number of terms and concepts. The main ones are “digitalisation”, “convergence”, and “international broadcasting”. Let us look at how they are explained in the scientific community and discuss them with researchers.

The Cambridge Dictionary defines the word “convergence” as “the fact that two or more things, ideas, etc. become similar or come together” [13]. In the context of the media, convergence manifests itself as a combination of different technologies for delivering information to the audience in one media outlet, such as the digital channel UATV English, which uses different communication channels and forms of content to achieve its main goal – form a certain position, a worldview of the audience. Researchers at the University of Saskatchewan Polytechnic define media convergence as follows: “Media convergence simply means the merging of different types of media, such as traditional media, print media, broadcast media, new media and the Internet, as well as portable and highly interactive technologies through digital media platforms. This leads to a combination of the “three C”, i.e. communication, computerisation and content, as all three components are integrated through technology. The most relevant example of media convergence is the smartphone, which combines different media, i.e. print (e-books, news apps), broadcast (streaming websites, radio, music apps), and new media (the Internet) in one device that performs various functions – from calls and text messages to photography, video, gaming, and much more” [14].

In the article “The Digital Reality of Network Communications” back in 2011, we highlighted and talked about the absolute relevance of the processes associated with the transition to digital technologies for media and communications: “Digitalisation, along with computerisation, has become the main fundamental link in the transition of the modern world to the information society. It is thanks to the digital form of encoding, storage, accumulation

and transmission of data and knowledge that globalisation communication processes have been implemented. Modern technical means are the main channel for delivering news of all levels, from rumours to scientific hypotheses” [5, p. 59].

In a collective monograph by the professors of the Department of Multimedia Technologies and Design at the Educational and Scientific Institute of Journalism of Taras Shevchenko National University of Kyiv (edited by V. Shevchenko), the authors also draw attention to transformations in the media industry: “Modern media and journalism have undergone significant changes in recent years. Traditional media are gradually merging into one system, and new, modified media are being created that have the properties of the printed press, television, and radio in digital format. Such media are called crossmedia in the scientific literature. Cross-media content is formed in a specific way, because the mechanical transfer of traditional media content production technologies does not allow for the existence of a holistic convergent media resource. Accordingly, the profession of a journalist has changed, its competences have significantly expanded and transformed” [7].

In this case, we can say that the level of convergence and digitalisation is measured by a certain indicator, namely the *number of combined media types in one digital resource*.

UATV English combines such aspects of traditional media:

- Printed (text news);
- Radio (audio);
- Television (audio-visual).

Aspects of new media in UATV English:

- Multimedia content;
- Social media (communication, sharing content between users);
- Streaming services (entertainment).

International broadcasting is a system of delivering information in audiovisual or textual format to more than one region/country, often in a language (or languages) of international communication, through traditional channels of information dissemination: print, radio, satellite television; and newer channels: Internet broadcasting and social media.

Mostly, international broadcasting systems are owned by the state, which enables it to carry out information influence and implement narratives favourable to the state stakeholder of the broadcasting system. Most often, the benefit for the state is to spread propaganda, for example, to present its economic policy as favourable to foreign investors or to advertise tourism [15].

Back in 1977, American researcher James Nason wrote: “There is no doubt that states attach great importance to international broadcasting as a means of projecting their image abroad and as an instrument of foreign policy. Many states devote considerable resources to their foreign broadcasting, and some devote even more to efforts to prevent broadcasting of others on their territory” [16].

Ukrainian researcher Victoria Konakh writes about foreign broadcasting as follows: “International broadcasting is a specific form of activity aimed primarily at citizens of other countries in order to exert a certain informational and psychological influence on them, which consists in the preparation and broadcasting of information messages, news, various programmes, etc. Since its inception, international broadcasting has been used as an important tool not only to promote the spread of the broadcaster’s ideological, cultural and other values in the world, but also to promote and protect national interests abroad, to form and maintain a positive image of the country” [17].

The 20th century was the century of radio and television. These technologies made information accessible to the general public, significantly increased the speed of information transmission, the efficiency of news publications, and the emergence of new genres. At the same time, the demand for professional media professionals grew: television and radio professionals became influential people, as they were the ones who were responsible for the entire information agenda. At the same time, in order to receive information via radio or

television, one needed a special device – a receiver in the case of radio, and a TV set to receive an audiovisual signal. Industry and technological development have made these devices more affordable and technically advanced over time, thus increasing the audience of radio listeners and television viewers. The “little blue screen” became the norm. For example, by 1955, approximately half of all US households owned a TV [18].

But in the late 1980s, the world witnessed the joint invention of the military and scientists – the information cable network, which made it possible to transmit large amounts of information almost instantly and in a new form of multimedia (the Internet). Computer engineers Wynton Cerf and Robert Elliot Kahn invented the Transmission Control Protocol and Internet Protocol (TCP/IP), which became fully operational on 1 January 1983. This date is considered the “birthday of the Internet” [19].

With the development of the Internet and computer technology, people began to find ways to use it for communication purposes, namely, to more easily transmit information about themselves, communicate and form communities of interest. With the emergence of such services as Facebook (2004) and Twitter (2006), the era of social networks and social media began. According to Investopedia, “social media is a computer technology that facilitates the exchange of ideas, opinions and information through virtual networks and communities” [20].

According to the Digital 2023: Global Overview Report, more than 4.7 billion people are unique users of social media, which is approximately 60% of the world’s population. Therefore, it can be concluded that social media is almost an ideal technology for the media of the future. At the same time, the number of users is still growing every year [21].

