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MODERN UKRAINIAN FOOTBALL YOUTUBE VLOGOSPHERE AND ITS IMPACT ON THE MEDIATIZATION OF SPORTS

The study analyzes the Ukrainian football segment on the YouTube hosting platform, considering both global trends in media digitalization and content customization, as well as the impact of military actions in Ukraine. The relevance of the study is due to the fact that video blogs have become the main source of video content on local football topics after large media groups left the Ukrainian television market, which led to the closure of sports TV channels. This research aims to balance local and global content and analyze the geographical distribution of football events covered in news, video reviews, and commentary on Ukrainian YouTube channels. It also assesses the expertise of content creators.

Methodology. Statistical data from the 15 most popular Ukrainian-language YouTube channels were examined using analytics tools such as *Manifest* and *Social Blade* to compare subscriber counts and engagement rates. A comparative analysis method was applied to assess quantitative metrics and development trends. The most popular channel among the studied ones, *Football 2.0*, has 1.32 million followers, while the analyzed group includes channels with at least 150,000 subscribers. A socio-historical approach was used to identify structural changes in the volume of global and local content, the expertise of creators, and audience engagement.

The results of the study highlight the Ukrainization of football content on YouTube following the full-scale invasion. The nature of Ukrainian football competitions compels content creators to blend local and global topics, with a stronger emphasis on the latter. This is explained by extended breaks between local-level events, predictable match outcomes, and the overall low quality of football for discussion. The analysis of the expertise of football vloggers revealed correlations between vlog ownership structure, the blogger's professional education, and the use of high-quality equipment. The findings indicate a trend of YouTube channels developing based on content relevance and audience interest rather than the popularity of individual hosts.

Keywords: sports mediatization; YouTube; vlog; sports communication; football; sports globalization; sports localization; blogger expertise.

Introduction. Van Dijck (2007) defines YouTube as “television 2.0”, and given the trend of declining sports programming and news on local Ukrainian television — which we emphasized even before the full-scale war (Bakhmetieva, 2020) — YouTube is becoming a platform that enables the creation of authorial content with a focus on national and local events in Ukrainian football.

Since 2014, following the onset of military conflict in Ukraine, the need for national self-identification and distancing from Russia has intensified, including in the media sphere. The Ukrainian-language segment of YouTube has begun to grow rapidly, and the participatory nature of video hosting, as emphasized by C. Chau (2010), allows not only professional journalists or athletes but also amateurs and sports fans to create blogs.

According to statistics from the platform *Manifest*, which ranks Ukrainian-language YouTube channels,

there are currently 347 sports-related channels, of which 88 are focused on football. We argue that the study of football discourse in Ukrainian-language YouTube illustrates global trends and outlines the influence of local sports discourse on the mediatization of sports, which defines the relevance of this research.

A socio-historical approach to understanding the interaction between sports and media was foundational in the research of David Rowe (2014). Theoretically and empirically exploring the connections between sports, culture, and media, Rowe also emphasizes the changing role of the viewer, noting the interpretations and contexts within a “spiral and self-reinforcing discourse” (2014, p. 2). His concept of the “media sports cultural complex,” which encompasses the paradigm of the mediatization of sports (McKay, 1990; Jhally, 1989; Maguire, 1993), is “a cultural complex of media sport that denotes both

the primacy of symbols in contemporary sport and the bidirectional relationship between sports media and the major cultural formations of which it is a part” (Rowe, 2014, p. 4).

José van Dijck (2013) considers YouTube as a technology, a social practice, and a cultural form. However, the interdependence of television and YouTube, once highlighted by the author, no longer appears as evident. The term “homecasting” used to describe microblogs on the platform — emphasizing broadcasting to a narrow target audience — is also no longer relevant, both technically and in terms of audience size. Nonetheless, the key trends in the development of a rapidly evolving new media ecology, explored by van Dijck, remain observable today.

The transformation of Lasswell’s linear communication model is examined through the example of 18 successful football YouTube channels by Oksana Kyrylova et al. (2022), who emphasize significant changes in the journalistic ecosystem, diversification of information flows, and the expansion of communicative functionality. The current state and prospects of Ukrainian-language YouTube channels are explored by A. Dutchak (2017).

