

¹Ibrayeva G., ²Arapova M.

¹Doctor of Political Science, Professor, Al-Farabi Kazakh National University,
Kazakhstan, Almaty, e-mail: galiya.ibrayeva@gmail.com

²MA first year student of UNESCO chair in international journalism and mass communication,
Al-Farabi Kazakh National University, Kazakhstan, Almaty, e-mail: moldirarapova@mail.ru

CHILDREN'S JOURNALISM IN KAZAKHSTAN UNTIL INDEPENDENCE: HISTORICAL DISCOURSE

The beginning of children's television broadcasting in independent Kazakhstan can be considered with the creation of the Balapan (Balapan) TV channel since September 27, 2010. The TV channel is included in the new media center «Kazamedia Ortaly» in Astana. It broadcasts 17 hours a day in Kazakh in SD format. All broadcasting is in Kazakh. These are programs like «Ol kim?», «Bul ne?», «Kulegesh», «Sen bilesin be?», «On sausak», «Sanjar men Kaisar», «Zholyn bolsyn balakhai!», «Bauyrsak», «Hello, Balapan!», «Sanam» and others. The list of themes of the programs shows that they are all playful, entertaining and cognitive, and all are thematically connected with the history and culture of the Kazakh people. Will it be fair to assume that broadcasting for children in Kazakhstan began only during the period of independence? The proposed article allows you to find out what the first Kazakh programs were like, what girls and boys dreamed of in the 60s and 70s, what programs were watched and what, believe that the historical discourse in the world of children's television will make it possible to better know the history of Kazakhstan television for children.

Key words: children's journalism, television for children, game and entertainment programs, educational subjects, ideological standards.

¹Ибраева Г., ²Арапова М.

¹с.ғ.д., профессор, әл-Фараби атындағы Қазақ ұлттық университеті,
Қазақстан, Алматы қ., e-mail: Galiya.Ibrayeva@kaznu.kz

²ЮНЕСКО, 1-курс магистранты, әл-Фараби атындағы Қазақ ұлттық университеті,
Қазақстан, Алматы қ., e-mail: moldirarapova@mail.ru

Тәуелсіздік алғанға дейінгі Қазақстандағы балалар журналистикасы: тарихи дискурс

Тәуелсіз Қазақстандағы балалардың телевизиялық хабар таратуының негізі 2010 жылы 27 қыркүйекте Балапан телеарнасының ашылуынан басталды деп есептеуге болады. Телеарна Астанадағы жаңа медиаорталық «Қазмедиа орталығы» құрамында. Тәулігіне 17 сағат SD форматта хабар таратады. Барлық бағдарлама қазақ тілінде. Бұлар «Ол кім? Бұл не!», «Күлегеш», «Сен білесің бе?», «Он саусақ», «Санжар мен Қайсар», «Жолың болсын, балақай!», «Бауырсақ», «Hello, балапан!», «Санам» т.б. секілді бағдарламалар. Тақырыптар тізімі бұл бағдарламалардың барлығы ойын-сауықтық, көңіл көтеретін және танымдық екенін көрсетеді және бәрі тақырыптық тұрғыдан қазақ халқының тарихымен тығыз байланысты. Қазақстандағы балаларға арналған эфирге хабар тарату тек тәуелсіздік кезеңінде ғана басталған деп санауға бола ма? Ұсынылып отырған мақала алғашқы қазақ бағдарламалары қандай болды, 60-70 жылдары ұлдар мен қыздар нені армандады, қандай бағдарлама тамашалағаны туралы білуге мүмкіндік береді. Бұл балалар телевизия әлеміндегі тарихи дискурс Қазақстанның телевизиясының балаларға арналған тарихын жақсы түсінуге мүмкіндік беретініне сенеміз.

Түйін сөздер: балалар журналистикасы, балаларға арналған теледидар, ойын-сауық бағдарламалары, тәрбие тақырыбы, идеологиялық стандарттар.

¹Ибраева Г., ²Арапова М.

