

Role of Media Culture in National Historical Preservation

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Abstract: The study aims at identifying and research of a media culture role as a source to restore and preserve national traditions to give to future generations the information of the historic and cultural past of a nation or the human kind in general. Through an example of Kazakhstan television programmes, qualitative attributes of TV materials, intended to promote national values have been identified. There are recommendations to enrich the content of television programmes that deal with culture and history. In an analysis of television programme archival releases, methods of general science have been used. Materials for the study included a series of TV programmes under the general title of the Television Expedition Trip “Silk Road”. Materials are kept by the Kazakhstan Television Video Recording Archive. Other archival recordings from the early 1990's have been used too. The conclusion is that the Television Expedition Trip “Silk Road” should be continued, paying where possible, close attention to the above-mentioned qualitative attributes to develop in future generations undistorted ideas of their homeland their nation, its historical past and present. Practical effect and originality of findings are its contribution into understanding of efficiency for reforms in a field of television broadcasting in the Republic of Kazakhstan.

Key words: Television programme, national traditions, media culture, national preservation, human

INTRODUCTION

Modern culture, media culture specifically is one of the most powerful tools to influence collective consciousness of a large audience of viewers and even general population of a country. It is today's television and other media that influence people's preferences, goals, their lifestyle, their self-identity and their moral and ethical values. For the Republic of Kazakhstan, following its independence in this age of globalization, international integration, anglicization, urbanization and a “separation from national roots”, issues of national identity in general and preservation of customs and traditions, national culture and its promotion in particular has been getting especially relevant. In this regard, television as a provider of informational and entertainment content can either affect the audience in a positive or a negative way, depending on the policy of a particular broadcaster, a general development policy direction of a country and even on censorship requirements.

In this way with regard to national issues there is a danger that national will be subordinated an editorial policy will be focused on levelling national differences. At the same time, manifestations of a national culture such as e.g., a language, a national costume, folklore, rituals, crafts, etc., may be positioned on a TV screen as obsolete, funny, unfashionable, not a matter of respect. On the other hand, they can be positioned as a matter of respect and attractive, bright and interesting for visitors to a

country, filled with their deep spiritual content. As cultural and historic values that owing to their distinction and authenticity have contributed a lot into the world culture.

In this regard, let us consider examples of media content from the Kazakhstan television that date from the late last century and the beginning of the second millennium, those with a national perspective to identify finally a role of the media culture to preserve national traditions. The selected agenda of how to preserve national heritage with tools of the media culture may not be in an unambiguous way solved with the available papers this research and future works by researcher or colleagues as there have been regular changes to a discourse of the media culture, its technology and forms of presenting its content. This is because folk traditions have found their new understanding in the light of trends in societal development of our planet. Moreover, the media culture is an excellent tool for abuse and misuse of public opinion and consciousness, so studies on this subject in an interdisciplinary aspect in particular will never lose its relevance. This study has its important practical significance as among other things, contributes into efficiency understanding for reforms in a field of radio and television broadcasting in the Republic of Kazakhstan. The reforms took place in the country shortly after it had become independent in the nineties of the last century.

Literature review: Due to known geographical and demographical factors, the global academic community has insufficiently discussed the media culture in Kazakhstan. Nevertheless, the fact of held reforms and today's continuous development of mass media against the background of globalization and the information society require an analysis, a comparison as well as learning even from small-area countries, successes and approaches of which might turn to be effective and useful. Let us remember that reforms took place in the mid-nineties of the last century when the Kazakhstan Television had its intensive development. As a result as of 2013, at the national television market there were fourteen channels with live broadcast. You should not also ignore local TV channels and about a hundred of IPTV and cable TV operators. Among genres and scenic subject matters at the Kazakhstan TV market, today soap operas other entertainment TV programs and movies are dominants. At the same time as of 2013, the national content was prevailing 53% (Table 1).

