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# CONTENT PRACTICES AND AUDIENCE ENGAGEMENT ON UZBEK MUSIC TV CHANNELS (BASED ON THE ADAPTED “MASKED SINGER” FORMAT)

Gulasal Abdurahimova

University of Journalism and Mass Communications of Uzbekistan

### Abstract

This article compares the approaches to content development and audience engagement of Uzbek music channels with different specialisations, using the example of their work on the same format (“Masked Singer”). It examines the differences between how the local music channel FTV (Maska) and the non-specialised music channel Sevimli (Kim ekan) implement the same concept, based on their own distinct approaches to content management. The study refers to the original Korean version, as well as the American version, as the format models used by Uzbek TV channels during localisation. The analysis examined the priorities for each channel, the presence of common features and differences, the concept, the structure of the episodes, the musical and visual components, the roles of the presenter and the jury, as well as models of audience engagement.

**Keywords:** Music television broadcasting, audience engagement, content practices, localisation, Uzbek television, FTV, Sevimli, Masked Singer

### Introduction

Music entertainment shows are a model of music broadcasting that incorporates musical performances, competitions, demonstrations of vocal skills, talent discovery, the emergence of media personalities in unusual roles, and more. In a narrower sense, a music show itself is defined as “a programme whose essence

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lies in performers presenting songs or compositions of their own or by other authors” (Akinfiyev, 2008, p. 122). However, not every music show is structured solely around song performances. Plenty of television channels tend to experiment with content, formats, and methods of audience engagement, introducing more game-based and entertainment-driven mechanics, sometimes even relegating the music itself to a secondary role. As a result, the traditional music show transforms into a music entertainment programme — “a specific type of cultural and leisure programme that fulfils the primary functions of leisure through the means of musical art in accordance with leisure needs” (Voronin, 2011, p. 16). “The Masked Singer” format, which was selected for analysis, is no exception: in addition to the artists’ performances, the following interactive mechanics are central to the show: intrigue (hidden identity), visuals (images, costumes, masks), competition, and the elimination of contestants through viewer voting.

Different channels may handle the same musical material in different ways: one might emphasise the vocals and music, whilst another might treat them as a secondary element. In the latter case, the programme will still be classified as a music broadcast; however, only if music remains central to the programme, alongside other key elements (Yuan, 2024). Consequently, an analysis of channels featuring music show content should include: the manner in which the music itself is used, the overall structure of the programme, the repertoire and staging of the performances, as well as the interactive mechanics employed.

This study is relevant due to an examination of the specific characteristics of music channels of different genres within contemporary music broadcasting in Uzbekistan. The study aims to compare the approaches of specialised and non-specialised music television channels in Uzbekistan regarding content organisation and their methods of engaging with the audience. For a more illustrative comparison, the adapted format of the show *The Masked Singer* was selected on the specialised music channel FTV and the non-specialised music

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channel Sevimli. The fact that both channels have their own versions of the same programme will allow to compare and more accurately trace the differences in how the channels operate: how channels with different specialisations will work on the same format, with the same rules and structural elements, and how exactly the differences in approach will manifest (which elements of the original model each channel retained, which it changed, and how each channel approached localisation: was anything new or unique added). To achieve this aim, the following tasks were set:

1. To examine the concept of television content
2. To study the concept of audience engagement and its types
3. To conduct a comparative analysis of the show on a specialised and a non-specialised music television channel
4. To identify the characteristics and differences in approaches to content and audience engagement on two Uzbek television channels
5. To compare local adaptations with the original format and outline key areas of change.

### Literature review

The concept of ‘content’ is, on the whole, multifaceted: on the one hand, it can refer to a channel’s overall programming output—that is, the entire programming block, its schedule, genre mix, and the way the channel generally structures and presents its product to the viewer. On the other hand, content can be viewed as a separate unit of content — an individual audiovisual work, a specific programme, episode or instalment possessing its own content and structure (Dolgova et al., 2019; Johnson, 2025). The present study focuses precisely on this second definition: a specific single format, implemented on two different channels, through which the principles and differences in how channels with different characteristics work with musical material and audience attention could be traced.