¹профессор, д.п.н., Казахский национальный университет имени аль-Фараби,
Казахстан, г. Алматы, e-mail: Galiya.Ibrayeva@kaznu.kz

²магистрант, 1 курс, кафедра ЮНЕСКО, Казахский национальный университет имени аль-Фараби,
Казахстан, г. Алматы, e-mail: moldirarapova@mail.ru

Детская журналистика в Казахстане до получения независимости: исторический дискурс

Начало детского телевизионного вещания в независимом Казахстане можно отсчитывать с момента создания телеканала Балапан (Balapan), с 27 сентября 2010 года. Телеканал входит в новый медиациентр «Қазмедиа орталығы» в Астане. Вещает 17 часов в сутки на казахском языке в SD формате. Все вещание ведется на казахском языке. Это такие программы как «Ол кім? Бұл не!», «Күлегеш», «Сен білесің бе?», «Он саусақ», «Санжар мен Қайсар», «Жолың болсын, балақай!», «Бауырсақ», «Hello, балапан!», «Санмақ» и другие. Перечень тематики передач показывает, что все они игровые, развлекательные и познавательные, и все тематически связаны с историей и культурой казахского народа.

Будет ли справедливо считать, что вещание для детей в Казахстане началось только в период независимости? Предлагаемая статья позволяет узнать, какими были первые казахские передачи, о чем мечтали девочки и мальчики в 60-е годы и 70-е годы, какие смотрели передачи и о чем. Авторы считают, что исторический дискурс в мир детского телевидения позволит лучше узнать историю телевидения Казахстана для детей.

Ключевые слова: детская журналистика, телевидение для детей, игровые и развлекательные программы, воспитательная тематика, идеологические стандарты.

Children's journalism in Kazakhstan until independence: historical discourse

1. Introduction

Children tend to be receptive to television, particularly, compared to other media. This is primarily due to the fact that both visual and auditory information greatly contributes to an emotional perception of children, and the omnipresence of television allows it to be accessible to children, no matter in what remote area they live. The modern young generation cannot imagine life without television, since many ideas about the world around are received to a large extent through such TV sets. Currently the Internet has begun to replace the television in many ways, however preference is still given to television. For the analysis progression, author proposes to highlight the following main stages in the formation of children's television in Kazakhstan:

I period – from 1958 to 1970 – emergence and development of mass television broadcasting (including for children) in the republic, appearance of all-union and inter-republican channels, period of change in the functional purpose of local television.

II period – from 1970 to 1991 – structural separation of the children's edition, the expansion of the zone of influence of the republican TV, further improvement of the program for children.

III period – from 1991 to 2010 – TV for children of the period of independence of Kazakhstan.

IV period – from 2010 to the present time – establishment of the “Balapan TV” for children.

2. Methods

In the modern period, sufficient attention is paid to the study of children's television. Hilde Himmelweit, representative of the London School of Economics and Political Science, is one of the leading researchers on this subject. She studied the influence of television on the lives of British children in 1950s. The results of her work showed a controversial influence of television on children (Himmelweit, Oppenheim, Vince, 1958). Further, studies were continued by Sonia Livingston, which are reflected in a series of books like “Children and Media”, etc. Livingston had already considered the effect of television on children among other sources of information, as books, theater, cinema, communication with friends and so on (Livingstone, Bovill, 2013). Quite a lot of research on children's television have been conducted in the United States where the largest children's companies are located. The formation and development of children's television in Germany is considered in a study of German scientists (Hickethier, 1991) on substantive issues close to the work of E. Glushkova, still written in different time periods. It considers the features of the development of television for children in Russia and Germany (Glushkova, 1961). In these works, attention is paid to such factors as the time spent to watch television, that allows to measure the number of days and hours that children of different ages from younger to adolescent watch TV programs. The history of children's media in Italy is the subject of a number of studies by E.