At that it is possible to say of various contents. There are various discussion and entertainment TV programs, information and educational programs, documentaries, TV series and reality shows (Table 2). Content policies depend on a format of a TV channel, editorial policies, needs and preferences of a target audience. A variety of genres points out to trends when one's own content is a substitution for a foreign-made

content. Experts also point out to a dynamic development of the national TV market, a volume of which in 2013 amounted to USD 164 million.

The information society is impossible without television. Its role was firstly and intensively explored soon after an appearance of this innovation in the world therefore, many researchers use this very parallel to comprehend an experience of the Republic of Kazakhstan. National scientists have deeply enough explored the chosen subjects. Firstly, we have in mind TV development in general as well as its national specifics. Barlybaeva (2008) works do not only have historical and theoretical but also their practical value for beginners and professional journalists as they include many examples. They identify a value of TV development against the background of globalization they present the TV specifics in practical and technology aspects, its history for the Republic of Kazakhstan. They also discuss emerging jobs, different genres and trends in broadcasting.

Within research on the media culture role there are also intensive discussions on interethnic interaction (tolerance) as well as a contribution into improvements to an intellectual expertise of the population. A theoretical foundation for this research included works by Yurovsky and Boretsky (1966) and Smilov (1985).

Therewith, the media culture is considered a specific type of culture in the information society, the most complex phenomenon, acting as a kind of a mediator between the society, on the one hand and the government, on the other hand. A phenomenon, accessible and positive, on the one hand but also dangerous in terms of misusing the public opinion, on the other hand (Kara-Murza, 2007).

MATERIALS AND METHODS

In studies of reference literature and an analysis of archival releases of TV programs, we applied the methods of general science including observation, description, comparison, learning, analysis, qualitative assessment and generalization as well as the method of reviewing the academic literature. We have considered such aspects as compliance with genre specifics, imagery, information and historical comprehensiveness, an ideological and aesthetic impact and an ability to capture a viewer's attention. These issues have been explored in the context of a series of TV programs under the single title "TV Excursion Trip Silk Road" from the video archives of the Kazakhstan Television ("TV Trip Silk Road": from video archives of the Kazakhstan Television, 1993). We also involved archival records from the early 1990's.

Table 1: Distribution of TV content among the TV channels in Kazakhstan in 2013 (evaluation by the total broadcast time)

Indicators	TV content	
	National (%)	Foreign (%)
In the whole of Kazakhstan including	53	47
TV channel Kazakhstan	87	13
TV channel Khabar	72	28
TV channel Sed'moykanal	61	39
TV channel NTK	54	46
TV channel KTK	51	49
TV channel 1 kanal Yevraziya	35	65
TV channel Astana TV	32	68
TV channel 31 kanal	31	69

Table 2: The structure of the TV content in Kazakhstan in 2013 (on the nationwide channel)

Indicators	The share of broadcast time (%)
TV serials	39
Entertainment programs	12
Films	11
Talk show	9
Cartoons	6
News	5
Documentaries	3
TV show	3
Educational and research programs	2
Music	1
Other	9

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It should be mentioned that the shooting has enabled the wider public to see rich Kazakh lands, specifics of the Kazakh culture, bright and tragic pages of national history as well as people, the nation is justly proud of. Kazakhstan plays an outstanding role in the project as the most of the geographical Silk Road is in the very area of the republic. Such TV programs, whatever their qualitative characteristics or their narrow ideological focus were promote closer relations between peoples their mutual understanding as well as Kazakh national self-identification.

Before proceeding with the findings, we should explain that in the early nineties of the last century, the Kazakhstan Television and Radio went through a series of deep-laid reforms. They faced new, difficult tasks: exercise a function valuable to the community, protect national interests, take into account needs of different groups of people within a multi-ethnic republic, meet the strictest ethical standards be politically independent and capture efficiently and accurately an essence of the public policy. That is a quality of the information was a cornerstone (the time has not only come to speak about the quality of products but also about the quality of the information, 1994). In this regard, we are interested in the qualitative assessment of television products in particular.

