

Digital Content of Ukrainian and International Media: From Conceptual Definitions and Headlines to Media Literacy and the SDGs^{*}

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Abstract

This article studies the digital content of media organisations in the online environment, applying a combination of theoretical and empirical methods. The study analyses the definitions and classifications of content, digital content, and media content, with particular attention to user-generated content (UGC). The authors conducted the information and analytical monitoring of TSN, BBC, Lux FM, and Radio Zet to evaluate and compare their respective content distribution, thematic focus, and the use of teaser headlines. The findings reveal significant differences in thematic strategies: TSN prioritises war and entertainment, BBC emphasises politics and global issues, Lux FM focuses narrowly on show business, while Radio Zet demonstrates greater thematic balance. The research highlights that effective communication strategies increasingly depend on diverse content formats, audience engagement through UGC, and transparent editorial policies.

Additionally, the integration of media information literacy into digital strategies directly supports the UN Sustainable Development Goals (SDGs), among them quality education, innovation, reduced inequalities, and strong institutions.

This article is novel in its integration of theoretical definitions of media content with empirical monitoring of Ukrainian and international media outlets (TSN, BBC, Lux FM, Radio Zet). By linking user-generated content (UGC) with media literacy and the UN Sustainable Development Goals (SDGs), the study offers a unique perspective that connects media strategies to both educational practices and global development priorities.

Keywords

digital content, media resources, user-generated content, media information literacy, SDGs, communication strategy

1. Introduction

Modern channels for information dissemination are becoming increasingly popular in the contemporary world. The media segment in the Internet environment is expanding rapidly, the number of online media is growing, competition between them is intensifying, etc. This is dictated by such modern trends in the development of the information society as digitalisation, convergence, cross-media, content personalisation, etc. [13], [18]. Traditional media are adopting new digital platforms, up-to-date social software tools, broadcasting their content through several channels, integrating with social networks and messengers that are used by users due to their mobility, public accessibility, multifunctionality, etc. The strategic application of diverse types of

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content and advanced analytics [16], [19] empowers organisations to leverage the latest technologies, thereby enhancing consumer insights and organisations' promotion strategy efficiency. With rapid information growth and constantly-changing consumer habits, it is not sufficient to create content; it is crucial to actively analyse and evaluate its efficiency. Gaining a better understanding of how audiences perceive the information content, measuring its influence, and refining communication are the key objectives of organisations. Analysing the information content of a media outlet helps to identify the strengths and weaknesses of competitors, identify trends and innovations in their communication strategies. This functionality facilitates organisations' ability to adapt to changes and develop unique content strategies [17] that will help attract and retain an audience. The combined effect of the growing online media landscape, escalating competition, and rapid technological changes necessitates a demanding analysis of the media organisations' information content to assess its effectiveness and influence it produces on its target audience.

2. Related works

Theoretical analysis of scientific sources related to the topic of the study made it possible to single out relevant aspects of content in the digital environment.

Scientists like Z. Grygorova [4], Ye. Kiyanytsia [5], and others have made substantial input on developing theoretical foundations of content with the involvement of Internet resources. Z. Grygorova [4], in her research, discusses the term of content management and identifies it as a critical aspect of sales activities. According to the author, content management involves a strategic process of planning, organising, controlling, and promoting content that holds intrinsic value for the audience. This approach aims to attract and retain customers, boost their loyalty, and drive commercial actions. The new interesting approach is described by Ye. Kiyanytsia [5], who combines journalism and marketing by introducing the term «mediology» as the combination of the ability to create that sort of content that will meet the needs of various target audiences.

A number of scientific investigations are devoted to the peculiarities of mass media content usage. Mass communication researchers U. Obong and T. Targema [14] focus on the idea that audience members are central to the media effect process. They assume that, contrary to being mere passive recipients, the audience is self-directed and socially-influenced individuals who actively determine their media consumption patterns. Other researchers, such as S. Hirschmeier, R. Tilly, and V. Beule from the University of Cologne [11], delve into the theme of media content information, particularly in the context of radio broadcasting and its transition to digital platforms.

The digital age has revolutionised the way people consume media, leading to a significant shift from offline to online platforms. As B. Hongcharu [12] points out, the increasing accessibility of information and communication technology has resulted in more time spent on digital media than traditional mass media. The author's comprehensive comparative analysis and literature review shed light on this transformative trend in media consumption.

Some researchers, e.g., B. Arafah and M. Hasyim [10], claim that social media has become the primary gateway for information in the current internet era and aim to explore disseminating content information on current issues via social media. Similarly, M. Khanom [13], through a qualitative and descriptive approach, underscores the pivotal role of social media content management for businesses in promoting their products or services, engaging with their customers, and enhancing brand awareness.

The use of content in the professional environment of organisations and the content as one of the critical components of the organisation of virtual communities is considered and analysed in their works by scientists T. Alloshyna, D. Kozenkov, and M. Salo [1], R. Pazderska and O. Markovets [6], and others. In their scientific publications, scientists R. Oksa, M. Kaakinen, N. Savela, N. Ellonen, and A. Oksanen examined the peculiarities and key characteristics of social media use for professional purposes in different organisations [15].

Many scholars have contributed significantly to content analysis research in various spheres. Thus, V. Vysotska [19] focused on developing a technology to promote e-commerce internet resources based on the results of keyword content analysis from web pages. Scientists N. Pasioka, Y. Romanyshyn, S. Chupakhina, U. Ketsyk-Zinchenko, M. Ivanchuk, and R. Dmytriv [16] conducted research on methods for analysing digital data in the field of educational management. Additionally, R. Schmälzle and R. Huskey [17] presented research results on the impacts of media and an organising framework connecting media content, reception, and effects.

