







“Models of TV news layout: Different types of marketing narrative”

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MODELS OF TV NEWS LAYOUT: DIFFERENT TYPES OF MARKETING NARRATIVE

Abstract

The study focuses on identifying and describing the layout models of leading Ukrainian TV channels, which were formed in 2004–2020 in connection with changes in audience demands, transformations of business models, and mastering the latest technologies. The news release is a marketing narrative about current events, mediated by narrators and language as a sign system. This paper aims to emotionally engage viewers and further communicate with them (including the consumption of television commercials). In 2019–2021, a rhetorical analysis of 531 news issues of the previously created sample of TV channels was performed. The semantic, structural, technological regularities and differences in the news layout are revealed. Based on a set of criteria (principles of selection and ranking of topics, methods of presenting information, broadcasting methods), the layout of the sample news is classified. Then a general description of TV news layout models is made. Five narrative models of the leading Ukrainian TV channels are substantiated: 1) hierarchical layout; 2) standard layout; 3) social layout; 4) stress layout; and 5) mixed layout. These models are related to the implementation of marketing tasks. Their understanding allows deepening the understanding of working with the audience, as well as improving news production in the television business.

Keywords

media production, marketing narrative, news release,
TV layout, TV news layout models

JEL Classification

D80, L82, L96, M39

INTRODUCTION

Television is a practical component of modern media communications. According to the Kyiv International Institute of Sociology, 74% of people in Ukraine watch TV every day, with news programs (Detector media, 2019) having the highest ratings of all the viewed content.

The news program is inherently a marketing narrative: it talks about the picture of the day or the week. This narrative is integrated into a more extensive information array – discourse. At the same time, news storytelling attracts and retains the audience's attention, increases loyalty, and instills in the audience's mind the brand of the TV channel with its values. Directed selection of characters, plots, and messages sets the audience guidelines and incentives for actions.

Usually, the news release lasts about 40 minutes and consists of various forms: information messages, reports, guest interviews, etc. All these program components relate to different topics: politics, economics, social issues, culture, and more. The editor's task (apart from reading the materials written by journalists) is to compose these materials – to combine them into a single program that can capture the viewer's attention.

During 2004–2020, Ukrainian TV channels updated narrative tools and experimented with the layout. In addition, the more the television



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market developed, the more TV channels appeared, the faster technology changed, the more diverse the layout of TV news became. However, scientists still have not traced different approaches and have not classified models of television layout.

This analysis focuses on the Ukrainian media, which provides much material on creating a marketing narrative in the conditions of free information market and internal systemic crises, which is vital for understanding the development of democratic institutions in developing countries (emerging and developing Europe).

1. LITERATURE REVIEW

The scientific discourse has developed ideas and conclusions that served as a theoretical basis for the study of TV news models as marketing narratives. Telenkov (2020, p. 78) noted that “the layout of TV news is the order of crucial information and the time of news in the program. Each editorial and final group, taking into account the information policy of the channel, models the layout of television news, trying to influence the audience as much as possible”. In addition, the components of television layout (the principles of selection and ranking of topics, ways of presenting information, and broadcasting techniques) were substantiated (Telenkov, 2020).

This study shares views on media storytelling as a somewhat organized and structured narrative designed to influence the audience. For example, Coman et al. (2020) consider a narrative model a typical structure, a scheme that helps to facilitate complex and delicate conversations in practice. In addition, Shapiro and Kim (2012, p. 93) substantiate the connection between the mental abilities of media consumers and stories, or rather, their “narrative realism”.

Ochs and Capps (1996) emphasized that narratives usually combine different means and methods of conveying information: “Narratives are not usually monomodal, but instead, they integrate two or more communicative modes. Visual representation, gesture, facial expression, and physical activity, for example, can be combined with talk, song, or writing to convey a tale. These blendings characterize narratives in various settings and communities” (p. 20). Another thing is that the combinations and the narratives can be different.

Lippman (1998, p. 136) noted that “the media links world events and people. It was determined how

these events would be reflected in people’s minds”. Jameson (1984), Lyotard (1984), Todorov (1969), Fludernik (1996), and Schmid (2010) studied how stories help people understand the world and how they understand stories. In the 1970s and 1980s, a “narrative turn” took place, and an approach prevailed in the philosophical and social sciences. All phenomena of social life can be known through their narrative nature and eloquence.