Acknowledging the growing demand for Ukrainian-language content and the increasing saturation of YouTube with sports-related vlogs, the aim of this research is to analyze the Ukrainian-language football segment on the platform and its impact on the mediatization of national and local sports events. As a result of a comparative analysis of Ukrainian-language channels, we aim to determine the scope of covered events, the attention to local football, the balance between global and local topics, the expertise of the channel authors, and the methods of content monetization. In addition, by conducting a comparative analysis of the 20 most popular vlogs, we will identify which types of football-related content garner the highest numbers of views, likes, comments, and shares.

The novelty of this article lies in the investigation of changes in the structure of Ukrainian football YouTube blogosphere activity following the full-scale invasion, the main metrics of its operation, and the shaping of content for the audience.

Research methods. We analyzed the 15 most popular Ukrainian-language YouTube channels with over 150,000 followers. Statistical data were obtained using platforms that allow for the comparison of subscriber numbers and engagement levels, such as Manifest and Social Blade. The empirical basis of the study consisted of episodes published on these channels during the period from July 1, 2024, to August 1, 2024.

Descriptive characteristics were obtained through profile analysis of the channels and content analysis of their episodes. Using the method of comparative analysis, we generalized key quantitative indicators: number of subscribers, average views per video, and development dynamics. We also identified the ratio of global to local content on the studied channels, the

expertise of the content creators, and the level of audience engagement.

A mixed-methods approach (quantitative and qualitative) was employed to synthesize the collected data.

Results and discussion. In reviewing the current digital stages of sports mediatization, we can refer to the observation of Timo Lumme (IOC Marketing Report Tokyo 2020), Managing Director of the IOC Television and Marketing Services: “Beijing 2008 was perhaps the first digital Games, London 2012 the first social media Games, and Tokyo 2020 the first streaming Games.”

Media digitalization in Ukraine did not occur synchronously with the global process. While the official founding date of the YouTube streaming platform is February 14, 2005, and Ukrainian users began uploading videos that same year, it was not until December 13, 2012, that the Google Ukraine Official Blog announced the launch of the localized version of YouTube, stating that “Ukrainian Internet users will now be able to communicate, create, and share videos on the YouTube.ua domain” (Tarasova, 2012). The Ukrainian-language user interface had already replaced the Russian-language one earlier, in September 2010.

The rise of video blogs as a modern and all-encompassing means of communication began in the mid-2000s, particularly with the launch of YouTube, which became one of the most accessible tools for publishing and watching video content on a wide range of topics. Y. Voloshchenko (2022) describes video blogs as an open data environment with live speech, where various tactics of verbal and non-verbal influence on viewers are used.

H. Jenkins and M. Deuze (2008), studying the then-emerging culture of convergence and its manifestations, emphasized the transitional period in media, particularly the transformation of the mass audience’s role: “Individuals were understood in terms of their roles as ‘consumers,’ not as producers — or better yet, participants — in the surrounding culture.”

Dennis Lichtenstein et al. (2021) analyze the strategies and trends of journalist-YouTubers’ personalization, highlighting how amateur channels on social media complement and compete with traditional media and attract younger audiences.

As a form of mass communication, modern video blogs perform various communicative functions: informational, persuasive, educational, emotive, entertaining, and manipulative. They can also serve as tools for psychotherapy, self-presentation, and collective identity (Matkovska, 2015). Video blogs, especially those run by individual creators, require significant resources to maintain content quality and development. Therefore, they often contain commercial elements or advertising integrations. In such cases, video bloggers bear personal responsibility for the quality of the promoted product and are motivated to retain and grow their audience (Vitman, 2021).

J. A. Lee Ludvigsen and Renan Petersen-Wagner (2023) consider YouTube a key factor in transforming

global sporting events, media coverage, and the broader sphere of “digital leisure”. They describe YouTube as a “paradigmatic example” of how social media have become essential for understanding contemporary mega-events, their existence beyond traditional television, and the vast potential of digital media.

In Ukraine, the development of digital platforms has enabled video content creators to target specific audiences and expand them using accessible tools. At the same time, creators receive extensive feedback through a wide array of viewer interaction features. The relatively low cost of content production has turned YouTube into “Television 2.0” (a concept even reflected in the name of one of the studied channels — Football 2.0), fueling continued audience growth. Eventually, Ukrainian YouTube formed a distinct segment with content in multiple languages.

