

Mussinova A.

acting assistant professor, Al-Farabi Kazakh National University,
Kazakhstan, Almaty, e-mail: asselm97@gmail.com

CULTURAL AND EDUCATIONAL JOURNALISM IN KAZAKHSTAN'S MEDIA SYSTEM

The idea of preserving the national code of the nation in the context of globalization through the development of mass media devoted to culture and art is important for Kazakhstan. But the information process inside the country contradicts the given trend on the face of the tendency to reduce the cultural and educational space in the media.

With a view to identify the objective causes of the crisis situation of cultural and educational journalism in independent Kazakhstan a case study, a content analysis of TV channels and a historical review of the media about culture and art was made.

It was revealed that the topic of education and culture is not in demand by a wide audience due to the lack of a creative approach to creating content by the editorial offices of television channels and the objective reasons for the outflow of the television audience to the Internet. Educational and cultural journalism gave way to entertainment content. New formats of information delivery reduced the role of journalist to a minimum.

The audience is experiencing a deficit in culture analytics on a professional communicative platform for expressing ideas and discussing them. Such communication is possible only in specialized media on issues of culture and art. Only in this way, a country can to preserve its national identity in the context of a new information society.

Key words: Kazakhstan, culture, art, mass media, «Bilim zhane Madeniet».

Муסיнова Ә.

доцент м.а., әл-Фараби атындағы Қазақ ұлттық университеті,
Қазақстан, Алматы қ., e-mail: asselm97@gmail.com

Қазақстанның медиа жүйесіндегі мәдени-танымдық журналистика

Мәдениет пен өнерге арналған бұқаралық ақпарат құралдарының дамытуы арқылы жаһандану жағдайында ұлттың ұлттық кодексін сақтау идеясы Қазақстан үшін маңызды. Бірақ елдегі ақпараттық үдеріс бұқаралық ақпарат құралдарында мәдени және білім беру кеңістігі азайған соң, бұл трендке қарсы келеді.

Тәуелсіз Қазақстандағы мәдени және білім беру журналистикасының дағдарыс жағдайындағы объективті себептерін анықтау мақсатында тақырыптық талдау, телеарналардың мазмұнын талдау және мәдениет пен өнер туралы бұқаралық ақпарат құралдарының тарихи шолуы өткізілді.

Телеарналардың редакторларының мазмұнды жасауға шығармашылық көзқарасының болмауы және телевизия аудиториясы объективті себептермен Интернетке шыққан соң, білім мен мәдениеттің тақырыбы кең аудиторияға талап етілмегендігі анықталды. Білім беру және мәдени журналистика ойын-сауық мазмұнға жол берді. Ақпаратты жеткізудің жаңа форматтары журналистердің рөлін барынша азайтады.

Аудитория идеялар мен олардың талқылауы үшін кәсіби қарым-қатынас алаңында мәдени аналитиканың жетіспеушілігін сезінуде. Мұндай қарым-қатынас тек мәдениет пен өнерде мамандандырылған БАҚ-тарда ғана мүмкін. Тек осылай мемлекет жаңа ақпараттық қоғам контекстінде өзінің ұлттық идентификациясын сақтай алады.

Түйін сөздер: Қазақстан, мәдениет, өнер, бұқаралық ақпарат құралдары, «Білім және Мәдениет».

Муסיнова А.

и.о. доцента, Казахский национальный университет имени аль-Фараби,
Казахстан, г. Алматы, e-mail: asselm97@gmail.com

Культурно-просветительская журналистика в медиасистеме Казахстана

Идея сохранения национального кода нации в условиях глобализации через распространение информации, посвященной культуре и искусству, важна для Казахстана. Но информационный процесс внутри страны противоречит данному тренду на фоне тенденции к сокращению культурного и образовательного пространства в СМИ.

С целью выявить объективные причины кризиса культурно-просветительской журналистики независимого Казахстана был проведен тематический анализ, контент-анализ телеканалов и исторический обзор информации о культуре и искусстве.

Выявлено, что тема образования и культуры не востребована широкой аудиторией из-за отсутствия креативного подхода к созданию контента редакциями телеканалов и объективных причин оттока телевизионной аудитории в Интернет. Образовательная и культурная журналистика уступили место развлекательному контенту. Новые форматы доставки информации сводят роль журналиста к минимуму.

Аудитория испытывает дефицит культурной аналитики на профессиональной коммуникативной платформе для выражения идей и их обсуждения. Такое общение возможно лишь в специализированных СМИ по вопросам культуры и искусства. Только таким образом страна может сохранить свою национальную идентичность в контексте нового информационного общества.