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The category of television format also warrants separate consideration, due to its precise formation of the programme's basis. The format of various shows is, in itself, a 'collection of ideas' and 'narrative structures' that can be reproduced and adapted in different countries. (Choi, 2022, p. 22). Consequently, a television format combines a repeatable structure, repeatable production rules, and a set of mandatory elements that make a particular programme recognisable (Shahaf & Oren, 2012; Moran & Malbon, 2006). Channels may devise their own original formats, or they are quite entitled to borrow a format from another country and adapt it for their own. However, transferring a format as such is not simply a matter of copying a template. On the contrary, during adaptation, the format is restructured to suit local norms, the language system, the preferences of the local audience, and local broadcasting policy. According to Albert Moran, format adaptation involves a "negotiation" between "global templates and local cultural practices" (Moran, 2009, p. 45). This means that during adaptation, channels are free to change certain elements of the show: visuals, specific rules within an episode, the system of interaction with the audience, etc. Nevertheless, the core and distinctive features of the format must not be lost. For this reason, to identify the specific characteristics of local television channels, it is first important to analyse the nature of the original programme format as a whole. This will help to highlight the specific characteristics of local channels: which elements change when adapting an international format to a local context, what each channel is prepared to offer, and how the preferences of the local audience will influence the delivery of content in another country.

The study focuses on identifying differences in the practices of music channels of different types: specialised and non-specialised music television channels. A specialised channel is generally built around a narrower theme and a more clearly defined target audience, whereas a non-specialised channel caters to a broader range of genres (Karadağ & Algül, 2018). Accordingly, specialised music channels focus specifically on music broadcasting; they may also feature

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entertainment programmes in addition to charts and music videos, but music will form the core of their programming schedule. Whereas on a non-specialised music channel, the schedule is based on programmes of various genres, and although music may occupy a significant place in the schedule, it is neither the main nor the only element.

Another aspect of the study is the examination of how the audience is engaged. The very process of interacting with and engaging the audience, defined as ‘cognitive, emotional, or affective experiences that users have with media content’, implying ‘an active and intentional orientation towards what users read, view, or hear’ (Broersma, 2019). This process includes the work of the presenter, the jury, the voting system, hints and clues (if there are any in the show), as well as the level and nature of the audience’s familiarity with the participants (if there are any), discussion on social media, etc. (Keinonen et al., 2018; Enli, 2012; Giglietto et al., 2016). Channels can be compared based on the specific model of audience engagement they employ. One channel may place greater emphasis on the performances themselves, feature longer musical numbers, give viewers the opportunity to vote, etc. Another, by contrast, may devote less airtime to the performance but more to the discussion itself and the judges’ scoring, and may not include viewer voting at all.

During analyses of channels' engagement with their audience, José A. García-Avilés also suggests dividing the audience itself into several roles in order to determine the best approach to working with them. He identifies the following roles: Consumers — viewers who are engaged through consumption: promotions, SMS activity, prize draws; Players — viewers who either participate in the gameplay themselves or can ‘play along’ with participants via the screen. Fans — viewers whose engagement is expressed through activity on social media and the formation of a fan community around the show. Commentators — an audience that participates through discussion. Collaborators — viewers whom the channel attempts to involve in creating or supplementing content: videos, photos

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and messages sent in by viewers. Activists — viewers attempting to influence the channel, programme or its content. Benefactors — viewers who get involved in providing assistance or fundraising (García-Avilés, Jose, 2012).

### Methodology

As the material for the study, the same international format—*The Masked Singer*—was selected, considering that both the specialised music channel FTV and the non-specialised music channel Sevimli worked on its localization. The choice is justified by the fact that both channels worked with the same format framework; therefore, the differences between the versions will help to identify different approaches to content organisation and audience engagement. In order to identify the specific characteristics of Uzbek television channels more accurately, their versions will be compared not only with one another but also with the original model, as well as with the American version, which has become the best-known adaptation. Accordingly, the following Uzbek shows were selected for analysis: *Maska* on FTV and *Kim ekan* on Sevimli; these were compared and contrasted with the original Korean show *The King of Mask Singer* and its American version, *The Masked Singer*.