However, despite a significant amount of scientific work, several insufficiently covered problems are associated with increasing the relevance of information content in Internet media resources, trends in the development of digital professional communications of the organisation, and features of content management that consider the needs of the target audience.

3. Proposed methodology

The purpose of this article is to perform an information and analytical monitoring of digital content across various media organisations' online resources and to examine the social software tools used for its presentation. To achieve this, the study first analyses the theoretical definitions of content and media content and identifies the primary digital content carriers, including an examination of user-generated content (UGC). Subsequently, a content analysis is conducted on selected media resources – TSN, BBC, Lux FM, and Radio Zet – to assess the role of teaser headlines in audience engagement and to identify current trends in content strategy development.

To achieve the study objectives, the research methodological framework integrates both theoretical and empirical approaches. The first part of the study, a theoretical analysis of academic literature and relevant legislation, aims to clarify the conceptual foundations of content, digital content, and media content, followed by a comparative analysis of Ukrainian and international approaches. All this combined enabled the identification of common trends and differences in content strategies.

In the empirical part of the study, the authors performed a content analysis of TSN, BBC, Lux FM, and Radio Zet to categorise publications, to assess distribution channels, and to evaluate teaser headlines. Additionally, information and analytical monitoring were applied to examine the editorial policies, information distribution, and audience engagement of these media outlets. Finally, the synthesis and generalisation of all findings provided the basis for the study's conclusions on the role of digital content in shaping the communication strategies of media organisations.

The research methodology involved selecting news materials, systematizing them, and conducting content analysis by specific categories. At the news collection stage, the thematic relevance and genre criteria were applied. The data was collected using manual content analysis, which helped to ensure systematicity and avoid technical distortions. Each news item was manually coded by the research team to ensure consistency of interpretation and to preserve contextual nuances. The sample was formed from materials belonging to the genre of news reports, as they reflect social events most quickly. The categorization of news items was based on predefined analytical dimensions, including topic and social relevance derived from the study's conceptual framework. The news was taken from the most visited online media in Ukraine (TSN by 1+1 Media Group, Radio Lux FM) and abroad (BBC, Radio Zet). These media were chosen due to their broad audience coverage and the reputation of key participants in the information space, enabling us to consider the results to be representative. The sampling method applied was random sampling, which ensured that each element of the general population had an equal chance of being included. To validate the reliability of the categorization, an analysis was conducted on a subset of the data, followed by the refinement of the coding criteria. To form the sample, we analyzed 408 news items from leading Ukrainian and foreign online media, which is sufficient to identify key information trends. The limited timeframe allows us to avoid blurring the results and focus on the

most intense stage. Future research may extend the study over a longer period to track long-term trends in information and media.

4. Results

4.1. The scientific approaches to the definition of “content” and “media content”

In the digital environment, internet resources represent a crucial means of conveying and disseminating information. The development and active use of digital technologies facilitates the creation and publication of diverse forms of content on the Internet. The most common channels and methods of content promotion include social networks, company websites or blogs, email newsletters, virtual communities, and thematic platforms (media, forums, portals, etc.). Social networks and instant messengers (such as Facebook, Instagram, TikTok, Telegram, etc.) are examples of online technologies that allow content consumers to become co-authors of content through posts, interact, communicate, share information, and participate in social activities.

In a broad sense, the term "content" refers to the substance, idea, and information filling and originates from the publishing industry, where texts, images, and animated graphics stimulate the audience to search for the appropriate publishing platform in newspapers, magazines, TV, and radio channels [2]. The term "content" does not have a single definition; it is constantly changing and adapting to the needs and interests of the audience. The term "content" refers to both textual material or images and videos, as well as any information [14] published on a website. We believe that the creation of content requires not only the collection of facts and data, but also the knowledge of the reader's needs, the understanding of the principles of information perception, the reader's behavior and reaction. The concept of "content" on the Internet is derived from blogosphere content and is intended to cover not only textual, audio and visual semantic load, but also emotional and action load that affects the cognitive and physical ability of the recipient [19].

It is noteworthy that Ukrainian legislation does not provide a regulatory definition of the concept of objects existing in digital form. The current national legislation is in the process of establishing a regulatory framework that will serve as the regulatory authority for digital content. The term "intangible data" was first defined at the legislative level in the Law of Ukraine "On Electronic Commerce." This definition encompasses the electronic form of information representation, which is a method of documenting information. This process involves the creation, recording, transmission, or storage of information in digital or other intangible forms through electronic, magnetic, electromagnetic, optical, or other means capable of reproducing, transmitting, or storing information.

Let us now turn our attention to a related type of content, namely media content. In their studies, researchers U. Obong, T. S. Targema, and R. Schmälzle, R. Huskey define media content as "the content of a printed, audiovisual, electronic, or convergent medium, including materials in the form of text, image, or sound recording, transmitted for the purpose of conveying informative, generally relevant, and aesthetically pleasing messages of varying genres to a mass audience" [14], [17]. Following an analysis of the groups of Internet strategies [13], [20], the percentage of content distribution on the Internet was outlined Figure 1.

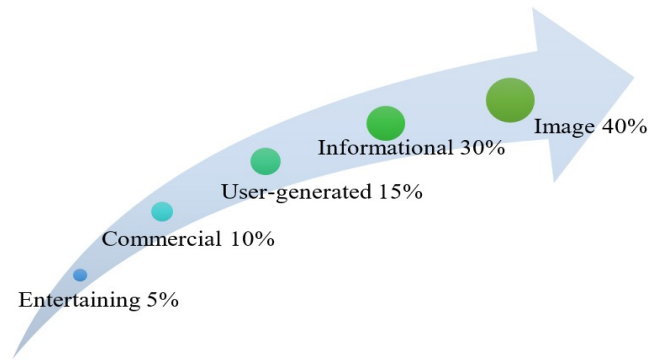


Figure 1: The distribution of content on the Internet.