Narrative theorists emphasize the dependence of the narrative on the moment of time and changes in the situation – they determine the formation and dissemination of stories. Analyzing the gaps between modernism and postmodernism, Jameson (1984) spoke about the “archaic” of all previous in culture. He stated that “not only are Picasso and Joyce no longer ugly; they now strike us, on the whole, as rather ‘realistic’; and this is the result of a canonization and an academic institutionalization of the modern movement generally, which can be traced to the late 1950s” (p. 56). At the same time, Jameson (1984, p. 79) emphasized the explosive, high-speed impact of digital technology and television in the age of media and advertising.

In addition, narrative theorists emphasize the interpretive nature, indirectness, and ambiguity of the narrative. With a particular perspective, Liotar (1995) states that “narratives are fables, myths, legends, suitable only for women and children. At best, they try to add a ray of light to this obscurantism in an attempt to civilize, enlighten and develop” (p. 25). This far too radical formulation contains the right idea of the “necessary” simplification and distortion of a certain reality in news narratives for the sake of their curiosity and accessibility. Dunn (2005) developed the idea of an essential transition from the “printing paradigm” of newspaper journalism to television: “It led to the hegemony of entertainment: from the ‘typographic paradigm’ (Baym, 2004, p. 285) of news-

paper journalism with its emphasis on the pyramid structure and language (words) to present evidence, contemporary television news has moved to a 'tevisual' structure, emphasizing the visual and the assemblage of images and sound. Other techniques and codes work to authorize the news and its narratives, including the newsreader's manner, appearance and mode of address, and the professionalism of the studio environment" (Dunn, 2005, p. 151). Television news, increasingly inclined to infotainment, also sets standards of understanding and behavior, as written by Otto et al. (2017), Hallin and Mellado (2018), Bastien (2018), and Savolainen (2021).

Creating news narratives, editors' resort to such manipulative techniques as gatekeeping and agenda-setting, framing, priming, and more. Lewin (1947) wrote about some "gates" that information overcomes along the communication channels before reaching the audience. Based on Lewin (1947), White (1950) analyzed the work of a newspaper editor who selects information, giving him the nickname "Mr. Gates." This model, however, takes into account only one "gatekeeper." At the same time, the path that information takes before reaching the consumer is much more complicated.

The gatekeeping theory was later supplemented by McNelly (1959), who considered the path of information on the example of the selection of international news. He singled out intermediate "gatekeepers": foreign correspondent, editor of a foreign bureau, regional bureau, central agency, editor of a national bureau in the country where the news is covered, and others. According to this model, selecting and generating messages, which is essential when studying the layout, is completed mainly before the news stream reaches the editor of a newspaper or television company. Intermediate gatekeepers can adjust both the form and content of the received plots and each intermediate link – the recipient of information – acts as a filter for the next recipient (McNelly, 1959, pp. 23-26).

Bass (1969) critically revised the gatekeeping theory. He suggested a significant addition: "gatekeepers" play different roles in the transmission of news. Bass (1969, pp. 69-71) proved that the main activities for selecting messages occur within the news service, and this process consists of two stages: the collection of news and their processing.

Galtung and Ruge (1965) traced the transformation of actual events into a "media image" disseminated by the media to the audience. The Galtung-Ruge model is based on three basic hypotheses: 1) the additivity hypothesis; 2) the complementarity hypothesis; and 3) the exclusion hypothesis. The model demonstrates that the selection of information creates a specific structured "media image" – the image of places, people, events can be significantly different from reality (Galtung & Ruge, 1965).

Berkowitz (1993) was one of the first to use the concept of "priming." He analyzed the nature of the psychological impact of the media: "The central idea of the concept of 'priming' (from the English prime – charge, ignite) is as follows: when people are faced with a stimulus (or event) that has a personal meaning, they come up with another idea with the same meaning. These thoughts, in turn, can activate other semantically close ideas and even incline to action" (Berkowitz, 1993, p. 250). The effect of priming as the operation of neo-associations is of interest primarily to Josephson (1987), Berkowitz and Heimer (1989), and Bushman (1998), who researched media violence.

The concept of framing – recognition of stereotypical situations in mind (memory) of a person – is also promising for learning models of news narrative: "While there is relatively little doubt that one can generally identify frames in the news in a meaningful way, there are questions as to how the effects of these news frames essentially differ from related media effect paradigms, such as persuasion or (second-level) agenda-setting (Cacciatore et al., 2016). In light of an emerging minimal media effect paradigm (Bennett & Iyengar, 2008), some scholars call for a limitation of the future study of news framing effects and its pairing with a more restrictive model of news framing psychology" (Lecheler & Claes, 2018, p. 61).