The study employed comparative and structural-functional methods. The comparative method was used to compare two Uzbek channels and their shows with one another, as well as to contrast them with other versions. Structural-functional analysis was applied to examine the composition and structure of the episodes, the conceptual focus of the programmes, the roles of the presenters and the judging panel, and the ways the audience was engaged. Attention was also paid to the place occupied by the musical component in the programmes, how exactly it is combined with the entertainment element, and how different channels use the same format to develop their own model of musical content.

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### Discussion and Results

The selected masked music entertainment show is a programme in which a contestant performs wearing a mask and a costume that conceal their identity, whilst the judges and audience attempt to guess who is hiding behind the mask. The show has gained a huge level of popularity, which eventually led to it being adapted in ‘more than 50 countries around the world’ (Jang, 2025). Despite the widespread fame of the American version, the original format is the South Korean show *The King of Mask Singer*. This study will refer to the Korean show as the original model, and to the American version, *The Masked Singer*, as the best-known version, whose adaptation has served as the basis for many countries, including Uzbekistan. Specifically, this was the version that established the format of the show, which has already gained popularity beyond South Korea.

**Table 1.** Analysed shows

Name	Channel	Country	Version of the format
Maska	FTV	Uzbekistan	Local adaptation on a specialised musical channel
Kim ekan	Sevimli	Uzbekistan	Local adaptation on a non-specialised musical channel
The King of Mask Singer	MBC	South Korea	Original version
The Masked Singer	FOX	USA	Global adaptation

For a complete analysis of the conceptual foundations in the Uzbek versions, the unique features of the original show, *The King of Mask Singer*, must be explained. These features stem from the nature of the Korean entertainment industry itself. It is “open about its preoccupation with appearances”, and consequently, a performer’s physical appearance and image carry great significance (Leung, 2012). The show’s producer, Won-woo Park, noted his frequent observations of

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participants on various shows getting higher scores based on their looks than others, even if these others were not good singers. Thus, the idea for the show originated: it deliberately strips the contestant of their usual visual recognisability and invites the audience to judge them primarily by their voice (Molhov, 2024). Consequently, in the Korean version, the conceptual framework is built specifically around vocals and guessing, rather than around spectacular costumes and performances. The American adaptation, *The Masked Singer*, however, shifts the focus from pure vocals to the spectacle of the show, which is reflected in both the costumes and the performances. Nevertheless, singing has not become a secondary detail; it still retains an important place, for, as the creators and the contestants themselves say, they still have to sing live in such costumes (Dixon, 2019). Consequently, the American version attempts to retain the original concept of the Korean show, whilst expanding its conceptual framework: the emphasis is on both the vocals and the spectacular performance, with the element of guessing added in.

The Uzbek versions of the format are closer to the American model than the Korean one, yet they still differ considerably both from the global version and from one another. The show *Maska* airs on the specialised music channel FTV, where it could be logically expected to have a greater focus on vocals; however, the channel takes a different approach. Unlike the original and the American version, in that show, the voice is noticeably processed during the performance: it can be artificially distorted, lowered, or, conversely, raised to a very high pitch. In doing so, the programme moves even further away from the original concept of ‘judging and evaluating by voice’. Ultimately, the conceptual basis of this show could be seen as a spectacular performance with a guessing element, rather than a pure vocal competition. Another distinctive feature of the Uzbek analysed versions is the presence of a monetary award, which is absent in the foreign versions. Despite both Uzbek channels adding this new feature, its inclusion is different: the FTV channel use money prize only for one person—the finalist of

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the show. Hence, viewers must wait till the very end to eventually see the winner of the prize. Moreover, the audience itself that participates in the show during its recording can even affect the outcome, who's going to take that prize. While in *Sevimli*, there are multiple monetary awards each episode and each round; besides that fact, the audience cannot influence the show, and the winner of the award, in contrast to FTV.

