

ON THE TRANSFORMATION OF THE MEDIA SYSTEM IN THE BUSINESS ENVIRONMENT ON THE EXAMPLE OF TV JOURNALISM IN UZBEKISTAN

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ABSTRACT

Aim of the Study: *The business models of foreign TV channels that actively entered the Russian market at first meant only generating revenue from subscription fees. This was the basis of the cable operators' business. Mostly TV channels used the services of distribution companies. Only a few of them, such as Nickelodeon, BBC Prime, TV XXI, have long represented themselves. Cooperation with one of the Russian partners, which they eventually agreed to, doubled their business in Russia in less than a year. But the operators wanted more diverse and unique content, on the basis of which they could form package offers. After all, the vast majority of broadcasters sought to get only in the basic packages. This limited the ability to segment the operator's offer. In addition, there are several difficult moments in relations with foreign TV companies. First, payments had to be made in foreign currency, while Russian partners would prefer to stay in the ruble zone due to the inconvenience of paying in foreign currency.*

Methodology: *The production and distribution of television content is subject to the laws of the market economy to the same extent as for any other product. The content is created for the sales and profits of its producers. This is an axiom. But how such a task is solved is already the subtleties of marketing. In Russia, three main business models in the television industry were formed spontaneously: paid subscription, sale of airtime for advertising, and mixed, combining the first two. The intervention of the state regulator in this issue is likely to eliminate two of them, making all thematic television in the country only paid..*

Conclusion: *Today, advertising is not sold except on premium HD channels. Either the subscription more than pays for the cost of their production and distribution, or there are not enough subscribers to present to advertisers. However, even in this segment, distribution strategies and business models may differ significantly. The classical scheme can be considered a thing of the past. There is practically no broadcaster left that produces a TV channel based on exclusive content and simply sells it to premium packages of digital platform operators. This is mainly due to a decrease in the level of exclusivity of content that is increasingly available on the air of the basic package channels.*

Keywords: Entrepreneurship, Globalization, New Media, New Trends, Commercialization, Personification, Mentality.

INTRODUCTION

In connection with the amendments prohibiting the sale of advertising on paid channels, which the media community seems to accept without a murmur, the Internet space will remain the only source of additional revenue for copyright holders, since these amendments do not apply to it yet. Made in this environment during the latest time the activity can be very handy.

TV companies that remain the main producers and buyers of video products are actively exploring new TV viewing formats. Today, they have gone beyond traditional streaming, providing content from their TV channels to Internet users. Video on demand is distributed not only to websites, but also to smart applications for TVs with advanced features, mobile systems, and even game consoles.

For example, the First TVCH TV company's server platform provides free access to the content of its own channels. The service is monetized by displaying ads when the video player is launched. Fortunately, prohibitive legislation often lags behind reality. This is what happened with the latest attempts to artificially regulate one of the most advanced industries. TV companies have been studying the question of what and how their viewers will want to watch in the near future. Many market experts say that video content consumption patterns are changing. And if the Internet does not finally "kill" traditional television, it will be a new integration.

Among the latest market news is the transformation of the First channel's subsidiary, CJSC First channel. World wide web", in CJSC "*First channel Digital*". It will create and adapt content for the Internet audience and distribute it in Russia and abroad. About the intention to create a separate channel for those who were born after 1980, the CEO of "First" Konstantin Ernst spoke two years ago in an interview with the magazine "Session": "*It will have a pretty crazy programming, and older people will experience some discomfort while watching. First Digital will speak the language that has shaped the Internet.*"

The updated company will retain all the functions of channel One. It will also unite "*a number of projects aimed at reaching audience groups with a low level of traditional viewing and activating the presence of channel One in alternative environments, non-linear broadcasting platforms,*" as stated in the press service of the TV company. Thus, it can be argued that in new environments, large companies are launching projects that can implement both well-known and original business models that are still waiting to be developed.

