
Dissemination of News in the Global Society and the Influence of Global Media Companies

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Article Information*

Review Article • UDC: 070.1:316.774(100)

Volume: 22, Issue: 2, pages: 42–58

Received: June 15, 2025 • Accepted: August 18, 2025

<https://doi.org/10.51738/kpolisa.2025.2r.004>

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I have no known conflict of interest to disclose.

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* Cite (APA): Mlinarević, J. (2025). Dissemination of News in the Global Society and the Influence of Global Media Companies. *Kultura polisa*, 22(2), 42–58, <https://doi.org/10.51738/kpolisa.2025.2r.004>



Dissemination of News in the Global Society and the Influence of Global Media Companies¹

Abstract

This paper presents various perspectives of media globalisation theorists on the processes it has brought within the media themselves, as well as how global media processes have transformed the presence of media on the international media scene. A small number of media conglomerates control a significant portion of the media market, where information and ideas are exchanged worldwide and where the struggle for dominance and supremacy is constant. The rise of global media—referred to by Edward Herman and Robert McChesney (2004) as the new missionaries of corporate capitalism—has been accompanied by complex media processes such as media deregulation, privatisation, concentration, liberalisation, commercialisation and consolidation. The aim of this paper is to identify some of the consequences that global media processes and trends have had on audiences, journalists and the media. These processes do not occur in the same way in every media market and country, as each country behaves differently within the global media market. Many countries strongly resist the process of globalisation (of which media globalisation is only a part) due to the emergence of unification, uniformity of media content and the collapse of national media and other types of culture, knowing that this leads to homogenization. In systems in transition, such as our media system, there has been a disintegration of traditionally oriented state-subsidised media. There is an explosion of advertising, and media companies are transforming into enterprises with a strong commercial character, often prioritising entertainment media content over educational content. The internet has played a key role in the process of media globalisation. Due to the emergence of the internet, the modern media audience is both creator and consumer of media content. Because the world is networked and anyone can create content that can become news delivered to everyone, professional and responsible journalism, which involves verification, analysis, and contextual connection, as well as fulfilling other factors that turn an event into news, is losing its significance.

Keywords: globalisation, news dissemination, newsworthiness factors, global media players, trust in the media, fake news

Introduction

Specific characteristics of news or how something becomes globally shared news

The media audience has the option to choose from a wide selection of media content. However, more choice does not necessarily mean greater diversity, as most content is the product of the media's commercial orientation, resulting in similar-looking content and the promotion of formats that guarantee profit. Within this abundance of options and media content consumed throughout the day, part of the content has "reached the consumer on its own", while another part is the result of an active search for the

¹ The findings of this research will be presented at the „12th INTERNATIONAL EUROPEAN CONFERENCE ON INTERDISCIPLINARY SCIENTIFIC RESEARCH” held in Roma, Italy during July 11–13, 2025. On that occasion, only the abstract, which was subject to the peer review process, was offered to the organizing committee, but the complete paper will not be offered for publication in the conference proceedings, but rather for publication in „Kultura Polisa” for the first time.

information they need. It is these individual media activities that contribute to the process of globalization, although at first glance it may not seem so, namely, because of this, Rantanen introduced in his research a special, new methodology called mediagraphy, which investigates „role of individuals in mediated globalization", together with the media² (Rantanen, 2005, p. 18). However, the media audience mostly consumes content offered by algorithms rather than verifying a single news item through multiple sources or consuming several media outlets in parallel. Part of the reason lies in the fact that people today do not have much time for such comparative analysis, which is why it becomes crucial for them to know which media outlets are credible and which are less so. We typically consume both globally and locally important news, as both directly affect our lives. Journalists, too, do not bear responsibility only toward themselves and the media outlet they work for, but also carry the responsibility of the “global functioning of the information system” (Jevtović et al., 2014, p.277).