These trends are inherent in the Ukrainian media market, which has been developing rapidly in recent decades. There are new channels with their news, new business models, creative concepts, technologies, and images. Relevant market transformations are reflected by Goian (2004), Goian and Goian (2018), and Cheremnykh (2019). There are also some developments in the theory of television typesetting (Fedoriv, 2003, 2004).

Previous interpretations of television layout as a narrative practice have not been found, although media influencing technologies (e.g., gatekeeping, agenda, priming, and framing) have been repeatedly studied. However, the analyzed studies also do not reveal the idea that the model (typical approach in the layout) is the fundamental structure that ensures the narrative patterns and integrity of the discourse of the TV channel.

2. AIM

The purpose of the study is to identify and describe narrative models of news of leading Ukrainian TV channels (2004–2020) in terms of their marketing narrative potential.

3. METHODS

The study was implemented from 2019 to 2021. A set of methods was used to achieve the goals.

At the stage of conceptualization, the theoretical base is accumulated. For this purpose, the analysis of literature sources was carried out. The basic approaches for research were studied: the narrative theory, Galtung-Ruge model, “agent setting” theory, framing and priming concepts, etc. Scientific views were compared. The systematic method builds a holistic theoretical basis for their search.

Table 1. TV channels subjected to rhetorical analysis

TV channels	Year of foundation	News programs
“Inter”	1996	“Podrobnosti”
“1+1”	1995	TSN
“Ukraine”	1993	“Podiyi” “Sohodni”
STB	1997	Vikna”
ICTV	1992	“Fakty”
“Novyj”	1998	“Abzats”
“Pershyi Natsionalnyi”	1939	“Novyny”
“ERA”	2001	“Pidsumky”
“Channel 5”	2003	“Chas. Pidsumky dnja”
“Channel 24”	2006	“24 Novyny”
UBR	2009	“Novyny”

Data on the results of television market monitoring and opinions of television experts were collected and analyzed. The criterion for forming the

sample was the ratings of TV channels, which are determined according to the Television Industry Committee (n.d.), professional analysis of the Detector Media (n.d.), and Telekritika (n.d.). Therefore, a non-random sample was formed from 531 news of the news program on 11 national TV channels (Table 1). Issues were selected considering the following parameters: significance of days from the chronological period of 2004–the 2020s, different nature of issues by time (morning, day, evening, night, final), various news anchors on the air.

The semantic, structural, technological regularities and differences in the news layout are revealed. An example of such an analysis is given in Appendix A.

Then the primary empirical research was implemented. The experts chosen are 35 graduates and editors-in-chief, who were interviewed. Among them are Dmytro Belyanskiy (“Ukraine”), Volodymyr Gorkovenko (“Inter,” ICTV), Borys Ivanov (“Inter,” “Ukraine”), Kalaida Yevheniia (“ERA,” “Pershyi natsionalnyi”), Kyryk Olena (“ERA,” UBR), Mzhelskyi Volodymyr (“Channel 5”), Motorny Oleksandr (“2+2”), (“Channel 5”), Motorny Oleksandr (“2+2”), Symych Zakhar (“1+1,” “2+2”), Tuhuzova Natalia (“Channel 24”), Shamanov Mykhailo (“Novyi”), Shylenko Maksym (“1+1”), Turchyn Taisiia (“Channel 5”), and others. Expert opinion on the following issues were clarified: approaches to the formation of the issue, the logic of selecting the topic of the issue, the dependence of the issue on time, “neighboring” programs, positioning the channel, the use of various forms of material, etc.

A rhetorical analysis of 531 TV news programs was conducted. The TV layout is considered a system. Therefore, its central, fundamental, constructively critical components are analyzed: principles of selection of news for an issue, the ways of the plot construction, methods of layout (Telenkov, 2020).

Data from questionnaires and rhetorical analysis were subject to comparison and synthesis. The modeling of the TV layout was connected with the search for the essential topics, compositional schemes, and forms of TV stories in the collected empirical material (the content of TV programs).

Five models of TV news layouts have been constructed by reduction and abstraction. They provide an opportunity to understand news narratives' basic patterns and structures.