The show *Kim ekan*, broadcast on the non-specialised music channel *Sevimli*, is more of a local adaptation of an international format. It retains the mask, the performance, and the guessing element; however, the rules have changed significantly. Whereas in other versions the contestants compete against each other, in *Kim ekan* the competition is between the contestant and the jury: after the contestant's performance, the jury voice their guesses regarding contestant's identity; immediately after their discussion, the mask is removed, and the winner of the round is determined, along with who receives the prize money — the jury (if they guessed correctly) or the contestant themselves (if they were not guessed). Consequently, the suspense does not extend for too long, and each round is a short cycle of 'performance – guess – result'; there is also no finalist as such. It is noteworthy that the voice on *Kim ekan* is also processed during the performance. The voice processing on this show can be explained as follows. The contestants do not compete against one another: the show's conceptual framework is built around the contestant's confrontation with the jury, meaning, around the guessing process itself. Consequently, although the guessing process is also present in *Maska* by FTV channel, in *Kim ekan* by *Sevimli* it no longer plays a supporting role but a central one. In this regard, the more difficult and protracted the guessing process itself is, the more accurately the programme's concept is realised, a process to which voice processing contributes.

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**Table 2.** Conceptual framework

Name	Channel	Core (main focus)	Secondary element
Maska	FTV	Performance	Guessing
Kim ekan	Sevimli	Quick cycle of guessing (money-driven excitement)	Performance
The King of Mask Singer	MBC	Vocal	Guessing
The Masked Singer	FOX	Performance + vocal	Guessing

### Episodes' structure

*The King of Mask Singer* is the only show among the four versions that is not divided into seasons; its episode structure forms a continuous cycle. Eight new contestants take part in each cycle; initially, they are divided into four pairs and perform in duets. The audience votes for one member of each duet; the winner progresses, whilst the eliminated contestant removes their mask and leaves. The winners then compete against each other, performing solo, until only one contestant remains. However, even then, they are not yet the winner. The remaining contestant faces off against the 'King'. The King is the previous winner of the cycle, whose identity remains unknown to the audience until they are defeated. If the new remaining contestant still sings worse than the current king, the king does not remove his mask, and the next cycle with eight new contestants begins again. In this way, the king can participate in the programme without removing his mask for weeks or even months.

The American version of *The Masked Singer* changed its structure and introduced seasons; Uzbek channels have also adopted this seasonal structure. *The Masked Singer* now has 14 seasons, and the format has changed several times over that period. However, for this comparison, the first season will be described, since it is more similar to the model subsequently adapted by Uzbek channels. In the first season of *The Masked Singer*, the 12 contestants (six in the first episode and six

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in the second) were also divided into pairs, but they performed solo rather than in duets. First, one person performed, then the second, and afterwards the viewers voted for one of them, after which the next pair took to the stage. There were three pairs in total; accordingly, the first three contestants progressed to the next round, and then the audience voted for one of the remaining three, who was eliminated from the show. Uzbek TV channels, however, removed the pairing of contestants, leaving only solo performances one after another.

In *Maska* on FTV, the first two episodes also serve as an introduction to the full cast of contestants. The 10 contestants are divided into two groups of five: the first five appear in one episode, and the others in the second. These five contestants do not compete in duets or form pairs; each contestant performs in turn. At the end of the episode, all five are taken to the stage, with the audience voting for one of them. Whilst the act of voting remains, its format and system on FTV have changed. In a paired format, the viewer immediately compares only two performers — this creates tougher conditions for choosing and is more nerve-racking for the viewer. Whereas when voting from a group of five, the viewer does not really compare one's ability or talent to another, but merely selects a favourite. Consequently, although the competitive element is present here, its function is less pronounced, more subdued and only becomes more apparent towards the end of the episode. After all, in direct duels, viewers continuously vote for one person throughout the entire episode, and as a result, the tension is maintained until the very end, whereas in FTV, it only builds towards the end of the episode. This has a significant impact on the viewing experience, as 'tension and suspense directly affect audience enjoyment and engagement' (Bermejo-Berros et al., 2022).