Castells wrote about multidirectional networking where message recipients construct the message through multichannel and multimodal communication. He refers to metanetworks, or more precisely, networks of networks, which expand their interconnectedness exponentially, allowing a single message, such as one from someone we know personally, to reach thousands of people. That is “small-world mechanism” (Buchanan, 2002 as mentioned in Castells, 2014, p. 404). This is similar to McLuhan’s concept of the global village and his interpretation that the global is, in fact, small — that the global is omnipresent in our homes, and the entire world is our home. All of this is made possible by a single message that can reach countless people. Marshall McLuhan says that the global village is everyone’s awareness of everyone else; it also suggests “the global organization of news,” meaning it is easy to find out what is happening in any given country, provided that certain events manage to meet the criteria necessary to become news (Lorimer, 1998, p.16). Some of the news values commonly cited in various classifications include: timeliness, duration, continuity, proximity, impact, relevance, centrality, the power and influence of the news, surprise factor, structure, intensity, whether the news is good or bad, whether it facilitates identification, emotional value, substitutability with images and others (Rus-Mol & Zagorac-Keršer, 2014, pp.101-111). Factors such as a country’s size and economic power indicate that the likelihood of that country being represented in international news increases accordingly (Segev, 2016 as mentioned in Guo & Vargo, 2020). Indeed, in journalism, Galtung and Ruge’s news values remain among the most recognised models. Back in 1965, a system of 12 news values was defined: frequency, threshold, unambiguity, meaningfulness, consonance, unexpectedness, continuity, composition, reference to elite nations, reference to elite persons, personalisation, and negativity (Galtung & Ruge, 1965, pp. 65-71). However, some authors today note that these news values have been revised in comparison to those proposed by Galtung and Ruge. They argue that the entire social context has changed — laws, politics, emerging social movements, economy, education, socialisation, value systems, ideologies, digitalisation, the internet, media usage, and so on (Joye et al., 2016, p.17). The new digital age we live in implies an expansion of news values. Media forms are becoming convergent. The news values highlighted by Brighton and Foy are: relevance, timeliness, composition, expectation, unusualness, value, and external factors (Brighton & Foy, 2007 as mentioned in Caple & Bednarek, 2013, p. 9).

² He studies globalization, media and people in parallel and believes that in theoretical debates about globalization, the field of media remains neglected and not analyzed enough because most globalization theorists come from outside media studies (Rantanen, 2005, pp. 17–18).

The process of global news expansion and global media players

The expansion of global media can broadly be said to have started with the appearance of the telegraph. However, video recorders, satellite and cable communications, the increase in the number of television channels, doubled exports of various film, music and other content, and the advertising industry, where concentration was most noticeable, led to a global trend of deregulation and opened Pandora's box of buying, merging and acquisitions that change even at an elusive monthly and daily level. Herman and McChesney emphasise that two new media technologies — moving images and radio — contributed to the development of global media and that the film industry was the first media industry serving the global market, while true changes in global media occurred with the expansion of commercial television in the 1990s (Herman & Mekčesni, 2004, p. 22; p. 68). Due to the lack of reaction to the monologic nature of television, although it is still widely watched and very popular, what has changed since the time of writing Herman and McChesney's (2004) league of global players is the ultimate victory of commercial internet as a mass medium and its greater interactivity compared to television, with its online media production seemingly taking over the dominance from television and its emanations. Television popularity has moved to online platforms and digital content consumption, making it available at times convenient to the user, adapting to their schedule rather than broadcast time. In this area, among the most popular content that gained even greater popularity overnight are series. We watch series more on mobile devices and computers than on television. Dominique Moisi, in his book *Geopolitics of Television Series*, concludes that „former agoras are replaced by remote controls and the skilfully constructed world of internet availability of global private channels, which we enjoy from the comfort of our armchairs” (Bokan, 2020, p. 393). „Homes are becoming new battlegrounds from which we make our moves, as the era of television series triumphing over films begins—films which have historically been one of the most influential factors in steering decisions in a desired direction” (Bokan, 2020, p. 393).

In the past, it used to take days, months or even years for certain news to spread from one place to another because information was transmitted orally. Let us recall the earliest societies and the dangers that lurked within them. Just like today, information was crucial for survival at the time. When the transmission of information began, it was important for it to be as short as possible to reduce the chance of distortion. Today, in the race for clicks and to stay ahead of the competition, superficially verified or, worse yet, completely unverified information is being published and passed along by other media in a domino effect. Mostly concerning globally important topics, information from major global agencies cascades down into other media in various countries around the world. Thus, large news agencies can be called the masters of news, as most smaller media outlets pick up ready-made news. This happens because there are fewer and fewer journalists in newsrooms, and they no longer have the time to produce original content. The four major agencies that dominate the sources and distribution of news and information are the four largest transnational news agencies: Associated Press, United Press International, Reuters and France Press (Nwokeocha, 2022, p.32). Thus, in the modern world, where anyone can produce their own content and post it online, it is not all about originality but also about content distribution. The internet revises distribution for that reason; however, it is very unlikely that everything will resonate because content must be placed where a huge number of people from different points in the world can see it (Tjurou, 2009).

