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Art direction prospects in creation of modern content for domestic TV channels

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Abstract

This article studies the prospects for the development of digital broadcasting, terrestrial and digital portals, as well as indicates the specific role of art direction in the formation of a new direction in Kazakhstan. The article explores a new direction for broadcasting in Kazakhstan. The material for the study was the modern trends of digital and broadcasting. As a result, the development of television content, as well as forms of broadcasting in Kazakhstan, can be considered lagging. In conclusion, forms of broadcasting require research in this area and require the search for solutions from a scientific research point of view.

Keywords: Television, Director, Genre, Viewer, Aspects.

Perspectivas de dirección de arte en la creación de contenido moderno para canales de televisión nacionales

Resumen

Este artículo estudia las perspectivas para el desarrollo de la transmisión digital, portales terrestres y digitales, así como indica el papel específico de la dirección de arte en la formación de una nueva dirección en Kazajstán. El artículo explora una nueva dirección para transmitir en Kazajstán. El material para el estudio fue las tendencias modernas de digital y radiodifusión. Como resultado, el desarrollo de contenido televisivo, así como las formas de transmisión en Kazajstán, pueden considerarse retrasados. En conclusión, las formas de transmisión requieren investigación en esta área y requieren la búsqueda de soluciones desde el punto de vista de la investigación científica.

Palabras clave: Televisión, Director, Género, Visor, Aspectos.

1. INTRODUCTION

In the modern world, information is the main and popular means of communication. The number and variety of information increase exponentially. Developed countries with sufficient means and technology have taken the role of information to a new level. It too is mastered in the corresponding trend. Acute conflicts of world powers, events unfolding rapidly and affecting the stability of the world, as well as any other information today is an integral part of the life of all mankind. Demand breeding supply leads to technological innovation, researches in the field of media and new distribution methods. Developed countries such as the United States, Europe, and China

have gone far ahead in comparison with developing countries, including Kazakhstan.

Modern television today is radically different from what the world had just ten years ago. Domestic television that is a little behind still has all possible chances to become comparable with foreign counterparts from developed countries. The rich history of television in Kazakhstan and the technological component push domestic television and the media in general to new forms of television broadcasting. In addition to the rich history, the arsenal of domestic media has an aspiration for development and highly qualified professional staff trained in this field. Neither can the needs of the modern viewer be ignored. Most viewers currently have unlimited possibilities in choosing content. The scope of all kinds of content offered by digital portals has become immense with the possibilities that the Internet provides in the modern world. Despite the digitalization of all available forms of broadcasting in Kazakhstan, the problem of choice remains relevant. Nevertheless, the viewer in Kazakhstan does not have certain and specific opportunities for the consumption of his needs in the field of broadcasting.

The needs of the modern viewer should also be considered.

The study of this topic affects many factors influencing the development of all Kazakhstan channels, such as:

- The study of the contents of terrestrial products;

- Coverage and broadcasting of television products in the territory of modern Kazakhstan;

- Problems of development of broadcasting products in the areas not covered and their ways of development;

- The study of historical heritage and its relevance in the modern world;

- Technical aspects of audiovisual creativity;

- The role of the genesis of television directing and the search for new forms of its implementation.

The relevance of this study is determined by the requirements of the time. Although television broadcasting has existed for a relatively short time compared to other types of art, aspects of its modern development are not studied. In turn, this study provides a forecast of development and synthesis of direction.

The analysis of the development features of the world digital portals revealed a new criterion for the creation of modern Kazakh digital platforms.

Based on the generalization of the scientific works, as well as empirical and analytical research, the article:

- It considers historical aspects of the impact of media structures on the subconscious of human perception.
- Uses scientific researches of the doctors of philosophy, psychologists, journalists, and professional television workers.
- Reveals technical aspects, advantages and disadvantages of digital platforms and on-air broadcasting.
- Describes the sociological and psychological methods of influence on the viewer.

Thus, a certain hypothesis regarding the development of digital broadcast content can be deduced. The development of modern digital broadcasting lies in the study of the technical and historical features of television directing, which in turn will provide an opportunity to reach a new level of creative thinking and put digital platform products in a competitive environment (HARTLEY, 2002).