The best example of traditional media using new channels to transmit information is the massive adoption of Google’s YouTube video hosting by Ukrainian TV channels. The service was founded in 2005 and since then has grown into the largest video content distribution platform in the world with clear rules and audience monetisation, i.e. it has become the “new television”, combining linear and non-linear content [22].

Ukrainian national TV channels have created their own YouTube channels and continue to develop them. Since the audiovisual content created by the channel can be distributed via cable, satellite and IPTV, as well as published on video hosting sites and social media pages, we can speak of a high level of cross-media [23]. Ukrainian national TV channels are actively using YouTube channels to distribute content, for example: ICTV, 1+1, and Novy Kanal (The New Channel).

Ukrainian state-owned channels and international broadcasting services also actively use social media. For example, the Ukrainian state-owned information and entertainment channel DIM publishes channel projects on YouTube: “A Quiet Evening with Olena Kravets”, “I’ll Be Waiting”, “Music Defence”, “Sports Roundup”. [24]. The enterprise also provides international broadcasting services, including FREEDOM (broadcasting in Russian) and UATV English, UATV Español, UATV Arabic channels, which broadcast in English, Spanish and Arabic, respectively. For UATV channels, YouTube is the main broadcasting platform, which is combined with the use of the social network X (formerly Twitter) and Facebook [25].

An empirical research of digital and convergent indicators of UATV English channel

Currently, UATV English, a Ukrainian English-language broadcasting channel, has the following channels for distributing content:

- YouTube video hosting platform (digital broadcasting);
- Facebook social network;
- X social network (formerly Twitter);
- Telegram messenger app;
- Web site.

UATV English does not have any analogue or satellite broadcasting – all of the channel’s activities are carried out on social media and digital resources. This allows the channel to

reduce broadcasting costs and at the same time generate revenue from content monetisation, mainly from video advertising on YouTube.

Television format is the dominant form of content, but there are also purely digital forms:

- Thematic videos;
- News programmes;
- Author projects;
- Special reports;
- Interviews.

Reports from the frontline, stories about military units and the situation on the ground are especially relevant in the situation of the full-scale war. At UATV, they are made in a television format and are approved by the military before publication to minimise the risk of leaking sensitive information that could be used by the enemy [26].

Among the new approaches to media content creation is the so-called blogging format. The SendPulse.com website provides the following definition of blogging: “Blogging is the process that implies creating articles, photos, and other forms of content and publishing them on a website. Its characteristics include informal language, a laid-back atmosphere, regular updates, lifehacks, tips, and a high level of customer engagement” [27].

It is blogging, the casualness of the presenter, author, or expert that creates a sense of engagement for the younger audience. Older people, on the other hand, traditionally trust serious news formats, TV channels, and official media more. The creation of interactive polls on the YouTube page in most cases has a positive impact on engagement rates and engages the audience in a dialogue with the UATV English editorial team and other users who express their opinions. In turn, the increase in audience engagement signals to the recommendation algorithm that our channel is interesting for the target audience, and videos are more often shown to users on the YouTube homepage, where the majority of views come from.

An important element of content convergence is the combination of different genres and formats. In the article “Multimedia as a Technology of Genre Diffusion in the Context of Media Industry Transformation”, we talk about the successful implementation of such a complex element as a multimedia talk show by a channel: “This format is often implemented by TV channels, hosted by the channel’s journalists, and can also be hosted by show business stars or famous bloggers. The genre is completely similar to television: during broadcasts, one or more main topics are discussed, usually socially sensitive and relevant to the audience, and the virtual studio is attended by invited guests, experts or pseudo-experts. The hosts act as moderators and make sure that the “degree” of discussion is high enough. A good example is the evening show “Quiet Evening with Olena Kravets” [6].

Interaction of traditional and digital international broadcasting channels: analysis of convergent strategies

FREEDOM, a Ukrainian international broadcasting TV channel, uses satellite broadcasting as one of the traditional methods of information transmission in many regions of the world, focusing mainly on Europe and Asia (Figure 1). Due to the language characteristics of the channel (broadcasting in Russian), it makes sense to broadcast it where the Ukrainian government seeks to achieve certain goals in working with an audience that understands Russian (aggressor countries, countries of the former Soviet Union’s zone of influence and republics, countries with a large diaspora of people who know Russian). The work of an international broadcaster in Russian is primarily aimed at spreading a negative image of the top military and political leadership of Russia, the country that supports, sponsors, organises and encourages negative attitudes towards Ukraine and Ukrainians, and wages an aggressive conventional war in general. Spreading anti-war sentiments is also an important task that FREEDOM TV channel seeks to fulfil through satellite broadcasting and the use of various social media.