Globalisation in media began in the 1970s, while the 1980s changed the media market, which became open and global. Besides technological development, the political and economic climate also contributed to this, turning everything, including media, toward the principles of general accessibility, openness, cooperation, reliance and interdependence. Liberalism as an ideology fundamentally promotes the freedom of the market and trade. It implies limiting state power (Bobbio, 1992). Liberalism may have limited state power, but it has increased the power of transnational corporations. The Sony corporation includes the following companies: Multinational corporate conglomerates are emerging. There is a centralisation of media capital where conglomerates of multinational corporations own capital in various areas. Media deregulation is in effect, meaning that “a relatively small number of corporations can own numerous media organisations” (Čejko, 2019, p.202). For example, one of the twenty most powerful companies in the world is Sony, which covers five business segments—electronics, video games, entertainment (film and music), financial services and others. Sony Corporation includes companies such as Sony Pictures Entertainment, Sony Computer Entertainment, Sony Music Entertainment and Sony Mobile Communications Inc.”³ The transactions of this, as well as other media and technology giants, change frequently. For example, in 2018, Sony owned 90% of the publishing company EMI Music Publishing, which at the time owned approximately two million songs (Hina, 2018). According to Robert McChesney, this company also belongs to the “first league of media companies” consisting of “the seven largest media companies that control 80% of the global media market and are vertically and horizontally integrated conglomerates formed through a series of mergers and acquisitions” (Turčilo, 2007, p. 339). Six media giants “control 90% of media content, and they are: AT&T (which acquired Time Warner), CBS, Comcast, Disney, News Corp (the parent company of Fox News) and Viacom.” “The largest media conglomerates in the United States are AT&T, Comcast, The Walt Disney Company, National Amusements (which includes Viacom Inc. and CBS), News Corp and Fox Corporation (both partly owned by the Murdoch family), Sony and Hearst Communications” (Knez, 2022). These powerful media conglomerates overshadow the traditional local role of media in individual countries, while imperialism, in its various forms, leads to cultural hegemony. However, compared to the previous period, today some scholars, such as Dominique Moïsi, increasingly point to the existence of not one (Western) but two centres of power regarding mass culture content: Beijing and Washington (Mojsi, 2016). Nevertheless, clear distinctions are made globally between countries that have and those that do not have media power. Accordingly, the digital divide remains a global issue. According to data from the International Telecommunication Union (ITU), in 2023, approximately 2.6 billion people lacked internet access—around 33% of the global population (ITU, 2023). The outlook suggests that connectivity will continue to increase, regardless of the existing digital divide.

Digital inequality, along with many other forms of inequality, is a direct by-product of the globalisation process. The globalisation of media has resulted in all of us having insight into “global problems and conflicts, being familiar with places, people and ways of life beyond our own countries” (Ran, 2018, p. 12). When academic discourse around globalisation first began and the concept was being defined, there was widespread enthusiasm and predominant optimism about it. Admittedly, there were opponents of globalisation, but they were given little space. Although we typically associate globalisation

³ Sony. (n.d.). U: Wikipedia, preuzeto 16. aprila 2025. sa <https://sr.wikipedia.org/sr-ec/Sony>

