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**THE EVOLUTION OF ELECTRONIC MEDIA
OF THE REPUBLIC OF KAZAKHSTAN**

For more than twenty-five year history of independence of the Republic of Kazakhstan on the media market has undergone significant changes in the development of information policy. The format and quality of television programs has changed, and the essence of these changes is complex and diverse. In many ways, precisely because of these changes, television is not only retains its significance, but also becomes a universal channel for exposure to the material and spiritual historical experience through which society preserves, converts or multiplies the knowledge and world outlooks.

It can be argued that in the age of information technology TV is still an effective instrument of value orientation of the individual and stands today not only as a means of mass media and communication, but also as a mirror, the projection of the entire objective reality. This, in our opinion, due to the fact that the structure of society all the time in the mobile state. It is changing, becoming other, experiencing a different kind of influence related to a number of reasons of socio– political, technological, aesthetic, cultural, psychological order. In all this diversity, the social significance of television is increasing, but at the same time, the responsibility that it should have in relation to a changing audience is increasing. If various types of causes affect its change, then these same factors also affect the target attitudes and characteristics of the modern media audience.

The problem of duality arises, which acquires the specific features of globalization. Television affects the mass audience, while the modern mass audience, demands from television to meet its changing tastes. It also highlights the relevance of articles devoted to the issues of transformation and evolution of television programs, which must remain in demand. As among traditional media, television is the most popular type.

In addition, it is necessary to take into account the fact that, using specific methods of influencing the audience, the media have always influenced the mass consciousness. And for the media, this is the most important part of the public consciousness, which performing a mobilization function can “move” society in a given direction. Therefore, the article raises and opens the question of what are the attitudes and values can carry the evolution of modern television to society, whether it is consistent with the social and technological installations that should exist and develop a democratic society in its translational motion.

Key words: television of the Republic of Kazakhstan, evolution of genres, electronic media, mass audience, information field, television broadcasting, independent media.

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Қазақстан Республикасындағы электрондық БАҚ эволюциясы

Қазақстан Республикасының тәуелсіздігінің жиырма бес жылында медиа-нарықта ақпараттық саясат елеулі өзгерістерге ұшырады. Теледидар бағдарламаларының пішіні мен сапасы өзгерді. Түбегейлі өзгерістерге қарамастан теледидар өзінің маңыздылығын сақтап қана қоймай,

материалдық және рухани, тарихи тәжірибеге ықпал ететін әмбебап арнаға айналды. Соның арқасында қоғам өзінің білімін және идеологиялық ұстанымдарын сақтап, өзгерте алады немесе көбейтеді.

Ақпараттық технологиялар дәуірінде де телевизия жеке құндылықты бағдарлаудың тиімді құралы екендігін айқындап, өзін тек бұқаралық ақпарат және байланыс құралы ретінде ғана емес, сонымен бірге, объективті шындық проекциясының айнасы ретінде қызмет етіп отыр деп айтуға болады. Бұл дегеніміз қоғам құрылымының заман ағымына қарай ілгерілеуін көрсетеді. Ол қоғамдағы түрлі саяси-әлеуметтік, технологиялық, эстетикалық, мәдени, психологиялық себептерге байланысты өзгерістерге ұшырап отырады.

Осындай түрлі себептер теледидардың әлеуметтік маңызын арттырғанымен, аудиторияға деген жауапкершілікті нығайту мәселесін туындатып отыр. Жоғарыда келтірілген факторлар теледидардың өзгеруіне ғана емес, көрерменнің мақсатты көзқарастарына әсер етпей қоймайды.

Телевизия бұқаралық аудиторияға әсер етеді, ал қазіргі заманауи аудитория телеарналардан өз сұраныстарын қанағаттандыруды талап етеді. Мақалада көтеріліп отырған телевизиялық бағдарламалардың өзгеруі мен эволюциясы туралы мәселе бүгінде өзекті. Сондай-ақ, бұқаралық ақпарат құралдарының қоғамдық пікір қалыптастыруға ықпалын ескерсек, қоғамды мақсатты бағыттарға жылжыту үшін телеарналардың орны бөлек екендігін де ұмытпау қажет.