Dementieva (Dementieva,2014). “Children’s media have always been a reflection of their time,” the author asserts, “they have a strong influence on the formation of value attitudes, behavior, moral and ethical principles in children, predicting Italy itself when children grow up”. There are also several specialized channels for children in Italy: “Rai Yo-yo”, “Cartoonito”, “Super”, “Frisbee”, “K2”, “Rai Gulp” and “Rai Scuola”.

Amy Jordan addressed questions of educational broadcasting on television (Jordan,2004). The modern period of television development in Russia is analyzed in scientific research by A. Kogatko (Kogatko,2007) and others. An overview of the main works in the field of children’s television shows that at present the attention of researchers is attracted not so much by television as modern gadgets, smart phones and the Internet, which have manipulated children from 2 years of age. However, the importance of television for children has not ceased to be relevant. The proposed study reveals the historical aspects of the formation of children’s television structure in Kazakhstan.

3. Results and Discussion

In the early 60s, practices of the television immediately realized the attention of grateful young audience, which led to the appearance of a number of programs addressed directly to children. It should be noted that in these years not every Kazakhstani family had a TV, and if there was one, not every television received the signal from Kazakh television. In 90s families had two or several TVs and VCRs, stereos, game consoles and watch programs of several Kazakhstan channels at once. In the 2000s, families already have satellite, computers, new gaming entertainment, the Internet, and telephones, that left television in the background, still it does not lose its influence.

In the early years of child broadcasting, programs were traditionally one-time and to a certain extent random. Gradually, they were systematized, began to unite in cycles, run under these or other headings. At the same time, the targeting of the program was clarified, since young audience includes both preschoolers and high school students, the level of knowledge and interests of which are certainly very different. Authors of the programs sought to go on the air on certain days of the week choosing the most convenient time for children. The programs have their own “calling cards” – signs, multi-screensavers, music, etc. Topics also become varied. At the same time, any topic found its refraction for a certain part of the young audience, which increased its accessibility. Television for children created their

own forms of programs with a playful, emotional basis.

The formation of the genre structure of children’s television also attracted the press. Newspapers and magazines published numerous opinions on children’s television of doctors, teachers, sociologists, psychologists, and writers. The close attention of the public to the problem of “television and children” also led to the growing popularity of children’s broadcasting.

In the initial stages of its development, television, as known, consisted of separate studios that didn’t involve in a same network. It means that the main part of the country’s population got an idea of TV through local broadcasting. Only later, all-union broadcasting using repeaters and “Orbit” systems could cover 34.5% of the population in the USSR . The establishment of Central Television (Moscow) greatly expanded the concept of television, helped to improve the quality of broadcasting of local studios. When local television could not allocate much time for a children’s audience, it was Central Television, especially with the creation of the “Orlyonok” studio began to devote more than 100 hours per month for children in 1974 .

In Kazakhstan, newspapers for pioneers were published both in Russian and in Kazakh languages. On November 5, 1930, the first “Pioneer” began to publish its first issues in the republic (in Kazakh language). Since March 9, 1937, it had been released under the title “Oktyabr Balalary” (“Children of October”). In June 1941, the publication of the newspaper was stopped and resumed on May 9, 1946 under the title “Kazakhstani Pioneers” and circulation of 243 thousand copies (1976). The main headings are: “Heroes of the Five-Year Plan”, “Republic, your sons”, “Pioneer construction”, “Blue Planet”, etc. In Russian, the republican pioneer newspaper was published on February 4, 1933 under the name “Pioneer of Kazakhstan”. Publication stopped during the war and then resumed in 1956 under the new name “Friendly fellows”. Circulation number was 250 thousand copies (1976). The main headings were: “Five Year Plan of Your Republic,” “Yours, Republic, Sons,” “Million to Motherland,” “Learn to Learn,” “Reporting from the Classroom Hour,” “Guys to Octobrists,” etc. (Kuznecov,Fingerit,1976). For children of preschool age in 1958, the magazine “Baldyrgan” (“Kid”) was published, and for the pioneers in 1979 – the magazine “Pioneer”. The popular science magazine for schoolchildren “Bilim zhane Yenbek” (“Knowledge and Labor”) was published in 1958. There is a special section for schoolchildren in

the republican komsomol newspaper “Leninskaya Smena” (originally – “Youthful Truth”, published on January 16, 1922). The Komsomol newspaper in the Kazakh language, “Leninshil Zhac” (“Young Leninists”), was issued on March 22, 1921.