In contrast, the show *Kim ekan* on Sevimli is structured quite differently. The channel has created its own interpretation of the format, and the key difference in this show is the competition between contestants and the jury rather than between the contestants themselves. At the very beginning of the episode, the jury spins a

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wheel, and the monetary award is determined. This is followed by the contestant's performance, questions from the jury, their guesses and after the final guesses were announced, the contestant's identity is revealed. Then it is determined who wins the money – the jury, if their guesses were correct, or the contestant themselves, if they were not guessed correctly. The episode then moves on to the next round and the next contestant. Ultimately, the following differences can be identified in Sevimli's show: the absence of the 1) viewer's vote; 2) single-winner of the season; 3) intrigue that would be maintained until the final. Consequently, Sevimli implements the format not as a long-running music and entertainment show like FTV's, but more as a series of short game episodes. It could be claimed that in the case of FTV, the viewer is kept engaged by the long wait for the outcome, whereas in Sevimli, by the quick cycle of the exciting game.

### The musical component and visual elements

The musical component of music shows includes: a vocal repertoire, artistic and performing elements, songs, instrumental accompaniment, and sound direction (Loktonova-Oitsius, 2020; Yuan, 2024). In all the versions under consideration, the musical component formally remains a mandatory part of the programme, although its function is no longer the same in every instance.

In *The King of Mask Singer*, the musical (vocal) element is preserved in its purest form. The show is fundamentally structured around singing, recognising and judging contestants by their voices: viewers must listen closely to the timbre, intonation, delivery and clarity of the performance. This concept largely distinguishes the show from all other versions, considering its focus primarily on assessing vocal skill, which also affects the show's structure. It lacks the spectacular performances and unusual, flamboyant staging people are used to: the contestants do not dance, are not accompanied by a dance troupe and generally make no move much whilst singing. Due to these factors, the ability to fully showcase their vocal skills is ensured, considering that singing becomes more

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difficult with vigorous movement. The trend towards spectacular performances was introduced by the American show. And yet, *The Masked Singer* strives to adhere to the original's format, and so, according to the creators, live vocals are still present in the show. However, alongside this, it's been decided to expand the show's format by including spectacular performances, and as a result, the audience's attention is divided between evaluating the performance itself and the vocals.

The Uzbek versions, also, were based on the idea of focusing the audience's attention on the performance itself; consequently, in both Uzbek shows, the participants dance, are accompanied by a dance troupe, and perform on a decorated stage. Nevertheless, the musical component is implemented quite differently due to the use of vocal filters during performances, not only on a non-specialised music channel but also on a specialised one. A musical number remains a mandatory element, yet its function as a means of identification is noticeably diminished. In the case of Sevimli's *Kim ekan* which is not presented as a battle for first place among singing contestants, such a choice may be viewed less critically. After all, the entire concept of the show revolves solely around guessing in a short round, rather than identifying the best artist. Correspondingly, in this case, voice processing may be required not merely to conceal the identity in general, but could also be a part of a deliberate attempt to confuse the jury and spectators. For the audience, this also changes the way they perceive the show: rather than analysing the vocals, viewers focus more on the game itself, the debate and the unexpected outcome. This is precisely the reason why the musical component loses its original analytical function. This differs significantly from FTV, since that programme includes a finalist in the end. Accordingly, the analyses of vocals in *Maska* must be essential in contrast to *Kim ekan* due to the difficulty in judging and choosing the exact finalist without assessing their skills. However, the fact is that the vocal filters have already been added in the show, and the audience who were participating in the episode's recordings had to voice,

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even with participants performing with vocal adjustments. It could lead us to the conclusion that the audience's judgment was based on assessing the performing skills solely: the impact of the performance, the artist's stage presence and behaviour. Therefore, less attention was paid to the musical component on both specialised and non-specialised music channels, which differs substantially from the concept of the original Korean show as well as the global American version, from which model they were based.

The decision by the Uzbek channels to alter the singer's voice during performances can be viewed from two perspectives. On the one hand, this heightens the intrigue and makes it harder for viewers to guess the singer's identity: if the voice becomes less recognisable, the jury would find it harder to reach a quick verdict, meaning the episode maintains the suspense for longer. On the other hand, it is precisely this technique that most significantly weakens the musical foundation of the content itself. In general, this suspense could be maintained through the performers themselves — by deliberate natural changes in singing style, delivery and stage presence — without such strong technical manipulation of the voice. For this reason, whilst the processing is effective in prolonging the suspense for viewers, the significance of the vocals themselves is nevertheless diminished.

