



CULTURE MANAGEMENT THROUGH PRISM ACHIEVEMENTS OF KAZAKHSTAN ART

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Abstract. 2021 year has become time for drawing the bottom line under the achievements in the field of culture and science for 30 years of independence of Kazakhstan. The high level of modern cultural potential, rich cultural heritage have become one of the leading factors in the formation of a positive image of Kazakhstan as a country with a distinctive culture and spiritual traditions that go deep into history. Creative personalities, public policy and private organizations contribute to the development and promotion of Kazakhstan's art in the world, which invariably arouses interest of the world community. However, a problem of the popularization of Kazakh music, art, film and theater art is still relevant. In addition to examples of achievements and successful cases of Kazakhstan's culture, in this article the authors try to consider the problem from the point of view of management in culture and show importance of the position of an art manager in the modern world of arts.

To implement this issue, the authors studied publications on the achievements of various types of arts in recent years and also took into account reaction of domestic and foreign audiences to cultural products and projects from this area.

This article lists specific achievements in the field of academic art. As the analysis of publications on this topic has shown, most of them were implemented by cultural figures in the last decade of independence of the republic.

At the forefront is the question of the consistency and well-coordinated interaction of cultural management with the creative component of the academic sphere of art in Kazakhstan. And the most striking examples of successful cases of such interaction are given as well.

This study has analytical value and can be presented at seminars and conferences as a demonstration of examples of achievements for reporting presentations in the year of the celebration of the thirtieth anniversary of Kazakhstan's independence.

Keywords: 30 years of independence of Kazakhstan, achievements in the field of culture, art management, academic art, cultural projects.

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Introduction

Music management is a special area of theory and practice in the management of musical activities. Having received a theoretical foundation at the end of the 19th century abroad, this phenomenon has become socially in demand in Kazakhstan. At the level of practice, music management is closely related to the implementation of the country's cultural policy, the solution of the strategic tasks set, and the management of creative musical activities. Today, neither the leading, socially significant musical projects of national corporations, television, philharmonic societies, concert halls, musical educational institutions, universities, nor private events managed by event agencies, entrepreneurs, sponsors, etc., can do without the use of its (management) instruments. And if at the turn of the 20–21th centuries music management in Kazakhstan was in demand mainly in the creation of show business events, today all areas of musical art are under its control: academic, folk, pop-jazz. The term “*academic music*” in the article is given in a broad sense, as music performed by professional musicians with a classical musical education, as music performed on musical instruments familiar and understandable to any European culture (Mdivani 7).

For 30 years of Independence, a short period by historical standards, our country has achieved considerable success in various fields, such as politics, economics, social sphere, culture and sports. During this period, the culture of Kazakhstan adapted to the new socio-economic conditions, which led to the renewal of the content and forms of national art, the formats of its promotion both within the country and abroad. An analysis of all past events held as part of the popularization of Kazakh culture abroad over the past

few years suggests that geography of the participating countries is very extensive. These are practically all the CIS countries, the leading states of Europe and Asia, the Middle East. Kazakhstan's musical, visual, film and theater arts are worthily represented at various international art festivals, exhibitions, forums, biennials and competitions (Kaluzhnova et al. 5). Researcher Tasbergenova notes, that “from the moment of gaining independence, a completely new, competitive and viable culture has formed in the country, which can be adequately represented abroad...” (131).

Certainly, without high-quality management of cultural products, success achieved to date would be impossible. However, the sphere of art management, management of cultural projects, even today is experiencing a shortage of personnel. In addition, the existing contradiction, inculcated today in the field of cultural management, seems to be axiologically insoluble when applied, for example, to academic music, where “music is a spiritual value” and “music is a commodity”. It becomes obvious that management decisions motivated by profitability, as well as the so-called “product” thinking, with the formed ability to determine what product a particular consumer needs, do not fully correlate with the ontology of music in general, and academic music in particular. Therefore, there is a deficit in the special study of academic music management, where this activity is singled out as an independent one, aimed at guaranteed preservation of the outstanding heritage of academic music in the cultural space of our time. Particular attention should be paid to the training of qualified personnel, not only managers, but also highly specialized professionals in every branch of culture, who are fluent in innovative technologies and have a clear understanding of global

