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PARTICIPATION AND FEATURES OF BROADCASTING OF A TV ANCHOR IN THE INFORMATION PROGRAM: FOREIGN EXPERIENCE

ABSTRACT

This article explores the role of TV presenters in foreign information programs, which provide insight into the spiritual and educational level of a nation as well as broadcasting features. The article focuses on a comparative analysis of the working styles of American and Chinese TV presenters. It notes the free style of American presenters, who rarely repeat written text word for word and show empathy for news heroes. In the United States, the responsibility of a television presenter has increased in two directions: first, to report and analyze news in the studio, and second, to cover important national events on-site and broadcast news live.

According to the article, the role of a TV presenter is crucial in all stages of preparing an information program. With the development of modern technologies, the profession of a TV presenter is becoming increasingly popular in China. Many young graduates from the Faculty of TV and Radio Presenter or University of Journalism are being hired as news program anchors. The requirements for presenters are also increasing. The article highlights that each country uses its unique methods to attract audience attention, create multimedia content, and present news programs based on national interests.

The article discusses the methods of selecting, training, and broadcasting presenters in the media industry. It also highlights the importance of presenters in engaging the audience and focuses on the role and skills of a telecommunicator. Additionally, the article presents research findings, theoretical knowledge, and practical

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TELEBOSHLOVCHINING INFORMATSION DASTURDAGI ISHTIROKI VA EFIR OLIB BORISHDAGI O'ZIGA XOSLIGI: XORIJ TAJRIBASI

ANNOTATSIYA

Maqolada millatning ma'naviy va ma'riy darajasi haqida tasavvur uyg'otuvchi teleboshlovchining dasturdagi ishtiroki, efir olib borishining o'ziga xos jihatlari xorijiy yangiliklar ko'rsatuvlari misolida ko'rib chiqilgan. Jumladan, amerikalik va xitoylik teleboshlovchilarning ishlash uslubi qiyosiy tahlil qilingan. Xususan, amerikalik boshlovchilarning efir olib borish uslubining erkinligi, telekommunikatorlar kamdan-kam holatda yozilgan matnni takrorlab, shaxsiy hissiyotlarga berilgan holda yangiliklarni taqdim etishlari alohida e'tirof etilgan. AQShda teleboshlovchiga o'z avtoritetini oshirish uchun majburiyat ikki hissa oshirilgani, birinchidan, studiyada yangiliklarni ma'lum qilish va tahlil qilish; ikkinchidan, umumdavlat ahamiyatidagi jarayonlarni voqea joyidan yoritish va to'g'ridan-to'g'ri efirda xabarlarni yetkazishga oid fikrlar ilgari surilgan.

Maqolada teleboshlovchi ko'rsatuv tayyorlashning barcha bosqichlarida hal qiluvchi omil sanalishi bayon qilingan. Bundan tashqari, zamonaviy texnikalarning rivojlanishi natijasida Xitoyda teleboshlovchilik kasbi yanada mashhurlashib borayotgani bois yangiliklar dasturiga tele- va radioboshlovchi fakultetini yoki jurnalistika universitetini tamomlagan yoshlar boshlovchilikka qabul qilinishi, boshlovchiga qo'yilgan talablar kuchayotgani misollar asosida ochib berilgan. Har bir mamlakat auditoriya e'tiborini tortishning, multimedia kontentini yaratishning turli usullaridan foydalanishi va boshlovchilar milliy manfaatlardan kelib chiqqan holda yangiliklar dasturining spikeri sifatida efir

experience on the subject.

Key words: TV presenter, information program, broadcast, audience, telecommunicator, addressee.

olib borishi ham alohida ta'kidlangan.

Maqolada media muhitda boshlovchilarni saralash, tayyorlash, efirga qo'yish, boshlovchi orqali tomoshabin e'tiborini jalb qilishning mexanizmlari ko'rsatib o'tilgan va telekommunikatorning o'rni, roli va mahorati masalalariga, tadqiqot natijalari, nazariy va amaliy tajribalarga e'tibor qaratilgan.

Kalit so'zlar: teleboshlovchi, yangiliklar dasturi, efir, auditoriya, telekommunikator, adresat.

INTRODUCTION

The role of television in meeting the information needs of the population of the world is incomparable. Regular access to information on social content has become the main condition for active participation in modern life. Information programs consisting of messages and reports on the events taking place in our country and on the world stage are being formed as a whole complex of message flows. Sociologists say that the more information is collected, the faster society develops [Ernazarov et al., 2002; 15]. Hence, the flow of messages plays an important role in the development of the state.