As can be observed, the dissemination of content on the Internet is comprised of five principal content categories: Image content (40%), which facilitate the creation of distinctive visual representations that are easily recalled and serve as a brand's primary visual representation; Informational content (30%), which plays a pivotal role in meeting users' information needs and can be used to increase the site's ranking; User-generated content (15%) is an effective way to bring users and companies closer together; however, excessive use of this type of content can lead to overload and even loss of the target audience; Commercial content (10%), which encompasses the promotion of a company's products and services; however, an excess of this may result in the alienation of the audience and a diminution of interest in collaboration with the company; Entertaining content (5%), which is created for the purpose of providing amusement and employs the use of memes, GIFs, comics, and other such forms of visual communication.

One category of content that can be used in such combinations is user-generated content. This type of content represents an effective instrument for the cultivation of brand loyalty and the sustenance of audience cooperation. User-generated content (UGC) is defined as unique content created by end clients, consumers, or brand audiences for posting on forums and social networks with the intention of sharing information and ideas [3] and [5]. UGC conveys the experience of previous customers regarding a brand's goods or services, thereby enhancing the brand's reliability in the eyes of consumers. The primary advantage of UGC is that it reduces the cost of content production, as it is created by brand users who activate the digital community space, fill it with fresh ideas, and encourage users to respond and interact.

In the contemporary era, UGC takes a multitude of formats, including comments, reviews, photo and video reviews, blog posts, memes, audio, and suggestions for brand enhancement. UGC is especially widespread on the social network Instagram, where brands can readily repost content from users' accounts. European brands are underutilising UGC, which presents an opportunity for them to transform their customers into brand ambassadors. According to the source Nielsen Global (<https://www.nielsen.com/>), 42% of consumers are more likely to trust the recommendations of another person, assuming that such content is more reliable. Additionally, 86% of users believe that brand authenticity is the most important factor they consider when making purchasing decisions.

Figure 2 shows the definition of eight pivotal components of content as identified by researcher K. Lake [17] and [20].

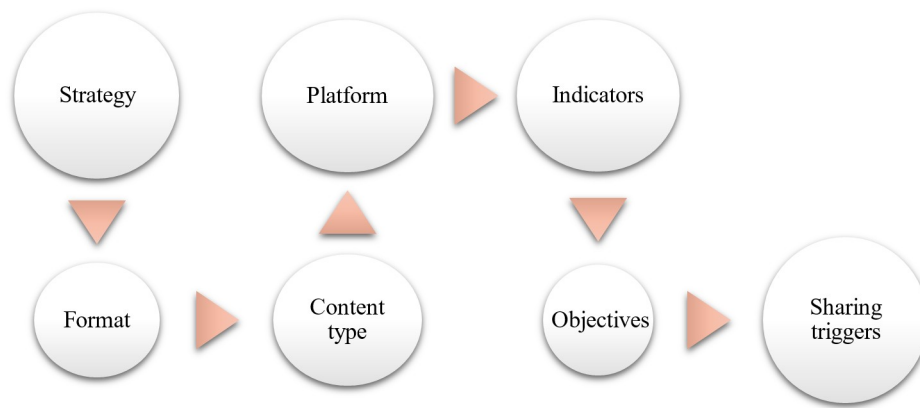


Figure 2: The content components as identified by researcher K. Lake.

Let us briefly characterize these elements.

1. Strategy is a fundamental element of content marketing success. It must be clearly defined and aligned with the company's long-term business goals.
2. Format is a content element of content marketing. It can take on different shapes and sizes and can be combined in different ways to achieve the set goals.
3. Content type is different kinds of content that are calculated from the perspective of the audience's needs.
4. Platform is a fundamental component of content marketing, that is implemented through all potential channels of content dissemination.
5. Indicators are measuring elements that help evaluate the effectiveness of a company's content.
6. Objectives are strategic elements of content marketing that ensure the relationship between content and the company's key business goals.
7. Sharing triggers are emotional elements that ensure the use of appropriate triggers that evoke feelings and emotions in people.
8. Checklist is a systematic tool that optimizes all content for search on the Internet and social media, thereby supporting business goals [1].

The content format is the response of Internet networks to the modern processes of social differentiation, individualisation of needs, and fragmentation of the online audience. Currently, the format can only be considered a formal component of the content. From a legal standpoint, each organisation is required to have its own format on Internet networks. However, in practice, in an effort to reach the widest possible target audience, a TV channel may choose to broadcast content in different formats.

The selection of the appropriate content and platform ensures the effective implementation of a content marketing strategy. Any such strategy should be accompanied by a list of indicators or metrics that can be used to assess its efficacy. Subsequent to an analysis of the extant literature (see references [1] and [2], and [19]), we will present a set of metrics for evaluating the effectiveness of the content strategy (see Figure 3).