trends and standards in the field of culture. By working with government agencies to promote creative products and services, such professionals, using appropriate incentives, can contribute to job creation, social inclusion and diversity, thus contributing in many ways to sustainable and inclusive growth. The creative industries are considered an important cultural asset of various communities and cultures, where artists contribute to economic empowerment, cultural exchange and social cohesion in society. And the development of local creative ecosystems (creative clusters) will help small and medium-sized businesses to thrive and foster interaction between stakeholders in the creative industries. Creative people, whether they are freelancers, self-employed, working on their own or in creative companies, will also benefit from the creation of clusters and alliances with government officials, the private sector (companies, sponsors, business groups) and non-profit organizations (academia, NGOs, foundations). The experience of other countries meets academic literature in recognising the creation of cultural and creative clusters as an effective method for sustainable and inclusive growth. Through culture, exchange of knowledge, creation of products or services, connection between regions and territories are strengthened. In modern practice, three options for the development of the cluster method are described. These are conveniently located heritage conservation institutions, which attract tourists (galleries and museums), a cluster of creative businesses or self-employed in metropolitan areas, allowing participants to maximize benefits such as knowledge dissemination, exchange, commercialization (Kalyuzhnova, et al. 4). And these are cultural areas, which can form a cluster based on a trademark assigned to its products (Yang, et al. 233).

Modern independent Kazakhstan, of course, has to enter this large-scale discourse. In the context of *Contemporary Cultural Policy*, this is the preservation of the historical and cultural heritage and their use for upbringing and education, the creation of conditions for ensuring citizens' access to knowledge, information, cultural values and benefits (Decree of the President of the Republic of Kazakhstan). The basis of this activity, in our opinion, should be substantive work to promote and disseminate "unpopular" music, art that are not understood by everyone in modern Kazakhstan's society, work to expand a circle of audience, open to perception of beauty. Academic music is still considered somewhat elite art in the eyes of a Kazakh mass consumer. For example, the audience's perception of the creativity of secondary traditional ensembles is at a fairly loyal level, since the national style is clearer and more understandable. The situation with academic teams is much more complicated.

Methods

This study used the method of comparative analysis of existing materials. Research papers and articles on management and art history over the past decade were studied. Data on the creative activity of cultural figures was collected through publications in the media and personal interviews. We took into account materials and publications of recent years, published over the years of independence. However, taking into account the fact that it was in recent years that the coverage of cultural projects, creativity of artists in the media has become the most active, we mainly relied on the experience of the last decade's achievements of independence of the republic. Using the data of the world wide web – the Internet, we were able to find out a disproportionate coverage of events from various spheres of activity of Kazakhstan society. Thus, on the main

republican news information portals, there is a simple reprint of press and post-releases about cultural events with minimal editorial changes in the text. The minimal presence of analytical materials, critical articles and reviews in the state and Russian languages is dictated by the weak interest of the audience from the “unscientific world” in everything related to art and culture. Nevertheless, the material found and presented in the article demonstrates serious achievements in the academic field of art in Kazakhstan and reveals the country’s absolute authority in the world cultural arena.

Results

The era of independence led to the realization of one of the key tasks of the republic – creation and promotion of a national idea (Kulsarieva, et al. 129). With acquisition of independence, the musical art of Kazakhstan began to revive rapidly, using national traditions. The reassessment of cultural heritage has led to the emergence of multiple forms of folklorism, which is especially noticeable in popular music, where new genre trends are emerging: ethno-pop, ethno-rock, ethno-jazz, etc. Independent organizations or individual actors themselves, as was emphasized above, start from the needs of the audience in the first place. Responding to the requests of listeners, they present on the music market such products that can and will be in demand. Thus, we can say that today there is a phenomenon of “secondary folklore ensembles” on the Kazakh music scene. This tendency in 2008 was created by a folklore and ethnographic ensemble *Turan*, which attracted public with a desire to recreate the sound of archaic musical instruments, coupled with an unusual appearance (with the inclusion of ancient nomadic clothes in its image). Subsequently, similar ensembles began

to appear throughout the republic, gradually becoming “an integral part of the spiritual life of the nation” (Raimkulova 7). And now demand for such groups is great everywhere. This phenomenon is still alive after ten years and it is represented by new ensembles. For example, *the Steppe sons* group, working in direction of modern ethno-jazz, where the synthesis of Kazakh folk melodies and jazz forms sounds in modern style, or the Hassak ensemble, which, in addition to unique author’s arrangements of popular songs and kyuis, revives rare forgotten works through their transcriptions on different instruments (kyl kobyz, dombyra, zhetigen, sybyzgy, sherter, nar kobyz, saz sirnay, shan kobyz and others) (Jumaniyazova, et al. 141). In this regard, researcher R. Jumaniyazova notes, that “it is the presence of a national component which often brings that very individuality, recognition and uniqueness that are mandatory for any art project. And uniqueness is a key property that distinguishes project activity from any other type of activity” (Jumaniyazova 1). Mayemirov et. al. also note, that “the specific role of folklore and music in the life of the Kazakhs is reflected in many ancient myths and legends, which confirms deep historical roots of this cultural layer” (202).