According to the Manifest platform, which ranks Ukrainian-language YouTube channels, the number of sports channels increased from 325 to 347 during the four-month period of our study, indicating sustained interest in streaming content from both vlog creators and viewers. The top three football YouTube channels alone saw an increase of 69,000 followers. This surge in football-related content consumption can be attributed to the transformation of the Ukrainian television landscape following the full-scale invasion, when major media groups exited the market and television shifted its focus to war-related coverage. Nevertheless, Ukrainian audiences have retained an interest in media content previously broadcast on TV, and specialized YouTube channels have filled that void.

The language of the Ukrainian football YouTube segment. As previously mentioned, a gradual shift toward Ukrainian-language content on the streaming platform has been observed since the full-scale invasion, regardless of thematic focus. Based on our analysis of the 15 leading Ukrainian football channels, prior to February 24, 2022 (the start date of Russia’s full-scale invasion of Ukraine), 73 % of channels were conducted in Ukrainian, while the remaining 27 % were either in Russian or used a mixed-language format. The latter included channels such as “Yozhyk”, “KOLISNYK Media”, “FOLSTEN”, and “Kuba Ibra”. By the time of this study (July 2024), 100 % of the analyzed YouTube channels had adopted Ukrainian as their primary language.

This linguistic shift reveals a clear pattern: the four Russian-speaking channels prior to the invasion were run by independent digital content creators who justified their language choice as a way to reach post-Soviet audiences. The other eleven channels, which had been using Ukrainian even before the full-scale war, were affiliated with sports organizations, professional journalists working independently (e. g., Viktor Vatsko and his “Vatsko Live” channel), or journalists participating in larger projects (e. g., Volodymyr Zverov and the “PRO-FUTBOL Digital” channel).

Choosing Ukrainian as the primary language of a YouTube channel signals a deliberate orientation toward Ukrainian residents and Ukrainian-speaking diaspora abroad. This, in turn, contributes to the localization of the channel’s topics or entire content. Such linguistic choices reflect a conscious act of national self-identification — both by content creators and their audiences.

Localization of the Ukrainian YouTube football segment. J. A. Lee Ludvigsen and Renan Petersen-Wagner (2023), in their study of YouTube as an alternative platform to television for covering major sporting events, argue that “this platform, first, embodies the digital turn in sports mega-events and, second, as new platforms where mega-events are produced, consumed, and promoted, provides a wealth of opportunities for interdisciplinary researchers striving to keep up with twenty-first century mega-events in a ‘platform society’”

Based on geographic focus, the content of the 15 analyzed Ukrainian football YouTube channels can be divided into five categories: strictly local content; predominantly local content; a balanced mix of local and global content; predominantly global content; strictly global content.

Among the top 15 channels, six were found to feature over 75 % of their content focused on Ukrainian football. On four of these, during the entire research period, no videos concerning foreign sports events or news were published at all.

Another four channels maintained a balanced approach, with their creators devoting equal attention to both local and global football topics. See Table 1.

Table 1. Comparison of YouTube channels by content theme

Channel	Number of videos during research period	Percentage of Ukrainian-themed content	Percentage of non-Ukrainian-themed content
Bombardyr	2	50 %	50 %
PROFUTBOL Digital	3	33 %	66 %
KOLISNYK Media	3	33 %	66 %
Setanta Sports	45	31 %	69 %

The content ratio on these channels leans towards global (foreign) topics but is balanced either by a sufficient number of locally themed videos or by a generally low number of videos overall. Among the top 15, there are also 3 channels where the share of non-Ukrainian-themed content exceeds 75 %, as shown on the table below providing empiric material (Table 2).

Table 2. Top Ukrainian YouTube channels with the highest share of globally themed content

Channel	Percentage of non-Ukrainian-themed content
Football 2.0	92 %
Yozhyk	90 %
Ukrainian Association of Football	82 %

The channel Football 2.0, the most popular football-oriented YouTube channel in the Ukrainian segment, publishes reviews of football matches. During the research period, there was no unique or different

content from what has been listed. The study showed that the ratio of international content reaches 92 %, while the amount of Ukrainian content approaches 30 % only before the start of international competitions. This is explained by the participation of Ukrainian football clubs in European tournaments (for example, the Champions League) or matches of the Ukrainian national team. Although matches involving Ukrainian clubs gather on average 60–65 % more views.

The Ukrainian Association of Football channel is thematically fully focused on the national Ukrainian football team but mostly covers foreign matches localized outside Ukraine (such as how a certain city hosts the national football team, what local fans think, and analysts' reflections on the outcome of upcoming games).

No YouTube channel owned by Ukrainians was found during the analysis to be exclusively focused on international football content. Two more channels from the top 15 had been inactive for at least six months at the time of analysis, although they remain among the most popular in Ukraine.