The news department at the National Television and Radio Company of Uzbekistan is a large creative team. The task of this team is to find and sort news, to convey it to the audience impressively, interesting and enriched with facts. "Information programs form the basis of any TV channel. Depending on the structure of this program, the nature of the information, one can come to an opinion about the TV channel, and determine its ideological orientation" [Muhammedov et al., 2009; 108].

Modern information programs on television can be classified as follows:

- expansion of the information sphere and the scope of the subject;
- relevance and pungency of the subject brought to the air;
- acceleration of the pace of transmission of news;
- enrichment of the lexicon;
- free activity and professionalism of the TV anchors.

– The information program is considered the fastest, but at the same time a tool capable of changing the worldview and opinion of the viewer. Information programs of state and non-state TV channels – "Axborot 24", "Yangi davr", "Toshkent 24", "Zamon" va "Markaziy studiya" fully use the reporting, sheet and analytical genres of television journalism, highlight the events taking place in the political, social, economic, spiritual and educational life of our country, the essence and effect of the radical reforms being carried out, as well as the processes taking place.

The local news program consists of 2 main parts: 1. TV anchor on the screen; 2. Journalist's report.

From the point of view of David Mould, a professor at the Ohio University of Telecommunications, there are 2 formats of innovation: the format behind the frame

and the format of the TV presenter. In the format behind the frame, news is given in series through cutaways. The addressant provides a queue for each sheet while in the conduct format” [Mould, 1996; 7]. The transition to this format increases the duration of news tracking and allows detailed and large-scale lighting of the footage.

When the viewer does not understand the information being conveyed from the first minute, the creators of the program lose their audience. “First of all, we need to know well for whom we are preparing the novelty. Today we are required to convey information clearly and concisely. The more words and information there are, the harder it is to grab the plot of the program. The novelty, composed of short and succinct sentences, further enhances the viewer’s receptivity” [Fang, 1997; 75].

At this point, if we define the telecom operator, it is the initiator of communication that carries out certain or planned communicative approaches. There are 2 components in television communication: 1. Communicator (addressant) – a person who informs informatization; 2. Audience or TV presenter (addressee) – people receiving information;

Foreign and local scholars have researched the uniqueness of the activities of information broadcasters and presenters, as well as the specifications and professionalism requirements of television journalism. They have also studied the characteristics of creating a television news program, telecommunications processes, the main competencies of a TV Anchor, and their ability to conduct live broadcasts.

In addition, issues related to language usage, adherence to literary language standards in television broadcasting, and the scientific and theoretical study of speech patterns of presenters have been researched. The research has also covered important aspects of information broadcasting, practical features of organizing news services, and scientific investigations into factors determining the progress of television news.

However, there has been no specific study on the role, significance, skills, and positioning of a presenter in telecasting, creating their image and formation of their television personality.

This article aims to research the role and significance of the TV presenter in the television system, the evolution of their activities and communicative characteristics, and the theoretical and practical analysis of their professional competence criteria and problems in conducting broadcasts. The article also aims to interpret certain points of view of Western scientists on modelling the image of a TV presenter, theoretical and practical analysis of the audiovisual image of the on-screen presenter, their skills in applying kinetic, extralinguistic and linguistic codes, assessment of the expression and factors of the social, and analysis by viewers with different tastes and worldviews based on the author’s approach to the issue of assessing the presenter’s skills in conducting the program and transmitting information.

The profession of a TV anchor is becoming increasingly complex and multifaceted. Those who pursue this profession need to possess not only talent, potential, and creative abilities, but also the skill of using language effectively, maintaining a certain appearance, and demonstrating professional competencies.

The news program features two TV presenters who work together, which is a

Western innovation. However, in our national television, this practice has been used for a long time. Even 30-40 years ago, information programs were conducted by a male and a female announcer. The introduction of this tandem changed the communicative basis of the traditional conduct of television. Having two initiators, two names, and people of different genders creates a new image. In addition to conveying the news, the two presenters interact in the frame, demonstrating their relationships through tone and hand movements, which adds a lively spirit to the program and increases the interest of the audience. An example of this would be the information programs “Yangi davr”, “Zamon”, and “Markaziy studiya”.

METHODS

According to D.Bikov, the topic of working women in American TV is a notable one. It took several years for them to get on camera and lead a television program. Initially, it was believed that having a female TV presenter would negatively impact the show's image and cause a loss of trust from the audience. However, this risk proved to be unfounded. Eventually, Barbara Walters was allowed to host an informative show in 1976, and she became a TV star as well as the first female TV presenter [Bikov, 2017; 24].