RESULTS

Each information message or a work of art more or less echoes a national history including the modern one. The discussed products of today's art, in particular, the TV art, say that there has been an intense interpreting of events of the ancient and medieval time: mainly of a period from the time of the Turkic Khanate to the 15th century. However, TV programs that present such a cross-talk or that are a direct interpretation of a national history are considered by an ordinary viewer difficult to be understood and boring. They are unable to capture a viewer's interest for a long period. They do not ask questions able to arouse an interest and curiosity. Instead there are learnt and hackneyed phrases heard from a screen, accompanied with monotonous reading of a text and clichés that state what our ancestors looked like. This practice is fraught with making incorrect and distorted ideas of the national and world history, one's place in it and a role of an ethnic group which one belongs to. For example, the nomad, raids of whom used to devastate pastures and settlements of the settled peoples are often perceived as militant cannibals. At the same time, anyone can hardly remember that those same peoples, for example, the Pechenegs from the lower course of the Syrdarya River, made the best and outstanding examples of human material and intellectual culture.

As a research object, we have explored "Silk Road" TV project which aim is an active global promotion of rich cultural heritage of the Kazakhs. This heritage belongs to the age of the Turkic Khanate and later periods. We took into account stylistic and compositional specifics, a structure of a series of programs in relation to themes of releases, expressiveness an impact, imagery and other qualitative descriptors. The research shows that the main idea of the project will be given in a more systematic way and clear for the audience if the project take into account the following aspects of the history and present days of the objects. There are their location and its history; ancient cities; architecture (city-states as settled culture centres); language and writing, literary monuments and spiritual beliefs.

Besides, our research has revealed a significant incompleteness in the provided information which also distorts an idea of historical figures or scientists and as a result their contribution into the history of material and spiritual culture as well as the science of the planet. For example, TV programs mention that Narymbet Kazhybuilt Arystan Baba mausoleum based on the model brought from Mecca. At the same time, there is nothing about his efforts to restore the destroyed building. In shots of other attractions, we hear names of people who have brought a glory to the Kazakhs: Kauam Al-Din Al-Farabi and Mahmut Al-Farabi. Unfortunately, speakers do not mention in which area those people used to work. Another example of the information incompleteness is that they mention scientists. Speakers mostly say of a name of a scientist and his or her main piece of writing but they say nothing about a nature of his or her scientific discovery or an achievement in a particular area of expertise (e.g., when they refer to famous Orientalist A. Derbisaliev).

Thus, there is a picture of fragmented historical process which is at the discretion of authors of a TV program randomly presented and described. At the same time, the educated and patriotic-minded citizens are keen to know their true and objective history that is to receive such TV content which is less subjective. In a course of the research, from the state archives, we got the data that 30,000 film frames had never been used. Of course this number includes film frames that do not relate to the Silk Road but in general this resource and its historical value should not be underestimated.

In our research of subjects and plot specifics for television programs, we proceeded from an assumption that if a cycle of TV programs has not been systematized with certain criteria and a single goal, the main idea and other factors, plots of programs will significantly vary and even be split into disjointed fragments. A content

analysis of TV programs has confirmed our assumption. Thus, one of the TV programs lacks its main purpose at all. In a course of the narration, the city of Turkestan is repeatedly mentioned, then there are referrals to Yassauimausoleum. There are also unexpected inserted episodes of AkAulie. Then, the programs give background historical information with an emphasis on batyr Aktan and batyr Zhankozha. Then, there is a discussion of AkAulieagain (interviews with patients). Similar examples compared to the content of the entire cycle lead to a conclusion that the authors of TV programs prefer a legend to the historical truth, scientific arguments and a logical narration. There is also a similar lack of consistency in the programs shown within the mentioned cycle in April 1996. There are almost no historical facts. There is an emphasis on local flora and fauna without any convincing footage as an evidence. They say that roe deers, tigers, various species of birds and other mammals live in conservation areas. At the same time, if they add fragments from documentaries on the conservation areas to the story, the TV program plot will "come alive" with a polyphony of sounds and gain its greater completeness.