with the economic sphere, it is multifaceted and unfolds across nearly all areas of life. This paper is specifically concerned with media globalisation, which, according to Herman and McChesney (2004), has brought many positive trends. Some of them include: neutralising media centralisation and offering a greater variety of media content, the willingness of national media to adopt programmes from the global media market, increased media competition that pressures state-controlled media to change, and the spread of popular culture to parts of the world previously unimaginable. Western culture has become globally dominant due to circumstances that favour major media players in establishing hegemony. It is therefore not surprising that many smaller countries object to the overall dominance of developed countries in developing media systems (Ekeanyanwu et al., 2012). This happens because an unregulated market leads to inequality, which increases the distance between social classes (Stevanović, 2009). Inequality is also evident among countries themselves. Western multinational corporations have unrestricted access to various parts of the world and, alongside their expansion, spread their cultural influence, which weakens local cultures and languages while reinforcing market uniformity and standardisation (Barnet & Kavana, 2003). "Countries that are economically, militarily and scientifically-technologically superior are at the same time the main centres in the structure of the global media system or the key hubs in the flow of information, thereby further strengthening their position and improving the conditions for achieving their interests" (Kuprešanin Vukelić, 2023, p.183). Media globalisation has led to the unification of content. Most of the highest-rated programmes that enjoy the greatest success with audiences worldwide are formatted, as discussed by Jean K. Chalaby in his book "The Format Age: Television's Entertainment Revolution" (Esser, 2016). The book provides a detailed account of shows that are broadcast in different parts of the world but share the same format. This is the case with omnipresent competitions such as "Big Brother", "Who Wants to Be a Millionaire", "Got Talent", "Master Chef", "Idols" and "Dancing with the Stars" (Esser, 2016). These TV shows and globally famous competitions are examples of the commercial advantage of the franchise trade, which began expanding in the 1980s and 1990s (Esser, 2016). This coincides with the years when media globalisation emerged.

TV series are also important for the media analysis of global flows as we mentioned above. „Until recently, series would receive only scattered applause, but they "overnight" changed their status, becoming key instruments for shaping the identity of both individuals and states" (Bokan, 2020, p. 393). „Hardly anyone is immune to using phrases from TV series that have become embedded in everyday conversations and are often used as sources of information in media reporting" (Mojsi, 2016, p. 12 as mentioned in Bokan, 2020, p. 393). „Highlights the importance of including series in scholarly debate, as few genres manage to intensify the emotional presence of characters in our homes and foster strong identification with them" (2020, p. 394). „We experience characters in the series as friends or allies, and we feel betrayed if they do not appear in the next episode" (2020, p. 394). „Series is also a mass source of new insights into global backstage matters that have now become more visible" (2020, p. 394). „Series, by telling multiple stories in parallel, become significant because, according to Mojsi, they are currently one of the most effective means for conveying deliberately constructed messages to the most diverse audiences" (Mojsi, 2016 as mentioned in Bokan, 2020, p. 394). There is also a global political culture and „because geopolitical and military conclusions can be drawn from paying attention to certain series in a specific social, ideological, political and cultural climate of certain geographic areas" (2020, p. 394). „By

analysing TV series, it is possible to penetrate the intentions of the countries creating the series and the situation in their country, as well as the intentions of the fascinated so-called uber-fans” (2020, p. 395).

Misreported news

Given the speed at which news travels today, where a piece of news becomes “old news” just minutes after it is replaced by another on a news portal, many media recipients end up consuming, adopting and making life-altering decisions based on that information without even having the chance to realise it was, in fact, fake news. Misinformation and disinformation have been identified as global risks in the World Economic Forum's Global Risks Report 2025 (World Economic Forum, 2025). Andrew Boyd emphasises that accuracy is always more important than speed, even at the cost of not publishing content (Boyd, 2002). Some of the many fake news stories from 2024 that quickly spread globally and which may serve recipients for entertainment purposes include: a video of Macron, later proven to have been generated by artificial intelligence, allegedly showing him kissing a man on a yacht; then a photographic composition of Hitler's Mercedes from a classic car exhibition placed in front of President Zelensky's office with the caption claiming he bought Hitler's car; then a video of a deceased former Indian Prime Minister, “revived” using AI tools for campaign purposes, and so on (Thoms, 2024). All of these news stories carry certain dangers, but unfortunately, the dangers of fake news are sometimes so far-reaching on a global level that they prevent people from making the right decisions. For instance, during the coronavirus pandemic, the fake news story that ibuprofen should not be taken to alleviate symptoms if a person is infected with the virus led to numerous consequences. Also well known is the notorious negative impact of a scientific study that likewise had far-reaching consequences (which was later withdrawn due to methodological flaws), but which received media attention and whose results spread rapidly through the media. It was a study about MMR vaccines. Later on, it influenced parents not to vaccinate their babies because MMR vaccines were allegedly causing autism in children. There are also controversies regarding COVID-19 vaccination, which remain relevant to this day, as well as other examples closely tied to conspiracy theories, which are also a form of mass manipulation. Common examples of manipulation include global media coverage of certain terrorist attacks, which, unfortunately, are becoming increasingly frequent. Such events almost always bring with them assumptions about the “usual suspects” who are immediately blamed, and with whom the affected nation does not have good political relations. Some journalists and media outlets are quick to speculate before the facts pointing to possible perpetrators are examined, even though those individuals, just like the victims, deserve fair media treatment.