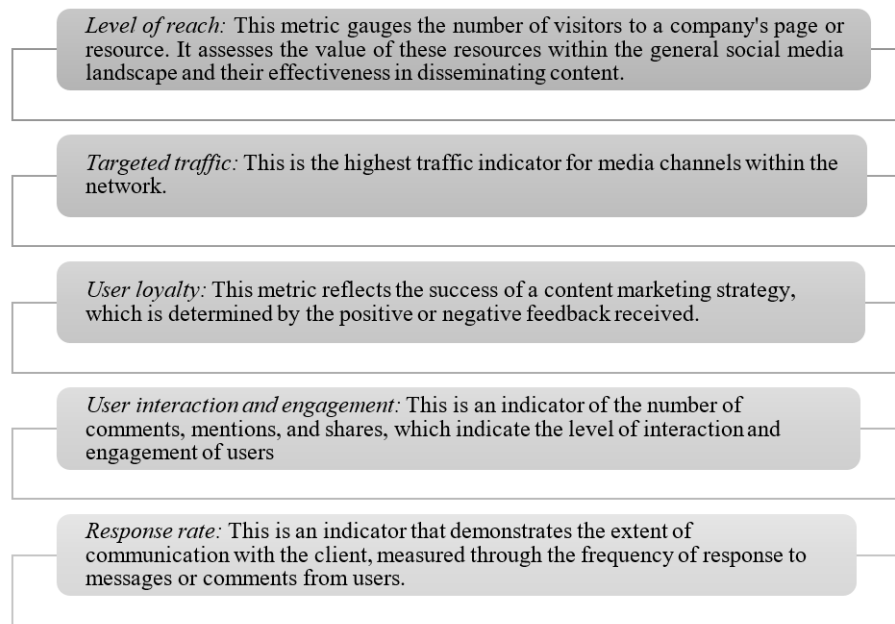


Figure 3: The metrics that can be employed to assess the efficacy of a content strategy.

Any area of study has its own set of challenges and limitations. Therefore, it is crucial to ensure that the sequence of content publishing operations is designed with quality in mind. In light of the aforementioned observations, it becomes evident that there are such omissions as insufficient information regarding the occurrences within the organisation, an absence of a systematic approach to information storage, the expenditure of valuable time in searching for information, and the usage of images sourced from the Internet. These issues frequently emerge as principal deficiencies within online communities.

The utilisation of content can involve several notable drawbacks, including the public exposure of related activities, the potential for both positive and negative audience feedback, the dissemination of erroneous information, and the risk of plagiarism of published content [4], [13].

The accelerated and intensive development of the Internet, social networks, and the exponential growth in the number of users of Instagram, Facebook, LinkedIn, and YouTube have significantly increased their influence in the realm of information and communication, particularly for media. It is noteworthy that traditional media outlets are increasingly publishing content on both their websites and social networks. This approach allows them to disseminate on their websites news that has not yet been aired or published, and the link to this news may be distributed through social media. In most cases, users will find the headline on social media and follow the link that provides access to the full article. This strategy has become prevalent among traditional media outlets, with examples including TSN, Vikna, and Lux FM.

It is of particular importance to devote special attention to the creation of unique content for social media that will not be disseminated on the website or in offline versions of the media. For instance, this could include the development of a vertical video stream for convenient viewing on social networks on mobile devices, as well as the creation of memes and other forms of digital content.

Previously, the production of media content was dependent on the speed and accuracy with which news was released in order to achieve optimal search engine optimisation (SEO). However, new social media algorithms stipulate that the news must also be unique [12], [13] and compelling enough to elicit a desire for users to share it with their friends.

Notably, the scientific discourse currently lacks a consensus regarding the classification approaches to the typology of user-generated content in new media. This is partly due to the uncertainty surrounding the status of this category of content in the system of relations between

the media and the audience. We will highlight the criteria for classifying UGC (Table 1) based on the analysis of relevant works [15], [20].

Table 1

Classifications of user-generated content (by A. Johnson and L. Stribling)

Researcher	Classification
A. Angelfrit	Three categories of user-generated content: <ul style="list-style-type: none"> • content created by users automatically; • content generated by users based on other people's content; • original content created by users.
M. Scott	Five categories of user-generated content: <ul style="list-style-type: none"> • news content produced by TV viewers and radio listeners • comments from viewers and radio listeners • “shared” content • interactive journalism • other non-news content (amateur photos of users - selfies, etc.).
A. Johnson, G. Ornebring	The degree of user participation in media production: <ul style="list-style-type: none"> • low level: comments and reviews on the website; • medium level: blogs, photos, videos, podcasts generated by users; • high level: representatives of citizen journalism who write materials for editorial boards, either independently or in collaboration with professional journalists.

A review of the existing classifications of user-generated content reveals that, depending on the extent of user involvement in media production, the classifications proposed by researchers can be seen to complement each other. The classifications proposed by M. Scott and A. Angelfritz concentrate on the types of content created by users [3], whereas the classification put forth by A. Johnson and G. Ornebring emphasises the degree of user participation in media production [18]. However, it should be noted that these frameworks are not rigid and serve to generalise approaches to the study of user-generated content.

Based on the findings from studies [10] and [14], we will highlight the characteristics of content presentation and promotion through the use of social software tools Figure 4.

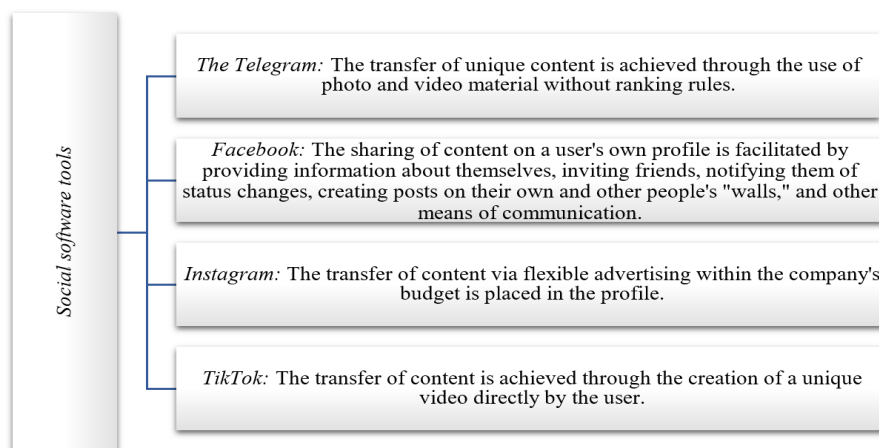


Figure 4: Features of content presentation using social software tools.