4. RESULTS

The collected data are classified according to a set of criteria: a) principles of selection and ranking of topics; b) ways of presenting information; c) broadcasting techniques to classify different types of TV news. As a result, five approaches to producing news on leading Ukrainian TV channels (2004–2020) have been identified.

Layout “from important to less important.” Newscasts on the “Pershyi natsionalnyi” (now “UA:Pershyi”), which are published several times a day, are designed to cover the activities of various people and organizations in their descending importance: the President, the Prime Minister, party leaders, deputies, others leaders and the structures they head. The higher the position and the level of political responsibility, the more critical the news and the higher it is in the issue's layout. The top topic is mandatory; it is deployed with the help of various broadcasting techniques.

The issues are based on the principle of drama. They contain connection, development of action, culmination, and outcome. It is imperative to keep a balance between the negative and the positive. Preference is given to direct inclusion with a full-fledged plot. Small forms are used only on condition of efficiency. They are alternated with large ones to keep the program dynamic.

Layout significantly depends on the time of release. Morning broadcasts include late-night and night events, announcements of events expected today, headlines, announcements of newsroom activities during the day (what they plan to do, where journalists go, what viewers will see during the day, etc.), background stories. The morning program consists of only short forms, as there is a slim chance that the viewer will watch extended programs. In the daily broadcasts, the first events are in development: live broadcasts, live telephone interviews, video messages with dubbing, short reports, announcements of exclusive blanks, which

are planned to show during the day. The evening issue includes extensive stories and topics tracked during the day and formed into a full-fledged story. The top topic is being worked out. Small forms are also released if the event is recent and there is no time to make a complete story. The night issue is designed primarily for audiences who want to know more. It is formed from the extended topics of the main issue, their development, updating of information. Also, it contains an investigation with the reasons for the event, a comprehensive report, several guests in the studio with analysis and argumentation of what and why happened during the day, and what will be further.

TV layout with alternate thematic blocks about spheres of public life. During the period 2008–2015, such a layout was used in the news program “Abzats” (“Novyi”). The layout of news of this type is built of blocks: politics, economics, social issues, culture, among others. First of all, there are event materials, then dynamic, investigations, thematic reports, and entertaining parts at the end.

They were guided primarily by relevance and social significance during the selection of news. Since the news was broadcast once a day, they tried to give a complete picture. Slightly more news was given to women; minimum blood and violence, more positive emotions.

The content was influenced by channel positioning. For example, the news related to the payment of pensions was not chosen for the issue. Instead, the news about the job search was in the program.

For the editor-in-chief Mykhailo Shamanov (personal communication, April 24, 2019), the main thing was to follow the alternation of positive and negative news, dynamics, tension, and mood. The integrity and dynamism of the program were achieved primarily through the headlines of the presenter. Also, the program announced the second part of the issue. Finally, at the end of the program, there was an announcement of the next issue.

Television, thematically focused on the life of the average person. Incomes and prices, utility tariffs, unemployment, health, education, etc. are the main issues of this news program.

This layout from 2009 is implemented in the news program “Podrobnosti” of the TV channel “Inter.”

Volodymyr Gorkovenko (“Inter,” ICTV) (personal communication, July 29, 2020) considers drama the basis for the news program. He tries to make the issue look like a full-fledged work – with a buildup, a culmination, and an outcome. At the same time, the first news is shocking – the one that all channels will talk about: the event in eastern Ukraine, the terrible catastrophe that happened in another country and gained worldwide resonance. According to Borys Ivanov (personal communication, November 9, 2019), the editor-in-chief of the morning news program at “Inter,” layout is a tool, a technology for submitting news. Moreover, the latest events in Ukraine are the content, in fact, the news itself. The war became an integral part of the issue. Even if there is a long-term truce, there are no casualties, the events in Donbas or around it are obligatory in the issue.

For the sake of dynamism, the program tries to alternate materials of different genres and forms: reports, video messages, studio messages using computer graphics, virtual studios, live broadcasts from the scene, and guests in the studio. Topics alternate with each other. Announcements are used at the beginning and in the middle of the program. Author’s stories or journalistic investigations will rather be kept until the middle of the program, being announced them in advance.

The time of the broadcast also matters. The final issue of the day is an analysis of all current events. In contrast, short news releases are classic news releases, according to Oleksandr Pylypets (personal communication, Desember 27, 2020), director of the State enterprise National information systems (which produces “Novyny” and “Podrobnosti” for channel “Inter”).