D.Hosley and G.Yamada wrote, that female television journalists have faced under-representation and discrimination in the television news work environment. In the beginning, females were discriminated against based on their voice, and appearance, and were not viewed as authoritative as males. Women found increased opportunities at local news stations because they were known to take whoever was available, but women were not featured on air as regularly as men. Networks were also slow to employ women as on-air anchors and reporters [Hosley & Yamada, 1987].

In S.Lee's book “The Workplace Constitution from the New Deal to the New Right”: “Due to civil rights and women's movements in the 1970s, women became more apparent fixtures on the small screen” [Lee, 2014]. C.Allen described when broadcasters discovered that 50% per cent of the viewing audience was female, and demanded more female appearances, news executives realized employing more females as anchors and reporters would generate ratings and increase viewers [Allen, 2003; 154]. In work establishments across the country, compared to white men, women are more evenly distributed than minorities and, on average, about half of an establishment's full-time employees are female [Reskin et al., 1999]. The equal distribution between males and females in work establishments, however, is not shown in the television news industry [“Media gender gap”, 2014].

When a person turns on the morning, noon hour, or evening newscast, some could notice females are noticeably represented on the small news screen. However, even though female news talent is more noticeable on the small screen, they are not yet as equally represented compared to males [“Media gender gap”, 2014]. Research has found the television news industry not display visible, equal presentation between males and females [Cann & Mohr, 2001; 162].

E.Engstrom & A. Ferri's scientific article “Looking through a gendered lens:

Local US television news anchors' perceived career barriers" as quoted by women journalists presents a paradox. Their presence as professional writers and presenters of news is now as commonplace, yet they continue to be marked as "other", as "different" from their male colleagues. While maleness is rendered neutral and male journalists are treated largely as professionals, female journalists are signified as gendered: their work is routinely defined and judged by their femininity. We find women have not achieved equality either in several 'serious' fields of news such as politics and business or in the highly popular and lucrative area of sports news. Women are still concentrated in sectors considered to be 'soft' news, such as those with an emphasis on 'human interest' stories and features. In television – where spectacle counts – emphasis on the decorative value and even the sexualization of female journalists is over. According to E.Engstrom and A.Ferri female anchors also have different career barriers in the television news industry than males when it comes to presence. Physical appearance is a more important factor for females than male anchors and females are more often scrutinized by their appearance whether it is; hairstyle, makeup, clothes, or even complexion. Males on the other hand are not as often judged by outward appearance, they just have to look trustworthy [Engstrom & Ferri, 2000; 614].

The evolution of beginner activity in the USA goes back to the 1940s and 50s. For the first time in that period, TV presenters TV anchored entertainment programs, and others such as Milton Berl, Ed Sullivan, and Arthur Godfrey were recognized as the most popular TV presenters. By the 1950s and 1960s, the growth rate was observed in the TV presenter carbine: 1. In the 1950s, TV anchors were used on various shows. 2. Instead of announcers, TV presenters carried news, resulting in a show rating, and advertising revenue increased.

64 per cent of Americans in 1985 the main way to get news on television [Mikhailov, 2004; 125]. Its view as information is explained by the role of program TV anchors and their impact on society increased. The main aspects of this period are as follows:

1. Increased monthly salary and dominance of the news program TV anchor.
2. The requirements for TV presenters and the conditions for their selection on the air are tightened. The main TV presenters recognized that announcers could no longer TV because the news program TV anchor had to interview the studio or scene, sort, analyze, text, and edit important messages, prepare reports, organize the program, and have the skills to solve the problem. Since 1970, a news program TV presenter has been selected from among journalists.
3. In conditions of strong competition, new TV stars have appeared that increase the impact and rating of the news program.

Many of these professionals, such as television and/or radio news anchors, have long careers characterized by many years of exposure, making their voices and/or faces well-known to the general public. There are emblematic examples of journalists with long-term careers: Dan Rather, one of the most famous anchors in the United States, who was born in 1931 and, at the age of 89, is still active today; Walter Cronkite, to whom the term "anchor" was first applied and who had a long career that lasted until

shortly before his death; and Jon Snow, who has been a presenter on the same news program for 32 years [Conway, 2009; 33].

In Brazil, some journalists remain on television news for decades, and even today, at older than 80 and 90 years of age, they continue to engage in professional projects, and their voices are recognized by multiple generations. The credibility of news programs can be directly influenced by the trust that viewers have in their anchors, and both the age and the permanence of the anchor contribute to this trust [Salgado-Losada, 2007; 145.] Especially during the pandemic, the press was fundamental in the dissemination of news and the fight against fake news worldwide, and the credibility of journalists had a great influence [Nah & Chung, 2012; 714].