Given the variety of available platforms for content publication, it is crucial to determine which platform to choose for promoting a company in order to achieve the greatest impact on the target audience. Each platform possesses distinctive features and advantages. For instance, social media is an effective tool for attracting new customers and interacting with existing ones. However, it is not always the optimal channel for increasing sales. Therefore, the selection of a platform for content publication depends on a multitude of factors, including the target audience, organisational objectives, the nature of the content, and the financial resources available.

Websites, social networks and other digital platforms have become invaluable resources for disseminating information. The following examples illustrate how prominent global companies have effectively utilised these platforms to disseminate their content:

1. Amazon (<https://www.amazon.com/>) is one of the largest e-commerce companies in the world, offering millions of products across numerous categories on its website. According to data from SimilarWeb (<https://www.similarweb.com/>), Amazon.com receives approximately 4.7 billion visits per month. In 2022, the Amazon website received an average of 2.5 billion visits per month, and the company generated more than \$386 billion in revenue.
2. Apple (<https://www.apple.com/>) is a technology conglomerate that develops and manufactures a variety of products, including the iPhone, iPad, and Mac. In 2022, the company's website received an average of 689 million visits per month and generated over \$364 billion in revenue.
3. Google (<https://www.google.com/>) is a search engine that offers a wide range of services, including email, cloud storage, and advertising. In 2022, Google's website had an average of 6.5 billion visits per month, and the company generated over \$240 billion in revenue.

These figures underscore the enormous potential of a website as a powerful content distribution channel. With a meticulously designed and optimised website, businesses can attract a vast number of visitors, generate substantial revenue, and establish a robust online presence. Websites not only facilitate the effective distribution of content but also enable businesses to gather invaluable data about their users. By analysing this data, businesses can understand which products and services are most sought after by their audience, which advertising campaigns are most effective, how to enhance the user experience, and much more.

4.2. Information and analytical monitoring of media resources

The monitoring of media organisations involves analysing the content of their information, the distribution channels they utilise, the extent of their reach among the audience, and other pertinent characteristics [6] and [11]. It is crucial to evaluate the accuracy, impartiality, and quality of the information disseminated. To this end, we conduct both information and analytical monitoring of domestic and foreign media. The selected media outlets for review were: TSN (<https://tsn.ua/>), BBC (<https://www.bbc.com/>), Lux FM (<https://lux.fm/>), and Zet Radio (<https://player.radiozet.pl/>). The information content of TSN and BBC was monitored on their respective websites, while that of Lux FM and Zet Radio was examined on their Facebook pages.

Television News Service (TSN) is a popular Ukrainian media organisation specialising in news reporting, analysis, and commentary on local and international events. The channel's coverage encompasses a diverse array of subjects, including politics, entertainment (show business), sports, and social issues. TSN presents its news in a straightforward and precise manner; however, it occasionally lacks in-depth analysis and investigation. TSN primarily broadcasts via television, with news broadcasts on 1+1 TV channel. The television news program is available online via the website and social media platforms, including Facebook, Instagram, TikTok, and YouTube. TSN has a considerable following in social media, with 1.3 million users on Facebook, 886,000 subscribers on

Instagram, and 8,000 followers on Twitter. A graphical representation of the TSN content analysis results is shown in Figure 5.

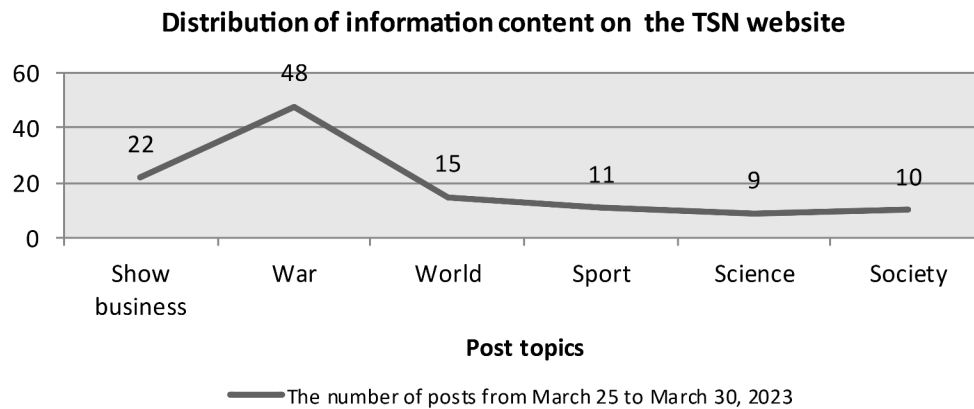


Figure 5: Distribution of information content on the TSN website by topics.

The news and information content of TSN primarily focuses on political events, social issues, and current affairs in Ukraine and other countries. In addition to traditional news, TSN offers analytics, insights from journalists and experts, as well as interviews with key figures in Ukrainian and international politics. It also features stories about individuals, sports, and cultural events.

Thus, the majority of information content on the TSN website covers the categories War and Show Business, totalling almost 70% of all publications. Other categories, including World (15 posts), Sports (11 posts), Society (10 posts), and Science (9 posts), are significantly less in number. The distribution of content on TSN's website is the result of a balance between the interests of the audience and the editorial policy.