In short issues, drama is more straightforward, according to the editor in chief of “Podrobnosti” Oleksiy Ivanov (personal communication, April 22, 2021). They use only one genre – reporting. There are no investigations or “stories.” The task of these issues is to tell the main news at a specific time. On the other hand, genres, investigations, “stories” and exclusives are mandatory in analytical issues. Therefore, the editor has more room to maneuver.

Television, the prerogative of which is emotional information. The feature of such news is the focus on emotionally charged topics, emotionally contrasting stories: murders, accidents, violence, as well as positive events related to creativity, relationships, and more. This type of news has been a priority since 2008 (due to the change of owner and editorial policy) on the channel “1+1”. In addition, for the last 10-12 years – on “2+2” (information group “1+1 media”), as well as in the news of “Channel 24.”

Stress layout is particularly clearly determined by the target audience and for TSN (channel “1+1”) – women 35+. When selecting news, TSN editors are guided by such criteria as fear, death, scandal, sensation, sex, laughter, and money. At least one of these criteria should be in every news item, and better yet, their symbiosis. According to the editor-in-chief of TSN Maksym Shylenko (“1+1”), (personal communication, May 28, 2020), the emotionally accented layout positively affects the program’s rating.

However, TSN also selects topics of interest to a broader audience. For example, the events of Euromaidan and the fighting in the east of the country had a significant impact on TSN layout. At the end of 2013, up to 90% of the total issue was occupied by one event, but in different manifestations: short messages, direct inclusions, large analytical stories, graphics, no comments, etc.

The editor calls successful bridges from topic to topic the key to the integrity of the issue. Dynamics are achieved due to the constant change of forms: large plots, small ones, logos, video messages, inquiries, graphics, etc. Maksym Shylenko (personal communication, May 28, 2020) emphasizes that it is also essential to change the theme and tone: negative – positive, death – life, social – problematic, fun – bright. The viewer should not think about switching channels.

TSN morning broadcasts are short and have a lot of international news (related to other times on different continents). Also, in the morning issues, the most resonant events of yesterday are presented in the development. So here are short stories, video messages, and inclusions. There are almost no large forms. There is no more yesterday or night information in the daytime issues. The emphasis is

on live coverage of recent or ongoing events. In the daytime issues, evening issues also are announced. Most of the world news is related to Ukraine directly or indirectly. There are usually three or five-day events in a nightly issue; main guests present in the studio are experts and analysts.

Telecast based on a synthesis of approaches. In the news programs of the TV channels “Ukraine,” ICTV, “Channel 5,” UBR, and “ERA” there are different logics for the layouts of the issues – the described approaches to the layout are synthesized.

The main thing in the “Syogodni” news (TRK “Ukraine”) editors call “adherence to the internal logic clear to the viewer, thoughtful arrangement of thematic blocks and ranking of information by importance.” The selection of information is guided by criteria such as relevance, public interest, exclusivity and retention of the news audience. The suitability of news content is determined by the requests of the target audience of the channel. In view of this, the editor selects topics, forms of presentation, sequence and timing of stories.

At the same time, Eduard Lozovyi (personal communication, October 27, 2021) said that the news did not abandon the layout, which he called “amplitude.” He described it as follows: “Scandal (sensation) – commentary and prognosis – social – “acute” conflict policy, etc. – to create an emotional “sine wave.” This type of layout helps maintain dynamics and richness – not to tire the viewer”. Guest studios on the channel are used at a minimum, at a maximum – direct inclusions from the scene. Video messages are of limited use, especially in a row, because one-voice TV news does not hold attention, unlike radio.

According to Dmytro Belyanskyi (“Ukraine”) (personal communication, September 28, 2020), morning news releases can afford a “torn layout” because few people watch the whole program. During the day, they focus more on relevance because events are happening right now. In the evening – they are built more consistently. At night the editors summarize or make news in the infotainment format. Dmytro Belyanskyi (personal communication, September 28, 2020) head of media projects at the “Ukraine” TV channel, said that the same information is told in a min-

ute in short issues. In the final issues on one topic they allow themselves three minutes. The timing of the issue, more than half an hour, allows the hottest topics to be “circled.” That is to return to them during the release, update information, give new comments and direct inclusions if the event unfolds in real time (Eduard Lozovyi, personal communication, October 27, 2021).

The layout also significantly affects the feed form. For example, editors alternate direct inclusion and reports with updated information with infographics. And a topic close to a large investigative material is submitted in the form of a video message or “distributed” by issue.