However, it is not satellite broadcasting alone: the Ukrainian international broadcasting system has developed a wide system of digital channels for disseminating information on various platforms:

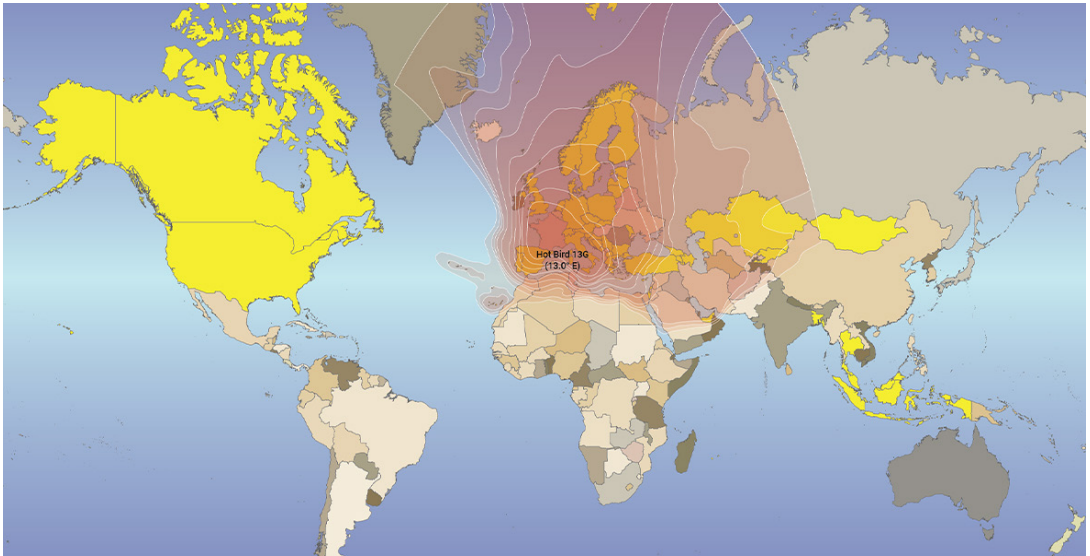


Figure 1 – FREEDOM TV satellite signal coverage map (<https://uatv.ua/en/karta-pokritttya/>)

- YouTube video hosting platform;
- Social media platforms Facebook, X (formely Twitter), Instagram, Threads;
- Social media app TikTok;
- Telegram messenger app.

Traditional newsroom team creates content that is subsequently distributed in English, Spanish, Arabic, Ukrainian and Russian, i.e. *several media are combined* on the basis of one platform.

Each platform (such as YouTube or Facebook) has its own audience, which is mostly unique to each platform. For example, the target audience of UATV English is middle-aged, mostly male, people from the English-speaking partner countries of Ukraine: USA, UK, Canada, Australia. The editorial team of UATV English [25] has provided us with access to certain metrics of their social media pages so that we could analyse them and provide practical recommendations for an appropriate audience engagement strategy, for which the researchers would like to express their gratitude.

Assessment of the audience and its engagement with the channel: changes in content consumption and preferences

Veselin Mladenov, an expert at Serpstat, a web-resource dedicated to improving digital marketing efficiency, writes the following about audience trust: “Be readable and provide actionable tips. People want easy-to-digest information they can implement right away to help them take steps to solve their problems. If you’re going to create trust and establish yourself as an authority to your audience, make sure your content isn’t just full of fluff. Instead, provide actionable tips, so people know precisely what steps to take to apply what they’ve learned from reading your content. Trust is a crucial element of content marketing. While this isn’t ground-breaking news, it’s essential to understand how to leverage the power of your content to build trust with your audience, and why it’s necessary” [28].

The mechanism described above can be transferred to news content, which is also a product that people want to use immediately and as easily as possible: news should give the audience a sense of clarity, confidence in their rightness and position in life. In other words, it should reinforce their “information bubble.” Oleksandra Tsekhanovska, head of the Hybrid Threats Analysis Group at Ukraine Crisis Media Centre, said the following about information bubbles and persistent stereotypes on Hromadske Radio: “People have always been prone to creating information bubbles. The world is complex, and to survive in

it and not to lose common sense, you need to simplify things. This is how stereotypes work. We often think of them as something negative. Yes, they can be harmful, but our psyche cannot function without them. The brain cannot invent new logical chains every time. It is easier for it to have a ready-made picture of the world. We feel distressed when something doesn't fit into it" [29].

An audience that already knows and trusts you is more likely to return to your page or click on a video when it appears in their recommendation feed. YouTube's own blog post says that the recommendation system is built on a simple principle: helping people find videos they want to watch and that will benefit them. You can find recommendations in two main places: on your homepage and in the "recommended video" bar. Your homepage is what you see when you first open YouTube – it displays a mix of personalised recommendations, subscriptions, and the latest news and information. The "recommended" bar appears while you're watching a video and offers additional content based on what you're currently watching, as well as other videos that the YouTube algorithm considers you might be interested in [30].

That is, the recommendation algorithm depends entirely on Google and YouTube, and we, as content creators, can do everything we can to make sure that the content appeals to our audience, for example, write titles for videos and create preview thumbnail images in a special style that appeals to our target audience and helps draw attention to the content [31].

The UATV English editorial team uses Google's news feeds and analytics in content planning to meet audience demand and get more audience reach and views (Figure 2). Because the algorithm recognises that a particular material belongs to a currently popular topic, it promotes the video organically, as more people will be able to see the advert and, accordingly, the corporation itself will receive more profit from the seemingly free video viewing on the video hosting service YouTube.

