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## THEMATIC PROGRAMS (TELEVISION) AND PERIODICALS ABOUT THE CULTURE OF THE PERIOD OF KAZAKHSTAN'S INDEPENDENCE

The relevance of the topic of this scientific work lies in the fact that in the context of globalization the national media in Kazakhstan will have to solve the problem of consolidating society by preserving the cultural identity of the Kazakh people with its rich cultural heritage and potential. Analysis of the activities of media resources and the problems of the industry will make it possible to improve the cultural policy of the state and make culture an effective tool for the formation of national ideology and value orientations of citizens. The purpose of the study is to formulate trends and features of the development of Kazakh mass media about culture in the post-Soviet period. The methodological basis of scientific work was built based on a combination of such methods of cognition as comparative, historical, forecasting, structural-functional and classification. The main results of the research work consist in analyzing the process of creating qualitatively new media in Kazakhstan in the post-Soviet period, assessing the influence of Kazakh media resources on the formation of cultural priorities of citizens, formulating prospects for improving the industry press in the context of recognizing culture as a factor in the development of society. In addition, the work examined the mechanisms for forming the state's cultural policy, among which one of the key places is the widespread use of information technologies in the field of culture, and also studied the main topics of television programs and the genre diversity of cultural periodicals. The materials of the work can be applied in research fields: the work can be useful for scientists whose areas of interest include the development of journalism in Kazakhstan in the post-Soviet period, as well as for civil servants of the country implementing policies in the cultural sphere.

**Key words:** cultural policy; mass media; art journalism; national identity; globalization; information space.

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### Қазақстан Тәуелсіздігі кезеңінің мәдениеті туралы тақырыптық бағдарламалар (телевизиялық) және мерзімді басылымдар (мазмұны, оларды қалыптастыру тәсілдері)

Жаһандану жағдайында Қазақстандағы ұлттық БАҚ-қа өзінің бай мәдени мұрасы мен әлеуеті бар қазақ халқының мәдени ерекшелігін сақтай отырып, қоғамды шоғырландыру мәселесін шешу міндеті тұр, міне, осы мәселе аталған ғылыми еңбектің өзекті тұсы. Медиаресурстар мен сала проблемаларының қызметін талдау мемлекеттің мәдени саясатын жетілдіруге және мәдениетті ел азаматтарының ұлттық идеологиясы мен құндылық бағдарларын қалыптастырудың тиімді құралына айналдыруға мүмкіндік береді.

Зерттеудің мақсаты – посткеңестік кезеңдегі мәдениет туралы қазақстандық масс-медианың даму ерекшеліктері мен тенденцияларын пайымдау. Ғылыми жұмыстың әдіснамалық негізі салыстырмалы, тарихи, болжау, құрылымдық-функционалдық және жіктеу сияқты таным әдістерін біріктіру негізінде құрылды.

Ғылыми-зерттеу еңбегінің негізгі нәтижелері посткеңестік кезеңде Қазақстанда сапалы жаңа БАҚ құру процесін талдаудан, қазақстандық медиаресурстардың азаматтардың мәдени басымдықтарын қалыптастыруға әсерін бағалаудан, мәдениетті қоғам дамуының факторы ретінде тану контекстінде салалық баспасөзді жетілдіру перспективаларын тұжырымдаудан тұрады. Сонымен қатар, жұмыста мемлекеттің мәдениет саясатын қалыптастыру тетіктері қарастырылды, оның ішінде мәдениет саласында ақпараттық технологияларды кеңінен қолдану басты орындардың бірі, сонымен қатар мәдениет туралы телебағдарламалардың негізгі тақырыптары мен мерзімді басылымдардың жанрлық ерекшеліктері зерттелді.

Зерттеу мақаласын ғылыми-зерттеу мен қолданбалы салаларда, атап айтқанда, аталмыш жұмыс посткеңестік кезеңдегі отандық журналистиканың даму мәселелерін зерттейтін ғалымдарға, сондай-ақ мәдениет саласында саясатты жүзеге асырып жатқан елдің мемлекеттік қызметкерлері қолдана алады.