The news program on ICTV is called “Fakty.” The editors call the ability to find the first newsworthiness of “opening” the program the main thing in the layout. Its nature can be anything – the central relevance and social significance. It all depends on the event, according to Orest Rebmann (personal communication, June 5, 2019), editor of “Fakty”.

Over the last decade, the criterion of political expediency has leveled off somewhat. Although, during Kuchma’s presidency, the news about the president’s activities reached a maximum of three; this stereotype has gradually become a thing of the past (Volodymyr Gorkovenko, personal communication, July 29, 2020).

It also significantly affects the actual timing of issues. If it is more than twenty minutes – the editors make several announcements during the program. If the time is up to fifteen minutes – all materials are not longer than one minute and ten seconds, and announcements are used only at the beginning. If the issue is long – the top topic can be returned to in the second part. For example, they give a plot in the first, and in the second, they give inclusion from the scene. Interesting or scandalous material can be specially announced during the release to show it in the second part. For the dynamics and integrity of the program, the editors use the inclusion of the place, if the event is just now or has just ended. A guest is interesting if he is a newsmaker or a recognized expert on a topical issue. The channel can talk about several guests if they are uncompromis-

ing opponents in the topical issue of the day. In addition, the ICTV channel has the best ratings when beautiful young presenters host the show Volodymyr Gorkovenko (personal communication, July 29, 2020).

5. DISCUSSION

Firstly, any narrative is characterized by changes in the situation, state, and dynamics. Secondly, it contains specific indications of the time, place, and event participants. With this in mind, TV news – stories about current events mediated by narrators and language as a sign system – is a vivid narrative phenomenon. TV news, inherently claiming to be a documentary, is an example of what Prenzler (1991, p. 4) called “narrative realism.” He also argued that realism is also said to be ideological in the more general sense that its pretended transparency and construction of a dominant perspective are manipulative and reductive.

The immanent interpretativeness and suggestiveness of the news narrative are manifested in the numerous differences in the layout of the analyzed issues. As McManus (1994) rightly pointed out, market-oriented journalism is a striking business phenomenon. Thus, such products as television news are “in the twine” between market forces and the spirit of professional quality journalism – there is a “reality television” (Dunn, 2005, p. 152). Ways of realization of business strategies of TV channels correlate with layout models of TV news. The immanent interpretivism and suggestiveness of the news narrative are achieved through different narrative approaches.

TV channels shape the “agenda” differently, emphasize and silence certain events or public figures, and frame information according to their target audience (gender, age, preferences). In addition, they determine the sequence of stories in the issue. Using priming, through broadcast media images, the “worldview” pushes the audience to the necessary assessments, conclusions, and behavior patterns. TV typesetting works as a marketing technology used by TV channels depending on editorial policy, positioning, etc.

Dvorianyn (2016, p. 154) emphasizes that “television layout is reduced to agenda-setting”. Television layout is considered more broadly as the mechanics of setting the agenda. It depends significantly not only on the principles of selection and ranking of topics – equally important are ways of presenting information (genre forms, linguistic, etc.) and ethereal techniques (technical and technological). Telenkov (2020) also discussed this issue. In the combination of these elements, the active transformation of reality into news quasi-reality takes place. Moreover, these combinations are diverse, which allowed bringing models of television layout.

This paper considers television layout more broadly as the agenda-setting mechanics. This study traces the main patterns in the production of news programs of leading Ukrainian TV channels in 2004–2020 and offers a classification of models of television layout. Thus, there are the following models of television layout:

- a) hierarchical;
- b) standard;
- c) social;
- d) stress;
- e) mixed.

These models are the structural basis of news discourses of TV channels (such as X-rays) and are offered in this paper as miniatures to describe the relevant discourses.

Model A. Hierarchical layout is a television layout based on a sequence of topics and stories about the activities of different people and organizations according to the logic of “from important to less important” (Table 2).

The beginning and the central part of the TV news program, built on a hierarchical layout, is devoted to the activities of senior government officials – the President, the Prime Minister, or members of the parliament. After this, they present social, cultural issues, or sensational entertainment news. Thus, the hierarchical layout reproduces the idea of the social significance of various activities (for example, politics, economics – priority, cultural issues – secondary), as well as “hard and soft” news, “quality and tabloid” press.