The children's radio broadcasting has many years of experience. In the first years it was differentiated by only a national basis. Later, the differentiation becomes deeper: the features of children from cities and villages, features of different age groups were taken into account. This contributed to the fact that broadcasting covered a wide audience of children. For kids, there were the programs “Baldyrgan” (“The Kid”), “Zhaukazyn” (“Snowdrop”), “Tales of Grandpa Yerden”, which introduced the children fairy tales of the peoples of the world in miniatures, poems and stories, games, charades and new songs.

For a long time, there was a program for schoolchildren “Oylap, tap!” (“Think and Answer”) in the form of a radio game. It helped to learn the secrets of the world, to understand new things in science, technology, to solve various issues of school life. All materials were built in the form of riddles and interesting stories. The literary radio magazine “Shynar” (“Rainbow”) told about new books released by the republican youth publishing house “Zhalyn”. Often, there are interviews with writers, poets who read their new poems, talking about their work. At the request of schoolchildren, the “Club of interesting meetings” was created, introducing artists, noble people of the republic. “Radio Theater for Children” went on the air with original plays and radio performances. In Russian, programs are issued in the form of a press conference of young people with interesting people; there was a game in a form of a competition or quiz – “Knowledge is needed, like a rifle in battle” (Menshikova, 1966).

This form of broadcasts as a radio magazine made a success. One of them is “Pioneer Satellite” that told about children's studies and pioneer affairs, about schoolchildren who study in various circles, at stations of young technicians and naturalists, about young singers, artists and sportsmen. In the headings of the radio magazine there are always cognitive stories on various topics and disputes. The program in the form of the journal “Club of International Friendship” introduced the work of CIF schools of the republic. Often we could listen to speakers from the fraternal republics: they sent radio writing, recorded on tape. The program told about the life of children abroad. The radio club Orender (Teenager) was very popular. It raised important issues of study and school work. Under the heading “The Future

Begins Today,” youth learnt about the largest new buildings and enterprises of the republic.

Additionally, issues of life path, profession, etc. were discussed in separate programs. A series of programs of “Salute, Pioneer!” were presented in Russian – about the participation of the pioneers of the republic in the labor operations of the Tenth Five-Year Plan. “STIM” – “Timur Headquarters” – tells about schoolchildren helping to war and labor veterans, old and single people. Self-awareness as a person needed by people was the main topic of the program. “Timur's Headquarters” constantly reported on military-patriotic work in schools, on museums of military glory, on the search for red trackers, and heroic past of the Soviet people. The task of many programs of Kazakh radio for children and schoolchildren was to cover the republican operations as “Pioneers of Kazakhstan – the builders of BAM”, “Turksib-BAM – call for of five-year plans” and others. Obviously, the experience of broadcasting in many ways contributed to the rapid development of children's television topics and forms of programs that are close and understandable to a young audience. Thus radio had an impact on the structure of television programs for children. The influence of the Republican Theater of the Young Spectator, which has extensive experience in the organization of drama, was also significant.

Accordingly, at the time of the appearance of children's television in Kazakhstan, the republic had a pioneer press, children's radio broadcasting, and a news magazine called “Pioneeria” was published. Magazines were published in Kazakh and Russian languages. The analysis of the formation of children's television is undoubtedly the subject of interest, however researchers paid insufficient attention to the problems of broadcasting for children in Kazakhstan.