Мақалада қазіргі заманғы телевизия эволюциясы қоғамға қандай көзқарастар мен құндылықтар тудыруы мүмкін және олар демократиялық қоғамды дамытатындай әлеуметтік және технологиялық талаптарды қанағаттандыра ала ма деген сауалдарға ғылыми тұрғыда сараптама жасалады.

Түйін сөздер: Қазақстан Республикасының телевизиясы, жанрлар эволюциясы, электрондық БАҚ, бұқаралық аудитория, ақпараттық кеңістік, телетаралым, тәуелсіз БАҚ.

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Эволюция электронных СМИ в Республике Казахстан

За более, чем двадцатипятилетнюю историю независимости Республики Казахстан развитие информационной политики на медийном рынке претерпело значительные изменения. Изменился формат и качество телевизионных программ, и суть этих перемен сложна и многообразна. Во многом благодаря именно этим переменам, телевидение не только сохраняет свою значимость, но и становится универсальным каналом воздействия на материальный и духовный исторический опыт, благодаря которому социум сохраняет, преобразует или приумножает свои знания и мировоззренческие позиции.

Можно утверждать, что в век информационных технологий телевидение все же является действенным инструментом ценностного ориентирования личности и выступает сегодня не только как средство массовой информации и коммуникации, но и как зеркало, проекция всей объективной действительности. Это, на наш взгляд, связано с тем, что структура общества все время находится в подвижном состоянии. Она меняется, становится иным, испытывает различного рода влияния, связанные с целым комплексом причин социально-политического, технологического, эстетического, культурологического, психологического порядков. Во всем этом многообразии социальное значение телевидения возрастает, но в то же время возрастает и та ответственность, которую оно должно испытывать по отношению к меняющейся аудитории. Так как, если различного рода причины влияют на его изменение, то эти же причины влияют и на целевые установки и характеристики современной медиааудитории.

Возникает проблематика двойственности, которая приобретает специфические черты глобализации. Телевидение воздействует на массовую аудиторию, в то время как современная массовая аудитория в свою очередь требует от телевидения соответствия своим меняющимся вкусам. И это также подчеркивает актуальность статьи, посвященной вопросам трансформации и эволюции телевизионных программ, которые должны оставаться востребованными. Так как среди традиционных СМИ телевидение является наиболее популярным видом.

Кроме того, следует учитывать и тот факт, что, пользуясь специфическими методами воздействия на аудиторию, СМИ всегда оказывали влияние на массовое сознание. Особенно актуально было формирование общественного мнения. А для СМИ это наиболее важная часть общественного сознания, которая, выполняя мобилизационную функцию, может «двигать» общество в заданном направлении. Поэтому в статье ставится и раскрывается вопрос о том, какие же взгляды и ценности может нести эволюция современного телевидения обществу, соответс-

твует ли оно тем социальным и технологическим установкам, которые должны существовать и развивать демократическое общество в его поступательном движении.

Ключевые слова: телевидение Республики Казахстан, эволюция жанров, электронные СМИ, массовая аудитория, информационное поле, телерадиовещание, независимые СМИ.

Introduction

Justification of the choice of topics and relevance. In the modern world, when the Internet has flooded virtually all the audio and visual space of a mass audience, electronic media and first of all television, in our opinion, should remain at the forefront of social interest and at the peak of technological advances. This is due to the fact that modern methods of informing the public, modern interactivity of visual communication between the media and the mass audience, the development and use of innovative digital broadcasting technologies allow television programs to get even closer to their viewers, to win positions as one of the most effective, rapid and at the same time emotional communication media. This also explains the relevance of the chosen topic, since the evolution of television genres and television programs is closely connected with the evolution of the mass audience and society, which has passed through various paths of development and formation on the path to independence and a sovereign state.

The issue of the matter is that today even professional journalists often feel that develop electronic media any longer, and you only need to develop Internet-journalism. Our aim is to reveal the flexibility of modern television in its ability to evolve.

The purpose and objectives of the study. One of the main objectives and purpose of the work is to determine the characteristics of the new broadcasting format that would meet the modern requirements to the results of modern electronic media and in particular television, its information, educational services and television programs in the context of their evolution.

The subject of the research is the trends in the format of the existing television broadcast and its content.

Object of study – television, information broadcasting of the Republic of Kazakhstan.