Table 2. Structural model of hierarchical TV layout

Principles of selection and ranking of topics	Ways of presenting information	Essential receptions
<ul style="list-style-type: none"> • Eliteness • Personalization • National significance of figures and organizations • World importance of figures and organizations • Balance of domestic and international news 	<ul style="list-style-type: none"> • Submission of topics and stories about the activities of people and organizations in descending order • Required top topic • Dominated by direct inclusion, a full-fledged plot 	<ul style="list-style-type: none"> • Oral message (studio) • WS (without sound) • SNH (synchronous) • studio + SNH, • WS + SNH (or SH) • Stand-up • Guest (s) in the studio Transmission of the word • Cap (screensaver) • Reflection

Since the 2010s, the hierarchical layout has almost disappeared from television.

Model B. Standard layout is a TV layout, which provides a sequence of thematic blocks of information about spheres of public life: politics, economics, social issues, culture, etc. (Table 3).

The standard layout of television news is somewhat similar to the hierarchical one. The difference is that the first is about specific officials, and the second is about the news.

Model C. Social layout is a TV layout, thematically focused on the average person's life (income and prices, unemployment, health, education) (Table 4).

Model D. Stress layout is a TV layout, the prerogative of which is any resonant, often negative information, and emotionally contrasting plots (Table 5).

The stressful layout is based on basal emotions aimed at the emotional sphere of the mass audience, designed to stun them, evoke empathy, indignation, and more. The main topics and heroes of news releases are selected by the topics of fear, death, scandal, sensation, sex, laughter, and money, which is often used in marketing communications and, in particular, in advertising texts.

There are rich and varied ways of presenting information and broadcasting techniques.

Table 3. Structural model of standard TV layout

Principles of selection and ranking of topics	Ways of presenting information	Essential receptions
<ul style="list-style-type: none"> • National significance • World significance • Balance of domestic and international news 	<ul style="list-style-type: none"> • Block structure • by topics: <ul style="list-style-type: none"> • political news • economic news • culture news • sports news • weather, etc. 	<ul style="list-style-type: none"> • Oral message (studio) • Life • No comments • WS (without sound) • SNH (synchronous) studio + CHC, • WS + SNH (or SH) • Stand-up, • Guest (s) in the studio • Use of documentary footage • The transfer of the word Spiegel • Cap (screensaver) reflection

Table 4. Structural model of social television

Principles of selection and ranking of topics	Ways of presenting information	Essential receptions
<ul style="list-style-type: none"> • Compliance with the interests of the audience • National significance of the social issue • Emotionality • Conflict situation • World significance • Balance of domestic and international news 	<ul style="list-style-type: none"> • Dramatic construction of the issue – from the beginning to the end, with the obligatory top theme 	<ul style="list-style-type: none"> • Life • No comments • Stand-up • Use of documentary footage • Word transmission • Direct connection • Poly-windows • Virtual studio • Augmented reality • Computer Graphics • Pop-ups

Table 5. Structural model of stress TV layout

Principles of selection and ranking of topics	Ways of presenting information	Essential receptions
<ul style="list-style-type: none"> • Stress, emotionality • Personalization • Conflict situation • Eliteness • Media audience management 	<ul style="list-style-type: none"> • Dynamics due to the change of negative-positive tone, large-small stories, genres, logos, video messages, inquiries, infographics, etc. • Emotionality • Language game • Irony 	<ul style="list-style-type: none"> • Life • No comments • WS + SNH (or SH), • Stand-up • Use of documentary footage • Transmission of the word • Inclusion by Skype, Zoom • Direct inclusion • Poly-windows • Virtual studio • Augmented reality • Computer Graphics • Pop-ups • Frame stylization

Table 6. Structural model of mixed TV layout

Principles of selection and ranking of topics	Ways of presenting information	Essential receptions
<ul style="list-style-type: none"> • National significance • World significance • Balance of domestic and international news 	<ul style="list-style-type: none"> • Organization of stories into thematic blocks and ranking of information by importance for the audience 	<ul style="list-style-type: none"> • No comments • WS + SNH (or SH) • Stand-up • Guest (s) in the studio • Word transmission • Hat (screensaver) • Inclusion on Skype, Zoom • Direct inclusion • Poly-windows • Virtual studio • Augmented reality • Computer Graphics

Johansson (2007, p. 32) wrote that technological changes, apart from affecting the presentation of news, have changed the nature of journalists' work in ways that could be incorporated into tabloidization theories. This study confirmed the focus on external entertainment. The dominance of ethereal receptions, in fact, correlates with the tabloidization of news, which is evident in the news, following the model of stress. However, a decade and a half later, this conclusion seems less categorical: technology also provides more and more opportunities to document reality, of course, subject to news standards.