Ключевые слова: Казахстан, культура, искусство, средства массовой информации, «Билим жане Мадениет».

Introduction

The process of globalization has posed a number of practically insoluble problems for the world community. Economic unification led to the global economic crisis, which appeared in 2008 and has not yet been defeated by states. Political integration led to political and military conflicts, the growth of terrorism. A single information space with the dominant role of American products has led to a spiritual crisis that threatens peoples to lose their national identity.

In view of this, the anti-globalization movement is greatly enhanced. States are beginning to think about the importance of preserving their uniqueness. Language, the achievements of culture and art, are considered as a spiritual shield, which must be strengthened in the conditions of a new information order. But this does not mean that the country should close from the outside world, preserving the spiritual product that has been developed for centuries. The essence – in the dialogic of culture.

For Kazakhstan, this idea of preserving the national code as the basis for creating and promoting the country's modern cultural achievements in the world and openness to other cultures, the ability to "learn from others" has found its authoritative confirmation in the program article of the President of the Republic of Kazakhstan dedicated to the modernization of public consciousness.

But the information process inside the country contradicts the given trend. There is a tendency to

reduce the cultural and educational space in the mass media. This is confirmed by the dramatic fate of a number of mass media of the period of independence devoted to issues of culture and art. One of the last clear examples is the closure of the cultural and educational television channel "Bilim zhane Madeniet".

Literature review

The theme of mass media devoted to culture and art, in particular, the problem of the deficit of cultural and educational content in the mass media and the trend towards its reduction has been poorly studied by Kazakh researchers due to the narrowly specialized content and low demand for this group of media from the audience.

The closest to the subject of the study are several works. G. Abikeeva gave an objective description of the situation with coverage of issues of culture and art in the mass media in Kazakhstan, assessing her as negative (Kodar A.A., Kodar Z.A., Abikeeva G., 2000). The weak development of the periodicals dedicated to musical types of art was ascertained by G.Ya. Tappaeva (Tappaeva G.Y., 2000).

Here is just one example of the dialogue nature of cultures, given by the D. Kshibekov: "At the end of the nineteenth century Abai ... translated into Kazakh poem "Mountain Peaks" by M.Yu. Lermontov. This poem, in turn, was translated by M.Yu. Lermontov from Goethe who wrote it in 1780 in Thuringia. The poem was created under the impression of the surrounding nature and was called "The

Night Traveler's Song". In Lermontov and Goethe, the poem begins with the words: "The mountain peaks are sleeping in the darkness of the night". And in Abai: "Mountains are floating in the darkness of the night". But the essence is the same. At one time this poem greatly agitated F. Schubert, S. Rachmaninoff and V. Bryusov. The composers of Kazakhstan A. Zhubanov and L. Hamidi shifted him to music ..." (Kshibekov D., 1988)

O. Markova in her study of cultural policy in Kazakhstan, stated the effectiveness of interpenetration of cultures of the peoples of Kazakhstan: "The situation in the country can be compared with the situation in Latin American countries, whose culture combined several national and religious cultures. There was made a bet on the idea of creating a unified culture that preserved and united the diversity of all ethnic, national and social trends. As you know, Latin American culture, since the 1960s, is considered as one of the leading in the world" (Markova O.B., 2002).

Speaking about the need to preserve the cultural code of the nation in the new information space, E. Vartanova, using the example of the Finnish model, followed the common for all nations moments: "Having as a practical task the transition to an information society, the Finnish state and society ultimately pursues a broader, global goal. This is the strengthening of the cultural identity of the Finnish nation in the conditions of the creation of a united Europe and the emergence of a global economy" (Vartanova E.L., 1999).

Among the studies of the humanitarian functions of the media in the circles of culturologists and communicators, the monograph by Raymond Williams (Williams R., 1992) is now well known, as L. Zemlyanova (Zemlyanova L.M., 1996) explained in detail.

S. Urazova, studying the socio-cultural phenomenon of television, states the dual function of culture: as an object of coverage of events, and as a tool for the formation of spiritual and moral values of the audience. Regretfully notes that today on TV entertainment content prevails over cultural and educational. At the same time, the authenticity of the cultural component of television is determined by the individual culture of TV viewers (Urazova S.L., 2012).

After a critical analysis of the Russian TV programs devoted to culture and art, A. Shesterin makes high demands on the TV journalist, who himself must be pulled to the level of the creator, not only presenting the information in a spectacular, interactive format that meets modern requirements of television viewing, but also being able to penetrate deeply in the topic (Shesterina A.M., 2012).