The creativity of such ensembles as *Roksonaki*, *Ulytau*, *Musikola*, *Urker*, *Turan*, *The Magic of Nomads*, *Dara*, *Aldaspan*, *Hassak*, *Steppe Sons* and others, using elements of traditional music in one form or another, is extremely popular among young people and forms a wide audience. It should be noted, that the experimental creation of the electrodombra by Nurzhan Toishy in 2010 and its introduction into music of popular genres reflects a desire of traditional performers to sound modern and be in demand at the world level. During these years, the traditions of aitys, the East Kazakhstan’s dombra school of *shertpe*,

found a second life, ancient shamanic rituals such as *baksylyk* and *zikh* began to be studied. In addition, multicultural projects are held in Kazakhstan: festivals and competitions with involvement of foreign performers of ethno music. Thus, musicians from 30 countries of the world took part in the festival of contemporary ethnic music *The Spirit of Tengri*, that is annually held in Almaty.

The general picture of the Kazakhstan academic musical art is characterized by a change in stylistic guidelines and a new attitude towards traditional culture according to a researcher V. Nedlina. She notes, that a current approach to the national style is developed under the influence of two factors: process of re-evaluating the cultural heritage and adaptation of new composing techniques of the 20th century (47).

It is important to note, that Kazakh music began to sound in concert halls far abroad from the second half of the 1990s, which, of course, can be attributed to the achievements during formation of the culture of independent Kazakhstan. It is known that earlier the organization of the concert tour was carried out by state structures, such as, for example, *Kazakhconcert* or *Soyuzkontsert*, providing tours in Kazakhstan and the republics of union. And until recently, creative teams were waiting “when will someone organize a tour for us” (www.kursiv.kz/news/industry-issues/art-rynok-izbavit-kazahstan-ot-syrevoj-zavisimosti/). During the period of independence of the country, cultural organizations began to accumulate their own experience in organizing independent touring tours. At the same time, at the initial stage of promoting the art of Kazakh musicians and artists, their positioning in the world cultural community was mainly based on the presentation of the traditional culture of Kazakhs. However, individual art workers became known outside

the country, thanks to their talent and high-quality communication with foreign cultural and educational organizations. And, as noted by a composer A. Raimkulova, “if for a foreign listener acquaintance with Kazakh music often remains some kind of exotic experience, then Kazakh musicians get the opportunity to expand a circle of creative contacts, horizons, and get acquainted with the latest world trends” (244). Researchers Kalyuzhnova et al. note, that activities of international organizations: *UNESCO*, *British Council*, *Soros Foundation*, *USAID* and others played an important role in organizing foreign tours of Kazakhstan’s musicians (6). Researchers Jumaniyazova and Ospanova endure three types of organization of creative activity: foreign, state and private (140). They are fundamentally different from each other and have the maximum impact on formation and development of the country’s art market. The first type – international institutions – includes the aforementioned *British Council* and, for example, the *Goethe Institute*. Thus, the first reports on the creative industry in Kazakhstan provided by the *British Council*, based on their international analysis of the cultural sphere. Thus, a concept for development of creative industries in Kazakhstan until 2025, adopted on November 30, 2021, includes the mapping presented in Kazakhstan for the first time by the British Council.

A state institution, as a type of organization of creative activity in Kazakhstan, is, for example, *the Fund of the First President*, which provides support to socially oriented projects and creative students. The most significant of the government projects is the *Rukhani Zhangyru* program as well. Under the auspices of the project *Modern Kazakhstan’s culture in the global world*, within the framework of the *Rukhani Zhangyru* program, events were held that demonstrated various directions of Kazakhstan’s culture to a foreign

audience. For example, the presentation of the *Rukhani Zhangyru Program* (UNESCO, Paris) was aimed at building a systematic work to popularize the culture of Kazakhstan abroad. And in 2019, in Taldy-Kurgan (Kazakhstan), the first International scientific and practical conference *Promotion of modern Kazakhstan's culture into the global world* was held with the participation of foreign researchers and practitioners in the field of art management.

Non-governmental (private) organizations in the field of academic performing arts are developing both in terms of internal and global trends (Kaluzhnova, Khlystova, Imayo 6). Performing collectives¹, founded in the years of independence, play an important role in the development of Kazakhstan's chamber music, using various modern technologies in their projects, thereby popularizing the "classics" for a wide audience. Thus, *the Camerata of Kazakhstan* orchestra founded by Gaukhar Murzabekova, bringing together outstanding domestic performers, includes works by both classical European and Russian and Kazakh composers in the concert programs.