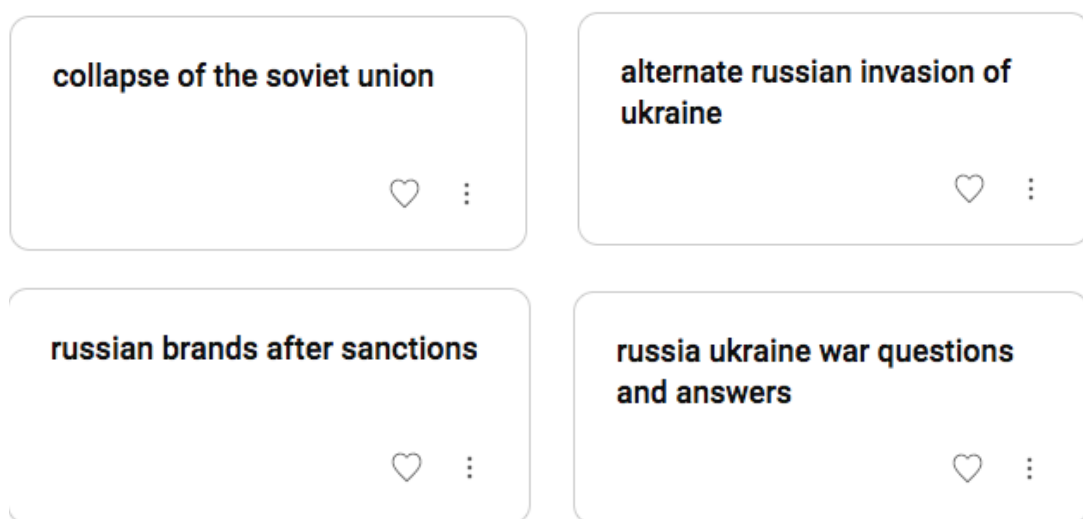


Figure 2 – Typical search inputs from the UATV English audience on the YouTube platform

Google Trends also allows you to monitor the interests of your audience in different parts of the world. For example, you can find out the intensity of search queries and compare them in target countries (Figure 3). This tool is actively used by the UATV English editorial team, and all the information is publicly available, which facilitates external analytics but also leaves it open to competitors. Observation and comparison allows us to achieve higher coverage rates while fulfilling the mission of international broadcasting – spreading pro-Ukrainian narratives through our activities.

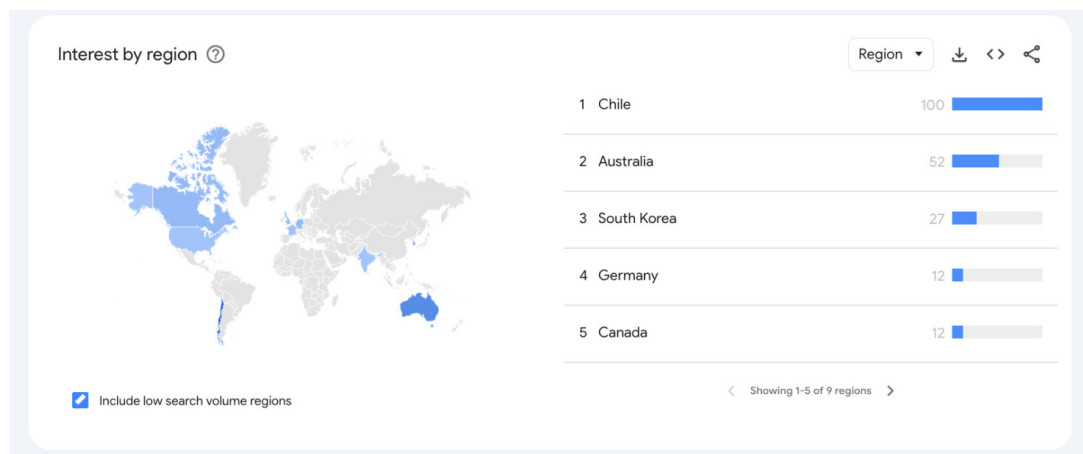


Figure 3 – Intensity of the search request “UATV” by countries of the world

Given that UATV English provided the researchers with certain statistics on user activity on their platforms, we can visually compare the level of viewer activity and their location to further draw conclusions about the effectiveness of the approaches used by the editorial team and provide certain recommendations that we can finalise as a result of this research.

Let’s take an example of user activity in several periods, which can be divided into the following:

1. Before the full-scale invasion;
2. Immediately after the full-scale war;
3. Kherson operation and the “Miracle near Kharkiv”;
4. Period of “stagnation” before the tabloid strategy was implemented;
5. Period after the tabloidisation of the channel and the strategy of active user engagement.

Below you can see a detailed table where we outline specific time periods, monitor and arrange the data in a visual manner for ease of analysis and further processing of the statistical data. Growth is either positive or negative and each period is compared to the previous one in percentage (Table 1).

Table 1 – Metrics of the UATV English YouTube channel for different periods

Period	Total number of views	Watch time (in hours)	New channel subscriptions	Audience reach
Period 1 January 2022	345 409	17 976,4	1 409	3 152 827
Period 2 24.02.2022 –24.03.2022	12 677 247 +3670%	495 132,9 +2654%	45 334 +3117%	90 517 804 +2771%
24.03.2022 –24.04.2022	59 196 165 +367%	1 789 450,3 +261%	140 230 +209%	475 554 402 +425%
24.04.2022 –24.05.2022	28 805 349 -105.50%	1 045 737,5 -71.12%	48 306 -190.30%	224 017 551 -112.28%
Period 3 01.09.2022–30.09.2022	18 554 758 -36%	675 470,2 -54.82%	19 066 -153.36%	150 234 107 -49.11%
01.10.2022–31.10.2022	28 599 983 +35.12%	1 133 045 +68%	25 695 +35%	220 860 538 +47%

01.11.2022–30.10.2022	14 959 718 -91.18%	546 874,2 -107.19%	7 554 -240.15%	116 431 104 -89.69%
Period 4 01.10.2023–30.10.2023	2 268 237 -559.53%	68 403,8 -699.48%	748 -909.89%	25 229 075 -361.50%
Period 5 24.12.2023–24.01.2024	6 168 325 +171.94%	210 299,0 +207.44%	6 682 +793.32%	67 367 847 +167.02%

As we can see, the audience's interest grew tremendously at the very beginning of the full-scale Russian invasion, the world was shocked by these events, as it was a global destabilisation event, so almost the whole world was closely watching how the events would unfold, because a major war in the centre of Europe means a risk for millions of people that their lifestyle and security will be shaken, and this is the audience's "pain". That is why the channel received the largest growth during this period.