**Түйін сөздер:** мәдени саясат; масс-медиа; арт-журналистика; ұлттық біргейлік; жаһандану; ақпараттық кеңістік.

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**Тематические программы (телевизионные) и периодические издания  
о культуре периода независимости Казахстана  
(содержание, способы их формирования)**

Актуальность темы данного научного труда заключается в том, что в условиях глобализации национальным средствам массовой информации в Казахстане предстоит решать задачу консолидации общества путем сохранения культурной идентичности казахстанского народа с его богатым культурным наследием и потенциалом. Анализ деятельности медиаресурсов и проблем отрасли позволит усовершенствовать культурную политику государства и сделать культуру эффективным инструментом формирования национальной идеологии и ценностных ориентиров граждан.

Цель исследования – сформулировать тенденции и особенности развития казахстанских масс-медиа в области культуры в постсоветский период. Методологическая база научного труда строилась на основе сочетания таких методов познания, как сравнительный, исторический, прогнозирования, структурно-функциональный и классификация.

Основные результаты научно-исследовательского труда состоят в анализе процесса создания качественно новых средств массовой информации в Казахстане в постсоветский период, оценке влияния казахстанских медиаресурсов на формирование культурных приоритетов граждан, формулировании перспектив совершенствования отраслевой прессы в контексте признания культуры как фактора развития общества. Кроме того, в работе были рассмотрены механизмы реализации культурной политики государства, среди которых одно из ключевых мест занимает широкое применение информационных технологий в сфере культуры, а также изучены основные темы телевизионных программ и жанровое разнообразие периодических изданий о культуре.

Материалы труда можно применить в научно-исследовательской и прикладной сферах: работа может быть полезной для ученых, в сферу интересов которых входит проблематика развития журналистики в Казахстане в постсоветский период, а также для государственных служащих страны, реализующих политику в культурной сфере.

**Ключевые слова.** Интернет-издания, пресса, научно-культурный процесс, феномен казахской культуры, аудиовизуальные программы.

## Introduction

Mass media covering cultural topics in the modern world have become an integral part of the culture of the country, a conductor of thoughts, feelings and images from the creators to society. This means that thematic materials and their distribution must be of a high level. The state of journalism in the field of culture in printed periodicals and on Kazakhstan national television can be assessed as unsatisfactory, since there are a number of unresolved problems in the industry (Nyarko, 2022). Therefore, to improve the quality of cultural media, a deep analysis of the activities of the mass media in Kazakhstan from the moment the country gained independence to the present is necessary. These circumstances determine the relevance of the topic of this research work.

In a globalized world, the reason for the devaluation of the spiritual and moral values of society was the crisis of the information space. In this aspect, the role of mass media in intercultural dialogue is significant, promoting the integration of values and the formation of a single mental space (Kaldybayeva, 2018). The influence of the press on the public consciousness of citizens creates the foundation of the spiritual world of the individual; therefore, information in the culture-forming function of the media at this stage of historical development is especially relevant and requires deep scientific understanding.

Scientists from post-Soviet countries do not carefully study the problems of the influence of the media on the transformation of sociocultural values of society. Western and Asian scientists, in turn, pay attention to the general problem of the impact of

mass media on various spheres of public life. And a comprehensive consideration of the topic of formation and development of periodicals and television programs in Kazakhstan in the context of interaction between media and culture is being carried out for the first time.

Thus, scientists Sh. Kaliazhdarova and S. Ashenova consider the historical features, the concept of formation and the structure of the media from the point of view of their social significance and responsibility that they should have towards the audience (Kaliazhdarova, 2018). However, researchers study the problem as a whole, without focusing on the development of cultural journalism in the Republic of Kazakhstan.

G. Akseiit considers the current state of the Kazakh media. The researcher concludes that the traditional press and new media actively influence the life of the Republic of Kazakhstan, reflecting the processes taking place in it and shaping public opinion. However, there are problems in this area that require solutions from the state and the journalistic community. We are talking about a drop in newspaper circulation, the absence of a unified strategy for the development of the national media space, and others (Akseiit, 2021). At the same time, the author does not study the problems of the functioning of cultural media.