Every year a number of talented and young teams is growing. Each of them strives to meet the norms and requirements of the music industry in the context of market politics. One of the most interesting responses to public inquiries was *the Ne prosto orchestra* symphony orchestra. The organizers effectively use management tools, which ensures a full house at the concerts. The orchestra performs exceptionally popular soundtracks. The focus on its listener in choosing the repertoire and the low price tag of the ticket makes the team in demand. The musicians themselves

are also involved in promoting the project. The organizers call themselves not just enthusiasts, but "*universal*" people, and emphasize that the multitasking ability of the band members significantly reduces the outsourcing costs and increases the profit from the concerts. Nevertheless, the lack of constant funding, and, accordingly, a salary fund and a rehearsal base, of course, affects the stability of the concert activity of the collective and makes touring difficult.

A striking example that went beyond the usual understanding of the academic musical group is also *the Almaty Symphony Orchestra*, which has been operating since 2012, which is referred to as "a new symbiosis of music and modern technologies" (Raim 60). The orchestra has performed at such concert venues as *Carnegie Hall* in New York, *Albert Hall* in London. The team actively uses various modern technologies in their projects, thereby popularizing "the classics" for a wide audience. For example, the use of a holographic frame in which a solo violinist is projected and played (the part of the second violin) simultaneously with a real musician. That caused a sensation among the audience in the hall of *the Republic Palace* in Almaty, where Marat Bisengaliyev performed "*Navarra*" for two violins P. Sarasate together with his "clone". The same holographic frames, but already for 16 musicians of the chamber orchestra were used in the "*Mr. Adam*" chamber show in Almaty, Nur-Sultan and Bahrain. They projected not only video images of musicians, but also words, video sequences, paintings by famous artists, designed pictures and other effects, in accordance with the music played. That is, the viewer of any profession and level of education finds in the performance of the collective not only beautiful music performed by high-class musicians, but a high-quality unique modern technological show. Using the terminology of V. Syrov, we can assume, that *the Almaty Symphony Orchestra* works in a concert form

¹ Camerata of Kazakhstan orchestra, Ne prosto orchestra, the ensemble of contemporary music Eegeru, Almaty Symphony Orchestra and others.

of *middle culture* – a performance where the barrier between the elite and the mass is erased (288).

The only ensemble of contemporary music in Kazakhstan *Egeru* under the direction of Sanzhar Bayterekov specializes in performing music created after 1950. The collective works closely with the world famous composers A. Safronov, V. Ternopolsky and T. Muray. Mediated by work in the avant-garde and postmodern directions, the team often uses modern technologies in their performances. So, in October 2019, with the support of *the Goethe-Institut*, a mini-festival “*Made in Germany*” – “*Egeru connect*” was held. One of the numbers was a joint performance of the Kazakh ensemble *Egeru* and the German group *Garage*, where audiovisual equipment was used within the framework of contemporary art.

The experience of inviting specialists from near and far abroad is a separate extensive area of cooperation. Various international competitions² for young performers, performing arts festivals³, international forums⁴, meetings of photographers from Turkic-speaking countries have become special significant projects. Due to the *Tarlan and KinoAction* – Astana awards Kazakhstan became known to the world community. Thus, significance and usefulness of many Kazakhstan’s festivals and competitions of performing arts lie in the fact, that they provide an opportunity to establish international ties in the field of culture, to develop the Kazakh national music school, to promote the music of Kazakh composers, whose works are included in the compulsory program of the competition.

Another field for the exchange of creative ideas and demonstration of new works of Kazakh composers was the festivals of modern music *Nauryz-21*, held in Almaty based on the *Kurmangazy Kazakh National Conservatory*. The focus

of the festival is the work of contemporary composers, presentation of current trends, discussions and lectures, master classes by leading musicians of our time, concerts. Following the trends of the modern world, Kazakhstan’s composers continue to work in various areas of classical music, such as ballet and opera genres and also create domestic rock operas and musicals⁵.

Interest in these new genres begins in the 2000s, which is due to both the expansion of staging opportunities (increased funding for culture, opening of new theaters) and the search for a new, youth audience. Moreover, for the most part, in any of the above genres, Kazakhstan librettists and composers prefer to rely on the plots of the folk epic. Nevertheless, one cannot fail to note the crisis situation of musical stage and large-scale instrumental genres, which was influenced by the socio-economic factors of the 1990s. Therefore, even though in the 2000s new theaters were actively organized (in Astana and Shymkent), for which separate buildings equipped with modern staging equipment are being built, over the past thirty years, modern composers of Kazakhstan have written only a few operas – *Abylai Khan* by E. Rakhmadiyev (1998), *Domalak-ana* by D. Botpayev (2005), *Tomiris* by A. Serkebayev (2007), *Death of Otrar* by M. Mangitayev (2007), *Domalak Ana* by T. Zharmukhamed (2021).