L. Kreuchik directly connects the crisis of cultural journalism with the systemic crisis of culture in the post-perestroika period, which loses its identity and national origin. As a result, the audience, loses the aesthetic taste, becomes illegible, focuses on the primitive. And the media, in pursuit of high ratings, only support the low requirements of the recipient, degrading and losing professionalism (Kreuchik L.Yu., 2012).

Methodology of research

In order to identify the objective reasons for the crisis of cultural and educational journalism in independent Kazakhstan, the article will give a general description of the situation in the field of sectoral media on the culture and art of Kazakhstan during the period of independence. Attention is paid to language policy in the press on culture and art of the period of sovereignty. The formation, functioning and reasons for closing the television channels "Bilim" ("Knowledge"), "Madeniet" ("Culture"), "Bilim zhane Madeniet" ("Knowledge and Culture") were studied.

To determine the causes of the crisis, a content analysis of the specialized press on culture and art of Kazakhstan and the TV channels studied was conducted on the basis of the empirical research base: archival and modern materials of the National Library of the Republic of Kazakhstan (Almaty), Internet resources, the researcher's archive, and television. The vastness of the research object required sampling. It was composed by the specialized press of Kazakhstan on culture and art for 1991 – 2017. TV program of the first month of broadcasting of the television channel "Madeniet" – from September 26 to October 23, 2011; TV program of the first month of the broadcasting of the television channel "Bilim" – from September 5 to October 5, 2012; the TV program of the last month of broadcasting of the united television channel "Bilim zhane Madeniet" – from September 26 to October 23, 2016. The unit of analysis is the thematic directions of the periodicals, the number and the names of the telecasts in these periods.

Content-analysis of some projects of TV channels "Bilim", "Madeniet" and "Bilim zhane Madeniet" was carried out to reveal the shortcomings of the genre variety and the quality of scenario-directing dramaturgy in the programs. As a result, the reasons for the weakening of interest in them from the audience were identified.

Historical analysis in the section "Cultural journalism in Kazakhstan: a review of the media" was made on the basis of publications devoted to culture

and art in specialized, mass and socio-political publications of Kazakhstan for the period from 1991 to 2017. This allowed us to determine the prerequisites for the emergence and causes of the liquidation of specialized print media.

The method of situational analysis conducted from 2011 to 2016 (the launch of the “Bilim” and “Madeniet” channels, their subsequent merger, and then the closing of the newly created television project) helped to trace the prerequisites for the creation, the stages of formation and the reasons for the closure of the cultural educational channel “Bilim zhane Madeniet”.

Cultural journalism of independent Kazakhstan: media review

Dramatic destiny is typical for the majority of Kazakh mass media devoted to culture and art, which appeared, existed for three or four years, and then disappeared from the information field of sovereign Kazakhstan. Among them are the editions of the 1990s: the magazine “Shahar” (“City”), which declared itself as a serious culturological publication; “Sakhna – Scene” magazine dedicated to the theater; the newspaper “Madeniet-Kultura”, where a powerful composition of Kazakh-speaking culturologists was presented; literary “Appolinaryi” and “Asia-cinema”, which appeared in 1993.

This stream of magazines could immediately fill the empty niche of cultural periodicals that formed after the collapse of the USSR, when the information emptiness came: Soviet newspapers ‘Culture’, ‘Literature magazine’, magazines “Theater”, “Ballet”, “Musical Life”, “Art cinema” and others, which those who were interested in the news of cultural life used to follow, simply disappeared from the Kazakhstan market. This was a favorable situation for the domestic press. Unfortunately, none of these publications have survived more than five years.

Then the situation gradually began to equalize for the better. After 2000, the magazines “Tan-Sholpan” (“Morning Star”), “Eurasia”, “Knigolyub”, “Afisha” appeared. “Almaty-art” in the format of the magazine come in sight, “SHAHAR-culture” – magazine about the fine arts of Kazakhstan; cultural and philosophical “Rukh-Miras” (“Spiritual Heritage”), “Ait” (“Speak”); “Kinoman” is a magazine devoted to the development of the film industry of the republic; literary “Appolinarium”; “Kumbez” (“Dome”), covering news, problems and history of republican architecture; the musical edition of “Camerton” and others. Magazine “Tamyр” (“Root”) celebrated its fifth anniversary in 25 November 2004, despite the fact that at that time

there were certain problems with funding. Soon the journal was closed, like many other of the listed waves of the 2000s.

For today, the “New Music Newspaper”, directed to professionals in the field of musical art, continues to be published, although not without certain difficulties. This large-circulation newspaper of the Kazakh National Conservatory. Kurmangazy passed into electronic format. Veterans of the literary and artistic front “Prostor”, “Zhouldyz” (“Zvezda”), “Kazak adebieti” (“Kazakh literature”), “Zhalyn” (“Flame”) are still being published.