B. Petrov, A. Yesdauletov and A. Saidikarimov carry out the analysis of Kazakh-language media content as a factor in strengthening national identity. Scientists report a lack and low quality of media content in the state language. This negatively affects the self-identification of Kazakhstanis and the formation of Kazakhstani national identity as a whole (Petrov, 2023). However, the authors do not focus on how cultural media content influences the strengthening of the sociocultural identity of Kazakhstanis.

R. Kertayev, D. Baigozhina, G. Amangeldiyeva, S. Takhan and S. Duisengazy study trends in the development of television in the Republic of Kazakhstan after the declaration of independence. The authors are inclined to think that modern information and communication technologies have significantly increased the effectiveness of television, which has become the center of the ideological, social and political component of the state. In this regard, its role in the context of cultural education of society has also increased (Kertayev, 2023). However, in their work, the researchers do not provide specific examples of such an impact.

The purpose of this scientific work is to formulate the features of the development of Kazakh

media on cultural topics from the moment of independence to the present period. To achieve the goal, the following tasks were set: to consider the conditions for the formation of Kazakh cultural media in the post-Soviet period; to formulate the stages of development of periodicals and industry television programs; to highlight the main topics of programs about culture on Kazakh television; to characterize the functions of the mass media in the context of their influence on the value orientations of society; to formulate industry development prospects for the coming years.

The object of the study is Kazakhstani journalism in the field of culture. The subject of scientific work is the current state and problems of development of cultural media in Kazakhstan.

### Materials and methods

The methodological basis of this research work was built on a qualitative combination of theoretical and empirical methods of knowledge. This provided a comprehensive analysis of the research subject. In its process, such methods of cognition as classification, historical, comparative, forecasting and structural-functional were used. However, the basis of the work was an integrated approach, which made it possible to analyze media texts and television content of the Kazakh media. Within its framework, the genre diversity of five periodicals about culture and art ("Amanat" (Entrusted for safekeeping), "Tamyр" (Root), "Eurasia", "Book lover" and "Mädeniet" (Culture)) and three television channels (Mädeniet, "Bilim" (Knowledge), "Bilim jäne Mädieniet" (Knowledge and Culture)) were considered, which featured programs on cultural topics over the years.

Thus, the historical method made it possible to formulate the stages of the formation of cultural media in Kazakhstan after the country gained independence and to determine the reasons for their fragility in conditions of the socio-economic crisis. The emphasis was placed on the difficulties of decentralizing the press after the collapse of the USSR, the difficulties of functioning of new industry television channels and periodicals, as well as the conditions for the formation of the press as an instrument through which society preserves, transforms or increases its ideological positions and knowledge.

Using the comparative method, it was possible to identify common and distinctive features of media activities about culture in different periods of historical development (the end of the 20th century, the first decade of the 21st century and the present stage), as well as determine the impact they had on

Kazakh society. Particular attention was paid to the period of the early 90s, when the authorities of Kazakhstan directed efforts to combat the economic crisis, and the cultural sphere was given minimal attention at the state level.

The classification method was used for a comparative examination of the essential features, connections, functions, levels of organization of objects, namely the mass media of the Republic of Kazakhstan. Among the typological characteristics, the following were identified: the nature of the audience, purpose, subject-thematic focus and frequency of release. This made it possible to determine the place of cultural media in the general media system of Kazakhstan.

The forecasting method was used to determine the main and most likely paths for the development of cultural journalism in the Republic of Kazakhstan in the coming years, as well as to formulate the prospects for liberalization of the press, including in the field of culture. It also made it possible to formulate the reasons for the crisis of traditional media in the context of digitalization of various spheres of public life, when materials on cultural topics are distributed through social networks and blogs, and the role of the journalist in this is reduced to a minimum.

The structural-functional method has become the basis for studying modern problems of the mass media of the Republic of Kazakhstan in terms of their cultural and educational function, as well as for formulating ways to optimize the mass media in accordance with the needs of the audience and in order to increase the general cultural level of Kazakhstani society. The emphasis was placed on the fact that the media perform not only their main, educational task – familiarization with the achievements of culture and art, but also help society understand the need for cultural continuity and strengthening of national cultural identity.