When offering a selection of achievements in the academic art of opera, it is necessary to mention the production of the opera

² “Astana Piano Passion”, the international piano competition of Almaty and the International violin competition “Astana violin” and others.

³ “Music of the Great Steppe”, “Shabyt”, “Operalia”, “Cameratempo”, “Prize of Traditions”, “Voice of Asia” and others.

⁴ “Eurasian culture in the new world”, “Shabyt” under the auspices of UNESCO since 2000.

⁵ *Takyr* (2000), *Romeo and Juliet* (2012), *The Other Side of the Heart* (2015), *Hornady* (2016), *Dostar Serti* (2018), *Three Houses with Windows into the Courtyard* (2020) and others.

Abay by A. Zhubanov and L. Hamidi, which took place on the historical stage of the opera house of South Thuringia (Germany) within the framework of *the Path to Europe* program. Kazakhstan's state academic theaters, such as Abay State Opera and Ballet Theater (Almaty), Astana Opera (Nur-Sultan) and others make a significant contribution to the promotion of national theatrical art by participating in various international festivals outside our country.

Over the years of independence, the country's cultural life has undergone a serious transformation of the entire system of norms and values. The opening and liberalization of the Kazakhstan's market made it a part of the global cultural space, intensified international relations and exchange of goods and services in this area. It will be appropriate to note here, that the creative sector, which includes creative organizations and artists, is consolidated in the regulatory framework of Kazakhstan, thanks to *the Concept on the development of the creative economy of Kazakhstan until 2025*, adopted in November 2021. That document lays the foundation for development of the creative economy in our country. Over the past decade, creative industries have continued to evolve and could grow even more significantly as technological advances and incomes develop in transition economies. Creative industries are especially important to culture and creativity as they contribute to economic growth (Kalyuzhnova, et. al 1). Independent and state bodies are in dialogue in making important decisions about the fate and further development of the country's creative sector. Thus, the first sectoral round table on the topic "*Cultural Industries in Kazakhstan: Problems of Growth and Development Prospects*", held in 2016, gathered opinions on development of culture as a sector of the economy of more than 60 specialists, including directors of independent theaters,

private galleries and festivals. Currently, many states, implementing strategies of avoiding dependence on raw materials, consider the cultural industry as one of the sectors of the economy of their countries. Moreover, we are talking not only about key cultural industries, such as music, literature, photography, theatrical and visual arts, as well as all kinds of exhibition activities, but also about related advertising, architecture, design, fashion, publishing and so on. There were the opinions expressed, that all that is required of the state is a well-working and well-thought-out law about culture, nothing more, because "as soon as state funding appears, everything turns into horses and yurts" ("Will the Art Market Relieve Kazakhstan from Dependence on Raw Materials?").

Anyway, the sphere of influence of the state on the sphere of art has decreased several times. Musicologist G. Begembetova notes: "With the continuing desire to control and direct cultural processes in society, the state no longer has the former, primarily, material influence. The cultural infrastructure created in Soviet times turned out to be excessively voluminous for the new regimes. New categories of customers for creative products have appeared – various public and charitable foundations, corporate structures, sponsors and patrons" (65). In this regard, there is a need to abandon the previously existing culture management practice and search for new forms and methods, as well as management models. The process of cultural management establishes the formal boundaries of creative activity, its directions and priorities, determines the degree of influence of various social subjects on the processes taking place in the cultural life of society, and affects relationship of participants in the cultural process. Ultimately, it is on the management of the sphere of culture that its state and further development depend.

If to talk about the interaction of non-profit cultural organizations with the community, it directly affects the planning and development of projects of cultural objects thanks to the social and emotional ties between the community and the organization (Thibodeau, et al. 170).

For example, today various non-governmental organizations/foundations initiate projects aimed at developing culture and encouraging young people. Among the projects, there is a competition for young performers of *the Batyrkhan Shukenov Foundation*, which proposed a modern format of a residence for composers in 2021, or annual competitions for composers of *the Art-Mirai Foundation* in the period from 2018 to 2020. By the way, stable periodicity demonstrates a responsible approach focused on the sustainable and long-term development of the project and, accordingly, the sphere in which the project is organized. However, even one-off projects, such as *the Yermek Serkebayev and His Era Multimedia Exhibition in 2018* by *the Yermek Serkebayev Foundation*, are no less interesting for the innovative approach and application of technologies, as well as the fact that this kind of “mobile installations” can be implemented in any moment in any suitable space. It should be noted, that domestic cultural figures promoting the work of their illustrious relatives, fellow countrymen and/or friends contribute to leaving in the memory of contemporaries worthy and significant names for Kazakhstan’s art and their contribution to the culture of the country.

