

Media Management and Editorial Structures: The Experience and Transformation Processes of Print Media in Uzbekistan

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Abstract: This article examines the role and significance of management and administrative processes within the contemporary media landscape and newsroom ecosystems. Using the market segmentation of British print media as a foundational benchmark, the study analyzes the structural characteristics of quality press and tabloids, alongside the emerging dynamics of convergent newsrooms. The core empirical research investigates the organizational frameworks, labor division, and editorial management models of contemporary print media in Uzbekistan, focusing on "Yangi O'zbekiston", "Mahalla", and "Darakchi" newspapers. Through a comparative analysis of creative, technical, and commercial departments, this paper evaluates how strict administrative schedules versus flexible workflows impact journalists' productivity. Ultimately, the study provides strategic recommendations for optimizing human resource efficiency and media product quality in response to market commercialization.

Keywords: Media management, convergent newsroom, print media, creative team, commercial department, block coordinator, working hours, efficiency, tabloid, quality press.

Introduction: It is a well-established principle that any form of organized human activity relies fundamentally on systemic management. Within the media industry, effective management processes are essential for planning, task allocation, quality control, operational coordination, and reaching long-term strategic goals.

Globally, the financial sustainability and market positioning of media outlets depend heavily on the proper execution of media management. For instance, the British press landscape presents a highly defined and historical internal segmentation that dictates its management and content production styles:

1. **Broadsheets (The Quality Press):** Represented by publications such as The Daily Telegraph, The Times, The Guardian, The Financial Times, and The Independent, which focus predominantly on the economic, political, and analytical segments.

2. **Tabloids (The Popular/Yellow Press):** Positioned within the entertainment and show-business segments. These are structurally sub-divided into:

O Middle-market tabloids: (e.g., The Daily Mail, The Express) which maintain a balanced approach;

O Red-tops: (e.g., The Mirror, The Sun, The Daily Star) which focus heavily on sensationalized content.

In the contemporary era of digital transformation, traditional print structures are evolving into convergent newsrooms. A convergent newsroom operates as an integrated creative structure within a single media company. It produces multi-platform media products—including print, radio, television, news agency feeds, and internet content—characterized by breaking news updates, hyperlinks, digital announcements, and unified advertising spaces.

METHODOLOGY

This study utilizes a qualitative and empirical approach, incorporating systemic analysis, institutional observation, and comparative media management frameworks. The empirical data is derived from an in-depth structural review of state-owned, sectoral, and private print publications currently operating within the media market of Uzbekistan. The research evaluates how internal corporate variables—such as publication frequency, page volume, staff sizing, and compensation models—affect overall media product

quality and operational efficiency.

RESULTS

The structural design of editorial boards in Uzbekistan exhibits distinct operational characteristics. An editorial board acts simultaneously as a creative literary community and a specialized production unit bound to strict publication schedules. Empirical analysis demonstrates that mass media institutions in Uzbekistan typically divide their workforce into three primary functional groups:

Table 1. Functional Structure of the Editorial Workforce

Department / Service Group	Typical Personnel	Core Operational Responsibilities
Creative Team (Ijodiy jamoa)	Editor-in-Chief, Deputy Editors, Managing Secretary, Columnists, Correspondents, Photojournalists.	Writing and editing content, managing freelance contributors, choosing columns, page design layout, and overall editorial leadership.
Technical Staff (Texnik qum)	Proofreaders, Layout Designers, Computer Center specialists, Archivists.	Providing technical operational conditions, typesetting, page assembly, and executing strict pre-press proofreading.
Commercial Unit (Tijorat qismi)	Commercial Director/Manager, Marketing specialists, Advertising agents, Subscription coordinators.	Strengthening the media house's economic base, securing distribution/sales, and attracting commercial advertising or private classifieds.

The most prevalent staff positions and sub-departments across traditional Uzbek print media houses include:

- Editorial & Leadership: Editor-in-Chief, Deputy Editor-in-Chief, Managing Secretary, Special/Own Correspondents, Columnists, and Photojournalists.
- Technical Services: Proofreading room (musahhihxona), computer center, library, archive, and general facility maintenance.
- Commercial Units: Chief Accountant, marketing department, advertising department, and subscription organization desk.

DISCUSSION

The management models adopted by editorial boards in Uzbekistan vary significantly depending on the ownership type (state vs. private) and economic priorities. This study highlights three distinct structural approaches observed in the current market:

A. The Rigid Administrative Model (Case of "Yangi O'zbekiston")

The state-owned newspaper "Yangi O'zbekiston" adheres to a strict administrative hierarchy and rigid working hours. Employees are required to log their arrival and departure daily in a physical registry book. The newsroom operates on a strict daily output quota: every creative staff member must submit exactly one analytical article and one short news brief per day.

At the end of each month, management calculates the total text volume (measured in lines) written by each journalist. An internal rating is generated, and staff members hitting milestones of 3,000, 5,000, or 7,000 lines receive financial bonuses. While the paper does not use a layout-specific daily plan, it operates on comprehensive monthly and annual media plans. Before any text reaches publication, it undergoes a five-stage hierarchical review: department head, literary secretary, secretariat, first deputy editor-in-chief, and

finally, the editor-in-chief.

B. The Sectoral/Transitional Model (Case of "Mahalla")

The sectoral publication "Mahalla" illustrates a newsroom undergoing structural down-scaling due to financial constraints. Previously, it operated on rigid hours and a weekly plan where journalists edited a minimum of three external articles and wrote one original piece. Facing market challenges, the paper reduced its departments and pivoted toward digital platforms.

Currently, creative staff are required to generate two formats of content daily: one written article for print and one video interview for social media platforms. Plans are now made on a day-to-day basis. Staff members are directly responsible for digital promotion. The approval chain is streamlined; articles are reviewed only by the author, the first deputy, and the editor-in-chief before being cross-posted immediately to Telegram and the website, followed by the print edition.

C. The Market-Driven, Decentralized Model (Case of "Darakchi")

As a highly successful private weekly newspaper, "Darakchi" rejects traditional structural models. The publication does not have standard, isolated editorial departments. Instead, its lean team consists of 9 creative writers, 1 public relations manager, 2 layout designers, and 2 proofreaders.

The 64-page weekly publication is managed by 3 primary Block Coordinators. For every new issue, a fresh thematic concept is pitched. Coordinators source topics and actively scout external writers; besides core staff, they bring in at least 20 freelance contributors every month. Articles are managed via electronic workflows and are vetted strictly by the coordinators before print assembly.

The Paradox of Rigid Working Hours

The data indicates that maintaining strict 9:00 AM to 6:00 PM office hours for creative journalists frequently correlates with a drop in authentic editorial quality. Creative writing rarely flourishes within closed, rigid spatial boundaries. Forcing journalists into rigid administrative boxes often leads to generic, template-driven writing. When creative freedom is restricted,

articles tend to lose depth and end up merely echoing existing social media posts or internet content. Conversely, when editors allow journalists to select topics based on personal interest, the resulting articles are significantly more engaging and readable.

CONCLUSION

The modernization of media management in Uzbekistan requires a shift from strict administrative control to flexible, output-oriented newsroom structures. The data shows that the commercialization of the media market demands more agile management models. Adopting flexible working arrangements and shifting to decentralized, coordinator-led block structures—similar to private media models—can significantly boost journalists' productivity, reduce creative burnout, and ensure the financial and structural viability of print journalism in a digital-first era.

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