The above-mentioned examples make it possible to describe genre specifics of the explored cycle of TV programs as publicistic when the program's researchers, ignoring facts, scientific data and documentaries aim at presenting the very realities of today, though not without a connection to the historical past. Nevertheless, it is not true for each TV program. For example, the program from April 1996 gives details on history of the ancient fortress in Korday which was built in 10-12 centuries and devastated at the end of the 20th century. There is also a discussion of the Soviet era and destroyed mausoleum of Khoja Ahmet Yasawi in a conquest of Turkestan in 1864 by General Chernyaev.

In this way, owing to TV editing, a viewer is offered to take a class of history. In 4 or 5 min, we go from Korday to Turkestan. The plot is not filled with empty words or propaganda but with footage of national history as a subject, saying of the recent past and present as well as of our national outlook (Jurowski and Boretsky, 1966). In this regard those facts are getting more valuable that are poorly known or unknown at all. An example is transverse arches for library domes at Khoja Ahmet Yasawimausoleum. They are presented in the plot as an architectural innovation in construction of a roof construction for the Central Asia and Kazakhstan of that time.

Another example is imagery of a program. A TV episode should reflect an inherent idea have a consistent shape, imagery and conciseness, enriching a plot. A plot

success depends on director of photography's skills while artistic integrity of a program that captivates the audience depends on a director. Jurowski and Boretsky say that although a language takes a special place, an artistic image in a program confirms all mentioned things, leads to thoughts is one of the major issues to be solved by a director when he or she prepares the program. If we talk about imaginary components, some film directors have successfully managed to introduce natural phenomena (dawn), landscapes, ancient cities, museum exhibits and even presenthoofs' noise in a steppe. These scenes are very impressive, excite imagination, make a viewer feel happy but it is impossible to say the same about all the cycle of TV programs as a whole.

When the cycle presents Moynkumsky Rayon there are private entities on the screen that produce yurts, mats, blankets and pillows, sew hats of karakul and leather. These scenes of folk crafts will be greatly enriched if they are presented in another way complemented with other, more vivid but thematically related frames. The director, by contrast, proceeds with showing a Rayon Folk Theatre, a dance ensemble and soloists, who perform on a stage of the House of Culture. Frames also include an empty room and a song with poor imagery and simply meaningless. In general, vocal art as well as other screened exemplary musical or art materials based on folk traditions deserves special mentioning as directors of audiography should have a special focus on a selection of repertoire, soloists and genres. They need it to avoid today's situation when today for example you can frequently watch dombra players and singers, whose art works say of a common bad taste and a narrowed outlook of people.

Features of a national character and a temperament are expressed in the national culture in its entirety that is in crafts, dance and music. Russian composer N.A. Rimsky-Korsakov's aphorism saying that music does not exist out of ethnicity that any music considered universal, is actually national, confirms this known idea. Film score as a powerful aid, elaborated instead of random for example, folk music, makes historical programs more detailed and enriches their aesthetic potential. The power of music actually knows no boundaries. The Elim-ai song brings a listener to cry, pop songs invigorate and inspire while folk patriotic songs, kui, encourage and give strengths. Sometimes in movie making, music makes compensation for imperfections in acting, makes a story line smoother. Musicians, psychologists, political scientists, marketers and religious leaders have long ago recognized a power of music. Music is even able to make changes to desires and an outlook of a person.

DISCUSSION

The Kazakh national treasures include their language, beliefs, all combined with a concept of the culture. They have overcome a thorny path in a course of their history but have been still representing the most important thing a soul of the people. Without them, a spiritual renewal of the nation and a hope for the future are impossible. Therefore, the mankind at all times faces its main task: to raise a healthy and conscious next generation able to continue the work of their fathers and grandfathers, live honestly, build the balanced world, full of material and spiritual values. Raising children is impossible without a support from cultural and historical values. An active promotion and preservation of national traditions means that the young people will adopt in themselves a respect for a history of their ancestors and fruits of their labour. It means that a child will be educated as an individual with a well-developed spiritual dimension, who clearly correlates himself or herself with his or her ethnic group.