In the US, the news program has already become an important brand of TV, while beginners are an important tool in shaping the image of this program [Rooney, 2003; 109]. When choosing a TV presenter for a news program, experts pay special attention to her appearance, age, knowledge and experience. In their opinion, the heat of desire is more important than the charm and beauty of the informant. Young and beautiful TV presenters evoke a sense of insecurity in the audience. Usually, the system of sorting beginners from among correspondents is followed. The management of the TV channel makes the viewer the most impartial, and truthful through this particular TV channel, it has provided an opportunity for intelligent TV journalists to carry an information program that can convince them that they are getting new and necessary information. In 2011, Scott Pelli was acting as the TV anchor of the SVS 60 Minutes program. Mazur program producer Jeff Feyger, "... Scott was presenting various news to the audience. It was in almost all the places where important events had taken place that he helped the audience gain confidence," the star noted ["Scott Pelley named anchor of "CBS Evening News"", 2011].

In American TV, the TV presenter is considered a decisive factor at all stages of the preparation of the show: it is he who determines which news or message will be broadcast. One of the main requirements that are imposed on it today by teletamps is that they can increase the rating of the program. This situation is associated with the mechanism of commercial activity of these TV networks, serious attention is paid to stabilizing the rating of TV shows to preserve the income from advertising, which is a source of budget.

When analyzing American TV presenters, it is permissible to separately recognize the freedom of the way they work. Telecommunications rarely repeat the written text and provide news, given to personal emotions. According to them, the language of improvisation reaches the heart of the audience. Another important aspect is that the freedom of speech of the TV presenters is guaranteed. They can sarcastically say a word not only to an ordinary citizen but also to the president. Most TV presenters expose all vices with their sharp pen and courage, influencing the audience's views on the real issue and problem.

Currently, in the United States, the obligation to increase its authority to the TV presenter has been doubled: 1) announcement and analysis of news in the studio; 2) coverage of processes of universal importance from the scene and the transmission

of messages directly on the air. Here he acts not only as a TV presenter but also as a correspondent and producer. This phenomenon, together with increasing the prestige of the TV presenter, serves as an important element in creating his image. It must be admitted that at the moment, under the influence of cable TV, the Internet and other modern Information Communication Technologies in the country, the constant attention to the individual TV presenter has faded a little, and the audience is more interested in the novelty itself.

In Japan, since 2012, the information show has been conducted by a robot TV presenter, who reads the text without errors, in one tone and with natural hand movements. But there is one aspect that this robot in human form makes the message public without any emotion. China is also not lagging behind Japan in this regard. In the Xinhua news agency, the robot-TV presenter reads the news in English and state language, making the viewer pass by the latest news that is happening day and night anywhere in the world. The purpose of its creation was to save money spent on beginners and program creators, provide messages more quickly, improve resource efficiency, and add originality to the show. The Robot has not received the same approval from the audience. People have expressed objections regarding the artificiality of his facial movements and voice [“Robot announcer reads news on Chinese TV”, 2018].

About 300 TV channels operate in China, of which more than 140 are state, and the rest are non-state. CCTV-1, CCTV-2, and CCTV-3 are the largest and most prominent TV channels. Each of them has its information program. In information broadcasts, first of all, speed plays an important role, which is why 85% of TV shows are broadcast live. The TV presenter is tasked with convincing and reading the news. For them, training in acting skills is also carried out. On this state television, such a phenomenon has arisen: information programs create a program for famous TV presenters and associate it with its name. For example, the show “Meeting with Lu Yuy” will be broadcast through the Phoenix TV show. The TV presenter uses a conversational style, live commentary and reportage when conducting the show, which allows her to use fiction.

RESULTS AND DISCUSSION

As a result of the development of modern techniques, the profession of TV presenter in China is becoming more popular. Therefore, much attention is paid to the selection method and a selection-based acceptance system is established. Young people who graduate from the Faculty of TV and Radio Broadcasting or the University of Journalism in China are admitted to the news program. They should have a beautiful appearance, skill in working in the frame, and fluent speech. But since young TV presenters do not have much experience, they have problems with conducting ether.

The style of dress in the Phoenix TV station is diverse if the TV presenters dress in a serious style on the CCTV channel. This TV station believes that youth, beauty and stylish clothes are powerful weapons to attract the audience.