The British Broadcasting Corporation (BBC) is a British public service broadcaster and a globally esteemed news organisation. The BBC disseminates its news coverage through multiple channels, including television, radio, and online platforms. The BBC News service has a considerable number of subscribers on YouTube, with 14 million users. The BBC's coverage encompasses a diverse range of topics, with a particular focus on international news. Entertainment content is an integral part of BBC's information products, represented in programs such as Fleabag, Gavin and Stacey, and The Office. Figure 6 graphically depicts the analysis results for BBC information content.

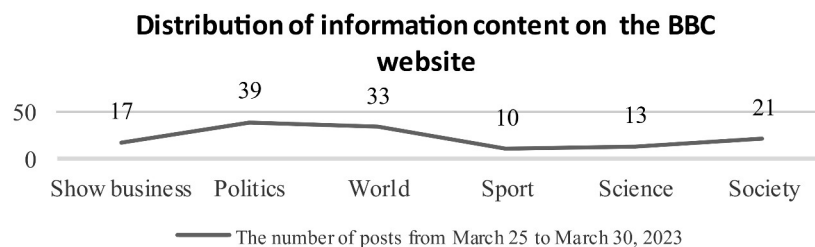


Figure 6: Distribution of information content on the BBC website by topics.

A review of the content distributed on the BBC website reveals a diverse range of topics. Publications from the political (39 pieces) and world (33 pieces) spheres are central. Other areas of interest, including science, sports, and show business, are represented to a lesser extent. The distribution of content on the website not only mirrors the needs and interests of the audience from different countries, but also manifests the editorial strategy to engage a broad audience.

BBC's editorial policy is guided by the principles of ethical journalism, which prioritise accuracy, impartiality, and fairness. As a quality media outlet, it strives to present objective news coverage, free from political or commercial influence. BBC's editorial policy is centered on impartial and accurate news coverage for its audience. BBC aspires to maintain high journalistic standards, adhering to ethical and journalistic principles. Additionally, it aims to promote transparency and accountability in the media industry.

If we compare TSN and BBC in terms of audience reach, TSN has a considerable audience in Ukraine, as its television channel broadcasts nationwide. The channel's digital platforms also have significant engagement from the Ukrainian audience, with the TSN website and social media accounts attracting millions of visitors and followers. In comparison, the BBC's audience reach is considerably broader, reflecting the media company's operations in diverse countries and regions.

As regards advertising, it is a relatively uncommon practice for the BBC to broadcast advertising content on its various digital platforms. The principal BBC television channels, including BBC One, BBC Two, BBC Three, BBC Four, CBBC, and CBeebies do not feature any commercial advertisements. Nevertheless, online platforms such as BBC iPlayer do display advertising content. Moreover, BBC World News, as an international news channel targeting a global audience, may broadcast advertisements for global brands, such as airlines, technology companies, and luxury goods. TSN, however, did not show any advertising content in its newscasts. It is noteworthy that many other Ukrainian programs, including those on 1+1 channel (not on TSN TV), frequently broadcast commercials. Therefore, while TSN may not show advertising content during the news, other programs on the same channel have advertising breaks.

Summing up the analysed content of the two media outlets, we see that while both TSN and the BBC specialise in news and have significant audiences, they differ in content, reach, and advertising practices. The Ukrainian outlet, TSN, focuses primarily on domestic news, particularly war and show business, with a considerable audience within Ukraine. In contrast, the BBC is a global news organisation with a much broader international audience and a diverse range of topics, with a particular emphasis on political and world news. Additionally, the BBC generally avoids commercials on its main channels, while TSN does not show advertising during its news segments but other programs on the same channel do have commercial breaks.

Let's proceed to the analysis of the selected radio stations' content, which we will conduct based on their Facebook pages. Lux FM is a Ukrainian non-state radio broadcasting network with an audience of over 1 million listeners transmitting its programs in more than 20 cities throughout Ukraine. The content of Lux FM primarily focuses on news, music, and entertainment, and its major musical format is classified as Hot AC. In addition to primary musical programs, the station also airs a variety of other content, including news, a morning show, charts, games, lounge music, and entertainment programs. The radio station periodically offers news about local and international events, providing regular updates on the major recent music releases. Figure 7 graphically represents the results of the analysis of Lux FM information content.

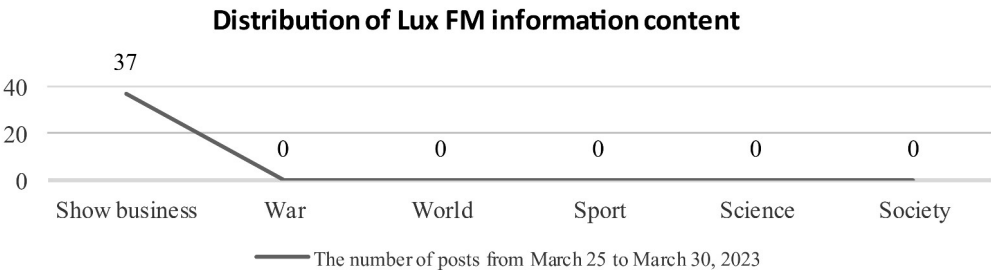


Figure 7: Distribution of Lux FM information content by topics in the Facebook social network.

A content analysis of Lux FM on Facebook revealed that the only publications in the Show business category were available for review. No publications from other categories, including Society, Science, Sports, World, and War, were identified.

The existing distribution of content on Facebook may have adverse consequences. Primarily, the current information policy may result in imbalanced news coverage and a decline in audience interest in other topics. Secondly, such a distribution may lead to a lack of diversity and objectivity in information, which could ultimately result in a decrease in the number of readers and listeners interested in a broader range of topics. Therefore, newsrooms must exercise caution and ensure a balanced distribution of content to guarantee greater diversity and objectivity of information.

