

THE MEDIA INDUSTRY AND SYSTEMIC CHANGES IN MEDIA

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Abstract

This paper analyzes the systemic transformations occurring within the media industry across macro, meso, and micro levels, driven by the rapid proliferation of digital technologies. At the macro level, market dynamics, intensifying competition, evolving audience preferences, and the emergence of "content factories" are shifting traditional media management paradigms. The meso level explores structural restructuring and technological convergence, evaluating editorial adaptation through the lens of international frameworks (Deuze; Gade & Raviola; Kiriya; Vobych) alongside practical evidence from the Uzbek media landscape. Finally, the micro level captures the evolution of individual journalistic workflows, data-sourcing methods, and creative freedoms within digitized newsrooms.

Keywords: Media industry, systemic transformation, media convergence, macro-meso-micro levels, media management, Uzbek media, digital journalism.

Introduction

To effectively analyze structural changes in publication operations, it is essential to consider not only their internal workflows but also their typological frameworks. In practice, several variables influence the adoption of new technologies, which in turn drive transformations within specific newsrooms and among their personnel. The impact of modern technology on editorial operations manifests distinctly across three tiers: **macro, meso, and micro levels**.

Macro-Level Factors: Market Dynamics and "Content Factories"

Macro-level factors primarily encompass the overall state of the media market and the external environment. These include:

- The financial sustainability of media enterprises.
- The competitive landscape.
- Labor market dynamics.
- Shifts in user-experience conveniences offered to the audience.

Though indirect, these factors fundamentally alter how journalists operate. Research indicates that uncertainty frequently accompanies innovation processes within media companies. Innovations are typically introduced either through external systemic pressures or due to the demands of the market where the editorial office distributes its products. Norwegian researchers emphasize in their studies that these market demands can be precisely identified by analyzing audience statistics.

Intensifying competition is directly linked to product homogenization across media outlets; regardless of their format, media platforms find themselves competing for the same audience attention. Furthermore, the growing influence of active audiences and the establishment of interactive communication loops signal that legacy systems must be abandoned. Today's consumer exercises full autonomy over how, when, and where they consume media content. Consequently, media outlets cannot rely on a single factor when developing content; they must navigate multi-faceted variables, resulting in highly diversified audience segments. Ultimately, this paradigm shift fuels the development of citizen journalism.

The transformation of traditional outlets into "**content factories**"—driven by the integration of information technology at every stage of packaging and distribution—demands a complete overhaul of traditional management approaches. The classic response to these changes has been the transition to a 24/7 news cycle. Concurrently, as media migrates to digital platforms, the traditional status of "packagers" has declined, as evidenced by the diminished dominance of print newspapers, magazines, and linear television channels. Conversely, the premium placed on high-quality content continues to grow.

Meso-Level Factors: Structural Convergence and Typological Models

Regarding the meso level, Mark Deuze notes that media convergence entails two interconnected processes:

1. **Spatial convergence:** The blurring of boundaries between workplace and home, enabling remote and flexible workflows.

2. **Technological convergence:** The way software and digital control mechanisms shape, and at times restrict, creative boundaries within media management.

At the meso level, structural shifts occur to address these technological challenges, including organizational restructuring and the creation of dedicated multimedia content departments. This directly impacts journalistic practice, spark revolutionary changes across print and electronic media alike, and forcing organizations to adopt highly flexible, adaptable structures.

American researchers Gade and Raviola analyze modern editorial structures across three distinct dimensions:

- **Interfirm Collaboration:** Active partnership between at least two distinct editorial entities. This model is visible in the Uzbek media landscape through collaborations such as the Vatanparvar newspaper and O'zbekiston armiyasi magazine, Darakchi newspaper and Sevimli TV channel, or Zo'r TV and the Zo'r tasvir magazine. Labor division varies significantly here; while a single creative team may produce material for dual print formats (magazine + newspaper), cross-media formats (TV + newspaper/magazine) require separate, specialized production teams.

- **Corporate Intra-firm Synergy:** Joint operations between commercial/business departments and the editorial newsroom. Locally, this model is emerging in unique ways: the online platform Qalampir.uz complements its news distribution by commercializing media equipment (microphones and branded foam windscreens), while Sevimli TV channel operates a catering facility adjacent to its main editorial headquarters.

- **Inter-organizational/Co-founded Structures:** Transformations where editorial work relies on multi-stakeholder structures. In Uzbekistan, examples include the Inson va qonun newspaper (co-founded by the Ministry of Justice alongside the Adolat national legal portal) and the O'zbekiston bunyodkori newspaper (jointly published under the auspices of the Ministry of Construction, the O'zsanoatqurilishmateriallari association, O'zshaharsozlik LITI, and O'zgeorangmet LITI).

From a structural perspective, researcher Ilya Kiriya notes that organizing a multimedia transition depends heavily on the media's native platform. This shift changes core news production principles by prioritizing three sequential stages: **efficiency, interactivity, and variability**.

Analyzing the development of online units within media companies, Ukrainian researcher I. Vobych divides the evolutionary process into three distinct eras, which reflect the transformation of Uzbek media:

Era / Period	Structural Characteristics	Uzbek Media Context & Implementation
First Stage	Single-operator multitasking; manual	Darakchi newspaper (under "Darakchi inform servis" LLC) launched its web presence

(Mid-1990s – Early 2000s)	migration of print content to basic online text versions.	during this phase, operating as a digital outlet while retaining its core print run.
Second Stage (Mid-2000s – Late 2000s)	Organizational shifts; formal establishment of distinct online departments.	This gained momentum locally around 2012 with Oila davrasida (od_press.uz) and 2015 with Ma'rifat (marifat.uz). Initially, separate departments were not formed; layout editors simply uploaded print articles online. Dedicated digital departments truly emerged in 2018 with the launch of Xalq so'zi (xs.uz).
Third Stage (2000s – Present)	Full editorial integration and multi-platform content synchronization.	The Uzbek media market entered this phase fully around 2019–2020. Major print outlets (Yangi O'zbekiston, Xalq so'zi, Ishonch, Mahalla, Darakchi) now operate unified newsrooms, producing tailored video and digital content for social networks alongside print.

Reflecting on these transformations, Mark Deuze further argues that modern editorial operations are increasingly steered away from collective, institutionalized team management toward agile structures led by highly capable, versatile individuals who single-handedly spearhead strategic planning and content curation.

Micro-Level Factors: Journalistic Workflows and Digital Tools

Micro-level changes manifest directly in the daily professional routines of individual journalists. These shifts are heavily intertwined with the capabilities introduced by digital communication tools, the internet, and social media networks. They directly influence creative workflows—fundamentally altering how information is sourced, gathered, verified, and transformed into final journalistic products.

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