### Literature review

One of the developing branches of the mass media is cultural journalism, in which public opinion is formed based on the representation of problems of culture and art, which ultimately makes it possible to satisfy the information needs of society. Therefore, this issue in its various aspects is in the field of view of researchers around the world. However, the foreign scientific discourse does not reflect the topic of the formation and development of the Kazakh media system about culture in recent history, which dates back to the collapse of the USSR and the creation of independent states in its place.

To begin with, in the context of this research work, there is a need to distinguish between cultural journalism, journalism in the field of culture and art journalism. Thus, Turkish researcher C. Buyukbaykal puts forward the thesis that cultural journalism and journalism in the field of culture influence a mass audience, and the purpose of information messages in this area is to disseminate data about phenomena, processes and events in the field of culture. Art historians, in turn, create texts in the field of art journalism, and the target group is a narrow circle of art connoisseurs and experts in this industry. Cultural journalism is aimed at “translating” various cultural codes into the language of the average viewer or reader, art journalism is an elitist phenomenon, addressed to a competent reader capable of independently interpreting texts that are complex in their content (Buyukbaykal, 2016).

Thus, in Western science, J. Hovden and N. Kristensen pay attention to the topic of the development of cultural journalism. Researchers study the phenomenon of cultural journalism not at the national level, but on a global level, and consider the features of work in this industry in contrast to other areas of journalism. They conclude that the professional activity of a cultural journalist is guided more by an aesthetic logic than by a news logic. In addition, such specialists must have special characteristics, because they influence the spiritual development of society (Hovden, 2018).

M. Brown and G. Ibrayeva formulate trends in the development of Kazakhstani journalism in the context of promoting national cultural values. Scientists are inclined to think that in the Republic of Kazakhstan the younger generation of journalists expresses their readiness to develop the information field of their country, its national values and cultural priorities. At the same time, they realize the need for a constant and systematic learning process in the age of information technology. And this, in turn, makes them competitive in the global information space (Brown, 2019).

F. Hanusch analyzed the relationship between journalism, culture and society (Hanusch, 2016). Also, this issue is considered by foreign researchers as M. Jaakkola, W. Kustiawan, H. Efendi, K. Arfah, M. Shah and Y. Huang, Q. Lv, J. Lin and R. Jacobs. The authors agree that journalism is a phenomenon that contributes to the formation of human culture, contributing to education, enlightenment, ethical, aesthetic and other creative development of society. In addition, journalism is able to resist negative trends emerging in society and carry out its cultural, educational and upbringing missions (Jaakkola, 2022;



Kustiawan, 2022; Huang Yi, 2021; Jacobs, 2016).

X. Liang, Y. Lu, J. Martin and M. Johannessen, Oy. Saebo, L. Flak study the influence of social networks, as one of the types of mass communication via the Internet, on the development of communication between society and its cultural heritage. These works provide an understanding of how the media can use modern information technologies to disseminate and popularize materials on cultural topics. For example, this is especially true in the case of young people who have found an alternative to television in social networks (Liang, 2021; Johannessen, 2016).

The cultural mission of television content at the present stage of historical development is studied in their works by such foreign authors as T. Tirasawasdichai, B. Obrenovic, H. Alsharif and M. Kitsa, M. Kul, as well as T. Cheng. The researchers conclude that television needs to play an active role in supporting the development of the cultural, intellectual and educational potential of society. However, these works did not take into account the experience of Kazakhstan. The authors carry out the analysis of TV shows on cultural topics either in general or by the example of other states (Tirasawasdichai, 2022; Kitsa, 2021; Cheng, 2003).