Materials and Methods – Functional and substantial complexity of the object of investigation – the information broadcast, as well as the variety of tasks in predetermined diversity research strategies and methods: structural – functional method and the method of analysis and synthesis of the literature, are used as historical – logic and comparative analy-

sis. Empirical methods are widely used (text analysis, observations, interviews, expert assessments). Used factor analysis, aimed at the study of factors affecting the status and dynamics of the media.

It should be noted that during the investigation it was necessary to adhere to the idea that in spite of the specifics of the changes, which often occur very quickly in the modern world, on the evolution of genres and the most television specificity for viewers television should create a picture of the world, helping to navigate the world and take vital decisions, and leaders of the country to implement their decisions and projects. This is especially important in such moments of history, when journalists can influence events. In this regard, information programs are an ideal model of “for all” programs, since the rest differentiate the audience by interests, by activity, by level of perception and ability to analyze. The facts stated in the information genre, easy to read, and in the television version– real and expressive. Audio-visual nature of television, its ubiquity and efficiency were currently the most popular branch of the media both from the audience and from the authorities.

Literature Review. Problems of formation of the media system in the Republic of Kazakhstan were considered in the works of Abzhanov K., Barlybayeva S., Beisenkulov A. (Abzhanov K., 2016, Barlybayeva S. Kh., 2017, Beisenkulov A., 2015), Duvanov S. (Duvanov S., 1988), Ibrayeva G. (Ibrayeva G., 2000), Ishekenova B. (Ishekenova B., 2019), Marinin S. (Marinin S., 2016), and other researchers. Works of Madiyarova B., Ibrayeva L., Ileuovoy G. (Ileuova G., 2015, Madiyarova B., 2015) are devoted to issues of formation and development of information society, Kazakhstan television, interaction of national TV and mass audience in the changing world. However, the scientific discourse does not reflect the dynamics and specificity of the formation and development of the electronic media system of Kazakhstan in the recent history, when Internet journalism received the greatest development and influence. Foreign authors contributed to the study of modern electronic media, media impact on the audience and the place of television in it. First of all, these are the works of foreign researchers as A. Efanov (Efanov, A.A., 2016), D. Bartlett (Bartlett Dzheymi, 2017), I. Dzyaloshinsky

(Dzyaloshinskiy, I.M., 2012). Many researchers turned to the topic of genre characteristics, lowering specifics of evolution of television or without connecting it with the social changes happening in society of a new format. Also, most of the works of foreign researchers are devoted to general issues of television journalism, various problems of the media sphere. Basically, it scientific works of such researchers as Zwick V.L., Vartanova E.,L., Muratov S.A., Boretsky R.A., Kostomarov V.G., Kim M.(Kim M.N., 2011). The theoretical justification for the changes of society in the era of information – computer revolution and globalization is reflected in the works of Maklyuen M., Castells M., Toffler E., Webster P. and other scientists (McLuhan M.,1994).

Most of the above works are devoted to the study and analysis of methods of journalistic creativity, stylistic means, the interaction of the media and the mass audience. The evolution of national television journalism and television was not considered separately, but mainly affected in terms of historical forecasting, social attitudes, and individual forms and genres of the Kazakhstan media industry.

The paper used the method of studying documents (the legal framework of the media of the republic), structurally-functional method to describe the basic information structures operating on the territory of Kazakhstan, function, their dynamics from the beginning of the formation of the media to date.

Results and discussion. To date, the market of electronic media in Kazakhstan is the most dynamically developing in the Central Asian region. They play a significant role in the development of democratic processes. This fact is recognized not only in Kazakhstan, but also abroad. Ex-General Secretary of UN K. Anan stated: “The Kazakhstan independent television plays a huge role for democratic formation of the republic. It was independent television that allowed Kazakhstan in its development to bypass some dangerous stages of establishing a democratic system in the country that took place in other states where there was no free media”.

Exploring perspective Kazakh media evolution, it can claim that they have been rather complicated path of social development. Let's consider some ways of this evolution. In the period of Kazakhstan informational space it was first implemented mechanisms of economic regulation of the mass media. Thus, in 2001, a number of concrete measures were taken to create economic conditions for the dynamic development of the media. In particular, according to the Law of the Republic of Kazakhstan signed by the President of the Republic of Kazakhstan “On introducing amendments and additions to the Law

of the Republic of Kazakhstan “On taxes and other obligatory payments to the budget”, all periodicals, with the exception of those in which advertising is more than 2/3 of the area of printed material, were exempted from VAT.