**Table 3.** The role of the musical component

Name	Channel	Role of music	Role of the show
Maska	FTV	Secondary	Primary
Kim ekan	Sevimli	Secondary	Primary
The King of Mask Singer	MBC	Primary	Secondary
The Masked Singer	FTV	Primary	Primary

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The visual element is also a key factor in capturing the audience's attention—brightness, movement, size, complexity of the frame, aesthetic elements and other visual cues direct the gaze and hold it there for longer, controlling what the viewer notices first, how long their gaze lingers, and how they perceive the act as a whole (Wooley et al., 2022). The more expressive the image, the easier it is to hold the viewer's attention between the performance, the clues and the anticipation of the reveal. In *The King of Mask Singer*, from the very beginning, there were not such bright, enormous costumes, which gained fame after their introduction in the American version. The contestants on the Korean show needed to be given the opportunity to sing well, and life-size puppet costumes would have significantly hindered this task. Moreover, the voice would have been distorted when heard from such a costume. For this reason, their costumes mainly consisted of very light clothing, such as a fencer's outfit, a light cloak, or a karate uniform. The only thing that stands out is the mask itself, and even the mask is relatively lightweight and comfortable.

Uzbek TV channels have also introduced striking, colourful costumes, though the two channels have used them in different ways to create the contestants' personas. The FTV channel uses the costume not only to conceal the contestant's identity, but also to create a cohesive stage persona for them. Contestants create video clips with prompts before their performances, in which they are in locations associated with their costumes. In these clips, participants speak in the persona of their costume's character, whereas on Sevimli, there is no such creation of a cohesive persona. There are no introductory video clips or prompts; there is no single, common rule for participants to behave as a character, nor do the participants themselves stay long enough to be able to support that cohesive image. As a result, the Sevimli channel uses the costume solely for its direct function—to conceal the participant—rather than to create a stage persona for them, in the manner of FTV.

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### **The format for engaging with the audience (the roles of the hosts and the jury, the voting system)**

The host plays a crucial role in audience engagement, given that this is the host who sets the tone of the show, interacts with viewers both in the studio and via the screen, creates a dialogue between the channel and the audience, as well as encourages viewers to participate (Enli, 2012). The host of the *Maska* show on FTV is Aziz Gulyamov. A distinctive feature of FTV's approach to working with the host is the decision to give him a unique look for each episode as well: make-up and striking costumes (such as a Joker-inspired look). The difference lies in the fact that the hosts of other versions mainly appear in suits or evening wear, rather than in eye-catching and memorable looks. In the latest season of *Kim ekan* on Sevimli, there are two hosts: Nigora Karimboyeva and Samandar Hamroqulov. Compared to the host on FTV, as well as Kim Sung-joo (host on MBC) and Nick Cannon (host on FOX), the hosts on *Kim ekan* state freely about their knowledge of the contestants' identities. This changes the nature of their interaction with the audience. In other versions, the host acts as a 'mediator': just like the audience, they are unaware of the concealed personality, so their surprise when the mask is revealed is genuine, leading the audience to trust them. In *Kim ekan*, by contrast, the hosts control the guessing process — they give clues, guide the jury, and in doing so also guide the audience towards guessing the contestant's identity.

Generally speaking, the hosts of both Uzbek TV channels perform similar roles: they explain the rules, set the tone, build tension or, conversely, lighten the atmosphere, and interact with both the jury and the audience. For example, Aziz Gulyamov adds a unique little interactive element before the contestants' performances: in the early episodes, before a new contestant came on, he would pose a riddle to the jury, the answer to which was the image or costume of the contestant who was about to perform. During his interactions with the jury, he merely comments or asks leading questions, but does not interfere significantly

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with the jury's attempts to guess the participant. This is what distinguishes the host's role on FTV from that of the hosts on Sevimli. Nigora Karimboyeva and Samandar Hamroqulov, in addition to commenting, also actively participate in the jury's attempts to guess the contestant, giving them clues, hinting, and steering them in the right direction.