## Results and discussion

### 1. The formation of the media in Kazakhstan in the post-Soviet period and their typology

After the collapse of the USSR, the process of demonopolization of the media began in Kazakhstan. The first independent newspapers, television channels and radio stations were created in the country. The broadcasting format and topics of materials changed, new sections appeared, and advertising began to develop. Conventionally, we can distinguish six stages in the formation of the media in Kazakhstan. The first stage (1991) is the post-Soviet period, when independent media have not yet formed. The second stage (1992–1996) was the adoption of legislation regulating the activities of the media, the creation of the first Kazakhstani media, which began to work according to the rules of a market economy and in a competitive environment. The third stage (1997–1999) – transition from public to private funding, development of the advertising market, creation of the first electronic mass media. The fourth stage (2000–2006) is the development of freedom of speech, the active creation of electronic versions of printed publications and television channels. The fifth stage (2007–2011) is the ousting of weak media from the market and the formation of

media holdings. The sixth stage (2012–present) is the development of professional Internet journalism and web television, expanding the diversity of network media and growing advertising revenues.

As of January 2023, over 5,400 media outlets are registered in the Republic of Kazakhstan, of which 3,779 are periodicals, 194 television channels, 85 radio stations and more than 1,000 news agencies and online publications ([www.gov.kz](http://www.gov.kz), 2023). Every year the number of media in the country is only growing, which indicates the active development of the industry. The territory of distribution of mass media is gradually expanding, as well as the variety of languages of publications, which are available not only in places of compact residence of a particular nationality, but throughout the entire state.

As noted by Sh. Kaliyazhdarova and S. Ashenova, the process of formation of the media in Kazakhstan is almost complete. The country's mass media have gone through a stage of restructuring under the influence of objective factors in the development of the socio-political system of Kazakhstani society. At the same time, the structure of society is always in a moving state, experiencing various kinds of influences associated with a complex of reasons of a socio-political, technological, aesthetic, cultural and psychological nature (Kaliyazhdarova, Ashenova, 2018).

Kazakh media have their own typology, which has been formed over the years. By the nature of the audience, we can distinguish: national and republican; interregional; international; publications of ethnic communities; Mass media of territorial communities; for professional groups; for social groups; for age groups; for parents. According to the subject and thematic focus, the following are distinguished: on issues of culture, literature and art; sports; medical; economic; environmental; on industry and construction; on transport; on agriculture. By periodicity, media can be classified as follows: daily, weekly, monthly, quarterly and published as material accumulates.

In this regard, researcher G. Akseiit concludes that the media market of the Republic of Kazakhstan has entered a phase of stable growth. In the information space of the state, an integral system has emerged where institutions and media practices interact with each other, creating their own media environment (Akseiit, 2021). At the same time, new social and media technologies are developing dynamically, and in the public space, the media are increasingly influencing the life of the state, reflecting the processes taking place in it and shaping public opinion.

## 2. Subjects of Kazakhstan periodicals about culture

With the collapse of the USSR in 1991, a unique cultural space of its kind ceased to exist. Although contacts between cultural figures have been preserved, at the official level the situation is different. State policy in each of the newly formed countries focused on the revival of national history, language and traditions. For creative individuals, in essence, an information crisis has arrived. This was explained by the fact that the editorial offices of all the largest publications in the USSR were located in Moscow. As a result of decentralization, these media acquired exclusively Russian status.

Publications of the former Soviet republics could not fully fill the devastated information niche. Therefore, there was a need to create a new specialized press in the Republic of Kazakhstan (RK). But the main problem was that the government, focused on getting out of the political and socio-economic crisis, paid almost no attention to culture and the media covering this topic. The maximum lifespan of many newspapers and magazines is two to three years. In addition, many projects are initiatives of private individuals that have not been supported by the country's authorities.

It should be noted that after the declaration of independence, Kazakhstan began to rely on cultural tradition as the most important indicator of the preservation of positive social values from the past, but at the same time the country was open to liberal trends from the outside. The combination of liberal values and traditionalism in state policy served as support for the equal and free development of traditions, languages and cultures of ethnic groups living in the Republic of Kazakhstan. And this is impossible without the presence of industry media.

The process of creating media about culture in Kazakhstan intensified at the beginning of the 21st century. The year 2000 was proclaimed by the General Assembly of the United Nations (UN) as the International Year for the Culture of Peace. Therefore, in the Republic of Kazakhstan it was held as the Year of Support for Culture. Although no serious changes occurred in the lives of cultural and artistic figures, this time became a turning point in the consciousness of the creative intelligentsia. Namely, the issue of forming the cultural policy of Kazakhstan began to be discussed at the state level. With the growing prosperity of citizens in the Republic of Kazakhstan, new publications appeared, and they began to pay more attention to culture than in the 90s. Some publications established during this period continue to be published today.