We can not fail to note the new media: sites ArtInfo.kz, AlmatyLife, radio station Radio Classic, television channel of modern music GakkuTV. Very interesting site Kult.kz that was created by Timur Nusimbekov, Erzhan Rashev and Arman Kasenov could not keep afloat because of the scandal with plagiarism. The magazine “Knigolyub”, fully dedicated to the news of the Kazakhstan book market, now represents a literary and art portal.

Positive shifts began to appear. Most of these publications had either literary-artistic or cultural-philosophical orientation. The emptiness of the niche of industry publications on various types of art is clearly visible. The last magazine “Kino Alani – The Territory of Cinema”, dedicated to Kazakhstani cinema, was published in 2010, with great difficulties and interruptions the magazine “Kazakhstan ballet alemi – The World of Kazakhstani Ballet” is published.

We can agree with the opinion of the culturologist G. Tampaeva that, according to formal characteristics, Kazakhstan’s cultural and educational press of the period of independence is united by the following parameters:

- Small print run;
- Lack of financial stability and, as a consequence, a short existence;
- Absence of periodicity (chaotic) output,
- Narrow circle of distribution;
- Limited addressee (2000: 90)

Causes of underdevelopment of the group:

- Publication of most journals was initiated by representatives of the creative intelligentsia, who had no experience in publishing.

- Initiative of creative personalities has not been supported either by the state or by individuals, since this group of media is not interesting to advertisers.

Of course, information technologies allow art critics, culturologists, and theater critics to communicate with an audience that is interested in news or commentary on cultural events, through

blogs, specialized portals, social networks, bypassing a printed page or a television screen.

New formats of information presentation are impressive due to the participation of the audience in the creation of news: any spectator who has visited the exhibition, concert, performance, immediately makes public video and photos from the scene, ahead of publication in the media and often becoming a source of news.

Own blogs and websites are created by musicians, performers, artists. And the role of the journalist in this process is minimized, since the latest information on the activities of the creative personality, the theater team as a whole can now be obtained "at first hand" by visiting the social networking page or a full-scale website.

But in this case we are talking about informative texts and fragmented information. But not about analytics on a professional communicative platform for expressing ideas and discussing them. Such communication is possible only at specialized industry periodic media bases.

TV channel "Madeniet" ("Culture")

Not better than the fate periodicals publications, was the fate of the television channel "Bilim zhane Madeniet" ("Knowledge and Culture") of the only specialized cultural and educational channel on the television space of the republic. It was closed on October 25, 2016. According to the official version, this happened as a result of a merger with Kazakh TV as part of the transformation of the national media holding Khabar. As Alma Akhmetzhanova, chairman of the board of the Khabar Agency, explained, the channels crossed "in terms of the audience and the broadcast content – the programs of both channels are focused on the culture, traditions, history, tourism of Kazakhstan."

According to unofficial information, the cultural and educational channel turned out to be unclaimed by viewers because of highly specialized monotonous content, as evidenced by low ratings in the ratings.

The fate of the channel from the very beginning evolved ambiguously. The date of the release of the completely independent on the first stage of broadcasting television channel "Madeniet" is September 26, 2011. His appearance became the realization of the long-term dream of the creative intelligentsia of Kazakhstan about a specialized television channel entirely devoted to culture and art, in analogy with the Russian channel "Russia-Culture" or the French "Mezzo".

The channel's mission was educational, and cultural activities aimed at implementing the program policy of the "Madeniet" channel in three directions: "Culture", "Retro", "History" – to preserve the historical and cultural values of the Kazakh people, and for development of the Kazakh language environment. However, the emphasis on the last paragraph was a mistake – 80% of the broadcasting in the Kazakh language without subtitles, which violated the norm laid down in the Law of the Republic of Kazakhstan "On Mass Media" on mandatory parity broadcasting in Kazakh and Russian languages in the ratio of 50% to 50%. This cutted off a significant part of the Russian-language audience of viewers, which in Kazakhstan is about 30% of the total number of viewers.

The basis of the same broadcast network was made by domestic production: "Concert Hall" Madeniet", "Shahyra" ("Shanyrak"), "Culture News", "Kukzhiiek" ("Horizon"), "Casyrlar Persnes" ("To this day in memory"), "Aksaray" ("Aksaray"), "Kitaphana" ("Library"), "Kalyalam" ("Inspirational Feather"), "Sol zhildar ..." ("Those years"), "Areni" ("Civilization"), "Altyn kambe" ("Golden Spring"), "Zhuzdeszu" ("Meeting"). The channel presented the best foreign programs and documentary projects translated into Kazakh. In Russian there were "Culture News", "Opened Score", "Legends and Myths of the Opera theatre", "Non-random Meetings".