Next, we consider the period of the most successful counter-offensive of the Ukrainian Defence Forces in June–November 2022. Active offensive actions and defeats of the aggressor army built a certain image of the Ukrainian army and society, and set certain expectations among the audience. The subsequent "stagnation" in the advancement of the Ukrainian army and the intensified defence of the occupied territories by the aggressor army also led to a drop in the interest of the English-speaking audience in UATV English, unjustified expectations of a second counter-offensive by the Ukrainian Defence Forces (which was far less effective than the previous one), the audience lost trust to some extent, and Western populist politicians became more active and began calling on the world to freeze the conflict in Ukraine. The terrorist attack by the radical Hamas movement on Israel and the beginning of the "Iron Swords War" by the Israel Defence Forces against the radical Hamas terrorist group only added fuel to the fire.

At the end of the 5th period of monitoring of the UATV English YouTube channel, we can observe a partial recovery of audience interest and an increase in performance, thanks to the application of a tabloidisation strategy and community building, encouraging audience engagement, which will be discussed in the following sections.

At the time of this study's observation (January 2024), the YouTube channel's audience could be divided into 5 stable, largest segments by country of origin, namely:

1. United States of America (45,7%);
2. United Kingdom (22,3%);
3. Canada (16,4%);
4. Australia (9,2%);
5. Germany (6,3%).

As we can see (Figure 4), the channel receives views from the countries that are the target audience of UATV English and from countries where English is traditionally well-spoken (Germany), so we can partially conclude that the information policy and digital approaches used by the editorial team are successful.

Insights and practical recommendations. The current trends in the digitalisation of traditional media are a continuation of the evolutionary process in the information sector, and the successful use of digital technologies provides a greater reach to the target audience with less effort and fewer employees. The transition from print periodicals and broadcasting to video hosting, social media and websites can be compared to the evolutionary leap from the typewriter to the computer with a keyboard. The convergence of UATV English's approach is that a unit of content produced by a journalist (a classic news story) can be used not only in different languages (English, Spanish, Arabic, Ukrainian, Russian) but also published on different platforms: The same news story can be broadcast on air, an identical version can be watched on a video hosting service, parts of the material can be cut into short forms

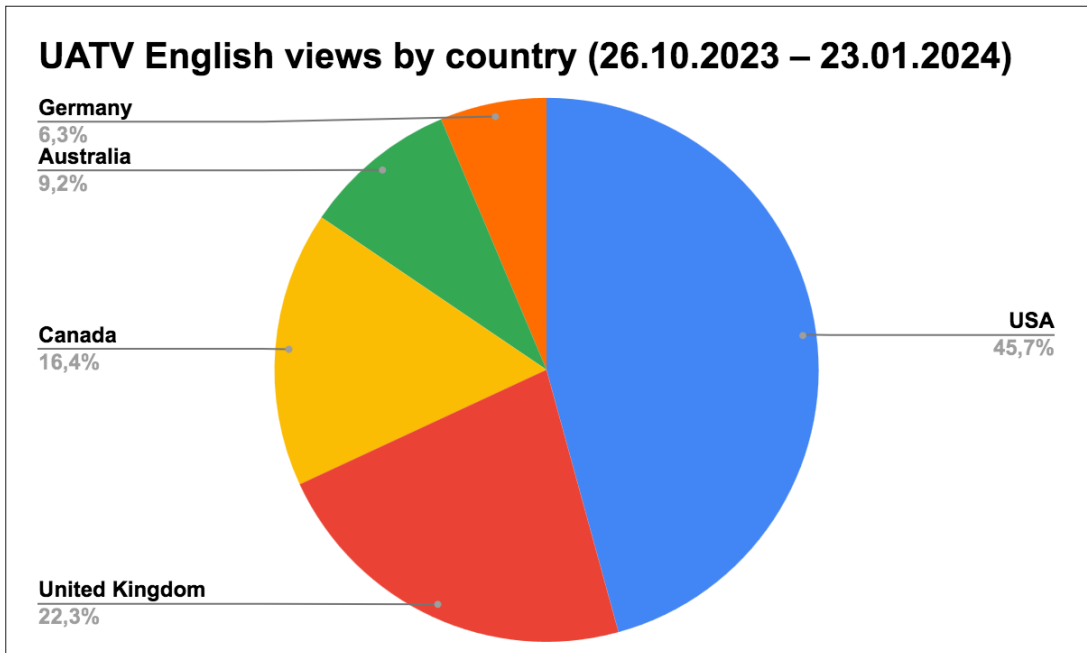


Figure 4 – Location of UATV English viewers by country

(YouTube Shorts, TikTok), the text version of the story can be adapted for publication on a web-site as an analytical article, news prepared by a journalist for the same story can be posted on messengers, and many other approaches can be used, the use of which depends on the richness of the editor’s/journalist’s imagination.