The systematic broadcasting of Kazakh television began on March 16, 1958, but the first broadcast was aired earlier on March 8. This day is considered the beginning of television broadcasting in the republic. In the same year, on the Day of Radio, the Kazakhstanskaya Pravda newspaper reported that “about two thousand Almaty residents and residents of the surrounding villages are watching trial programs of the republican television center ... It is gratifying that the quality of broadcasts is improving day by day. Only in recent days, in addition to showing film magazines, short films for children, as well as artistic pictures, the studio team prepared and conducted a number of original programs, interesting meetings with veterans, party and Soviet workers, literature and art figures . The peculiarity

of the development of television in Kazakhstan was largely determined by the huge territorial scale of the republic and the multilingualism of its population (more than a hundred nations and nationalities live here). By 1966, local television studios appeared in almost every region (14 studios with a total volume of 44 hours).

Already in the first years of work of the Kazakh TV studio there were many creative findings in practice. So, in one of the periods, separate editions merged into six creative associations in the Kazakh and Russian languages. In each association there were editors, directors and cameramen, and sound engineers, i.e. everyone on whom the program's airing depended. It is interesting that not a single studio of the country had such an experience of uniting creative groups.

Telecommunications had their day on the air on the broadcasting schedule and created a program for the whole evening. There were latest news, and children's and youth programs, social and political programs, music headings, feature or animated films, and performances. However, with this program set-up, a single line of broadcasting was not always maintained, sometimes important issues were not covered in a timely manner. TV associations, unfortunately, did not sufficiently coordinate the topics of their broadcasts, often duplicating each other, raising similar problems.

Consequently, programs for children at that time were created by creative teams, that found it difficult to develop a unified approach, which had a negative effect on the content of the programs. Materials of those years testify both about successes, and about failures. The lack of experience in organizing and working with young viewers explains the fact that children's programs in the first period of television were rare, their subject matter was often random. The main place in the program was taken by the film, plays, performances of music school students often appeared on the screen. The content and forms of television was not diverse, the literary qualities of the scripts were very low. In this regard, the employees of the television urgently faced the question of developing a pedagogically thought-out program for children, raising its artistic level. A significant event was the existence of the decree of the Central Committee of the CPSU dated January 29, 1960 "On the further development of Soviet television", which noted the importance of children's television and its ubiquity, it was stated that television should be differentiated taking into account the targeted orientation of programs. This resolution focused children's television on

the search for new themes, forms and methods of work with young viewers. Television in those years only accumulated experience, developed its own means of expression, techniques and methods of influencing the auditorium. Separate techniques, found occasionally for particular cases, extended to broadcasting as a whole, enriching and developing it (Shalabayev, 1966).

The first children's program was broadcasted on Kazakh television, on April 20, 1958 and corresponded to the ideological attitudes of the time. The core of the program was a significant event in the life of schoolchildren – admission to the All-Union Pioneer Organization, which in its content was reminiscent of the Scout movement, even with the slogan "Be ready! Always ready!". This event was always held solemnly, children in red ties read poems, sang songs. The series consisted of photographs, drawings, excerpts from documentary and feature films.

The first cycle program for children "Zhumbakkyz" ("Guess it") was released on May 25, 1958 with a frequency of once a month. One of the features of that period was the fascination with puppet shows, programs where the main characters were dolls. This direction can be explained: firstly, the action with the puppet characters is closer to the children, and secondly, television at that time was not able to use animated films and animation as actively as they are now. The puppet characters of the program were successfully delegated from the puppet theater for children, which always increased attention of children.

Creators of the first programs for children in Kazakhstani studios often went by borrowing ready-made scripts, themes, forms and genres from other television studios. This negatively influenced the development of local television broadcasting. However, on television, they quickly realized that this was a wrong direction in the development of children's television, because their own problems and questions were on the sidelines. Now, programs based on local material began to appear more often in the children's editorial program. Thus, local folklore was used in fairy tales for kids. TV shows acquainted children with the life, customs of the Kazakh people, with its art. An information TV magazine was issued for schoolchildren, where the affairs of the republic's pioneers were introduced, and it was told about the grand construction projects of the five-year plan in Kazakhstan. Public programs of the republic, representatives of literature and art, famous workforce – workers of factories and mines, grain-growers and cattle breeders began to take part in programs for children more often.