For example, "Tamyr" is a literary and philosophical magazine created in 1999. It was intended for the humanitarian intelligentsia, students and high school students. Publication frequency: four times a year, quarterly. In 2005, the "Tamyr" website appeared – a copy of the paper version and a separate online version "Tamyr-Dialogue", the creators of which set themselves the goal of quickly covering current events in the cultural life of Kazakhstan and foreign countries. In the same year, the presentation of the English-language version of the magazine took place, which made it possible to open the most complex philosophical, cultural and art texts of Kazakh authors to the world. The publication of the magazine was suspended for several years due to lack of funding. An electronic version of the magazine has been operating since 2014.

The world literature magazine *Amanat*, founded in 2000, also continues to be published. It is released in English, Kazakh and Russian. Each issue is dedicated to the literary heritage of a particular state, its poetry, prose and journalism. This allows the audience to become better acquainted with examples of literature and understand the national cultural characteristics of different countries of the world. At the same time, *Amanat* pays attention to the promotion of works of Kazakh literature. At the end of each issue, the "Bookshelf" section talks about new products on the book market and publishes excerpts from works of the adventure genre.

The socio-political and literary-art magazine "Eurasia" was founded in 2001. This is a popular publication about current problems of socio-political life, culture, art and literature of Kazakhstan. Among the authors, along with scientists and cultural figures, at the initial stage were students and graduate students of Kazakhstani universities. The "Book Lover" publication was also created in 2001. Its pages feature new items from the book market, excerpts from works, reviews, creative portraits of writers, and cultural news. Also on the pages of "Book Lover" the problems of lack of demand for books by Kazakh authors are raised and the reasons for the crisis of some genres of literature are discussed.

During these same years, the magazine "Mädeniet" was launched. It began publication in December 2006. The creators of the publication stated that Kazakhstani youth are moving away from their native culture and are being influenced by Western cultural expansion. Therefore, "Mädeniet" was aimed at bringing the younger generation closer to the centers of spiritual wealth, teaching them to appreciate and love their national and cultural origins.

The magazine is published once a month in Kazakh. Currently there is an electronic version of “Mädeniet”.

Publications such as “Kinoman”, “Ait”, “Kamerton”, “Territory of Cinema” and many others were also created in the first decade of the 2000s, but soon closed, having existed for only a few years. Among the main reasons are a lack of funding, lack of support from the state and lack of demand among the Kazakh audience.

Scientists M. Aimagambetova and A. Sadykova conclude in this regard that Kazakh traditions, which constitute the essence of the national culture, directly contribute to the formation of a national code that is supported by the public and disseminated through the media. This, in turn, helps strengthen the national-cultural identity of society, which is especially important in the context of globalization and universalization of culture (mutual influence of cultures, the formation of new cultural norms, values and symbols common to most cultures of different countries of the world) (Aimagambetova, 2024).

However, at the same time, one can agree with the point of view of culturologist G. Tambaeva that the cultural press of the Republic of Kazakhstan is united by such characteristics as small circulation, lack of stable funding or its deficit, narrow distribution circle and lack of frequency of publication (Tambaeva, 2018). As for non-specialized mass media, the attitude towards covering cultural events in Kazakhstan and the world on these platforms is not always at a high level. The situation, largely, depends on the information priorities of the editorial office of a particular socio-political newspaper or magazine.

### **3. The role of television in covering the cultural life of Kazakhstan**

In the modern world, television channels independently shape, create and transform culture, and have a serious impact on the development of society. According to A. Koksegenova, thanks to its audiovisual attractiveness, the television industry has become an effective tool for raising the level of culture of society. If previously the entertainment function of television was the main one, now the industry has begun to pay more attention to information and educational programs, posing serious competition to periodicals (Koksegenova, 2022).