Polish Radio Zet is a privately owned radio station, a part of the Eurozet group, one of the largest radio companies in Poland. Radio Zet is recognised for its popular music programs and comprehensive news coverage, reaching a vast audience of approximately 5 million listeners nationwide. The content of Radio Zet's broadcasts encompasses a diverse range of topics, including news, music, current events, and lifestyle. Additionally, the station's programs comprise highly popular segments such as weather forecasts, traffic updates, and sports news. A graphical representation of the results of the analysis of the Zet radio station information content is illustrated in Figure 8.

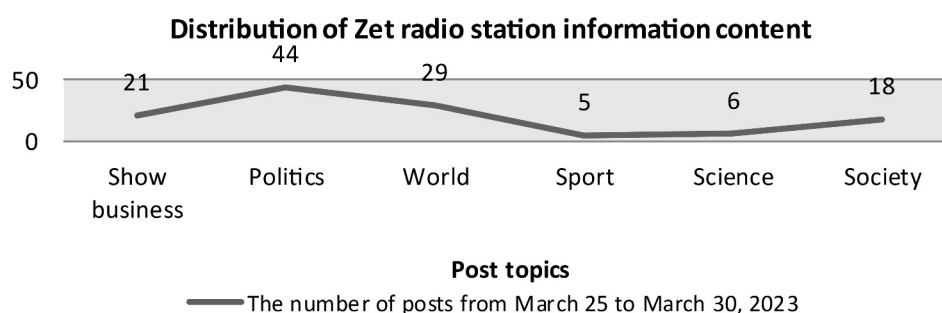


Figure 8: Distribution of Zet radio station information content by topics in the Facebook social network.

The content analysis enabled the identification of the most prevalent categories, including Politics and World (73 pieces in total). Categories such as Society and Show Business cover less than a third of the total number of posts (39 pieces in total). The least discussed topics on the Radio Zet Facebook page were Science and Sports totalling only 11% of posts.

Comparing Ukrainian Lux FM and Polish Zet Radio in terms of distribution channels, it is worth noting that both radio stations are available via traditional radio broadcasting and online streaming platforms. They are actively present on social media. Lux FM has 172,000 users on Facebook, 219,000 followers on Instagram, and 59,000 followers on TikTok, while Zet Radio has 996,000 users on Facebook, 125,000 followers on Instagram, and 370,000 followers on TikTok.

Summing up the comparison of the radio stations' content, we see that while both Lux FM and Zet Radio use traditional broadcasting and social media, they differ significantly in content focus. Lux FM's content on Facebook is limited to show business, whereas Radio Zet's content is more diverse, with a primary focus on politics and world news.

Having analysed the information content and distribution strategies of these media outlets, we will now transition to an in-depth analysis of a key element of their digital presence: teaser headlines. We aim to identify and explore the unique characteristics and effectiveness of the teaser headlines employed by these media organisations.

Within the current media and digital environment, the efficiency of a teaser headline in securing audience attention is of utmost importance. The analysis of teaser headlines on selected media Internet resources is presented in Figure 9.

TSN	BBC	Lux FM	Radio Zet
<ul style="list-style-type: none"> Астрологиня попередила українців про воєнну загрозу та вказала дати (Astrologer warns Ukrainians of a military threat and gives date) (https://cutt.ly/Qwf4VPHC) У чоловіка 5 років поспіль болів палець на нозі - лікарі ошелешили діагнозом і дали 5 днів життя (A man's toe had been hurting for 5 years in a row - doctors were stunned by the diagnosis and gave him 5 days to live) (https://cutt.ly/3wf4BL9E) Усього за долар: США продадуть Польщі десятки вищезвучачів F-22 Raptor (Just for a dollar: The US will sell dozens of F-22 Raptor fighter jets to Poland) (https://cutt.ly/Qwf4NTf8) 	<ul style="list-style-type: none"> Gwyneth Paltrow verdict: Why she divides, and fascinates (https://cutt.ly/nwf4MFMr) The outlawed drink making a comeback (https://cutt.ly/vwf49AxX) The intercontinental ATM theft that netted \$14 m in two hours (https://cutt.ly/Fwf42LzK) 	<ul style="list-style-type: none"> Міша Коллінз, Біпа Фарміга: які голієудські знаменитості вивчили українську мову (Misha Collins, Vera Farmiga: which Hollywood celebrities have learned Ukrainian) (https://cutt.ly/7wf438i6) Українці під час війни почали частіше зраджувати коханим, і ось чому (During the war, Ukrainians started cheating on their loved ones more often, and here's why) (https://cutt.ly/Xwf481ud) У 20 разів більша за Землю: на Сонці утворилася нова гігантська "діра" (20 times bigger than the Earth: a new giant "hole" has formed on the Sun) (https://cutt.ly/2wf44dRq) 	<ul style="list-style-type: none"> 700 plus zamiast 500 plus? "Myślę, że ministerstwo nad tym pracuje" (700 plus instead of 500 plus? "I think the ministry is working on it") (https://cutt.ly/dwf46EID) Guz zaczął odrastać trzy godziny po operacji. "Lekarze byli w szoku" (The tumor began to grow back three hours after surgery. "The doctors were shocked") (https://cutt.ly/lwf47vHi) Często pijesz wodę gazowaną? 5 możliwych skutków ubocznych (Do you often drink carbonated water? 5 possible side effects) (https://cutt.ly/hwf7rVaj)

Figure 9: Teaser headlines from the websites of media organisations.