2. METHODOLOGY

The object of the research is television direction in Kazakhstan in a modern digital broadcasting platform. The subject of the research is the development of digital portals of audiovisual broadcasting television format. This article uses the following methods:

- Comparative method directing in films and on TV;

- Typological methods;

- The inductive method of logical and practical analysis;

- The method of the survey including observation during practical research by the authors on Kazakhstan, Eurasia, Khabar TV channels.

The research methodology is based on such principles as analysis and argumentation, as well as observations, the study of the current trend in the development of television channels by studying the articles of journalists and statistical data of the audience in the territory of modern Kazakhstan, study of the principles of informational and audiovisual progression. The specifics of the profession of film and television directors are determined by their target and focus on a particular consumer. The work of a film director, like television, is also different in the form of a presentation for the audience (NOVAKOVSKY, 1992).

When working for the viewer, each director has a clear understanding of how the products will be broadcast, and therefore his method of work is ultimately concluded. A large-format broadcasting technique determines the movie director's specifics, including a more detailed study of each frame individually, while the television method assumes a more meaningful situationally of the plot. Thus, the research

method includes the study of professional skills and certain aspects of each profession (GOLYADKIN, 2014).

The objects of observation are the development of trends in both domestic and foreign television broadcasting, their transformation from the film industry to a television platform, the requalification of filmmakers into directors of TV shows and soap opera. The comparative method aims to determine the differences between professions with the same task. The inductive method of analysis helps analyze their direction. The work also aims to analyze a clear vector of development of the whole broadcasting industry in the context of Internet providing services (GURZHIY, BAIMOLDA & SHEVYAKOVA, 2012).

Because of the analysis, the authors identified the weakest points of domestic TV channels in the context of the world TV trend and revealed through argumentation the most effective methods of the genesis of modern digital broadcasting format. The method of comparison also helped reveal the most popular preferences of the modern screen viewer. By the method of sociological research, as well as comparative comparison, the most demanded preferences of the modern screen viewer are also identified. (SHRAMM, 1955).

3. RESULTS

The purpose of the work is to modernize domestic audiovisual broadcasting platforms, to broadcast and display modern television content with the help of new technologies, to attract and gather the

audience, to create conditions for demand, to prepare and master digital portals and Internet television and:

- To give a clear idea of the importance of the transition to digital platforms for a modern viewer.
- To find a method of creating own, domestic television content that meets all modern trends, taking into account the mentality and modern requirements.
- To determine the main stages and features of the digitization of television content, as well as its broadcast in a historical context.
- To create a holistic view on digital television and digital portals.
- To reveal the creative aspects of creating digital portals, where the most important role is given to directing (DEREVITSKY, GLUSHENKO & TETERIN, 1974).

Television has a century-old history. The evolution of television has passed a stage from the scanning disk of the German scientist Paul Nipkov, a cathode-ray tube called the kinescope invented by Vladimir Zworykin up to the digital technologies of the 21st century (MULLAN, 1997).

Television has both feet on the floor; it is no longer called the stepson of the film industry or a branch of radio broadcasting; its position is stronger than ever. Thanks to technological innovations, television has turned from a craft into an art. These words said by the associate professor of the department of journalism of Turan university Saule Tastulekova very clearly describe the domestic television's current situation and path of development. Besides, it dates back to 1958, the period of development of the whole world television (TURSUN, 2011).

Admitting the historical greatness of television, we should also note its component of content. After all, in addition to news programs, television today is focused on the film audience. Because of this factor, television channels are trying to master the film industry. There are corresponding results in this direction. For example, the prevailing serial grid today takes at least 40% of on-air broadcasting time. This trend is primarily driven by demand from the audience. The modern viewer is more demanding of products, both domestic consumption, and television. The priority tasks for the media industry set by the viewer are films with relevant and interesting content. In the digital age, where different gadgets enable free consumption of information content, a strive to capture the viewer's attention and meet its requirements gave impetus to the development of digital media broadcasting portals (LUMAN, 2005).