With respect to electronic media has also implemented a number of measures to regulate them work. So, it was decided that the momentum broadcasting companies for the production and distribution of products of own production, as well as advertising services will be taxed at a zero rate. That is, the national budget will compensate broadcasters 16% of their expenses for the production of the TV and radio. These tax breaks have had a rather tangible impact on the development of individual segments of the domestic information market.

Today, the information policy of Kazakhstan can safely be considered as formed, but continuing its transformation in accordance with the new challenges and requirements of the harmoniously developing world and the global information market. Stage which can be called final, in general originates in 2002 from development of the project of the new Law of the Republic of Kazakhstan on mass media in the Republic of Kazakhstan. This project, presented by the Ministry of Culture, Information and Social Accord of the Republic of Kazakhstan in February 2003 at the II Congress of Journalists, was strongly criticized by the media community. In May 2003, the revised was discussed at a meeting of the permanent meeting on the development of proposals for democratization and the development of civil society. During the discussion of the in significant amendments have been proposed that improve the However, actually old version of the bill prepared by the Ministry of Culture, Information and Social Accord of the Republic of Kazakhstan was sent to Parliament.

This took into account the proposals of fundamental importance for the media. Thus, for the first time in the project, the main participant of informational relations is designated – the reader and the viewer. Besides, norms on establishment of term of limitation period in one year on disputes on honor and dignity protection were stated in the project. The bill spelled out a number of rules to ensure the right to receive quality information. The responsibility of the media for the dissemination of inaccurate defamatory information – or the publication of a refutation, or the recovery of material and moral harm – is specified in more detail. Besides, guarantees of the state on protection of honor, advantage, health, life and property of the journalist as the person pursuing the socially useful aims in connection

with implementation of professional activity by it were declared in the new bill (Mezhdunarodnaya konferentsiya, 2010).

At the same time, this project sharply strengthened the role and influence of the Ministry of Information on all media, turning it into a supervisory and controlling body. To this end, the draft introduced, contrary to the current legislation, the notion of the founder of the media as a separate legal entity. During the discussion of this bill in the Majilis, he caused a mixed assessment, both among the deputy corps and among public and international organizations. In general, 46 media and non-governmental public organizations officially opposed the adoption of this draft law. For example, the authoritative international organization "Article 19" constantly monitoring the level of freedom of speech in all countries of the world, issued a special Memorandum on the draft Law of the Republic of Kazakhstan on Mass Media, which called on "Kazakhstani officials to abandon this attempt to restrict the freedom of the media "to refrain from adopting this law" (O sredstvakh massovoy informatsii, 2006).

The project put electronic media in a particularly difficult situation. Thus, the notion of "licensing the organization of television and radio broadcasting" in the draft not only broadened the circle of subjects whose activities fall under licensing, but also required obtaining new licenses by all current broadcasters, which could possibly provoke a new redistribution of the information market of the republic. All these innovations, it seems, contradicted the international obligations of Kazakhstan on the development of a common information space, adopted by it within the framework of the CIS and the Customs Union, and the norms of civil legislation. They also correlated very little with the constitutional right of citizens to freely receive and disseminate any information, except state secrets, by any means not prohibited by law. The President sent a bill to the Constitutional Council and the Public Council on the Media, to determine the compliance of its articles with the Constitution of the Republic of Kazakhstan (Istoriya stanovleniya informatsionnogo rynka v Kazakhstane, 2019).

The latest amendments to the Media Act were made in 2017. As explained by the Minister of Information and Communication of the Republic of Kazakhstan Dauren Abayev, the document provides for the legal regulation of public relations in the field of mass media, broadcasting, informatization and communication, information security (N. Nazarbayev, 2018).

Today, the evolution of electronic media in Kazakhstan continues. In 2018 in Kazakhstan, 252

electronic media were registered: 146 TV and radio companies (88 – TV companies and 58 – radio companies), 98 cable operators, 11 television stations and 7 radio stations have republican status (JSC "PTPK Kazakhstan", JSC "Agency Khabar", JSC "KTK", LLP "NTK", LLP "Rakhat – TV", LLP "Television of Astana", LLP Broadcasting Company "31 Channel", LLP "TV and radio Company "Era", LLP "Europe plus Kazakhstan", LLP "Russian radio – Asia" and LLP "NS radio", etc.).