The work of the UATV English editorial team and approaches to audience engagement in general ensure a constant flow of target audience and wide coverage of viewers from the English-speaking world: USA, UK, Canada, Australia, and also has viewers in countries where English is traditionally spoken at a high level: Germany and Sweden, for example.

From simple uploading of videos with plain and non-sensational headlines, the channel went through a process of partial tabloidisation, when the primary means of attracting attention became the headline and visual image (thumbnail preview) of the video, so that more people would pay attention to the material and the channel could get a viewer’s click. The process of tabloidisation was described by Yevhen Tsymbalenko: “The style of tabloid journalism is characterised by the use of clichés and stereotypical phrases to convey a journalist’s subjective attitude to the subject matter. The headline has always been one of the most important and significant advertising elements for periodicals. For example, in Sweden, some high-quality daily newspapers publish tabloid posters (columns) with the name of the newspaper and the headlines of key stories in the issue alongside the regular issue. The front page of some online media is based on a similar principle, where the most important topics are presented by combining headlines and short annotations with illustrative support” [32].

Based on this, we can make several recommendations:

Standardising the design of video materials, building brand awareness and developing the UATV English brand. The use of the same design elements contributes to recognition, the audience gets used to seeing you in this way over time, and if you provide high-quality content or solve the audience’s “pain”, the channel will gain the trust of the audience. The so-called “brand consistency” is highly dependent on the repeatability of design elements.

Colour palette. The colours you use can evoke specific feelings. Keeping them uniform throughout your digital and physical marketing materials will make it easier for customers to recognize your brand, even from afar (Figure 5).



Figure 5 – Colour scheme for the thumbnail images of UATV English videos



Figure 6 – UATV logo and brand colours



Figure 7 – Fonts used in UATV English design elements

Logo. Your logo should convey elements of your brand image and be easy to recognize while being distinct from those of your competitors (Figure 6). For example, IBM's logo has remained relatively unchanged for decades, from its bold serif font to its blue colour scheme and the spacing between the letters, making it one of the most recognized logos worldwide.

Fonts. Your font choice should typically consist of primary and secondary typefaces that complement each other. Your brand will be more recognizable if you use the same fonts when communicating with customers, whether to a broad audience with ad copy or individuals with email campaigns (Figure 7).

People. The people you choose to feature in your imagery say a lot about your brand, too. In most cases, the faces you feature should reflect individuals in your target audience, such as older or younger presenters, those who deliver content in a traditional or casual manner etc [33].

Building a community around your channel: media communication is no longer a one-way process where smart presenters broadcast their smart

opinions from the blue screen of a TV or through the speakers of a radio. Social media communication is a process of interaction between the audience and the media itself. People like to feel important and significant, imagine how it feels when your personal opinion affects an entire TV channel. Responding to comments, encouraging comments to be posted on your videos, writing posts to the YouTube embedded microblog. Another good way to encourage audience engagement is to publish polls with questions that will help viewers influence the content they see on the channel.

Informal Tone-of-Voice. Practice shows that moving away from “dry” journalism, active use of irony, double contexts in sentences and humour helps to keep the viewer interested. This technique often works like a hook in a piece of music. A specific manner of communication, for example, humorous and absurd or satirical, helps you stand out from the flow of videos that publish the same information and the viewer will remember you more easily.

The importance of a distinctive tone of voice cannot be overstated in today’s fiercely competitive business environment, it will help your brand stand out among competitors. Your tone of voice can make your brand memorable and ensure that your brand is instantly recognizable. It has a profound impact on how your brand is perceived and how your messages are received and remembered. Just like Apple, brands can use their tone of voice to effectively communicate their values, make a mark in the market, and form enduring relationships with their customers. When a brand maintains a consistent tone of voice across all its communication channels and customer touchpoints – be it social media, email newsletters, advertising campaigns, customer service interactions, or website content – it sends a clear and coherent message about its identity. This consistency helps audiences familiarise themselves with the brand, which in turn makes the brand easier to recognize and remember [34]).

Catchy headline, preview thumbnail picture. The use of common clichés to grab the viewer’s attention is a common practice that has moved to digital media from print media, where editors were trying to get readers interested by using yellow press headlines. In an effort to get a click, you need to maintain a balance of sensationalism and balance, because publishing headlines that do not correspond to the content of the uploaded material will exclude you from the “mailing list” of recommendations to your viewers and even the most loyal viewers may see your content less. A good example is the use of stereotypical and popular ideas about certain processes that are covered in your material, while the material itself may have a high level of compliance with generally accepted journalistic standards, but more people will be interested in it if it has a tabloid headline and a picture.

Conclusion and future studies perspectives. We managed to establish that digitalisation of traditional media is a continuation of the evolutionary process in the information sector, and the successful use of digital technologies provides a greater reach to the target audience with less effort and fewer employees. The convergence of UATV English’s approach is that a unit of content produced by a journalist (a classic news story) can be used not only in different languages (English, Spanish, Arabic, Ukrainian, Russian) but also published on different platforms: The same news story can be broadcast on air, on a video hosting service, short forms (YouTube Shorts, TikTok), the text version of the story can be adapted for publication on a web-site, news prepared by a journalist for the same story can be posted on messengers, and many other approaches can be used, the use of which depends on the richness of the editor’s/journalist’s imagination.