It is important to distinguish between disinformation and fake news, as those are not synonymous terms. Disinformation is somewhat milder, as it assumes that those who spread it do not necessarily intend to deceive. Some of the goals of fake news include attracting audiences to generate higher revenue, gaining popularity on social media, entertainment or slander, diverting public attention from important issues to trivial ones, deceiving people, increasing political influence and more (Narwal, 2018, p.979). The power of fake news lies in its insidiousness, while the general public lacks developed media literacy when receiving media content. People often believe they are more media literate simply because they live in the digital age. However, in reality, digital threats are growing daily, and the power of digital deception is gaining momentum. For instance, an Ipsos study conducted across 27 countries showed that citizens in Turkey believe they are better at identifying fake news than the average person in their country (Ipsos,

2018). From one perspective, this could be seen as absurd given the prevailing digital censorship in that country. In Turkey, there is a law whose Article 29 prescribes prison sentences for journalists and social media users who spread information deemed contrary to the truth (Deutsche Welle, 2022). At almost the same rate as in Turkey, citizens in neighbouring Serbia believe that the average person does not care about facts related to politics and society, but rather believes what they want to believe. In other words, they think that the media have less influence compared to personal opinions (Ipsos, 2018). However, the researchers issued a disclaimer, noting that this was an online study and that in some countries, such as Turkey, internet usage is lower. Therefore, it is assumed that the respondents were predominantly urban residents with higher levels of education.

Loss of trust in mainstream media and global media trends as causes

Verified information should always be prioritised over information from media outlets that promote, spin, or partially tell the truth while withholding what remains as the “rest of the truth.” These are media outlets whose employees often self-censor out of fear of retaliation. In such media, censorship is no longer as significant as the personal, long-established mental protocols that determine what information is more or less desirable. Traditional media are bound by moral and legal norms to follow certain reporting standards. Mainstream media are also regularly monitored by regulatory bodies, which supports the notion that they should serve as pillars of responsible reporting. However, this is often not the case in reality.

In today's journalism, the effect and impression that content leaves on the audience matter more than professionalism. Entertaining content is offered at the expense of truth. This leads to the erosion of trust in the media. In the USA, trust in institutions such as journalism, religion, government, schools and healthcare was below 20 percent in 2016 (Gallup Inc., 2016 as mentioned in Vajdijanatan, 2018, p. 27). According to the 2019 Reuters Institute for Journalism report, the average trust in the media across 38 countries was 42 percent. In Bosnia and Herzegovina, 57.3 percent of respondents in the Federation of BiH trust the media, while in Republika Srpska the figure is 41 percent (Bogojević, 2020). The World Economic Forum (WEF) analysed the loss of trust in institutions due to the spread of disinformation and fake news, emphasising that the effects of fake news in one country spill over to other countries through the process of globalisation (Guanah, 2018). Scepticism about media globalisation is expressed by scholars such as Thussu (2009), Herman and McChesney (2001), McPhail (2014) and others, who believe that the main aim of global media is profit-driven, which ultimately results in the dominance of entertaining content over informative and educational content (Robertson, 2021, p. 306). Audience preferences are such that people seek escapism from everyday life, burdened by existential fear, fear of illness and wars, often turning to entertaining content. There are two schools of thought on global audience preferences. The first, advocating cultural imperialism (Schiller, 1969), points to the imbalance of global media flows, with most media content exported by developed countries to developing countries. The second, supporting cultural proximity, argues that audiences from different cultures can interpret the same content entirely differently (Liebes & Katz, 1990). Therefore, audiences worldwide choose media content from countries that are closest to them ethnically, linguistically, geographically and culturally (Taneja & Webster, 2016, pp. 6–7).

Globally, some common trends have been observed that may contribute to the decline of audience trust in the media, one of which is the emergence of infotainment, information presented in an entertaining

way. Qualitative analyses show that reporting is increasingly sensational, “with the growing use of exciting features, personalisation and close-ups” (Hendriks Vettehen et al., 2011 as mentioned in Boukes, 2019, p.2). Also, the mentioned fake news and disinformation diminish trust in the media and represent one of the global trends and products of globalisation. “The increasing presence of fake news in the media space has led to a decline in public trust in the media, which has also affected everyone working in media, public relations and related professions in contact with the media” (Sivrić, 2020, p. 114). “The spread of fake news, disinformation and negative propaganda aims to undermine the ideas of objective reporting, trust in traditional media and democratic values” (Sivrić, 2020, p. 114).