On the territory of the republic, there are 98 cable television network operators that provide pay-per-view multi-program television services of a higher quality and level of service. The sphere of their activity has local character as rule. At the same time, the number of television programs in packages ranges from 20 to 119. This sector is represented by several major operators, such as "Alma – TV", "DIGITAL TV", "ID TV" and "ICON".

The infrastructure of cable and terrestrial cable television has been developed in major cities, such as Almaty, Astana, Karaganda, Kostanay, Ust-Kamenogorsk, Pavlodar. Currently, the authorized body in the field of information registered 222 foreign television and radio channels: Russian – 151, English – 20, French – 14, American – 11, Turkish – 7, Ukrainian – 4, and others – 15 (Netherlands, Korea, Hong Kong, Chechen Republic, Republic of Dagestan, Belarus, Estonia, Cyprus, Switzerland, Germany). Also 60 foreign TV channels can broadcast both in Russian and in English, 23 TV channel – in English, 4 TV channels – in French, 4 TV channels – in Turkish and others (Web Index Kazakhstan, 2018).

Today, one of the main issues of the information policy of Kazakhstan is the issue of the centralized technical equipment of the material and technical base of television and radio companies, the transition to modern digital technologies, allowing to improve the quality of television signal reception. Eight major TV channels of the country settled down today in a specially designed center "Kazmedia ortalygy: JSC", Agency "Khabar" (channels "Khabar", "24 KZ", "KazakhTV"), RTRC "Kazakhstan" (channels "Kazakhstan", "Balapan", "KazSport", "Kazakh radio", radio "Shalkar" and "Astana"), 1st Channel "Eurasia", Broadcasting Company "MIR". At present, the center is entering the international level, attracting international partners to cooperation (Programma "Tsifrovoy Kazakhstan", 2018).

In the early twenty-first century, our viewers were inexperienced. They did not save up enough impressions of viewing of broadcast as focused, generally on the channels available not locally, and

in republican scale. The interest of the audience to the broadcast was inquisitive in nature and was caused by the novelty of the proposal from the broadcasters. Then only began the active development of the production of domestic content. Gradually, the share of Kazakhstan TV programs on TV channels began to increase, increasingly displacing the foreign product. In the context of a small selection of available channels and the “non-feeding” the audience is led to the fact, that the high mediometric indicators were not always result oriented broadcasters on the viewer. Gradually, the audience accumulated information and formed the experience of TV consumption. At the stage of its accumulation, large channels were not always able to satisfy the emerging demands and expectations of the viewers.

The development of a multi-channel environment, the transfer of television viewers from the study of the ether to the targeted consumption of content contributed to the redistribution of the audience. The result in the first decade of the twenty-first century has been quite significant: the number of national channels covering more than 50% (that is, the situation, where every second citizen has the technical ability and the desire to join the channel) doubled (Tastulekova S. I., 2017).

Currently, the question of the ratio of own and purchased content seems highly controversial. It is difficult to determine whether programs such as «Наша Правда» from КТК or «Казakhstan Дауысы» on TV Kazakhstan and others are domestic products or not. On the one hand, they were created according to foreign analogues; on the other hand, under the conditions of our culture, they have undergone certain changes. This is also natural, since the transformation of most programs on TV and changes in acquired content are determined by the difference in the cultural traditions of our countries, mentalities, and the life position of the population.

Current achievements of media players in the current conditions of the intermediate stage of development and transformation of the viewer’s TV market behavior as a result of the experience gained in more pronounced focus on the audience of broadcasters, their ability and willingness to invest, in order to keep the viewer.

Nowadays, the very concept of “time” has changed its meaning; events are sweeping rapidly, leaving no opportunity for people to think deeply about them. Discovered the phenomenon, which previously «not supposed» to notice. And the reporters rushed into the darkest corners of human existence – to arrange for the viewer tours of the

hangouts of drug addicts, salons of psychics and so on. And the audience, tired of everyday problems, it became interesting to watch from the side, than to take part in the “hunt for thought”. But it’s not enough-gradually began to revive the old hybrid “report-essay”, when the “investigative journalism are widening in social analysis, and monitoring of human types and destinies». It should be noted, that a similar thing happened, only in the movies. “Employees of a non-fiction film want in a businesslike way, to really participate in the austere construction of today. All technical features and capabilities of the device used as, to our fleeting life in all its diversity, with all the complexity to understand, but to understand – to capture on film» wrote in 1929 director Esfil Shub (Shub Esfir’, 1972).