In a process of cultural and historical development people adapt to an environment and requirements of an era therefore traditions and customs protected with the force of the public opinion also face changes from time to time. This applies to a way of life, a worldview, rules of conduct and revised history. In this aspect, elements of the national past get new meaning as traditions closely relate to psychology and their dynamics depends on dynamics of social development.

Thus, the Kazakhstan television should pay closer attention to ways to present the historical past, overtones with which they present values and achievements of the folk culture. Besides, it is recommended to pay attention to thematic integrity, genre consistency, compositional specifics within each specific program and within the cycle as a whole. It is necessary to choose music and video carefully as each tune or a video clip illustrates, supplements, explains a basic idea, the message that the authors of the TV project want to give.

National television should satisfy either material or spiritual needs of the audience and it is obvious. In this regard, the main task is to present cultural and historical values as the most viewers in real life have not seen them or will not see them but want it. A viewer wants to travel together with speakers and directors. An informative agenda of the trip at the end should bring a viewer to necessary considerations and a final conclusion. TV programs, explored by us, on the other hand, don't almost generate such thoughts and a desire to make a general conclusion.

Another recommendation might be to improve the information content and imagery of plots that say of medieval scholars, scientists and artists. This is the only way to present outstanding personal qualities of these people, along with scientific facts to achieve a balance between scientific, information and artistic components and hold longer a viewer's attention. Into a number of considered plots it will be reasonable to add archival materials as a foundation for a speaker to read a text off screen or in shot. Our television underestimates a need of a viewer in facts, confirmed with archival documents, does not even believe to some extent in an ability of a viewer to go deeply into them.

The Silk Road TV trip had a win-win approach to promotion of the national culture: in Southern Kazakhstan, town of Zhetisu and all the other corners of the Republic there are noteworthy symbols of the epoch (Shirik Rabat, Kos Kala, Syrlytam, damaged by time). In this way, creators of the programs try to awaken in a heart of each viewer, especially among the youth, a sense of love for the nature, patriotism, a respect and a true interest in their national culture.

We discussed poor imagery in presenting scientific facts and historical events on the TV. We also discussed incompleteness of presented materials and other attributes of the programs within the cycle. Nevertheless, many programs can be called highly informative, e.g., they present archaeological excavations undertaken by professionals from Department of History, Ethnography and Archaeology at the al-Farabi Kazakh National University. Participants found burial mounds of the culture that belongs to the Uysun (Celtuce) tribe in the East Kazakhstan Region.

In solving problems with footage and the content, one should take into account the words that the viewer is not a "bottomless pit" where day and night from the screen they "pour" sour cream, kатык, water and milk fat. The viewer has an aesthetic taste, an ability to make conclusions, his or her high demands to the TV content and a certain level of education (Mazgutov, 1976). Here, like in all other things, we should seek for a balance. The matter is that the land of our ancestors was a centre of highly developed culture; our ancestors cannot be referred to as "cannibals" with a narrow outlook. Therefore, for an adequate perception of the national past and proper national identity, we do need to have a deeper immersion into the history.

Let us compare with the considered cycle two TV programs popular in the past. The first is the Magic Cauldron. It won hearts of the Kazakh spectators as early as in 1990 (creative team included Sh. Bitayeva,

A. Toybaeva, B. Zhumabaeva and U. Esenbekova). The second is the Horse out of Hundred, Winged Horse out of Thousand edited by S. Bitaeva. The audience highly valued their attractiveness and poignancy, sincerity and ardency of debates between participants, who discussed their customs, traditions, moral values as well as the contribution that the program's researchers had made into preservation of traditions and customs.

In the Perestroika time, the Kazakh national culture faced certain difficulties to present national heritage on TV screens. Despite this it was then when they launched the Taiburyl TV program thanks to talented TV journalists Bayhonov and Zhanbolatov. It is also worth mentioning that they took some risk therefore, the TV program found some resonance in the society. Either these examples or the considered cycle show that at all times it is not easy to make a media product as we are talking about national issues. This is especially true for programs that assume a heated debate or deep analytics. It is not easy as there is a high risk to be accused of chauvinism or nationalism. All the above-mentioned examples of the media content "keep up" with international efforts to promote and preserve national cultural heritage of various peoples, minorities and indigenous peoples in particular. These initiatives are designed to be a sort of counter weight for globalization and Anglicisation in the society.