However, cultural topics on Kazakh television have their own difficult retrospective. Just 15 years ago, almost every national television channel had its own programs dedicated to culture. All of them had a small but stable audience. TV programs on cultur-

al topics varied in level, but they existed, as a rule, for a short time and were produced with sponsorship money. A special place was occupied by documentaries, in which an attempt was made to show not the biography of personalities significant for the whole of Kazakhstan, but demonstrated the very formation of a person (writer, scientist, artist or musician).

The same situation has developed with industry television channels. Most of the Kazakh cultural and educational channels existed for several years due to low ratings. For example, the “Mädeniet” TV channel was launched in 2011, but stopped broadcasting in 2014. Its mission was stated to be educational and cultural activities with the aim of preserving the cultural values of the people and developing the Kazakh-speaking language environment. The resource introduced the audience to the world of high culture, promoting the revival and preservation of traditions. However, the main disadvantage of broadcasting was the constant repetition of programs, which was caused by a lack of personnel. As a result, the cultural and educational channel turned out to be unclaimed by viewers due to its highly specialized, monotonous content, so it was reorganized.

The same fate befell the “Bilim” TV channel, launched in 2012. The fundamental mission of the resource was to educate Kazakhstani youth, and its programs were aimed at promoting universal human values. An important place was given to socially significant formats: programs dedicated to the preservation of family values, the moral state of society, problems of personality formation and many others. In total, the channel aired over 30 programs of different genres.

In November 2013, the channels “Bilim” and “Mädeniet” merged. The updated resource was launched at the beginning of 2014 on the basis of the Khabar news agency. The channel was on the air for about three years, until market laws and government decisions closed it down. The tendency towards documentary film cycles, the lack of talk shows and the lack of dynamics and interactive communication with the audience have alienated the audience with the monotonous presentation of the material. A huge percentage of young viewers who were interested in more dynamic educational projects were lost. At the same time, for three years, “Bilim jāne Mädieniet” was among the top 10 most popular channels in Kazakhstan.

Currently, Kazakh television needs to solve the problem of consolidating society by preserving the cultural identity of the Kazakh people. An analysis of the broadcast network of the national channel

“Khabar” demonstrates that 50% of the broadcast consists of American or Latin American films, 30% – Chinese, 15% Russian or Soviet, and only 5% – Kazakh.

At the same time, the number of people who speak the Kazakh language is growing every year. Therefore, the popularization of the Kazakh language provokes demand for Kazakh-language programs and shows. For television to stay afloat, it needs to satisfy the needs of new generations while not forgetting the previous ones. For example, many channels duplicate their programs on websites and video hosting sites, using both Kazakh and Russian languages. This allows you to expand the channel’s audience and attract new viewers. This is a universal principle that is suitable not only for channels covering cultural topics, but also for other information resources.

### Conclusion

A review of the activities of the Kazakh media in the period from 1991 to the present time has shown the dynamics of serious growth in the information market of the newly formed state. It manifests itself both in the increase in the number of industry publications and television channels, and in genre diversity. The process of formation of mass media in the Republic of Kazakhstan is almost complete; in addition, the media have successfully passed the stage of reform under the influence of objective factors in the development of the socio-political system of Kazakhstani society. However, the cultural sphere in

journalism has not yet been fully formed taking into account the interests of the mass audience.

Over the years of independence, dozens of periodicals and TV channels on cultural topics have been created in Kazakhstan. However, most of them were closed due to low ratings and lack of demand in the information market. At the same time, in the context of globalization and the blurring of national identity, culture should be an integral part of public life and be covered on an equal basis with such industries as economics or politics. Therefore, it is necessary that the information field within any national media system be formed on the principles of parity for all spheres of life, not forgetting culture and art.

The cultural mission of the media should be aimed at helping bring peoples closer together, fostering a culture of interethnic communication, as well as contributing to spiritual enrichment and raising the cultural level of society. To do this, journalists need, while preserving the best of their accumulated experience, to use the advantages of modern information technologies to popularize content in the cultural industry and develop the audience’s need to become familiar with examples of high culture.

The prospect of further scientific research on this topic is to consider the experience of other countries of the world in the context of the functioning of the media about culture and art. In addition, this research work can serve as a guideline for studying the problems of the work of mass media in Kazakhstan and the prospects for their solution now.

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