As trust in mainstream media (those media that, due to their size or influence, serve as sources for news) declines, the audience increasingly turns to alternative channels for information. These channels include private profiles, blogs run by influential freelancers or influencers, social networks, and self-proclaimed experts. Unfortunately, these sources often share unverified information that spreads quickly through various networks, and it can be difficult to determine the original sources of this information. Members of the media audience often react hastily without verifying the source of information. The decline in trust in the media can be partly attributed to the information overload that the average consumer faces. With the pressure of daily responsibilities and the need to stay informed quickly due to the fast pace of life, individuals often choose to read only a portion of the information available. When combined with low media literacy, the consumer faces the challenge of choosing in a limited time which media are credible and which are not. Too much information does not mean better awareness; instead, it means a greater quantity of choices and therefore greater confusion. The possibility of choice is a hallmark of media democracy and pluralism but should be accompanied by media literacy. An overload of information that is quickly forgotten leads to a temporary, fleeting awareness, causing individuals to feel overwhelmed by irrelevant details that obstruct their ability to absorb what is truly important. “The phenomenon of information overload refers to the exponential growth of information on a global level, which creates a situation in which a person is exposed to more information than they can process when trying to make decisions or stay informed about a particular topic” (Kuprešanin Vukelić, 2014, p. 2).

Thus, in the process of losing trust, various factors are involved, from journalists and media to the audience and global media processes. Additionally, the national and political bias of certain media can influence consumers and create prejudices among audience members with opposing views. Fake information from social networks, which young audiences⁴ sometimes prefer over verified information from the media, is sometimes shared and noticed more than information that has passed editorial procedures. Young people often share certain disinformation either as a joke or from a desire to gain social approval. For children growing up today, the use of artificial intelligence will be an integral part of life. Artificial intelligence brings even greater challenges regarding fake information on a global level. Thus, with virtually no effort, a deepfake can be created to depict a completely fabricated event, image or audio recording of something that never actually happened. The problem is that such content appears entirely realistic, presenting the media audience with new challenges in distinguishing between fake and authentic content. Last year, journalist associations around the world urged Apple to withdraw the “Apple Intelligence” feature,

⁴ Young people aged 18 to 34 most often get their news from social media, messaging app groups and news portals (Medijska asocijacija Jugoistočne Evrope, 2023).

which is used to shorten and summarise news (Fraser, 2024). It generated a fake headline and false information attributed to the BBC, and due to such fake news, the public may begin to question the credibility of the media and undermine the public's right to know the truth (Fraser, 2024).

Conclusion

The aim of this paper is to identify some of the consequences that global media processes and trends have had on audiences, journalists and the media. Some of the identified consequences concern the burden placed on the average media consumer by the daily flood of information, only a small portion of which is relevant for decision-making; the spread of fake news and disinformation enabled by social media and non-credible media outlets; the erosion of trust in the media and journalists; the use of pre-verified content with strong audience appeal by global media and its distribution at the local level; the prioritisation of entertainment over educational content; and the tendency of the media to pander to the lowest tastes of the audience. A clear sign that everything is delivered for instant consumption in consumerist culture is the fact that global media, with their speed, attention-grabbing potential and ability to mobilise human focus, are all-pervasive. Some of the most prominent global media players base their agenda on the subtle and skilfully packaged repetition of globalist narratives. How well consumers can demystify this and how they perceive their surroundings often depends on their cultural background.

A highly sensitive issue that requires a careful approach concerns the increasing influence of contemporary global media flows and trends on young people through the internet and mass media, leaving a range of negative consequences. The internet, as today's primary communication channel, not only provides access to useful information but is also increasingly becoming a space for the distribution of content that negatively affects the development and value systems of youth. Young people are exposed to uncontrolled and sensationalist information that imposes a distorted view of reality—glorifying drug use, promoting a lifestyle devoid of responsibility, and presenting alternative and often destructive values as socially acceptable norms.