The nature of broadcasting does not exhaust itself with an informational role; it corresponds to the very nature of human

communication, the highest meaning of which is spiritual solidarity. Therefore, the axiom such as television, such a society is equally fair. Therefore, such digital portals as Hulu, Netflix, Amazon are made up of the majority of serial and movie content. They are also called streaming channels or streaming services. Streaming is a way to transfer data from the provider to the end-user, where the content is located on a remote server. Besides, neither download nor installation is required to play that content on a device (VARTANOV, 1978).

The authors of this article recommend the integration of new broadcasting formats including digital broadcasting, cable, satellite and Internet broadcasting into the consciousness of the modern Kazakh audience. This, in turn, has created a new platform, new concepts, and new opportunities. An important feature of Internet television is that any copyright holder can create their channel or upload their video on the Internet. Internet TV has a few essential features that make it different from cable, satellite, and IPTV:

- Freeware distribution. In contrast to the closed television and video distribution networks that belong to various companies, the content transmitted within Internet television reaches the end-user with the help of standard open Internet technologies.

- Various options for receiving and viewing video content. The users can view the streaming video through their browser, download it to play on a PC, receive on portable devices upon

request, and if needed, view the video on their TV (MITTA, 2002).

– Unlimited choices. The concept of Internet TV lets provide the user with multiple options: channels of interest can be as many as the users themselves.

– Copyright holder's control over the content. Channel founders' contact with the consumer is intensified, and the opportunities to track the audience's preferences, interests and reactions are more than enough (BAGIROV, 1986).

It is very important to have clearly defined broadcast content for each channel as streaming services do now. The development of directing art on digital platforms provides new opportunities for creative individuals. This kind of streaming service opens up new horizons for the implementation of creative ideas. TV directing and film directing once divided by the structure of the specialty are synthesized. The specialists most adapted to different kinds of transformations come out. As a side effect, the viewers' needs for works of art and TV programs are fulfilled at the same time (RAZLOGOV, 1982).

The educational indicators of both the directors and other creative staff exponentially increase. Modern technology of filming develops on a par with digital technology. The synergy of terrestrial, broadcasting and digital platforms can be positively interpreted as a

new form of engine for technological and creative progress. Technological changes in broadcast technology are also challenging our assumptions about the nature of broadcast media. Digital compression technology has enabled a greater amount of channels, increasing viewer choice and encouraging programming for niche, rather than mass, audiences. In many respects narrowcasting and community, broadcasting has always rejected the assumption that television was intended for large audiences of common interest.

4. CONCLUSION

The purpose of this article is to study the world digital broadcasting platforms in the context of the formation and development of Kazakh forms of broadcasting and its integration in the world; to determine the vector and reveal the potential of development of Kazakh screen art in the territory of modern Kazakhstan. However, to achieve the goal it is necessary to determine the main stages and features of the screen art of broadcasting format; to reveal the early forms of broadcasting, which are reflected in modern media, certain broadcasting platforms, in the contents of broadcasted channels.

Based on the generalization of the studied scientific works, as well as empirical and analytical researches, the work introduces the concept of the genesis of screen art directing consisting of creative and technological experiments, confirmed by factors that contributed to the

formation of the modern broadcasting format, as well as reflected in the content plan of development of digital channels. The work also substantiates the idea that Kazakhstan's digital platform and screen art direction, being an integral part of the world broadcast media, have recently become a representative of the modern culture of screen art, originating from the art of film and television and radio broadcasting. Given the above, we can come to the following conclusions:

- A close relationship between cinema and television is traced in the development of modern forms of broadcasting;
- The phenomenon of digital broadcasting platforms is its accessibility. Therefore, for example, a view does not require the mandatory laying of cables and satellite dishes with related attributes.
- The multi-content factor plays an important role in creating mass proportions of consumption while maintaining the unique features of traditional television art.

A close connection with the art of cinema, namely, the screen and broadcast direction of one of the greatest forms of art played a significant role in the development of Kazakh television and television direction.