It should be noted, that in the development of modern television plays an important role the global network. The topic of interaction between the audience, the younger generation and the Internet is constantly in the center of attention of researchers of journalism. Discuss it at the state level.

First President of Kazakhstan Nursultan Nazarbayev said that the older generation must be responsive to young people, brought up in the Internet age. The Head of State expressed this opinion in response to a question asked during the plenary session of the Astana Economic Forum, which brought together renowned experts and more than 5,000 delegates from 80 countries: “Today it was said by Jack Ma (a well-known Chinese entrepreneur and billionaire) that after the 80th year, almost 2 billion people were born. This is the “children of the Internet“, a completely new generation. We, the older generation, need to understand them and move on, not to interfere; this is a very big challenge that faces my generation“(N. Nazarbayev, 2019).

However, not only the Internet affects the modern television, radio and the press and respectively to a mass audience, swept reverse process of creating new terms as video column, video features, and video commentary. All of this is a genre that basically came from newspapers and magazines and, most likely, an intermediate stage before turning into an interactive video section, which will be presented in a multi-screen player, have a large number of “branches“ and will become a variant of a synthetic genre. The Internet and television and electronic mass media – are moving towards each other.

For example, on the Internet, a video plot is a complete video message that has its outset, climax, and denouement. Unlike a television story, a video plot in a convergent media should not include information that is optional. There, experts advise to

avoid “talking heads“ and the stand-up, except for the cases, when the presence of a correspondent in the frame is part of the drama. However, similar requirements are imposed on good television material.

The optimal video plot length for news convergent mass media is 60-90 seconds. The video may contain advertising and screensaver. It can be posted as a separate self-sufficient material (it can be hyperlinked from multimedia material), and in the TV multimedia article. Unlike traditional television, the Internet-media allows us to offer users several live broadcasts at the same time, of course, if that makes sense. A player with streaming video can be the main illustration of the site, an illustration in the section, in the TV article. It can be assigned to a special section or become an additional picture in the plot. Streaming video can be used in a report from the scene, and with the press-conference, and events, creating the effect of a maximum presence, synchronizing events, and information about it. Video streaming allows you to organize the “current live shows“. It has several “lives” as a live broadcast of the event and serves as a raw material for derivatives: video illustrations, video clips, multiscript and more (Tsvik V. L., 2015).

Video transformation on the Web is inevitable: just as television has accumulated the properties and aesthetics of its predecessors – newspapers, radio and movies, now video on the Web uses the short genres of traditional media and enhances their interactivity. Taking into account active “management of content“, when an opportunity to postpone viewing, to switch off/on, rewind becomes a natural form of interaction of the consumer with the contents on more and more universal carrier. Researcher of American journalism in Internet Makeenko M.I. writes that the formation of numerous ramifications of networks and large-scale alliances, the main result of which was a wide exchange of information and journalistic materials between the services involved in them, turned out to be one of the factors important for the electronic space of the trend of averaging content (Makeyenko M. I., 2018).

But it is already clear that the requirements for professional television elements of the genres as reporting, interviews will remain. The relevance of stand-ups and the absence of “talking heads” is a requirement not only for the video report on the site, but also for a good television report. As well as on television in video report on the website are important details, lack of panoramas and small objects and emotional close-ups of user videos on the site notice, as well as traditional screen viewer. In the video column “talking head” has to look decently,

exist organically in a shot, be able to work for the camera, that is to conduct transfer and “to punch the screen”. Therefore, the traditional “shoot so that it will interesting” relevant to all media platforms and all recording media.

There is an opposite opinion. Some experts say, that for a journalist importantly – create an interesting for the viewer or reader to the material and what it genre has absolutely no value. There is also such a judgment: the conversation about the genres of journalism is not worthy of attention, since the content of the concept of “genre” is constantly changing and becoming more complex and the theory of genres itself is not developed as a whole. This is supposedly confirmed by the fact that different researchers have proposed a “set” of genres. Tertychnyi writes that it is impossible to agree with such statements, since the type of composition that develops historically and is defined as a “genre” exists objectively, regardless of the opinions of both theorists and practitioners (Tertychnyy. A. A., 2010).