The TV channel introduced spectators to a world of high culture, with the aim of reviving and preserving spiritual and moral traditions, being accessible through satellite, cable networks and on the Internet. However, minus broadcasts were reusable repetitions. For example, a 20 minute program "Legends and Myths of the Opera" was published every 2 weeks. At the same time, the release was repeated three times: a new release on Tuesday with a repeat on Saturday and Tuesday of the following week, which also caused a weakening of the audience's interest. The reason is the lack of specialists and time for the preparation of weekly issues.

TV channel "Bilim" ("Knowledge").

A year later, on September 5, 2012, the dream of representatives of the world of science and education of the republic came true – within the walls of the Nazarbayev University the Head of State pressed a symbolic button, launching the educational television channel "Bilim" ("Knowledge").

The first transfer of the new channel was a lecture by Nursultan Nazarbayev "Kazakhstan on the way

to the Knowledge Society”. This event became a landmark for the new educational channel, as the project was implemented thanks to the initiative of the President of the Republic of Kazakhstan.

The main mission of the channel was to educate the younger generation of Kazakhstanis. The programs were aimed at promoting universal values. It was planned to actively participate in the implementation of national projects and socially significant programs in the field of education.

The creators of the channel saw their audience in representatives of all social groups of the population: schoolchildren and teachers, students and their parents, students and teachers, young professionals and professionals – all those who wanted to raise their intellectual and spiritual level.

On the channel “Bilim” it was planned to broadcast unique lectures of the largest Kazakhstan scientists, as well as scientists with a worldwide reputation, popular science programs, cognitive documentary series, programs on higher, secondary and preschool education.

A special role was assigned to socially important formats: programs dedicated to the preservation of family values, the moral state of society, the main philosophical tendencies and problems of personality formation. On the air came feature films from the “Golden Fund” of domestic and foreign cinema, helping in the study of classical literature, history of the country and the world.

Since September 2012, over 30 different programs have been broadcast on the “Bilim” TV channel. Much attention was paid to the learning process: daily lessons in different disciplines with a fivefold repetition.

The channel chose the format “edutainment” (“education” – education and “entertainment” entertainment). It means that, the curricula were developed in a format combining learning with entertainment. For example, through the project “Leader of the XXI Century” – an intellectual quiz for high school students, not one generation of the best graduates of schools passed through this game and new knowledges came to young viewers.

In 2013, daily and weekly training programs on the basics of legal, civil, economic literacy, programs on morality and patriotism were broadcast on the “Bilim” channel.

Interest in the channel at the first stage of broadcasting was high, since the training projects were based on domestic educational programs. But at some point, educational projects gave way to

endless cycles of historical documentary films. The motto of the TV channel – even about the difficult one – is easy to tell, the main purpose of the channel is to teach the viewer to think, to stimulate craving for knowledge, to help in studying subjects, in studying the world order – ceased to be beacons. The broadcasting grid was flooded with faceless, documentary cycles that were similar to each other, often duplicating the theme of the channel “Madeniet”.

Merger of “Bilim” and “Madeniet” TV channels

A year and two months passed. On November 11, 2013, after criticism of the President of the Republic of Kazakhstan Nursultan Nazarbayev against both channels, which he called “faceless twins”, at a weekly briefing at the Central Communications Service under the President of the Republic of Kazakhstan, the Minister of Culture and Information of Kazakhstan Mukhtar Kul-Mukhammed announced, that the TV channels “Bilim” and “Madeniet” are united in one channel. This channel will be launched in early 2014 on the basis of the Khabar channel agency. “The decision to merge the TV channels “Bilim” and “Madeniet” has already been made. Yes, indeed, the ratings of these channels are not high. In this case, it is necessary to take into account their target audience. In neighboring Russia, the rating of the TV channel “Russia-Culture” is also low. All because of the specific features of these TV channels. But such educational channels with high scientific and artistic content are necessary” – said minister in his speech, arguing the initiative to unite the two channels. At the same time, the official assured that the best projects, beloved by TV viewers, will be preserved.

The new Kazakh cultural and educational TV channel “Bilim zhane Madeniet” began broadcasting in the structure of the “Khabar” agency in January 2014 from the media center “Kazamedia Ortalygy” in Astana. Daily broadcasting in Kazakh and Russian languages has been increased to 18 hours.