Given the current circumstances that have developed in the global world in connection with the pandemic, the likelihood is very high and ambiguous that digitalization and new technologies aimed at simplifying human resource management processes and projects, in general, will lead to completely new solutions in the field of management

for the production of creative products. Now the world is open to travel, and the pandemic does not play a significant role here, since the digital world in all its diversity is also open. For many conscious representatives of our country, this means acquaintance with other cultures, opportunity to watch foreign performances, concerts, listen to world stars of the academic scene. Undoubtedly, this not only develops an aesthetic taste and forms intelligence, but can also become a motivating example, understanding and accepting which, many of them (of us) will begin to develop in themselves and their surroundings an appropriate attitude towards art.

Achievements in the field of culture of Kazakhstan have given a new impetus to the development of art journalism. The creation of media about art, cultural figures and projects aimed at developing the sphere is an effective way of conducting a dialogue between creative artists: musicians, designers and their audience, and it is certainly important for covering all the country’s significant cultural achievements and broadcasting to the world. The emergence of such products as, for example, the media hosting *AiTube* (2019), *the Abai TV* channel (2020), the cultural and information magazine *Altyn Art* (2020), due to the lack of high-quality publications and media broadcasting materials from various spheres of culture and art in different broadcasting formats, moreover, forms a new layer of art journalists who competently and, most importantly, competently cover the cultural life of Kazakhstan. Today, people from creative professions come to art journalism, primarily out of necessity, since no one except a musician will clearly and expressively tell stories from the life of the orchestra, and the artist will colorfully tell about the everyday life and aspirations of his colleagues in the workshop. However, such a musician or artist must certainly have a talent for painting with words.

Not everyone can do this, so this kind of multi-specialist “in captivity” is always worth its weight in gold. This meaning, by the way, is reflected in the title of the magazine *Altyn Art* (Golden Art) (Imayo 214).

Discussion

The interest of the audience in the product of culture should correspond as much as possible to expectations laid down in the project. In this regard, a question arises of attracting modern project management tools in art management, as well as the use of modern art technologies in art.

Modern art technologies are currently actively used in all spheres of culture — mass industry, theatrical performances, exhibitions in art galleries, academic musical art. Researchers Kulsarieva et al. mention “the technological aspect, the active inclusion of Kazakhstan in global communications” (131). In many ways, their use meets the needs of the public in the digital age. For example, concerning the performing arts directly, integration of the latest technological concepts into it allows it to scale and attract maximum audience attention to it, thereby allowing to influence the perception and attitude towards art in general. The group of researchers Tasbergenova et al. see opportunities for spreading influence of world cultures on a global scale through the process of appropriate “technological packaging” of cultural values. It is noted, that the sooner producers of cultural goods realize the need to comply with certain technological standards, the easier it will be to promote their products in the highly competitive world cultural market (6235).

The crystallization of any industry is always preceded by a long process of formation, before the industry is formed as a separate theoretical or practical activity. Nevertheless, Kazakh music at the present stage is in a phase of its

active formation. Formation of the national avant-garde, phenomenon of secondary traditional ensembles, development of the national composer school in different directions and much more paint the picture of the cultural space of Kazakhstan today. Kazakhstan’s musical groups, soloists, concert organizations need to go beyond the closed system of musical art and accept the mechanisms of a market economy. The organization/collective/soloist becomes part of the surrounding cultural environment, building horizontal relations with the public.

The market economy has provided its own paths for realizing a creative potential of all artists. This was the most vividly reflected in mass culture of the last decade. Young performers of the pop industry, having managed to preserve their national self-identification, develop their creativity not only in Kazakhstan but also abroad. So, for example, Dimash Kudaibergen, who won *the I’m a singer, Slavianski Bazaar* contests, was declared *the Ambassador of Friendship* between Kazakhstan and China, received the Award *for Outstanding Contribution to Friendship* and became *the Ambassador of Tourism of the Republic of Kazakhstan*.

Having adopted the global trends in the introduction of electronic “samples” and “beats”, our pop performers and musicians occupy leading positions in music charts. The story with Imanbek Zeykenov and his *Grammy* award is a prime example of this. It should be noted, that the successful commercialization of their work is due to the competent conduct of an advertising campaign organized both by the performers themselves and by their managers, directors and producers.