Traditional sports and esports are gradually approaching media parity. For example, among the top 15 channels is *Yozhyk*, whose main theme is the football simulator EA Sports FC/FIFA. The author talks about features of the Ultimate Team mode, player cards, and other details of the video game. Despite a low average number of views (14th among the top 15 channels), the ratio of likes and comments to views is high — 3rd in the ranking. This shows that Ukrainian YouTube viewers have a strong interest in esports, and engagement in discussions on such topics even exceeds that of the main Ukrainian football team's matches.

Thus, the distribution of channels by content is as follows in Table 3:

Table 3. Distribution of YouTube Channels by Content Type

<i>Content type</i>	<i>Percentage</i>	
Purely local content	31 %	46 %
Predominantly local content	15 %	
A balanced mix of local and global content	31 %	54 %
Predominantly global content	23 %	
Strictly global content	0 %	0 %

As we can see, strictly local or predominantly local content is preferred by 46 % of Ukrainian football YouTube channel owners (considering that 2 out of the 15 channels were inactive during the study period). How can we explain such a high percentage of foreign content among creators who are located in Ukraine and work for a Ukrainian audience? Several factors contribute to this:

Irregularity of the Ukrainian football season. The Ukrainian Premier League is played in two stages with a winter break. This causes a pause both in club football and in national team activities, creating an information gap when the number of topics significantly decreases. Meanwhile, the top European leagues run almost continuously.

Low level of Ukrainian football during wartime. Ukrainian footballers underperformed at Euro 2024, setting an anti-record for the championship. The Ukrainian national team played only 3 matches out of 7 possible, receiving mostly negative reviews. In contrast, the Spanish team (the tournament winner) set multiple records and went undefeated. There was far more attention on Spain as record-breakers and champions.

Weak media representation of Ukrainian sports in Europe. Development in this area only accelerated after the full-scale war began, which drew attention to Ukraine and its football. Footballers contributing by wrapping themselves in the national flag help, but this is rare and has limited effect.

Predictability of Ukrainian football results and the level of team performance in competitions. Media outlets publish articles before the season starts, expressing skepticism about Ukrainian Premier League clubs' chances in international competitions. As a result, Ukrainian bloggers have few fresh topics with new information to discuss.

Expertise in the Ukrainian football YouTube segment. The digitalization of the media sphere, including sports journalism, has also changed the role of the news and entertainment consumer — in our case, the fan — who becomes a producer of media content thanks to the participatory nature of social media. In the study, we analyzed the expertise of creators of Ukrainian football channels, dividing content into three groups: professional author content created by sports journalists or footballers in collaboration with sports institutions (channels, clubs, etc.); channels run by professional journalists or footballers independently creating vlogs; and amateur creators.

It is worth noting that the most popular channel in our study, "Football 2.0", which has over 1.3 million followers and 20,000 videos, is a project by Oleksandr Denysov, an honored Ukrainian journalist and sports presenter, and a well-known top manager in football media. Denysov worked for over 20 years at the "Media Group Ukraine" channels owned by Rinat Akhmetov. After the closure of the holding, he successfully developed the idea that "you can build a family of football YouTube channels from MGU without television broadcasts and group rights" (Forbes Ukraine, 2023).

Inheriting seven football YouTube channels from the holding, including the most popular million-subscriber channel "Football 1, 2, 3", Denysov secured exclusive sponsorship with the betting company Parimatch, which allowed him to operate profitably from the first month. About 30 professionals work on content creation for this and several other channels owned by Denysov, "selling their expertise in football" (Forbes Ukraine, 2023). Later, a partnership was signed with the betting company FAVBET (UNN, 2023).

In November 2022, the top manager "acquired rights from Setanta Sports for highlights of Ukrainian

Premier League matches for 200,000 UAH per year” (Detector Media, 2022). This channel serves as an example of the development of a football YouTube channel with professional content, operating as one component of a multimedia complex, including collaboration with sports betting companies.

The YouTube channel Football Hub primarily features live broadcasts of matches, which are simultaneously streamed on Kyivstar TV. News, matches, streams, and analytical reviews are produced by professional journalists. In addition to cooperation with the national mobile operator, the channel also collaborates with the betting company FAVBET.

A group of channels run by professional journalists was also studied — PROFUTBOL Digital and Vatsko Live (with 244,000 and 176,000 subscribers respectively at the time of the research). Both channels publish content with similar frequency — about once a week. However, they differ structurally in content creation and composition.