In the combined mode, the television channel “Bilim zhane Madeniet” aired for about three years, until the laws of the market and the decision of officials did not liquidate it. The reasons for the low interest of the audience were revealed at the content analysis of the broadcasting’s program, which at the time of the channel closure consisted of 28 programs (Table 1).

Table 1 – Programs of the channel “Bilim zhane Madeniet” (“Knowledge and Culture”). October 2016.

Number	Subject	Name	Genre	Direction
	Architecture	“Behind the facade”	documentary series	Culture
	All kinds of art	“Special Project”	creative report	Culture
		“Cultural expedition “	overview cultural activities	Culture
		“Golden mean”	talk show	Culture
		“Good day»	fun show	Culture
		«More life»	documentary series	Culture
	Art	“Living Images”	news program	Culture
	History	“Secrets and the fate of the great Kazakh”	documentary-game series	Education
		“Secrets of the museums”	documentary series	Education
		“Portraits started talking “	documentary series	Education
		“Kazakhstan: people and destinies”	documentary series	Culture
		“Military Art of the Great Steppe”	documentary series	Education
		«Batyр of Great Steppe»	documentary series	Education
	History, Archeology, Ethnography, Geology	“Secrets of the Great Steppe”	documentary-game series	Education
		“Unknown Kazakhstan”	documentary series	Education
		“Annals of the Steppe”	documentary series	Education
		«Lithosphere»	documentary series	Education
	Cinema	“Our cinema”	Conversation	Culture
	Music	“Concert hall”	Concert	Culture
		“Musical performance”	concert	Culture
		“Zhas Kanat – 2017”	musical show	Culture
	Science	“Academic Council”	round table	Science
	Education	“Baiterek”	intellectual show	Education
	Travels	“Our Kazakhstan”	travel project	Education
	Self-knowledge	“Self-knowledge”	overview “Self-knowledge” lessons in schools of Kazakhstan	Education
	The theater (drama, opera, ballet)	“Legends and Myths of the Opera”	documentary series	Culture
		«TV performance»	TV performance	Culture
	Flora and fauna	“Reserves of Kazakhstan”	documentary series	Education

Firstly, the broadcasting network attracts thematic diversity: the main types of arts, science and education are represented. Parity between the directions is observed: culture – 14, education, science – 14.

But genre monotony: repetitions of documentary films, lack of talk shows, lack of dynamics and interactive communication with the audience – despite the informative nature of the broadcasts, pushed the audience away with a boring, monotonous delivery of material. A large percentage of the youth audience was lost, which was interested in dynamic educational projects. There are only two of them left in the program: the intellectual show «Baiterek» and the travel project «Our Kazakhstan».

The biggest mistake was the emphasis on historical themes in the genre of the documentary, prevailing on the channel: 10 out of 28 projects. A simple acquaintance with the program of the channel pushed away audience by the monotonous ideological pathos and archaism of the names of projects. For example «Secrets and destinies of the great Kazakhs», «Kazakhstan: peoples and destinies», «Military arts of the Great Steppe», «Batyr of the Great Steppe», «Secrets of the Great Steppe» Unknown Kazakhstan «,» Chronicle of the Steppe «,» Portraits began to speak «. Such names couldn't attract a youth audience which is accustomed to the rapid speed of obtaining information, dynamic bright picture, interactivity.

In the rating of popularity among 35 Kazakhstani channels «Bilim zhane Madeniet» during the three years of broadcasting took 7-8 places. However, it is interesting that even today, a year after the closure, the channel page in YouTube retains its seventh position in the number of page views of Kazakh channels on this platform with a result of 7,383 views per month. The number of views of the best projects on the page is growing, which indicates the interest in high-quality programs of the channel.

Finally, «Bilim zhane Madeniet» was connected with the audience and the broadcasted content with the «Kazak TV» channel, available in the format of national and international broadcasting. The programs of both channels turned out to be focused on the culture, traditions, history, tourism of Kazakhstan, which served as one of the reasons for combining channels. Only 7 of the 28 projects «Bilim zhane Madeniet» were saved in the Kazak TV broadcast network: «Live images», «Reserves of Kazakhstan», «Music performance», «Our cinema», «Unknown Kazakhstan», «Secrets of museums», «Great Steppe's Secrets».