Violation of this order leads either to complete absurdity, or to the need to fake the external form, to imitate the genre. Try, for example, to make a review on the lack of mineral fertilizers or an interview with an interlocutor who has no personal opinion about anything: it’s not difficult to break a bunch of platitudes into questions, but there will be no novelty. And the viewer will receive only the appearance of the interview, but in fact it will be zero information. Laws of a genre have to be known, but in order that they served the creative beginning of the journalist and not vice versa.

In the current state of television journalism acquires the features of convergence, interactivity, multimedia. There is a possibility of reflecting online events and continuous updating of information resources. New methods are added to the known methods of presenting information. As a result, television genres continually mix up, absorb alien elements, change to a complete unrecognizability (for example, programs with rather uncertain characteristics: informational-entertainment or informational-musical). New trends in each of the genre-forming factors seriously change the genre as a whole, but by no means “cancel” it at all.

Speaking about the specifics of modern television, it should be noted, that every journalist should be aware of the peculiarities of genre television journalism. This contributes to the creation of a very specific type of text, the most “adapted” for the correct coverage of a specific information event and most importantly, understandable to the audience. The choice of a genre is the first step in the

creative process; the journalistic profession does not exist outside the system of genres. A serious idea of genres is evidence of the professional qualifications of a journalist. Even the most successful and talented alone will not create a new genre, a journalist can be just a mouthpiece of the new, that have matured in the minds of society. An adequate understanding of the nature of a particular genre has the potential for realizing creative development. The consumer of information no longer needs edification, he seeks to evaluate and analyze the facts himself. With the entire dynamism and dialectic genre palette, there are a number of fairly well – established forms, in the development of which for a long time essential signs remain. The notion of a genre was formed many years, it changed lives, which – the phenomenon it disappeared became a part of history, there were new, but every new phenomenon, being fundamentally different in content, retained the original shape. The same applies to the genre forms, based on a commonality of functions each of them, independently of the concrete filling (Tertychnyy A.A., 2015).

In addition, the processes of adoption of new technologies, the emergence of digital formats and the Internet TV, put terrestrial television in the tough competitive frame. In the near future, conventional television can completely give way to such formats, where “the viewer will be able to compile a program schedule for himself”. The informational diversity of the modern media market requires the management of TV channels to develop competitive content. At the same time today, TV channels choose the path of least resistance, preferring to “adapt proven foreign formats to the context of local mentality” (Shesterkina L.P., 2016). Thus, artificial replacement of domestic content with foreign content can occur.

Increasing the number of channels, of course, lead and is already leading to an increase in demand for original content and special programming: rapid development of cable and satellite TV requires its own content, digital – his, mobile – also his. The need for new types of content will increase exponentially. At the same time it should be noted, that the content itself and the production process in the multi-program interactive TV will change. Experts still poorly imagined according to what laws it will happen. But now one thing is clear: the content will live several lives, change it will be able to influence the audience. Interactive broadcasting and new ways of communicating new qualities bring change and product information on the level of content, and the level of its expression. And genres which has modern journalism, and her language, and technical

means make it possible to precisely this level of on screen language, for many decades, have undergone considerable evolution. It is an appeal to review past experience and allowed to reveal patterns, necessary for understanding the present stage of relations between creativity and technology, for the forecasts at least for the near future.

Interestingly, the number of events held in the development of the information sector in Kazakhstan is growing every year. From 2014 to 2016, several major events took place, at which the problems of development in this sphere began to actively alternate with information security issues. The main focus in this regard is the world conflict situations, the level of influence of the Russian media on the Kazakhstan information field, the increased threats to national security.

In general, in Kazakhstan with the introduction of analog and competitive broadcasting, the number of programs has increased several times, new additional services have appeared: video on demand, Internet – TV, high definition television, mobile TV. New branches of the telecommunications and broadcasting industries, for example, producing digital equipment, service companies, etc., have appeared. Digital broadcasting operators which form the social and broadcasting software package created. This project was introduced as part of the implementation of the “State Program on the Formed Industrial – Innovative Development of the Republic of Kazakhstan for 2010-2014” (Poslaniye “Kazakhstanskiy put” – 2050, 2014).