The author of the first channel is Volodymyr Zvierov, a Ukrainian sports journalist, TV presenter, and commentator specializing in football. He is the chief editor and the face of the PROFUTBOL Digital project, which belongs to the “1 + 1 Media” group. Previously, he worked for more than seven years as the chief editor of the television project “Profutbol”. The channel’s activity involves in-depth match analysis, interviews with key players, coaches, and experts. The author conducts the interviews himself, which makes the content non-linear in terms of release timing. Videos are produced as professional studio broadcasts, integrating news, statistics, and analytical discussions. Regardless of having a single, constant host or additional off-studio content, video lengths vary from 25 minutes to over an hour.

Another channel with a similar format is Vatsko Live, run by Viktor Vatsko, a professional football journalist and commentator. He previously worked on the “Football” channels and later started his own career as a vlogger. At the time of the study, the channel only published the program “On Air,” reflecting the adjustments in the channel’s activities due to Russia’s full-scale war against Ukraine, but maintained the publication frequency. Occasionally, content may be published more frequently depending on events (international club or national team tournaments). Videos are often longer than an hour, indicating a focus on in-depth analytical coverage. Each video is produced in a professional studio broadcast format.

The studio broadcast format is very popular (similar channels exist beyond the studied group), making it convenient for viewing or even just listening in so-called background mode, where viewers don’t necessarily have to watch the video — audio information is sufficient to understand the context of events and discussions.

These two channels demonstrate that the popularity of PROFUTBOL Digital and Vatsko Live largely depends on the recognition of their authors and hosts. In other words, regardless of the content or video

length, they attract feedback and views primarily due to the media image of the main on-screen personalities.

A separate group consists of channels owned and run by football organizations. Among the top 15 are three such channels: FC Dynamo Kyiv, FC Shakhtar Donetsk, and Ukrainian Association of Football, covering the activities of the clubs Dynamo Kyiv and Shakhtar Donetsk, as well as the Ukrainian Association of Football. The content of the first two channels is similar: match reviews, highlight videos, interviews with key team or club figures, coverage of youth team preparations and matches, behind-the-scenes training videos, and coverage of the organization’s social activities. The content is produced by media personnel whose professional journalism qualifications cannot be verified; mostly, they do not appear on camera.

Both clubs belong to the so-called Ukrainian giants club — the two strongest teams of the Ukrainian Premier League (UPL) as of 2024. This is reflected in their YouTube subscriber counts (393,000 and 253,000 respectively). Their content is mostly aimed at a defined audience (existing fans of Dynamo or Shakhtar), but does not exclude attracting new viewers. Their profiles show similarity in publication frequency and thematic content (70 and 69 videos published during the study period, respectively).

The YouTube channel Ukrainian Association of Football has a much broader audience, as it covers Ukrainian football as a whole. Therefore, its viewers may include fans of the aforementioned top Ukrainian clubs, as well as supporters of lower-league teams like Chaika from Petropavlivska Borshchahivka. The channel does not exhibit regular posting frequency; gaps between videos can exceed a week. It covers similar topics but on a nationwide scale: matches of the Ukrainian national football team, games of several youth teams, behind-the-scenes preparations for tournaments, and social initiatives by the UAF within its own programs or UEFA’s frameworks.

Additionally, the channel supplements this content with unique materials — such as reviews of women’s national team matches and a segment called “Analysis of Referee Decisions,” where the head of the Referee Committee explains refereeing decisions made during UPL games. Football clubs themselves cannot provide such content due to conflicts of interest and ethical considerations.

Content, like in the clubs’ channels, is created by media professionals whose formal journalistic education is unverifiable; they rarely appear on camera but can be heard during interviews. This example shows how thematically similar content differs when produced by an individual club versus the main football governing body of the entire country, and how such a channel draws more attention to gender equality and unique content related to football integrity.

Thus, after analyzing content authorship on the top 15 Ukrainian football YouTube channels, we can note the following:

– 3 channels produce professional authorial content created by sports journalists or footballers working in collaboration with sports institutions (channels, clubs, etc.);

– 6 channels are run by professional journalists or footballers who independently host video blogs;

– 4 channels are run by amateurs, including an esports football channel;

– on 2 studied channels, published materials were non-authorial.