In March 2017 resumed the broadcasting of the El Arna (Channel of the Country) TV channel, which was closed in 2014 due to unprofitability. According to ratings, opened in 2000 channel «El Arna», collected only 300 million tenge from the allocated two billion. Then the Minister of Economy and Budget Planning Yerbolat Dosayev said that annually allocated two billion tenge will be redistributed to the opening of the 24-hour information channel 24KZ («Khabar 24») and the shooting of two new films. At the frequency of «El Arna» is now broadcast a round-the-clock news channel «Khabar 24». And this means the renewed «El Arna», which entered the structure of the agency «Khabar», broadcasting serials, documentary and feature films of domestic production, took the frequency of the deceased «Bilim zhane Madeniet».

Conclusions

Analysis of the crisis situation of cultural and educational journalism in Kazakhstan and, in particular, the dramatic fate of the television channel «Bilim zhane Madeniet» made it possible to identify root mistakes that led to the closure of a number of industry media on culture and art.

It was revealed that the acquisition by Kazakhstan of the status of an independent state served as an impetus for the development of a group of republican periodicals publications dedicated to issues of culture and art. However, this group remains poorly developed, small and not very popular, as many projects are still private initiatives of representatives of creative intellectuals who are poorly versed in modern publishing business and need support from the state and entrepreneurs. However, the state and business have little interest in investing in cultural and educational projects because of low popularity, rates and the steadily reduced interest of advertisers.

It was revealed that the media of Kazakhstan on culture and art of the period of sovereignty is focused on bilingualism, which corresponds to the norm laid down in the Law of the Republic of Kazakhstan «On Mass Media» regulating the parity of broadcasting in Kazakh and Russian languages in the ratio of 50% to 50%. However, distortions in the language policy of some media outlets cause an outflow of a large part of the Russian-speaking audience and a drop in the popularity of the media.

The shortage of professional journalistic cadres specializing in the field of culture and art leads to creative stagnation of the sectoral media, the creation of archaic uncompetitive content. As a result,

cultural and educational journalism can not get out of the crisis: the media, without provoking interest from the state and business, is closed after 2-5 years of problematic functioning, and in its place comes entertainment content on which the founders rely in the hope of profitability.

Литература

- Варганова Е.Л. (1999) Финская модель на рубеже столетий: Информационное общество и СМИ Финляндии в европейской перспективе. – М. – С. 243.
- Землянова Л.М. (1996) Информационный монополизм и морфология культуры (концепции зарубежных исследователей) // Вестник МГУ. Серия 10, Журналистика. – №3. – С. 36-42.
- Кодар А.А., Кодар З.А., Абикиева Г.О. (2000) Культура и СМИ: проблемы взаимодействия. – Алматы: ИД «Credo». – С. 165.
- Кройчик Л.Ю. (2012) Двадцатый век мы прожили бездарно // Искусство и СМИ / под ред. Т.А. Дьяковой. – Воронеж: Факультет журналистики ВГУ. – С. 63-73.
- Кшибеков Д. (1988). Единство судеб. Записки. – Алма-Ата: Казахстан. – С. 13, 57, 65.
- Маркова О.Б. (2002) Культурная политика в Казахстане // Сборник статей. – Алматы: Общественный фонд «Мусагет». – С. 7.
- Тампаева Г.Я. (2000) Информационные процессы в современной музыкальной культуре Казахстана: дис. ... к-та. наук по культурологии. – Алматы.
- Уразова С.Л. (2012) Телевидение как институциональная система отражения социокультурных потребностей: дис. ... д-ра. филологических наук. – Москва.
- Шестерина А.М. (2012) ТВ на службе у искусства? // Искусство и СМИ / под ред. Т.А. Дьяковой. – Воронеж: Факультет журналистики ВГУ, 2012. – С. 74-87.
- Уильямс Р. (1992) *The Sociology of Culture*. – N.Y. – P. 31.

Электронные ресурсы:

- Назарбаев Н.А. Взгляд в будущее: модернизация общественного сознания // Казахстанская правда. 2017. Апр., 13. Режим доступа: <http://www.kazpravda.kz/media/upload/41/2017/04/13/85bfb381922584c65374e3a483753491.pdf> (дата обращения: 27.06.2017).
- О трансформации «Хабар» рассказали в агентстве. 2016. Сент., 13. Режим доступа: <http://www.nomad.su/?a=3-201609130019> (дата обращения: 22.08.2017).
- Телеканал «Білім» празднует свой первый день рождения. 2013. Сент., 5. Режим доступа: http://www.inform.kz/ru/telekanal-bilim-prazdnuet-svoyu-pervuyu-den-rozhdeniya-video_a2587012 (дата обращения: 08.02.2017).
- Накипова Ж. «Білім» и «Мәдениет» объединят в один канал. 2013. Ноябрь, 13. Режим доступа: <http://bnews.kz/ru/news/post/169995> (дата обращения: 08.02.2017).
- Рейтинг страниц брендов в социальных сетях. 2017. Режим доступа: <https://jagajam.com/ru/statistics/youtube/kazakhstan/media/tv-channels> (дата обращения: 22.08.2017).
- Закрытый из-за нерентабельности телеканал «Ел-Арна» вновь начнет вещание в Казахстане. 2017. Февр., 7. Режим доступа: <http://kazday.kz/2017/02/07/zakrytyy-iz-za-nerentabelnosti-telekanal-el-arna-vnov-nachet-veshanie-v-kazakhstane> (дата обращения: 08.02.2017).