The work of the UATV English editorial team and approaches to audience engagement in general ensure a constant flow of target audience and wide coverage of viewers from the target audience. From simple uploading of videos with plain and non-sensational headlines, the channel went through a process of partial tabloidisation, when the headline and thumbnail preview became the primary means of attracting attention for the video, to get a viewer’s click. By utilising our recommendations and using a tabloid approach in design and maintaining high quality and relevancy of the content UATV English can enhance their results

and maintain the audience interest, providing a consistent flow of new viewers together with keeping loyal users engaged with the social media of the channel.

In future research, we can assess the efficiency of media strategies recommended in this article, conduct in-depth research on the desired target audience and provide a comparison of the UATV international broadcaster with international broadcasting services of other countries: the United States of America, United Kingdom, Poland, Germany etc. The upcoming study must combine the traditional theory of social communications with the contemporary trends of social media development, with its threats alongside new possibilities for traditional journalism and social communications in the digital age.

1. Bindé, J. (2005), "Towards knowledge societies", *UNESCO world report*, available at: <https://unesdoc.unesco.org/ark:/48223/pf0000141843>.
2. Zhenchenko, M.I. (2018), "Digital Transformation of the Publishing Industry", Zhnets Publishing House, Kyiv, 32 p., available at: https://scc.knu.ua/upload/iblock/8of/aref_Zhenchenko%20M.I..pdf.
3. Fedorchuk, L.P. (2010), "A Journalist in a Convergent Newsroom: New Challenges for the Profession", *Bulletin of Zhytomyr Ivan Franko State University*, pp. 209-212, available at: http://eprints.zu.edu.ua/4693/1/vip_54_47.pdf.
4. Fedorchuk, L.P. (2017), "Television News Audience: Changes and Trends. News Content of Audiovisual Media in the Social Dimension", *All-Ukrainian scientific and practical conference*, Educational and publishing lab of the Educational and Scientific Institute of Journalism, Kyiv, available at: <https://bit.ly/3uKRZr7>.
5. Horodenko, L.M. (2011), "Digital Reality of Online Communications", *Scientific Notes of the Institute of Journalism*, vol. 43, pp. 59–63.
6. Horodenko, L.M. & Tsybalenko, Y.S. (2013), "Multimedia as a Technology of Genre Diffusion in the Context of Media Industry Transformation", *Scientific Notes of the Institute of Journalism*, vol. 83, pp. 11–32? DOI 10.17721/2522-1272.2023.82.1.
7. Shevchenko, V.E. (2017), "Convergence as a Fundamental Feature of Modern Media", in Shevchenko V. E. (Ed.), *Crossmedia: Content, Technologies, Prospects: a Collective Monograph*, Educational and Scientific Institute of Journalism, Taras Shevchenko National University of Kyiv, Kyiv, 234 p., available at: <http://journalib.univ.kiev.ua/mono/cross.pdf>.
8. Tsybalenko, Y.S. (2013), "Convergence of Mass Media and Media Communications", *Education of the Region. Political Science and Psychology of Communication*, vol. 3, pp. 81–85, available at: <https://social-science.uu.edu.ua/article/1043>.
9. Krecu, I. Guzun, M. & Vasylyk, L. (2015), "A Textbook on Cross-Media". Bonn, Germany – Sibiu, Romania, Schiller Publishing Youse, 140 p., available at: <http://surl.li/roktk>.
10. Zakharchenko, A.P. (2015), "Internet Media", Publisher: Marchenko, 198 p., available at: https://document.kdu.edu.ua/info_zab/061_101.pdf.
11. Chabanenko, M.V. (2013), "Fundamentals of Internet Journalism: a Textbook for Students of the Bachelor's Degree Programme in Journalism", Prosvita Publishing House, Kyiv, 112 p., available at: <http://surl.li/roktk>.
12. Rizun, V. (2008), "Theory of Mass Communication", Prosvita Publishing House, Kyiv, 260 p., available at: https://filelibsnu.at.ua/navchalno-metod/jurnalistika/Teoriya_mas_com.pdf.
13. Cambridge Dictionary (2024), "Meaning of convergence in English", available at: <https://dictionary.cambridge.org/dictionary/english/convergence>.
14. Team Leverage Edu (2023), "Media Convergence", available at: <https://leverageedu.com/blog/media-convergence/>.
15. Taylor, P. (2014). "International Broadcasting – a brief history", University of Leeds, available at: <https://universityofleeds.github.io/philtaylorpapers/vp015394.html>.
16. Nason, J.O.H. (1977), "International Broadcasting as an Instrument of Foreign Policy", *Millenium: Journal of International Studies*, vol. 6, no. 2, available at: <https://journals.sagepub.com/doi/pdf/10.1177/03058298770060020301>.
17. Konakh, V.K. (2014), "Evolution of International Broadcasting in Foreign Countries: Experience for Ukraine", *Current issues of international relations*, vol. 118 (1), pp. 12–24, available at: <http://surl.li/roktx>.
18. Kurin, R. (2017), "From Radio to Television: The History of Electronic Communication", *Wondrium Daily*, available at: <http://surl.li/rokub>.