Through the example Kazakhstan TV channel, we can figure out the level of development of the current domestic television. 98.63

% of the population can watch and 88.74% of the population can hear Kazakhstan TV Corporation. The broadcast even covers the settlement areas and villages. There are 14 branches of the corporation throughout the country. Since 2001, the TV company has been going through some changes. In 2012, the company moved to the Kazmedia center building built by the most modern standards in Astana. In 2013, it became a member of the Association for International Broadcasting (AIB), headquartered in London, UK. In 2013, the company became a member of the Asia-Pacific Institute for Broadcasting Development.

The technical equipment includes 5 broadcast studios in Almaty, 2 broadcast studios in Astana, 22 videotape-editing suites, 2 on-air studios, 12 mobile production control rooms in Astana and 23 mobile production control rooms in Almaty, as well as 30 broadcast studios in other 14 branches of the corporation. All that and more coupled with professional staff regularly passing advanced training abroad gave the chance to the main TV channel of the Republic to hold such international events as NATO Summit, EXPO exhibition, Asian games, Universiade and other events of global importance at the highest level.

With the development of television, television directing has experienced industry-related changes. The basic elements of the craft remained unchanged, but the approach and technical aspects have changed. In the fast-paced world, the modern viewer subconsciously requires a fast pace of change of plans. In part, the media resources themselves in their desire to cover as much information as possible

within a short space of time had a hand in this. The modern viewer should get as much information as possible. The growth is also driven by the fact that the time grid of broadcasting uses a large technological resource, which costs a lot. The expenditure grows in geometric progression. Another factor for the growth rate is the TV channels' strive to place a large number of promotional products. After all, the costs associated with technical support should be compensated. This is quite normal practice in the politics of TV channels. Many TV channels and media resources now consider this option as the most acceptable.

In this aspect, the practice borrowed from the sphere of cinema, particularly, a competent and correct approach to the selection or placement of the frame played an important role. The very concept of a frame covers many factors of influence on the viewer and elements of narration. The competent setting of the frame can determine its great importance. What is important here is the talent of an artist and experience of an artisan that a director should have. The director gives artistic and sentimental value to film frames. Unlike film production where tracking shots are aimed at further processing of information by reflection and thoughtfulness of the viewer, television production aims only to deliver certain information in the clearest form. There is a specific task set for the director. Training of the directors and their development is directly related to the development of the entire media industry. In addition to the above skills, modern directors have the opportunity to combine graphic effects with elements of the

production, thereby synthesizing not only artistic forms of art but also technological inventions of our time.

At the turn of the century of world television, the 60th anniversary of the Kazakh television was marked by great achievements in the field of broadcasting both the international events, implemented by own technical capabilities and domestic political events. Thanks to the timely support of the state and the wise policy of the head of the Republic, the equipment supply is highly satisfactory today. Having made the thorny path of formation, Kazakhstan television has developed its craft of television directing, which includes creative ingenuity and technical education. For many years, higher education institutions have produced professional specialists in this field, and numerous studios contribute to their development and employment. However, it is impossible to deny the fact that this field of this relatively young, independent country has some shortcomings.

For the most part, there is no so-called continuity of generations. There is a relatively large gap between the younger and older generations of specialists. Most of the older generation is currently incapacitated or emigrated from the country, so young students have to learn more in practice than to learn from the theory. Among them, there are students who with the support of the state increase their knowledge in foreign universities. It also stimulates a positive effect on production. Now, Kazakhstan television has mastered both digital television and Internet television. The experience of foreign colleagues during the filming and their presence in the

production helps local specialists to master the related nuances in a greater volume. Few people know that no other than Sh. Aimanov himself stood at the origins of the first directing craft of Kazakhstan television. The creative graduates of cinema school shot the first frames in the 50-60-ies of the last century. This fact alone speaks of the rich heritage of domestic screen art.

Bypassing all the problems, Kazakhstan's terrestrial, screen, digital, broadcast art is steadily moving towards progress. The engine of domestic progress today, as always, is a competent state policy of media development. Since our broadcasting market is not yet focused on the market economy and is still at the stage of studying its capabilities, the media and everything related to the distribution of information or audiovisual content is the prerogative of state structures. Moreover, as in developed countries, we have enough funds and opportunities to keep pace with world leaders in broadcasting.

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