References

- Vartanova E.L. (1999) *Finskaya model' na rubezhe stoletiy: Informatsionnoe obshchestvo i SMI Finlyandii v evropeyskoy perspective* [The Finnish model at the turn of the century: the Information Society and the media of Finland in the European perspective]. Moscow, pp.243.
- Zemlyanova L.M. (1996) *Informatsionnyy monopolizm i morfologiya kul'tury (kontseptsii zarubezhnykh issledovateley)* [Information monopolism and the morphology of culture (the concepts of foreign researchers)] // *Vestnik MGU. Seriya 10, Zhurnalistika*. №3, pp.36-42.
- Kodar A.A., Kodar Z.A., Abikeeva G.O. (2000) *Kul'tura i SMI: problemy vzaimodeystviya* [Culture and media: the problems of interaction]. Almaty: ID «Credo», pp.165.
- Kroychik L.Yu. (2012) *Dvadsatyy vek my prozhili bezdarno* [The twentieth century we lived ineptly] // *Iskusstvo i SMI* / pod red. T.A.D'yakovoy. Voronezh: Fakul'tet zhurnalistiki VGU, pp.63-73.
- Kshibekov D. (1988) *Edinstvo sudeb. Zametki uchenogo* [Unity of fates. The scientist's notes] – Alma-Ata: Kazakhstan, pp.13, 57, 65.
- Markova O.B. (2002) *Kul'turnaya politika v Kazakhstane* [Cultural Policy in Kazakhstan] // *Sbornik statey*. Almaty: Obshchestvennyy fond «Musaget», pp.7.
- Tampaeva G.Y. (2000) *Informatsionnye protsessy v sovremennoy muzykal'noy kul'ture Kazakhstana* [Information processes in the modern musical culture of Kazakhstan]: dis...k-ta. nauk po kul'turologii. Almaty.

Urazova S.L. (2012) *Televidenie kak institutsional'naya sistema otrazheniya sotsiokul'turnykh potrebnostey* [Television as an institutional system for reflecting sociocultural needs]: dis. ... d-ra. filologicheskikh nauk. Moskva.

Shesterina A.M. *TV na sluzhbe u iskusstva?* [TV in the service of Art?] // *Iskusstvo i SMI* / pod red. T.A.D'yakovoy. Voronezh: Fakul'tet zhurnalistiki VGU. 2012, pp.74-87.

Williams R. (1992) *The Sociology of Culture*. New York, pp. 31.

Electronic resources:

Nazarbaev N.A. Vzglyad v budushchee: modernizatsiya obshchestvennogo soznaniya // *Kazakhstanskaya Pravda* (2017, iyun'27). Rezhim dostupa: <http://www.kazpravda.kz/media/upload/41/2017/04/13/85bfb381922584c65374e3a483753491.pdf>.

O transformatsii «Khabar» rasskazali v agentstve. (2017, avgust'22). Rezhim dostupa: <http://www.nomad.su/?a=3-201609130019>.

Telekanal «Bilim» prazduet svoy pervyy den' rozhdeniya. (2017, fevral' 08). Rezhim dostupa: http://www.inform.kz/ru/telekanal-bilim-prazduet-svoy-pervyy-den-rozhdeniya-video_a2587012.

Nakipova Zh. «Bilim» i «Madeniet» ob'edinyat v odin kanal (2017, fevral' 08). Rezhim dostupa: <http://bnews.kz/ru/news/post/169995> (accessed: 08.02.2017).

Reyting stranits brendov v sotsial'nykh setyakh (2017, avgust' 22) Rezhim dostupa: <https://jagajam.com/ru/statistics/youtube/kazakhstan/media/tv-channels>.

Zakrytyy iz-za nerentabel'nosti telekanal «El-Arna» vnov' nachnet veshchanie v Kazakhstane. (2017, avgust' 22) Rezhim dostupa: <http://kazday.kz/2017/02/07/zakrytyy-iz-za-nerentabelnosti-telekanal-el-arna-vnov-nachet-veshanie-v-kazakhstane>.