The jury on *Maska* on FTV consists of four people and remains largely unchanged through the season. Viewers get used to seeing most of the same faces, habit of reactions, mannerisms, behaviour and the division of roles within the discussion. On *Kim ekan* on Sevimli, the jury is organised differently. The jury consists of five people, and the cast is less consistent, with someone new joining each episode. It is also worth considering the composition of the jury itself — in the original version, the number of people working in the music industry exceeds that of those from other fields. This is justified by the show's concept. The American version, which also has four judges, divides the positions evenly—two from the music industry and two from other fields. The FTV channel also maintains this balance. Meanwhile, the Sevimli channel shows the opposite—the majority of the judges are actually people from other fields, such as actors or comedians, rather than music experts.

**Table 4. Jury typology**

Parameter	FTV	Sevimli	MBC	FOX
Number	4	5	12	4
Stability of composition	+	—	—	+
Jury type	Balance between people from musical fields and non-musical fields	More people from non-musical fields	More people from musical fields	Balance between people from musical fields and non-musical fields

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Another important aspect for analysis is the specific role the channel assigns to the viewer within the programme, and the model of viewer engagement that applies within the programme. This analysis will rely on the García-Avilés classification. For a music and entertainment show the roles of players, fans, commentators and, to some extent, consumers are most applicable (García-Avilés, 2012).

The viewer plays an active role in *Maska* on FTV; together with the jury, they make guesses, while viewers in the studio vote to determine who removes their mask at the end of the episode. According to this, the model for engaging with the audience is built around the audience's role as a player. Moreover, the channel regularly posts on its social media, encouraging the audience to comment, engage with the posts, sharing and promote them in the news feed (same with *Sevimli*). In *Kim ekan* on *Sevimli*, the picture is different. The most fundamental aspect is that the viewer does not participate in the decision-making process: there is no voting, and the outcome is determined solely between the jury and the contestant. Therefore, in the strictest sense, the viewer ceases to be a 'player' as a participant in the result. However, in a more general sense, the programme still assigns them a playful role: they can guess along with the jury and see who turns out to be correct and eventually be the winner of a short round. Additionally, the role of the fan is more pronounced here, though in a different form than on FTV. *Sevimli* engages with the audience primarily as those who are likely to be drawn into the quick game and enjoy its fast pace through all seasons. Music remains important in this format, but no longer determines how the viewer participates, and thus there is no voting system. Instead, the viewer is more concerned with who will overcome whom — the contestant outmanoeuvring the jury, or the jury outmanoeuvring the contestant.

Ultimately, in *Maska* on FTV, the audience's primary roles are those of the player, fan, and commentators: the viewer actively participates in the final decision, directly influences the progress of the programme through voting, and

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remains engaged by the ongoing suspense in anticipation of the finale and the winner. In *Kim ekan* on Sevimli, audience's primary roles are the same, but the player role is implemented differently: not through direct action or influence, but through playing along as a spectator, observing, discussing and becoming emotionally invested in the unfolding events.

### Conclusion

Despite sharing a common foundation in the form of a single format, *Maska* on FTV and *Kim ekan* on Sevimli use this material in different ways, although there are some similarities in their approaches. FTV, which positions itself as a specialised music channel, despite that, relegates the musical component to the background; the same is evident on Sevimli. In addition, Sevimli approaches the same format more freely, creating a local interpretation: the music is incorporated into a shorter game cycle, and the focus shifts from the performance itself to the guessing process and the monetary outcome. As a result, the same format on the two channels begins to fulfil different functions and takes on a dissimilar conceptual basis, which is indicative of channels' different approaches in working on content.

Furthermore, FTV maintains an active model of audience engagement: viewers in the studio do not merely passively watch, but actively participate in the final decision through voting. Thus, they are integrated into the programme as individuals who can influence its outcome. Sevimli, by contrast, deprives the viewer of direct participation in the outcome and relegates them to the position of a mere observer of the existing game between the participant and the jury. The audience remains engaged here, but no longer as a real participant in the decision-making process, but rather as a passive player. Consequently, one channel establishes a connection with the audience through sustained tension and involvement in the result, whilst the other does so through rapid game cycle, observation of debates and an immediate resolution.