TV magazine and a television club appeared in the first period of development of children's broadcasting in Kazakhstan. TV magazines informed the youth about the life of the pioneer groups and the best work groups. However, although the broadcasting was called television magazines, they rather resembled radio news read from a television screen. Similarly, genre uncertainty existed on children's television in the republic. It can be illustrated by the fact that the program schedule in those years did not reveal not only the genre or form, but even the theme of the program. This was due to the fact that sometimes TV journalists could not have imagined form or genre of program in advance.

Limited technical conditions of work could not constrain the creative imagination of journalists. Separate programs of the first period of children's television in Kazakhstan are striking with innovation, courage of solutions, compositional finds, and knowledge of the characteristics of a children's audience. These successes include, for example, the opening of the "Children's Creative Club." During this time there were four sections: inquisitive, "Skillful Hands", theater, "junior" (Young correspondents). Everyone participating in the programs together with the young audience learned how to draw, burn, sing, write poetry, and even prepare short performances. The programs were conducted by the club's young performers.

In the school clubs, they got acquainted with the work of various pioneer and amateur groups, met with famous poets, people of interesting professions, and front-line artists. For the first time the organic features of television appeared in the club forms of programs – the desire to interest the audience in a certain action or contact. In the future, television clubs will be distributed in programs for younger learners and teenagers.

4. Summary

The first period of development of children's broadcasting in Kazakhstan is characterized by the following features: first, artistic genres dominated the genre-thematic structure; secondly, the children play wasn't evolved enough; thirdly, the targeted direction of broadcasts was unclear; in some years there were more broadcasts for kids, in others – for teenagers. And finally, in the practice of broadcasting, cycle programs were presented since the forms as television club and magazine used. Thus, the children's television of Kazakhstan took the first, but important steps towards purposeful communication with young audience, led the search for organizational forms of interaction with the audience.

The genre-thematic structure of children's television in Kazakhstan received further development in the second period, when regular reception of programs of the Central Television began and a republican program developed. The appearance of several programs and the choice of programs created an atmosphere of creative competition for TV journalists. This is a change in the functional purpose of local programs, "Local television, as primarily the main informant of the audience, has become a body that complements the information of the Central Television" (Labzin, 1975). The changing role of local television led to a further search for optimizing the genre-thematic structure of its children's programs.

There is a significant affinity for informational and journalistic programs. For example, "Pioneriya" Agency is significantly enriched in both content and genre television magazine for schoolchildren. It contains "pages" dedicated to current political events, issues of the life of international children's organizations. Newsreels, film plots, fragments of feature films, photographs, drawings, diagrams that diversified the video of the programs began to be actively used in the magazine. Popular science programs, such as "Robinson's Hut", about the flora and fauna of Kazakhstan, were also beginning to be broadcasted.

In many programs, the desire for organized action of children-spectators is noticeable. Thus, in one of the editions of "Television Pioneer School", its creators appealed with a proposal to organize groups of young rangers in order to study the history of their native land. Hundreds of pioneers took part in the campaign in the heroic places of the republic. So the telecast went beyond the limits of the screen, made an organizer of a useful pioneer campaign. This suggests that Kazakhstani children's television, having realized its capabilities, tried to act not only as a propagandist, but also as an organizer of pioneer affairs.

The transition from artistic to informational and publicistic broadcasting was accompanied by search for a targeted orientation of programs. The division of programs on a national and age basis had become more detailed. If the program in the Kazakh language acted as the main one, since it focused on children who did not speak Russian, then local broadcasting in Russian seemed to complement the all-union program. Different functional purpose of bilingual programs determined their various genre and thematic structure. (These signs were most identified in the third period of development of children's television in Kazakhstan).

Forms of programs progressed, in particular, the TV magazine, which responds well to the emotional and figurative perception of children. TV magazines became a characteristic form of broadcasts for most of the children's editions of Kazakhstani studios. They oriented the children to develop public interests, a sense of duty, clarified moral concepts, which were to serve in the future as a basis for self-education. The methods of achieving these or other educational tasks were based on highlighting the bright phenomena of Soviet reality and convincing facts, so that the children could draw the necessary conclusion themselves. This activated children, made them want to act and participate in socially useful affairs.