Today, music management is both an independent area of knowledge, and an independent type of professionally carried out activity, and the art of managing human relations in the process of creative activity, and the art of managing

intellectual, material, financial and other resources and, finally, an academic discipline in the structure of educational programs implemented with professional training of musicians in higher educational institutions of Kazakhstan. In connection with reduction of state support and devaluation of professional art through the culture of consumption, a universal and generally accessible unit is being created – the culture of globalization. Modern art managers face the task of preserving and promoting existing national cultural traditions. According to musicologists G. Begembetova and R. Jumaniyazova, in the conditions of development of modern civilization and electronic technologies, one of the factors in the global policy of any state is culture, considered not only as a sphere of human life, but also as a mechanism for possible cultural and economic expansion (114). As the researchers Tasbergenova et al. noted, “social progress is made possible by combining personal potentials into a harmonious whole. Therefore, it is natural for modern society to create conditions that presuppose a conscious choice of democratic values, the ideal of personal freedom and creative development” (195).

Conclusion

Thus, summing up the above, we can conclude, that the impetus for the large-scale development of art in Kazakhstan was acquisition of independence by Kazakhstan thirty years ago. Moreover, initially, the art of Kazakhstan was based on national traditions, but then it grew and modernized into something global, taking into account global trends. And for the most effective promotion of the cultural product *Made in Kazakhstan*, it becomes necessary to develop and build up management technologies in the field of culture. Since art management all over the world is a complex multifaceted phenomenon focused on the spiritual needs and interests of society. The socio-psychological foundations of art management, its management system, and the creative and constructive nature unite this science and art, integrating a variety of types of relations into a single whole. Based on a set of principles, methods and techniques for managing musical activities, art management is aimed at creating spiritual and material products and values. And Kazakhstan, both in the field of academic art and development of culture in general, including the culture of art management, is on the right path to even greater achievements and discoveries.

Авторлардың үлесі

Ә. Н. Имаё — мақала тұжырымдамасын қалыптастыру, «Қазақстан өнеріндегі менеджмент» санатындағы материалдарды жинау, талдау және жалпылау, дереккөздерді құрылымдау және жүйелеу, орыс тіліндегі мақаланы өңдеу және ағылшын тіліне аудару, мақаланы жариялауға дайындау.

А. С. Қалибаева — «Қазақстан өнері» санатындағы материалдарды жинау, талдау және жалпылау, мәтінді сыни талдау, мәтіннің зерттеу бөлігін дайындау және қайта қарау, тұжырымдарды концептуалдау, мақаланы ресімдеу, орыс және ағылшын тілдерінде мақаланы редакциялау.

Вклад авторов

А. Н. Имаё – формирование концепции статьи, сбор, анализ и обобщение материалов в категории «Менеджмент в искусстве Казахстана», структурирование и систематизация данных источников, редакция статьи на русском языке и перевод ее на английский язык, подготовка к публикации.

А. С. Калибаева – сбор, анализ и обобщение материалов в категории «Искусство Казахстана», критический анализ, подготовка и доработка исследовательской части текста, концептуализация выводов, оформление статьи, редакция на русском и английском языках.

Contribution of authors

A. N. Imayo – formation of the article concept, collection, analysis and generalization of materials in the category “Management in the Art of Kazakhstan”, structuring and systematization of the sources, editing of the article in Russian and its translation into English, preparation for publication.

A. S. Kalibayeva – collection, analysis and generalization of materials in the category “Art of Kazakhstan”, critical analysis, preparation and revision of the research part of the text, conceptualization of conclusions, design of the article, editing in Russian and English.

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Құрманғазы атындағы Қазақ ұлттық консерваториясы
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МӘДЕНИЕТ МЕНЕДЖМЕНТІ ҚАЗАҚСТАН ӨНЕРІНІҢ ЖЕТІСТІКТЕРІ ПРИЗМАСЫ АРҚЫЛЫ

Аңдатпа. 2021 жыл Қазақстан тәуелсіздігінің 30 жылындағы мәдениет пен ғылым саласындағы жетістіктерді қорытындылайтын уақыт болды. Қазіргі заманғы мәдени әлеуеттің жоғары деңгейі, қазақтардың бай мәдени мұрасы тарихқа терең енетін өзіндік мәдениеті мен рухани дәстүрлері бар ел ретінде Қазақстанның позитивті имиджін қалыптастырудың жетекші факторларының біріне айналды. Шығармашылық тұлғалар, мемлекеттік саясат және жеке ұйымдар қазақстандық өнердің әлемде дамуы мен ілгерілеуіне ықпал етеді, бұл үнемі әлемдік қоғамдастықтың қызығушылығын тудырады. Алайда, қазақ музыкасын, қазақ арт-, кино- және театр өнерін дәріптеу мәселесі әлі де өзекті болып отыр. Қазақстандық мәдениеттің жетістіктері мен табысты кейстерінің мысалдарынан басқа, бұл мәселе мәдениеттегі менеджмент тұрғысынан қарастырылады және қазіргі өнер әлеміндегі арт-менеджер позициясының маңыздылығын көрсетеді.