Model E. Mixed layout is a TV layout based on a synthesis of the most effective approaches in news publishing (Table 6).

The mixed layout is subordinated to the audience's interests – the theme, structure, timing of the plots are formed accordingly. A balance is achieved in terms of complexity, emotional coloring, etc.

This is the most popular news layout among Ukrainian TV channels – a priority for “Ukraine,” ICTV, UBR, “ERA,” and “Channel 5.” In order to attract as large an audience as possible, many channels began to implement such a layout model.

CONCLUSION

In 2004–2020, in the conditions of development of the television market, the introduction of the client-oriented approach, news releases of the Ukrainian TV “Inter,” “1+1,” “Ukraine,” STB, ICTV, “Novyi,” “Persnyi Natsionalnyi” and others were based on specific models. They had narrative patterns in selecting and ranking topics, ways of presenting information, and TV broadcast techniques. As a result, five narrative models of news were identified and described for the first time: hierarchical, standard, social, stress, and mixed.

The TV news model is an effective marketing tool associated with market-driven journalism, aimed at building sustainable, long-term relationships with audiences. On the one hand, the narrative model makes it possible to organize production processes – to quickly and coherently prepare the issue, without deviating from the content strategy, to manage the discourse of the TV channel. By modeling a news program, one can achieve semantic, structural, technological excellence of the news release, recognizability, competitiveness, and TV channel ratings. On the other hand, the narrative model is a communication technology aimed at accomplishing the information picture of the day, a factor in manipulating the audience. By reinforcing people's values and simplifying complex messages, news unites and motivates the audience. Such an internal contradiction of the potential of television typesetting calls for professional responsibility and adherence to professional standards. In order to succeed in a competitive environment, TV channels should pay great attention to developing and improving the model of TV news layout in all its aspects.

The marketing effects of each of the selected models of television news layout should be considered in the future.

AUTHOR CONTRIBUTIONS

Conceptualization: Dmytro Telenkov.

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APPENDIX A

Table A1. Layout of ICTV news program “Fakty” (example of rhetorical analysis of a news release)

Date	Time form of issue	News anchor	Issue plan, plots	Principles of selection and ranking of topics	Ways of presenting information	Broadcasting techniques
December 1, 2013	Final	Oksana Sokolova	<ul style="list-style-type: none"> • Unprecedented events are unfolding in Kyiv. • Direct connection from the Maidan. • «Golden eagle» dispersed the peaceful demonstration. • So due to the events on Independence Square on the night of November 29-30, the chief of the capital’s police Valery Koryak demanded his resignation. • At the summit in Vilnius, Ukraine did not sign any agreements with the European Union. • The studio guest is Serhiy Arbuzov, First Deputy Prime Minister of Ukraine. • The Vilnius match is over. However, so far, political experts are forecasting the continuation of the game with the European Union. • The widespread protests culminated in a rally and a people’s chamber in Kyiv. • Students’ movement from Lviv to the Crimea. • A verdict has been announced for the rapists Vradiyiv. • Latest news from the center of Kyiv. 	<ul style="list-style-type: none"> • National significance • World significance • Balance of domestic and international news • Thematic compliance with the interests of the audience • Emotionality • Sensationalism • Conflict situation • The durability of understanding the topic • Personalization • Eliteness • Interactivity • Formatting • Media audience management • News broadcast connectivity • News product quality • Outpacing competitors 	<ul style="list-style-type: none"> • Political news • Economic news • Culture news • Final issue • Reportage • Special report • Analytical plot • Review • Interview • Comment Digest Business Card, etc. • Video • Audio • Printed text • Static and dynamic images (photos, graphics, etc.) • Maps, etc. • Vocabulary of materials • Imagery • Syntax • Features of appearance • Speech features • Telegenicity 	<ul style="list-style-type: none"> • Oral message (studio) • Life, no comments • WS (without sound) • SNH (synchronous) • Studio + SNH • WS + SNH (or SH) • Stand-up • Guest (s) in the studio • Use of documentary footage • Word transmission • SPIEGEL • Hat (screensaver) • Reflection • Assembling • Direct connection • Poly windows • Virtual studio • Augmented reality • Computer Graphics • Pop-ups • Stylization of frames