Prevalence of a strange culture (language, etc.) was certainly typical for many communities at different times. For example, the French language in Russia in the 19th century. However, the best enlighteners at all times emphasised a need in a fight for their own, national, for their national roots to be kept.

For example, Validi fighter for independence of the Turkic peoples in 1923 in his farewell letter to the Bashkirs, called in spite of everything for teaching children to speak their native language, developing their potential to become competent engineers or scientists. At the same time, he called for a defence of a religion, seeing no contradictions with science development. In his view, the religion and the language are indeed two elements that form the foundation of any nation. Validi predicted that his nation would repeatedly experience the most sophisticated ways intended to deprive the ethnic group of its foundation. Validi called for observing the law. At the same time, if protection of a mother tongue and beliefs is otherwise impossible, he considered acceptable a secret struggle by improper means.

CONCLUSION

Today's promotion of national traditions, customs and heart of the Kazakhs to form a national identity

requires an application of new information technology. Kazakhstan's media culture is an example of either successful or not necessarily successful usage of new technology to establish an image of their country, present a national component of the culture and establish national identity. This is not so much due to technology aspects as identified qualitative descriptors of the media content such as a compliance to specifics of a chosen genre, consistency, logical narration, informational content, imagery, compositional consistency, supportive illustrations, historical completeness, scientific and historical facts as a basis, etc.

Our research in the Silk Road series has shown the content of TV programs is sometimes contrary to scientific facts, a criterion of consistency is not taken into account when they prepare the media content within the cycle there are discrepancies between a text and a footage. There is a poor geographical coverage: only the South Kazakhstan Region and Zhetysu area. We have also identified information and historical incompleteness, unjustifiably selected illustrative materials, failure to comply with the specifics of a genre, errors in the composition and logic of narration. An ability of some perfectly built footages of nature to capture the audience's attention might be considered a definite achievement of the creative team. The programs within the cycle can also excite admiration of the wealth of historic and cultural heritage of the Kazakhs. Along with this there are true and objectively shown pictures of a sad condition of towns prosperous before, shallowed rivers, problems with flora and fauna. Thereby, they open a question of the legacy that our generation will leave for the descendants.

A poetic accompaniment has also positively influenced an artistic level of the programs (poems "Kultegin", "Tonykok" Balasagun's, "Beneficial Knowledge", etc.) and poems by Magzhan, Kazakh poet from the 20th century. However, there are many corners not caught by a lens of the TV project. They have been still waiting for their turn. The many-century history of our people includes more lost than won battles, more lost than gained. Whatever it was, it is time to think about how to present the national history in a right way. Ashimbayev wrote that in hindsight, we predict our future. It should not laugh at those who have departed but learn from their positive without error repetitions. In this regard, TV trip "Silk Road" should be continued, paying where possible, closer attention to the above mentioned qualitative characteristics to form in minds of future generations balanced ideas of their homeland, people, its historical past and present.

We should refer to another point as well. Based on national customs and a folk traditional way of life such TV programs themselves considered by us are unique. They reflect the culture, getting themselves one of its monuments, making TV legacy. It is therefore, so important to develop traditional national TV programs instead of destroying them, making changes to the media culture in general. To revive the best and avoid imitation and forcibly imposed beliefs or ideologies.

A need in TV broadcasts related to a historic and cultural identity of the Kazakhstan people has been of course, high so far. To satisfy it, employees from national mass media extremely need to improve a lot in their skills, learning carefully spiritual and material values of the Kazakh culture. Promising in this regard are further studies in specifics of today's media discourse of national issues, expanding individual subject TV cycles to the frameworks of TV shows, news and analytical programs,

including an interdisciplinary view and the media discourse considered against political technology and other kinds of an influence on public mind.

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