METHODOLOGY

The content of your own TV channel is quite complex and very specific type of business. However, if properly organized, such entrepreneurship can become a very good source of income, and today it is much easier to engage in activities in this direction than it was even ten years ago. There are new ways of broadcasting, no one is surprised by the broadcast via satellite, and recently more and more widespread are TV channels that work exclusively via the Internet. Therefore, we can say that there are already enough prospects in this direction to seriously think about launching your own TV channel. Given that even the leading competitors, which are represented by state-owned and long-running channels, cannot meet the needs of a sufficiently large number of people, a newcomer has every chance to enter the market and quickly find his audience. The main thing is to correctly determine what people are interested in and what topics will be relevant.

At first glance, it may seem that it is impossible to go on the air today, because there are a huge number of TV channels with completely different topics. And a significant part of TV users

prefer to watch the "main", "main" state channels, or rather they are used to it, and even since the Soviet times, but sooner or later, tired of listening to propaganda, they begin to turn on alternative channels. Young people are less and less interested in television, but now they are interested in something really interesting, new and unusual. An important factor is the region of work, because many entrepreneurs are engaged only in local television, which broadcasts within the same region, and sometimes even the city.

Very few people can cover the entire country or at least a significant part of it, so to start your business, you can choose a niche that is not occupied by local television and start developing your own direction. Further, you can already develop and increase your coverage area, and even if you have sufficient funds to reach a large territory, you should not start immediately with large-scale television if you do not have experience in this field.

RESULTS AND DISCUSSION

If the national television is bilingual (Uzbek, Russian), when watching feature films and documentaries, each of the viewers can use the remote control of their TV to select the desired language of broadcasting (Aharonovich, 2019). There are interactive technologies that allow moviegoers to choose the development of storylines and denouements of films, and sports fans - the most convenient camera angles, replays and close-up shots during various competitions. Also today, due to the commercialization of modern television, as one of the latest trends in the development of the world's mass media, you can use television to select and purchase various products in the so-called "TV Stores" with visual advertising and demonstration of the capabilities of the purchased product. All this demonstrates that modern television communications go beyond the traditional types and channels of communication, demonstrating communication progress in the direction of multimedia in the information environment, both at the national and global levels. And to state that the technical side, namely digital and computer technologies, today constitute a significant, integral part of television content, allowing the audience and authors of TV projects to exchange information bilaterally, take part in the interpretation of facts, significantly enriching the verbal and video presentation of information using graphic, sound, photo and animation systems, which contributes to the completeness and reliability of information heard from screens.

However, do not belittle the possibilities of national television. In Uzbekistan, according to the company Kantar Media, which is part of the international holding Kantar and WPP, which launched a system for measuring the audience of TV channels in the country, television, which confidently retains the status of the main advertising platform in the country's media space, viewers watch at least 2, 5 hours a day.

At the same time, according to p. N. Rvalov, *"The crisis of traditional social institutions, accompanied by the increasing role of individual mobility and intercultural communication, contributed to the establishment of globalization processes in the media sphere and in the media market"* (Rvalov, 2017). The same statement was made by M. McLuhan, who convinces us that absolutely all aspects of the life of modern society are determined by means of communication (McLuhan, 2011). That is, today the owners of modern communication channels in the pursuit of profit and popularity are constantly fighting with competitors. And in this they are a lot helped by bright "explosive" projects, as well as personalized popular presenters with whom these projects are associated.

If we consider the TV industry in Uzbekistan, such projects are available on almost every channel. And each channel can boast its own "faces" that provide visualization and rating of

television in General (Ivanovich, 2019). After all, as you know, the mutual influence of professional and personal qualities of the presenter provides strong links with the TV audience and has a powerful mechanism for influencing it. The personified presenter begins to be viewed by the viewer on the other side of the screen as a friend, a close person, whose views can be trusted, as a real partner, on whose opinion you can rely. The phenomenon of its popularity, according to M. Moscovici, expresses "*The need for large social groups in an informal leader, a leader on whom they can focus in their individual, group and national behavior*" (Moscovici, 1998).

The personified personality of the presenter, who shows his individual, sometimes subjective attitude to a particular problem, significantly enriches information, often forming a public judgment, since the audience, who fully trusts their idol, understands that his statements carry a greater semantic load than the considerations of one informant, blindly follows all his statements, giving out the TV journalist's personal attitude to the issue – for their own opinion.