Modern digital platforms and global media are also increasingly being used as tools for the dissemination of radical ideologies and extremist beliefs. Through engaging video content, social networks, and various online communities, young users are gradually exposed to narratives that may draw them into destructive ideological streams (Zirojević & Bjelajac, 2013). Such content not only promotes violence and intolerance but also poses a serious threat to the stability and security of the broader social community.

In this context, young people face a range of dangers—from the romanticization of drug use and the promotion of destructive lifestyles to the potential for ideological radicalization. That is why it is of vital importance to develop media literacy skills, systematically restrict harmful content, and strengthen both institutional and family support in protecting youth within the digital environment (Bjelajac, Matijašević & Počuča, 2012; Bjelajac & Filipović, 2020).

For some, globalisation means conflict; for others, cooperation. It all depends on one's point of view. One thing is certain – global media do not exist independently of the global market. Processes of cooperation take place through a complementary division of labour, while conflicts most often arise as a result of the unequal development of countries and the efforts of states to position themselves more favourably within that inequality, aiming to secure excess profits, which in international economic relations amounts to the exploitation of the less developed (Dimitrijević & Stojanović, 1996, p.159). However, it is a

fact that some countries claim the right to colonise and intervene in others subtly and non-violently – militarily, economically, politically and culturally – knowing that economically impoverished governments will not resist the rise of the commercial broadcasting model, which has existed since the 1920s and enabled the successful consolidation of the commercial system and the integration of many countries' media into the global order. This has consequently led to a rapid concentration of capital (Herman & Mekčesni, 2004, pp. 240–245).

With the emergence of a global commercial media market in the 1970s and 1980s, alongside the triumph of global corporate capitalism, several developments occurred: the removal of state control over broadcasters through the establishment of centralised media control, a reduction in state subsidies, competitive pressures, the rise of the advertising industry, liberalisation, privatisation, deregulation, and the oligopolistic nature of the media. There was also horizontal exchange, jeopardizing professional autonomy in journalism and collaboration between journalists and business partners, as well as mergers and acquisitions, joint ventures, and market-oriented popular culture products that diminish the public sphere by prioritising consumerist and individualistic culture over educational programmes. These changes included multi-production and multi-usability, alongside efforts at national resistance through domestic content quotas and bans on foreign content. "The global cultural currents of our time are created and directed by global media empires" (...) and "only about fifteen years ago, none of the giant corporations that dominate what Benjamin Barber calls the infotainment telesector existed in the current form of a media company" (Steger, 2005, p. 76).

Stuart Hall was among the first theorists who noticed the role of the media in the process of globalization, especially apostrophizing the power of the image that overcomes language barriers (Hall, 1997). In this dominant industry, messages and images cross borders easily. Pessimistic hyperglobalists speak of excessive homogenisation and standardisation of popular culture branded by the Western culture industry (Americanisation). Conversely, opposing the claims about the strong homogenising effects of globalisation are views asserting that self-contained societies and cultures do not exist. Roland Robertson addresses intercivilisational discourse, introducing the term glocalisation instead of cultural homogenisation, defined as the fusion and interaction of the global and the local (Robertson, 2015). It is a fact that global content is never entirely global without a local dimension, as it is still filtered through national broadcasters and frameworks. It is evident that national players import global media content and localise it (e.g. generations raised on soap operas or shows like "Who Wants to Be a Millionaire", "Survivor", etc.). Viacom was a media mogul that, at the time Castells was writing his book „led in content localisation" (Kastels, 2014, p. 121). „Our motto is "Think globally, act locally" (Kastels, 2014, p. 121). Local influences on the global can take the form of regulation and deregulation, as well as "cultural nationalism" and the like (Cullity, 2002, p. 408 as mentioned in Kastels, p. 123). Due to the neglect and concessions of national media, some would argue that globalism has become an integral part of the media discourse, and journalists have become advocates armed with ideological facts. But in today's world of pervasive mediatization, should the audience really be left solely to national content, regardless of its questionable quality, or is it wiser to offer a diversity of perspectives and strive to distance ourselves from self-sufficiency by adopting useful elements from the competition?