In China, the news TV presenter is conservative: under severe censorship, he

delivers the news to the viewer, so his chances of expressing his opinion are limited. Usually, the telecom operator reads Ready-Made text but is still at the top of the audience's trust. Since CCTV is a state television channel, the TV presenter is under government control. He is subordinate to the producer and director: about American TV presenters, the influence in the preparation of the show is slow, but the impact on the audience is great.

It is the fact that by the beginning of 2011, the television platform of the Xinhua news agency CNC World began broadcasting to African viewers, and in 2012, the African version of the international television channel China Central Television (CCTV Africa) was launched [Khizhnyak, 2018; 168]. Besides this, the program "Africa Today" started to broadcast for China's people on TV. According to this, the presenters of these programs are non-white people and they give detailed news and information about social, economic, and financial changes, evolutions and prosperity of African countries. It points out that there is a free method of presenting news in this program: no limited dress code, no obligated speech and tone, informal appearance and so on. During the program, journalists try to give deep explanations about the details of events and news, along with their views toward them.

Watching world television, it can be noted that the TV programs are conducted by both women and men. Importance has been given to ensuring proportionality on the gender issue on TV channels such as BBC, CNN, NHK, CCTV, CBS, ABC, France 24, RAI1. Currently, the task of most TV shows on international TV networks is to raise the mood of the audience, to whistle, as well as to establish friendly relations with them. The news program TV anchor, on the other hand, leads the broadcast based on the essence of the program. But in recent years, the television program has been operating both with an emphasis on seriousness and with warmth adjacent to the audience. Gradually, teleportation is building a "friendly" relationship with the conveying audience. In Britain, how the phrase "newsreader", or "newscaster" is used is fundamentally different from that of the TV anchors of the American news program. While English TV presenters convey the news with dignity without giving in to emotions, American TV stars completely present the message to the public in a different style and comment on it. In the US, the expression "anchorman" is used about the TV anchors. Their great experience and innate talent, the strength of their inner world serve to skillfully lead the show [Yakovlev, 2007;57].

Many journalists want viewers to evaluate the information TV show only by its content. The results of a social survey among residents of the USA and European countries showed that most of the audience, first of all, pays special attention to the appearance, sign language and skills of the TV presenter leading the novelty. Because under the respondents, the TV presenter creates a reliable basis in the news program [Meltzer, 2010; 33].

In our opinion, a person who turns to the public is considered a business card that creates the image of a TV channel, provides close support in stabilizing his financial situation and evokes an idea of how much audience he has.

Black TV presenters also run a news program on BBC, a BBC television channel

that has been given the opportunity to TV anchor representatives of other nationalities while attracting the attention of teleauditoria in the UK. There are also conditions for the activities of representatives of other nationalities to increase the rating on Russian TV channels. An example of this is Irada Zeynalova, the author and TV anchor of the show “Itogi nedeli” on the NTV channel. He is not only a professional journalist, but also a skilled beginner. The introduction of this practice on our national television can be said in the example of Arevat Grigoryan, the TV anchor of the Information 24 Information Program. From 2012 to 2014, the Tashkent TV channel TV anchored The Information Program “Capital”, while charming Fayzieva successfully worked in the information and entertainment program “Dobroe utro” on Russian television (2014).

CONCLUSION

The success of the show is determined not only by the speed of information, but also by the thinking of the TV presenter, his style, and the transmission of the incident that happened live. P. S. Gurevich believes that the viewer is interested in a person who can communicate, is intelligent and is not like anyone else [Gurevich, 1991; 57]. The incarnation of these qualities is also important in the TV presenter, who turns to thousands of viewers.

During the study of the TV presenter's activities, it was concluded that a good knowledge of the possibilities of compiling the telecommunications operator's work order, the development of a composite device, the selection and reliable display of the necessary illustrative material, the preparation of on-demand video footage will serve to create a quality information program and ensure the success of the.

Recently, there has been much recognition that the educational significance of modern television and the feeling of responsibility for the content and essence of the broadcast message is disappearing. This type of media should penetrate even deeper into the inner world of mankind and be reckoned with by its psyche. Modern and future television is an author whose main role is played by a journalist-personal television. Such a TV requires a clear and thoughtful author's pose, inimitable style and analytical observation. The viewer tries to equate with the TV presenter through the telescreen: teleauditoria does not rely on the TV channel, but precisely on it. Each TV channel is confused about the preparation of the news program, during the day the TV presenter knows the main events through this program. In doing so, the TV presenter operating in the studio acts as a transition bridge between different topics and TV channels, skillfully turns to plates and reports, expresses his views, and becomes the centre of attention by setting up a TV broadcast with the viewer.

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