Since July 2012, digital broadcasting has begun in Kazakhstan. Residents of many of the most remote and sparsely populated corners of the country, where one or two TV programs were previously available from strength, can now receive up to 15 television channels in good quality. By 2020, it is planned to cover 95% of the territory of the Republic of Kazakhstan with digital terrestrial television. Kazakhstanis will be able to watch at the level of regional centers 30 channels, at the level of other regions up to 15 channels in digital quality and no subscription fee. The transition to digital broadcasting due to the necessity of formation of the modern information space as one of the key areas of the strategic plan for development of the country up to 2020 the year . To increase the competitiveness of domestic television production, it is planned to create a global multi-segment broadcasting network, providing for the emergence of the largest information agency in Central Asia (Computer world, 2016). It should be noted, that Kazakhstan has a favorable geographical position, in which all the

cable lines, connecting CIS European republics of Central Asian, pass through its territory. This makes it attractive Kazakh telecommunications network as a platform, connecting information flows between East and West. The communication industry is moving to a new quantitative and qualitative level, affecting not only companies, but also countries and regions; it determines the ability to withstand the competitive struggle of the high-tech world of the 21st century. The new mass media of Kazakhstan are the first to respond to the challenge of time they change their policies, trying to meet the new increased requirements.

Conclusion

One of the main characteristics of the gradual development of the information space and the information policy of Kazakhstan was the increasing role of the media in the system of political and economic relations and as a result the gradual loss of their independence in the information system. Impressed by the effectiveness of information technology major economic groups began to join “the race information weapons”: decisions were made about the large-scale investments in the media, which led to the emergence of a few large media – groups, between which were distributed to traditional media. Meanwhile, the stage in a certain extent stimulated the development of the information fields of Kazakhstan, which resulted, in – First, in the ongoing dynamic quantitative and qualitative increase in mass market – media; in – secondly, to increase the role of Kazakhstan’s media in the socio – political environment of the country.

Today, television directors are no longer limited to documentary visual materials: a photograph, books, shows of participants and witnesses of events, and so on. Most importantly, that the new technology makes creative professionals constantly delve into the technical process and learn how to use all the innovations, to remain competitive and in-demand contemporary media medium. And at the same time it is always worth remembering, that the new technologies in terms of TV news production – this is just the perfect tool, allowing to significantly improve the quality of the TV product. Creative activity under such conditions acquires additional impulses, new opportunities. But the content of the television message remains the main component of the television communication.

Today, the media sphere is undergoing a period of significant changes, as a result of which the single-channel information distribution system

radically changes its topology, turning into a multi-dimensional society, where everyone can communicate with each or all or some at the same time. First, individual segments of the media industry and the entertainment industry, thanks to the emergence of joint technology platforms and the process of digitization of content, form a technological community, form a cluster of converged industry. Convergence – is the integration process, in which the fusion takes place, interaction and integration of various processes. Digitalization, eliminating the differences between the previously separate media and equalizing all types of media content, creates a real basis for the convergence of mass – media. In this context the convergence is the compound, the union at one point all new means and methods, which form new media environment to output converged multimedia product.

That is the path went, for example, information agency “KazTAG”, “KahInform” : within the convergence there is created a video-service. Requirements for a television journalist changed. Modern professional requirements for journalists assume that they have multimedia skills – the ability to produce convergent materials for any media. Thus, the journalist, losing the former narrow specialization, should acquire the skills of a photojournalist, a cameraman, a sound engineer, but at the same time he becomes a multifunctional, universal specialist. And we are talking not only about the skills of working with different forms of texts, but also about purely applied technical skills, when knowledge of the main modern types of digital technology must be accompanied by mastering the basic software packages (“software”) used in convergent editions. The demands of the digital age encourage journalists to acquire new knowledge in the field of processing and management of information flows. Media companies are engaged in the production of content, which they then (or companies – distributors) pass through the media, so the media market has traditionally created a proposal for the audience. The audience, making the choice between the different media channels, based on their idea, what type of content providing these or other audio-visual media. Essentially, for consumers of information, the most important selection criterion is the nature of the content. If we consider the whole television industry as a whole, the current TV channels began to more clearly classify their audience and build a program policy, tougher professional requirements for journalists. It is evident, when careful planning of actions of

all participants of a multimedia production and a clear distribution of roles in the production cycle becomes the guarantor of the quality of the final information product.

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