Globalisation makes culture widely accessible, erases the boundaries between public and private media space, suspends state sovereignty, segments, diversifies, compresses time, dissolves spatial

borders, reduces state power to just one domain of power distribution and demands reciprocal communication that gives rise to a global-level culture. The media themselves are part of that cultural pattern and should increasingly be viewed as such rather than merely as instruments. Ulrich Beck once argued that, as a result of globalisation, every possible concept of all phenomena and processes would change, presenting his theses on “the risk society that shifts from hysteria to indifference and vice versa” (...) “where everything turns into a hazard, somehow nothing is dangerous any more” (Beck, 1992, pp. 36–37). The same year Ulrich Beck published his book on the risk society, Fukuyama also released “The End of History and the Last Man” in which he wrote about the victory of liberal democracy, which emerged as the most acceptable political and economic system on a global level, with globalization enabling the spread of Western values (Fukuyama, 1992). Huntington also mentions the spread of Western values, with the media playing a key role and he points out that many parts of the world are not ready to accept these values, leading to resistance (Huntington, 1996). In his book, he highlights that American control over the global media industry exceeds its dominance in the aviation industry, supporting this by noting that “eighty-eight of the one hundred most-watched films worldwide in 1993 were American” (Huntington, 1996, p. 58).

To use Fukuyama's phrasing, the old ideological world truly seems to be coming to an end, as globalisation has become a real threat to political and religious ideologies. Through it, people are abandoning ideals to which they were once attached. His works build on Huntington's views regarding the third wave of democratisation, which suggests the replacement of authoritarian regimes with democratic ones. He cites over thirty countries that transitioned their regimes from 1974 to 1990 as examples (Huntington, 1991).

While no one can reliably predict the future, every collapse of order certainly begins with significant and prolonged crises, pain, and suffering. These experiences, similar to a mother in labour, pave the way for new life and fresh ideas. Indifference and fear reign in modern society. The dominant principles are those of management and profit, which have become idols and icons the modern generation worships. Gloomy prophecies and Orwellian visions no longer seem so utopian, while transnational progressivism is rapidly transforming the world. This transformation demands daily change, self-reflection, and intellectual engagement from us to effectively respond to emerging challenges and prevent the erosion of individual agency. Individuals' agency is crucial in order to be true masters of choice amid the sea of global content.

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Širenje vijesti u globalnom društvu i uticaj globalnih medijskih kompanija

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Sažetak

U ovom radu predstavljeni su različiti stavovi teoretičara medijske globalizacije o procesima koje je ona donijela unutar samih medija ali i tome kako su globalni medijski procesi izmijenili nastup medija na globalnoj medijskoj sceni. Mali broj medijskih divova kontroliše značajan dio medijskog tržišta na kome se razmjenjuju informacije i ideje u svijetu i na kojem je borba za prevlast i dominaciju konstanta. Porast globalnih medija, kako ih Edvard Herman i Robert Mekčesni (2004) nazivaju novim misionarima korporativnog kapitalizma, praćen je kompleksnim medijskim procesima: medijske deregulacije, privatizacije, koncentracije, liberalizacije, komercijalizacije i konsolidacije. Cilj rada podrazumjeva detekciju nekih od posljedica koje su ostavili globalni medijski procesi na publiku, novinare i medije. Ovi procesi se ne odvijaju na svakom medijskom tržištu i u svakoj zemlji na jednak način jer svaka zemlja se na globalnom medijskom tržištu ponaša drugačije. Brojne zemlje procesu globalizacije (čiji je samo jedan dio globalizacija medija) pružaju snažan otpor zbog nastanka unifikacije, jednoličnosti medijskog sadržaja i urušavanja nacionalne medijske i drugih vrsta kulture znajući da to dovodi do homogenizacije. U sistemima u tranziciji, kakav je naš medijski sistem, došlo je do dezintegracije tradicionalno orijentisanih državno subvencionisanih medija. Dolazi do eksplozije advertajzinga i medijska preduzeća prerastaju u preduzeća imperativno komercijalnog karaktera kojima je često naglasak na zabavnom medijskom sadržaju više nego na edukativnom. Internet je imao jednu od ključnih uloga u procesu globalizacije medija. Zbog pojave interneta savremena medijska publika je i stvaralac i konzument medijskog sadržaja. S obzirom na to da je svijet premrežen i da svako može kreirati sadržaj koji može postati vijest isporučena svima, na značaju gubi profesionalno i odgovorno novinarstvo koje podrazumijeva provjeru, analizu i kontekstualnu povezanost kao i zadovoljenje ostalih faktora na osnovu kojih neki događaj može postati vijest.

Ključne riječi: globalizacija, širenje vijesti, faktori vjesnovrijednosti, globalni medijski igrači, povjerenje u medije, lažne vijesti