Form of the television club also received further development: the teleclub programs were becoming thematically directed. Thus, the club of international friendship (CIF) "Crane" was introduced in the program for pioneers for ten years. The great interest of the children was caused by the emergence of a discussion club for teenagers "Under 17", which raised moral and ethical problems.

In the second period of the development of children's broadcasting, one of its characteristic features was the search for its own graphic-expressive means. Actively using photographs, films and drawings in programs, the desire to connect various visual means, the awareness of the synthetic character of television was noticeable. If colloquial genres prevailed in the programs of children's broadcasting in Kazakhstan in the first period, then the authors of the programs begin to realize the specifics of the television language in the second, striving for the figurative solution of the programs. If at the beginning the word prevails over the image, now the screen image covers more. This contributes to improving the perception of broadcasts by children and activates the educational process.

Important event in this period was the entry of Kazakh children's television to the international arena. In 1969, the programs of Kazakh television were broadcast in the pavilion of the World Exhibition in Montreal and on the network of the Canadian television corporation CBC. In the same year, the program of the club "Crane", which was the only teleclub of international friendship in our country, went on foreign air. It helped to educate children to patriotism and internationalism. Television brought children to the life of their peers abroad, taught them to live with anxieties and unrest throughout the world. Although the children's activities were limited to correspondence, making souvenirs, sending packages, etc., it was a tiny but significant contribu-

tion to the cause of peace and friendship on earth, the beginnings of truth, real struggle for peace and progress.

In the second period, children's films were produced by the creative association "Kazakhtelefilm". At the II All-Union TV Film Festival in Moscow, the work of the Tselinograd television studio "I Painted the Sun" was awarded the prize of the Komsomol Central Committee for the best television film for children.

In the second period of study, the following features of the development of children's television in Kazakhstan can be noted primarily due to the emergence of all-union television programs. Firstly, the volume of artistic programs – films, performances was decreasing, while documentary, journalistic programs become prevailing. The use of such forms and genres TV magazine, TV club and discussion become dominant. Secondly, there is a thematic expansion of children's broadcasting since it focused on local topics. Television manifests itself as a promoter, agitator and organizer. Third, a more precise targeted orientation of broadcasts was changing and forming: for preschoolers, primary school children, teenagers and high school students. Fourthly, the television began to realize its specific features, strive for purposeful communication with the audience, using more visual means as film, photos, drawings, video recording, using the advantages of color, special effects of television. The design of the programs also changed – bulky, massive decorations was replaced by simple and concise ones. Analysis of children's television programs in Kazakhstan shows that the emergence of programs of all-union and republican broadcasting was a decisive impetus for a positive change in the genre-thematic structure of broadcasting for children.

The third period of development of children's television in Kazakhstan is characterized by the expansion of the coverage area of national television and structural separation of the main editorial office for children's broadcast on Kazakh television. This process is accompanied by an increase in the volume of broadcasting of national television and a decrease in its volume by regional studios. (Some of them were closed).

In this case, main characteristics of the third period should be noted. Firstly, there is a predominance of competitively-gaming programs in the children's television with a wide variety of subjects: competitions of pioneer squads, technical creativity of teenagers, sports, and other forms of contests. Secondly, in the genre and thematic structure there is a transition from journalistic to popular science programs

in the form of gaming competitions. Thirdly, differentiation of programs continues on a national and age basis.

Conclusion

It must be specified that development of children's television broadcasting in independent Kazakhstan started in the fourth period. It is considered

with the establishment of Balapan channel on September 27, 2010. It broadcasts 17 hours a day in Kazakh language in SD format. The list of topics shows that they are all game, entertaining and informative, and all are thematically related to the history and culture of Kazakh people. Modern broadcasting of children's television requires special analysis with the emergence of a generation of children who were born in the era of new information technologies.

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