Бұл мәселені жүзеге асыру үшін авторлар соңғы жылдардағы әртүрлі өнер түрлерінің жетістіктері туралы жарияланымдарды зерттеді, сонымен қатар отандық және шетелдік аудиторияның мәдениет өнімдері мен осы саладағы жобаларға реакциясын ескерді.

Мақалада академиялық өнер саласындағы нақты жетістіктер келтірілген. Осы тақырып бойынша жарияланымдарды талдау көрсеткендей, олардың көпшілігін республика тәуелсіздігінің соңғы онжылдығында мәдениет қайраткерлері жүзеге асырған.

Ең алдымен, мәдениет менеджментінің Қазақстандағы академиялық өнер саласының шығармашылық құрамымен келісімділігі мен үйлестірілген өзара әрекеттестігі мәселесі қойылады. Сондай-ақ, мұндай өзара әрекеттесудің сәтті жағдайларының ең жарқын мысалдары келтірілген.

Бұл зерттеу талдамалық құндылыққа ие және оны Қазақстан Тәуелсіздігінің 30 жылдығын мерекелеу жылындағы есеп беру баяндамаларында қазақстандық өнерінің жетістіктерінің мысалдарын көрсету ретінде семинарлар мен конференцияларда ұсынуға болады.

Тірек сөздер: Қазақстанның тәуелсіздігіне 30 жыл, мәдениет саласындағы жетістіктер, арт-менеджмент, академиялық өнер, мәдени жобалар.

Авторлар мүдделер қақтығысының жоқтығын мәлімдейді. Барлық авторлар қолжазбаның соңғы нұсқасын оқып, мақұлдады.

Дәйексөз үшін: Имаё, Әсел, және Айжан Қалибаева. «Мәдениет менеджменті Қазақстан өнерінің жетістіктері призмасы арқылы». *Central Asian Journal of Art Studies*, т. 6, № 4, 2021, 104–121 б. DOI: 10.47940/cajas.v6i4.492.

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МЕНЕДЖМЕНТ КУЛЬТУРЫ СКВОЗЬ ПРИЗМУ ДОСТИЖЕНИЙ КАЗАХСТАНСКОГО ИСКУССТВА

Аннотация. 2021 год стал временем подведения итогов достижений в области культуры и науки за 30 лет независимости Казахстана. Высокий уровень современного культурного потенциала, богатое культурное наследие казахов стали одними из ведущих факторов формирования позитивного имиджа Казахстана как страны, обладающей самобытной культурой и духовными традициями, уходящими в глубь истории. Творческие личности, государственная политика и частные организации способствуют развитию и продвижению казахстанского искусства в мире, что неизменно вызывает интерес у мирового сообщества. Однако проблема популяризации казахской музыки, казахского арт-, кино- и театрального искусства все еще представляется актуальной. Помимо примеров достижений и успешных кейсов казахстанской культуры, эта проблема рассматривается с точки зрения менеджмента в культуре и призвана показать значимость позиции арт-менеджера в современном мире искусств.

Для реализации данной проблематики авторами исследовались публикации на тему достижений различных видов искусств последних лет, а также принималась во внимание реакция отечественной и зарубежной аудиторий на продукты культуры и проекты из этой сферы.

В статье говорится о конкретных достижениях в области академического искусства. Как показал анализ публикаций по этой теме, большинство из них было реализовано деятелями культуры в последнюю декаду независимости республики.

Во главу угла ставится вопрос о согласованности и слаженном взаимодействии менеджмента культуры с творческой составляющей академической сферы искусства в Казахстане. В статье также приводятся наиболее яркие примеры успешных кейсов такого взаимодействия.

Данное исследование имеет аналитическую ценность и может быть представлено на семинарах и конференциях в качестве демонстрации примеров достижений казахстанского искусства в отчетных презентациях в год празднования 30-летия независимости Казахстана.

Ключевые слова: 30 лет независимости Казахстана, достижения в области культуры, арт-менеджмент, академическое искусство, культурные проекты.

Авторы заявляют об отсутствии конфликта интересов. Все авторы прочитали и одобрили окончательный вариант рукописи.

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