Conclusions and prospects. Analyzing the top-15 football channels in the Ukrainian YouTube segment, we can note that due to the self-identification of Ukrainian creators and viewers, the content on the studied channels has been exclusively in Ukrainian since February 2022. This shift highlights two key patterns. Russian-language channels were primarily run by independent creators targeting post-Soviet audiences, while Ukrainian-language channels were mostly affiliated with professional journalists or sports organizations. So, the choice of Ukrainian reflects a deliberate act of national self-identification and localization, aimed at both domestic and diaspora audiences. This is confirmed by the fact that the percentage of authors using the Ukrainian language for content increased from 73 % to 100 % in the 2 years after the start of the full-scale Russian invasion.

Regarding the geography of the football events covered, the channels generally balance content between local and global topics. This balance is influenced by the socio-political, sporting, and cultural situation in Ukraine and worldwide. At the same time, the YouTube channel with the most local thematic focus has only 50 % of such content. While the YouTube channel with the most global focus has as much as 92 % of such content. This indicates that the thematic diversity of local content in Ukraine should be expanded to cover more topics and create more such content. However, the frequency of content publication could be higher; the infrequent postings can be explained by the high production costs of these videos.

The specifics of the Ukrainian football competitions encourage content creators to mix 2 thematic focuses with an emphasis on the global one. This is due to long pauses between periods of active circulation of local-level events / news, predictability of results, and the low quality of the football itself for discussion.

It is noted that content creators do not necessarily need to be professional journalists with specialized knowledge. In the era of digital technologies and accessible video hosting platforms like YouTube, creating engaging content is available to everyone regardless of formal expertise. Success depends less on formal education and more on a creative approach, deep knowledge of the topic, and the ability to engage the audience. At the same time, non-professionals can collaborate with professional media productions and thus have the opportunity to

create any content on behalf of a well-known thematic YouTube channel.

It is important to consider that quality content requires discipline, effort, and strategic thinking, as competition in the video market demands constant improvement. For further academic research, aspects of audience interaction, content planning, and maintaining uniqueness within a limited industry will be of interest.

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СУЧАСНА УКРАЇНСЬКА ФУТБОЛЬНА YOUTUBE-ВЛОГОСФЕРА ТА ЇЇ ВПЛИВ НА МЕДІАТИЗАЦІЮ СПОРТУ

У дослідженні проаналізовано український футбольний сегмент на хостинговому сервісі YouTube з урахуванням і глобальних тенденцій диджиталізації медіа та кастомізації контенту, і впливу воєнних дій в Україні. Актуальність дослідження зумовлена тим, що відеоблоги стали основним джерелом відеоконтенту на місцеві футбольні теми після того, як великі медіагрупи залишили український телевізійний ринок, що призвело до закриття спортивних телеканалів. Метою дослідження є визначення співвідношення локального і глобального контенту й аналіз географії футбольних подій, про які робляться новини, відеоогляди, коментарі на українських каналах. Також визначається експертність авторів.

Досліджувалися статистичні дані 15 найпопулярніших україномовних YouTube-каналів, отриманих за допомогою сервісів для порівняння кількості підписників і їхньої залученості, таких як «Маніфест» та Social Blade. Метод порівняльного аналізу допоміг зіставити кількісні характеристики та динаміку розвитку. Найпопулярніший із досліджуваних каналів — «Футбол 2.0» — має 1,32 млн фоловерів, а загалом до визначеної групи увійшли канали з аудиторією підписників більше 150 тис. осіб. Із застосуванням соціо-історичного підходу виокремлено структурні зміни щодо кількості глобального й локального контенту на досліджуваних каналах українських авторів, їхньої експертності та активності аудиторії.

Результати дослідження підкреслюють українізацію футбольного контенту на YouTube після повномасштабного вторгнення. Характер українських футбольних змагань змушує творців контенту поєднувати місцеві та глобальні теми, приділяючи більшу увагу останнім. Це пояснюється тривалими перервами між подіями місцевого рівня, передбачуваними результатами матчів і загальною низькою якістю українського футболу. Аналіз досвіду футбольних відеоблогерів виявив кореляцію між структурою власності відеоблогів, професійною освітою блогера та використанням високоякісного обладнання. Результати дослідження вказують на тенденцію розвитку YouTube-каналів на основі релевантності контенту та інтересу аудиторії, а не популярності окремих ведучих.

Ключові слова: медіатизація спорту; YouTube; влог; спортивна комунікація; футбол; глобалізація спорту; локалізація спорту; експертність блогера.

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