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The comparison of specialised and non-specialised music TV channels based on the same format demonstrates the differences between them, which are evident not only in terms of genre but also in the approaches to working content, with various aspects taken on account. Contrary to expectations, the specialised music channel FTV does not retain vocals as the undisputed centrepiece of the programme. The non-specialised Sevimli shifts the emphasis even further towards entertainment and handles musical material more freely

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### КОНТЕНТ-ПРАКТИКИ И ВЗАИМОДЕЙСТВИЕ С АУДИТОРИЕЙ НА УЗБЕКСКИХ МУЗЫКАЛЬНЫХ ТЕЛЕКАНАЛАХ (НА ПРИМЕРЕ АДАПТИРОВАННОГО ФОРМАТА «MASKED SINGER»)

About the Author:

Abdurahimova Gulasal Mukhammadalievna

2-year master's degree of the University of Journalism and Mass

Communication, [abdurahimovagulasal41@gmail.com](mailto:abdurahimovagulasal41@gmail.com)

#### Аннотация

В статье сравниваются подходы к работе над контентом и взаимодействием с аудиторией узбекских музыкальных телеканалов различной специализации на примере работы с одним и тем же форматом («Masked Singer»). Исследуется насколько по-разному специализированный музыкальный канал FTV («Maska») и неспециализированный музыкальный канал Sevimli («Kim ekan») реализовывают одну и ту же идею, исходя из собственных отличающихся специфик в работе с контентом. Работа ссылается на оригинальную корейскую версию, а также на американскую версию как на ту модель формата, на которую опирались узбекские телеканалы при локализации. Анализировалось, что является приоритетом для каждого канала, наличие общих черт и различий, концепт, структура эпизодов, музыкальные и визуальные компоненты, роли ведущего и жюри, а также модели вовлечения аудитории.

**Ключевые слова:** музыкальное телевидение, работа с аудиторией, контент-практики, локализация, телевидение Узбекистана, FTV, Sevimli, *Masked Singer*

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### O‘ZBEKISTON MUSIQIY TELEKANALLARIDA KONTENT AMALIYOTI VA AUDITORIYA BILAN O‘ZARO ALOQALAR (“MASKED SINGER” MOSLASHTIRILGAN FORMATI MISOLIDA)

Об авторе:

Абдурахимова Гуласал Мухаммедалиевна — магистрантка 2-го курса  
Университета журналистики и массовых коммуникаций,  
[abdurahimovagulasal41@gmail.com](mailto:abdurahimovagulasal41@gmail.com)

#### Annotatsiya

Maqolada turli ixtisoslikdagi o‘zbek musiqiy telekanallarining kontent ustida ishlash va auditoriya bilan muloqot qilish yondashuvlari bir xil format ("Masked Singer") bilan ishlash misolida taqqoslanadi. FTV (*Maska*) ixtisoslashtirilgan musiqiy kanali va Sevimli (*Kim ekan*) ixtisoslashmagan musiqiy kanali kontent bilan ishlashdagi o‘ziga xos xususiyatlaridan kelib chiqib, bir xil g‘oyani qanchalik turlicha amalga oshirishi o‘rganiladi. Ishda asl koreys versiyasiga, shuningdek, o‘zbek telekanallari mahalliyashtirishda tayangan format modeli sifatida Amerika versiyasiga havola qilingan. Har bir kanal uchun nima ustuvor ekanligi, umumiy va farqli jihatlari, konsepsiyasi, epizodlar tuzilishi, musiqiy va vizual tarkibiy qismlari, boshlovchi va hakamlar hay’atining roli, shuningdek, auditoriyani jalb qilish modellari tahlil qilindi.

**Kalit so‘zlar:** musiqiy televideniye, auditoriya bilan ishlash, kontent amaliyotlari, mahalliyashtirish, O‘zbekiston televideniyesi, FTV, Sevimli, Masked Singer

Mualliflar haqida:

Abdurahimova Gulasal Mukhammadalievna — Jurnalistika va ommaviy kommunikatsiyalar universiteti 2-bosqich magistranti,  
[abdurahimovagulasal41@gmail.com](mailto:abdurahimovagulasal41@gmail.com)