The BBC employs attention-grabbing headlines to pique the interest of its audience regarding the subject matter at hand, which guarantees that the audience will be intrigued and motivated to learn more about the controversial claim. Both TSN and Radio Zet utilise headlines that disseminate information about the most pertinent news items, relevant to the local audience. Simultaneously, TSN incorporates elements of suspense and apprehension, as evidenced by the first headline concerning an astrologer's remarks about a potential military threat. In contrast, Radio Zet uses health-related headlines, interviews with medical professionals, and data about societal trends, prompting readers to reflect on their own lifestyles. Lux FM's headlines predominantly focus on cultural events and curiosities.

We conclude that both TSN and the BBC are media organisations dedicated to providing their audiences with accurate, impartial, and high-quality news. Both institutions have established editorial policies promoting transparency, accountability, and ethical journalistic principles. While Ukraine's TSN has a more localised focus and audience, the BBC has a considerably broader reach and operates globally.

As regards the radio stations, both Lux FM and Polish Radio Zet are commercial radio stations with a broad audience. On Lux FM's Facebook page, the content appears to primarily focus on showbiz-related news that may be of interest to fans of pop culture and entertainment. However, this narrow focus may limit the appeal to a wider audience. In contrast, Polish Radio Zet offers a more extensive range of content on all online platforms, including news, current affairs, entertainment, and more.

The headlines in all analysed media outlets exhibit considerable diversity. Still, they have several features in common. Teaser headlines aim to capture the audience's attention, elicit a strong emotional response, and stimulate curiosity. Such headlines employ a wide range of techniques, including the use of emotional language, intrigue, questions, emphasis on exclusivity and surprise, the highlighting of main topics of interest to the audience, and the differentiation of events.

4.3. Media literacy, media competence, and Sustainable Development Goals (SDGs)

The results of content analysis and media monitoring demonstrate a wide variety of digital communication strategies and an increasing responsibility of the public, as an active participant in the information environment. The combination of these factors has stimulated new approaches that extend beyond technological innovation and editorial policy, finding expression in the media education movement. The goal of media education is to equip every member of society with the ability to critically evaluate information, recognise manipulative practices, and responsibly create their own media content, thereby introducing media literacy into the everyday life of every person [21].

As audiences are not only consumers of media but also creators of user-generated content, the level of media literacy in society directly influences the quality of media environment itself: the higher the level of the overall media literacy, the more noticeable impact it has on the overall quality of the media outlets, striving to meet the growing demands of the audience being more credible, diverse, and socially relevant. In this way, the advancement of media education and media literacy contributes to the principles of lifelong learning and digital citizenship.

Considered from a broader perspective, these transformations are fully in line with the United Nations Sustainable Development Goals (SDGs) [22]. The integration of media literacy into communication strategies supports SDG 4 (Quality Education) by developing digital skills and critical thinking. The innovative use of media environments contributes to SDG 9 (Industry, Innovation and Infrastructure), while empowering diverse voices through user-generated content aligns with SDG 10 (Reduced Inequalities). Finally, ensuring the reliability and transparency of online media directly supports SDG 16 (Peace, Justice and Strong Institutions) [22].

Therefore, the development of media literacy and media competence should be seen not only as an educational necessity but also as a contribution to the global development priorities. By incorporating these principles into their content and communication strategies, media organisations can improve their competitiveness and the sustainability of the information society.

5. Conclusion

Ukrainian legislation lacks a unified definition of the term content, which creates difficulties in copyright protection and legal regulation. In scientific discourse, content is defined broadly as information (including texts, images, videos, and audio) that satisfies the audience's needs.

The primary distribution channels are social networks, websites, blogs, forums, and messengers. Social networks ensure the widest coverage and interactivity, while websites and blogs remain essential as foundational platforms for sharing information.

The main forms of UGC include comments, reviews, blogs, photos, videos, and citizen journalism. Classifications by A. Angelfritz, M. Scott, and Johnson & Ornebring reveal different levels of user participation – from simple comments to full-fledged cooperation with professional journalists.

The content analysis of selected media resources (including TSN, BBC, Lux FM, and Radio Zet) reveals significant differences in their thematic focuses. TSN's content is dominated by war-related and show-business topics, reflecting primarily local interests. In contrast, the BBC's content exhibits greater thematic diversity, with politics and world news prevailing. Similarly, the analysis of radio stations showed distinct approaches on social media: Lux FM's content on Facebook is almost exclusively related to show business, a narrow focus that risks reduced diversity and

potential audience loss. Conversely, Radio Zet presents a more balanced content structure, though political and global issues remain dominant.

Teaser headlines are a crucial element of online media strategies. They enhance audience engagement and content sharing but require a careful balance between emotional appeal and accuracy. Media organizations, on the one hand, strive to engage as many users as possible, but at the same time, often encourage them to take a superficial view of information. In this context, citizens' media literacy level becomes a key factor in determining the ability of society to distinguish facts from manipulations and evaluate information sources critically.

The study's results, therefore, confirm the interdependence between the quality of user-generated content and the level of media literacy among the audience. The more developed the skills of critical thinking, analysis, and ethical use of digital tools among users, the higher the quality of the media environment. It directly corresponds with the UN Sustainable Development Goals, particularly Goals 4, 9, 10, and 16.

The conducted research can increase media literacy, a crucial tool for fostering a responsible digital society that counters disinformation, preserves democratic values, and promotes sustainable development.

Effective strategies combine multiple formats (informational, visual, entertaining, commercial) with an emphasis on unique content for social media. The integration of user-generated content, personalisation, and data analytics plays a decisive role.

Declaration on Generative AI

During the preparation of this work, the authors used ChatGPT and Grammarly to: Grammar and spelling check. After using this tool, the authors reviewed and edited the content as needed and take full responsibility for the publication's content.

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