19. Mail.com (2023), “Who invented the internet and when was it invented?”, available at: <https://www.mail.com/blog/posts/history-of-the-internet/51/>.
20. Dollarhide, M. (2023), “Social Media: Definition, Importance, Top Websites & Apps”, *Investopedia*, available at: <https://www.investopedia.com/terms/s/social-media.asp>.
21. Kemp, S. (2023), “Digital 2023: Global Overview Report”, *Datareportal*, available at: <https://datareportal.com/reports/digital-2023-global-overview-report>.
22. McFadden, C. (2023), “A brief timeline of YouTube’s history and its impact on the internet”, *Interesting Engineering*, available at: <http://surl.li/pzgfww>.
23. CMIDM4 (2009), “What is Cross Media?”, available at: <https://cmidm4.wordpress.com/research-2/what-is-cross-media/>.
24. DIM TV Channel. *YouTube*, available at: <https://www.youtube.com/@kanalDIM/featured>.
25. UATV English. *YouTube*, available at: <https://www.youtube.com/@UATVEnglish/featured>.
26. YouTube (2023), “Witnessing Bravery: Ukrainian Journalist Report Right from Donetsk Front Line”, available at: <https://www.youtube.com/watch?v=ovL4zefDYmo>.
27. SendPulse.com (2023), “What is Blogging: Pros, Cons, Guide, Platforms”, available at: <https://sendpulse.com/support/glossary/blogging>.
28. Mladenov, V. (2022), “Five Ways to Build Trust With Your Audience via Content Marketing”, *Serpstat.com*, available at: <http://surl.li/rokup>.
29. Tsekhanovska, O. (2022), “What is the Danger of an “Information Bubble” and How to Get Out of It Comfortably?”, *Hromadske Radio*, available at: <https://hromadske.radio/podcasts/myslennia-bazova-funktsiia/1065085>.
30. Goodrow, C. (2021), “On YouTube’s recommendation system”, *YouTube Official Blog*, available at: <https://blog.youtube/inside-youtube/on-youtubes-recommendation-system/>.
31. Woodcock, M. (2022), “How to Create a Good YouTube Thumbnail”, *LICKD.co*, available at: <https://lickd.co/blog/content-tutorials/how-to-create-a-good-youtube-thumbnail>.
32. Tsymbalenko, Y.S. (2013), “Tabloidisation of Media Communications”, *Scientific Notes of the Institute of Journalism*, vol. 50, pp. 206–211, available at: <https://bit.ly/4bGwYP7>.
33. Mailchimp (2023), “Establishing and Maintaining Brand Consistency”, available at: <https://mailchimp.com/resources/brand-consistency/>.
34. Ardiansyah, R. (2023), “The Power and Importance of a Distinctive Brand Tone of Voice”, *LinkedIn*, available at: <http://surl.li/rokuu>.

УДК 004.738.5:621.397.13»2022/2023»(477)

ЦИФРОВІ ТА КОНВЕРГЕНТНІ ПОКАЗНИКИ РОЗВИТКУ КАНАЛУ ІНОВОЛЕННЯ УКРАЇНИ UATV ENGLISH У 2022–2023 РР.

Городенко Леся, д-р наук із соц. комунік., проф., e-mail: lgorodenko@knu.ua,

ORCID – <https://orcid.org/0000-0002-8400-7917>;

Штельмах Павло, магістр, e-mail: paulshtelmakh@knu.ua.

ORCID – <https://orcid.org/0000-0003-2214-1333>.

Навчально-науковий інститут журналістики Київського національного університету імені Тараса Шевченка, Київ, Україна.

Вступ. Іноволення України, а саме цифровий англомовний канал UATV English, працює з 2017 р., але найактивніший період його зростання припав на 2022–2023 рр. із початком повномасштабного вторгнення росії в Україну. Нарощенню аудиторії до рівня європейських та американських каналів іноволення на YouTube сприяла світова увага до України. Утримати залученість аудиторії упродовж тривалого часу, зберегти її органічний приріст, про що свідчать певні цифрові та конвергентні показники, дозволило впровадження сучасної стратегії цифрової таблоїдизації.

Мета дослідження – з’ясувати вплив цифрових та конвергентних показників розвитку українського міжнародного каналу мовлення UATV English у 2022–2023 рр. на стратегічне планування та ефективність медіаканалу.

Методологія. Використано теоретичні та емпіричні методи. Вся наукова процедура ґрунтувалася на соціально-комунікаційному підході. Опис джерел, аналіз літератури, статистичний метод, спостереження, прогнозування, історичний метод. Період дослідження – із січня 2022 р. по січень 2024 р. Необхідні дані були зібрані з відкритих джерел, сайтів цифрової аналітики та платформ соціальних медіа, а також надані редакцією UATV English.

Результати. Наявні дані дозволяють оцінити ефективність поточної медіастратегії UATV English на основі цифрових показників (як відкритих джерел, так і внутрішніх показників), сформулювати висновки та рекомендації щодо зірцевої медіастратегії, а також закласти підґрунтя для майбутніх поглиблених досліджень системи іномовлення України після лютого 2022 р.

Висновки. Незважаючи на те що в другій половині 2023 р. увага світової спільноти була переключена з України на Близький Схід, редакції UATV English вдалося зберегти високий рівень залученості аудиторії, а також забезпечити її природний приріст завдяки таблоїдним підходам до дизайну контенту, використанню доступних інструментів для залучення, аналізу запитів аудиторії та відповідей на них актуальним тематичним контентом. Однак все ще є простір для стандартизації та створення єдиної та зразкової медіастратегії та дизайну контенту, щоб відповідати актуальним потребам аудиторії.

Ключові слова: *Україна, іномовлення, цифрові медіа, конвергентні медіа, нові медіа.*

Подяка. Дослідники висловлюють щиру подяку керівництву ДП «Мультимедійна платформа іномовлення України» за підтримку цього дослідження та надання важливих статистичних даних, без яких проведення дослідження було б неможливим.

Стаття надійшла до редакції 8.02.2024

Рекомендовано до видання 11.03.2024