TV journalist-presenter is at the intersection of the information flow and the audience. By confidently manipulating facts, phenomena, and events, he imposes his personal qualities on the information he provides, thus influencing the entire nature of broadcasting. This refers only to the knowledge of information, its development and understanding (Abramov, 2017). And in no case the perception or reflection of meaning, meaning and essence, since they must always remain adequate and objective. However, the host's authority may be so high that it may become more important for the TV audience than any particular news item. Therefore, the problem of personality on television is of primary importance both for the development and functioning of television itself, and for the degree of influence on the audience in terms of forming the necessary public opinion.

For the audience it is very important not only what the journalist says, but also how he looks like, what his voice, eyes, smile, clothes, shoes, hairstyle, gait, because its appearance directly in line with the information he wants to convey, *perebiraetsya* at the same time that he says the information he has viewers and listeners. According to E.V. Krinitsyn, "*The image of a journalist includes the following components: professionalism, appearance, ethical principles, professional ethics, professional morality*" (Krinitsyn, 2003). His artistry, experience, communication skills, skill, competence, critical thinking, active listening, ability to communicate with the audience, sincerity, quick reaction, imaginative thinking, personality, emotionality, independence of judgment, predictive thinking, logic, analytical mind, improvisation, looseness, charm, skill and other qualities are inseparable from the metadata that he voices.

Becoming an "*Informal Leader*", such a leader should be a standard in all its various manifestations: from professionalism to appearance and personal life. A TV journalist builds his image according to certain principles and postulates, traditions and orders, tastes and style, focusing on his own ideas about understanding the world, spirituality and morality, mentality and tradition, personal growth and the role of the individual in modern society.

Understanding in journalism is directly related to the problem of research of journalistic knowledge, which, in turn, is based on political, economic, historical, cultural, operational, situational understanding of the world and spiritual assessment of time.

In Uzbekistan all the most "*Advanced*" journalist, relying on aesthetics, cannot ignore the issues of mentality that has a direct impact on the delivery of any material: informative, entertaining, relaxing etc. S. M. Niyazaliev argues that the psychology of the people "*Is manifested in the typical character traits of people, their feelings, temperament, needs, tastes,*

prejudices, habits, will and other psychological phenomena which are secured customs and traditions are recorded in the forms of culture, passed from generation to generation" (Niyazaliev, 1986).

Being a specific characteristic of the people, formed under the influence of circumstances, mentality, growing from historical, cultural and social consciousness determines the life of the nation. Including the system of national values and beliefs, the mentality forms almost any media audience. And it is mainly on the mentality that the understanding, understanding and depth of perception of information depend.

CONCLUSION

Mentality plays a crucial role in Uzbek journalism. No presenter can afford disrespectful attitude to the interlocutors, jargon and slang in speech, shocking and expressive attitude to journalistic material, gradually promoting such national values as respect for elders, education of active citizenship and a sense of patriotism among young people, respect for traditions that have local and world cultural significance.

A new attitude to the presentation of information is dictated by modern social and technological circumstances, and creates a new audience, exposed an equal partner and often co-author of the journalist, in turn, requires a continuous development, a new thinking, new knowledge, creativity and innovation, operational training, continuing professional development, individual approach to each viewer and personal growth in the face of fierce competition for attention and demands are constantly changing audience. It also sets new challenges for television: creating new formats, expanding the boundaries of genres, multi-type and multi-terminal, informational and emotional saturation of TV products, colorful, juicy and bright images and unusual "*Fullness*" of the frame, an organic combination of graphic elements and interesting material, unusual, sometimes eccentric journalistic presentation. Information, in turn, acquires other characteristics: such as multi-dimensionality, interactivity, multimedia, flexibility and unlimited versatility.

In turn, for the media, such revolutionary models reveal the ability to fully reflect social, informational and social tasks at any level and form direct, emotionally rich communications.

Summing up, it can be noted that Uzbek TV journalism is currently undergoing global changes in the direction of transforming the system, saturation and presentation of journalistic material, efficiency, multimedia and commercialization, while preserving the mentality, "national face" and General cultural conceptuality, creating new communication processes in the national media space that have a global impact on public consciousness and forms of interaction between the cultures of different peoples living on the territory of Uzbekistan.

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