



# MARKETING DIGITAL TECHNOLOGIES AND PROJECTS OF ART-MIRAI FOUNDATION

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**Abstract.** Digitalization allows to expand consumers circle, attracting new audience: viewers, listeners, readers faster than just a few years ago. However, the problem of popularizing Kazakh music is still relevant. Some methods of digitalization of cultural objects, proposed in this paper, bring new opportunities to the global scientific environment for studying and familiarizing with cultural values, and also allow to acquire new experience of interacting with cultural content.

Using a set of research methods, the authors studied several projects of a non-profit organization in the cultural field and trace and offer for a discussion several tools to implement each project separately. Its prospects also lead to the search for relevant tools for the further promoting creative product.

Projects, implemented over the past 4 years have been, analyzed. The optimal models and tools for promoting are presented, justified not only by the theoretical base, but, first of all, by practical experience, including the experience of successful international projects. The necessary favorable environment for modern users of creative products and attracted new opportunities for popularization of Kazakh academic music, have been created by digital technologies.

The gradual deployment of one creative product, its variability and multi-stage nature leads to the emergence of completely new solutions for Kazakh music promotion and popularization using modern technologies.

The projects described in this article and tools for their implementation determine the optimal models for promoting a cultural product. The practical value of the study can be used as an example of the possibilities for implementing creative projects.

**Keywords:** digital technologies, multimedia, Kazakh music, Art-Mirai, creative product.

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## Introduction

For the most effective promotion of *Made in Kazakhstan* cultural products it becomes necessary to take into account global trends and develop, increase management technologies in the field of culture, since the music industry as a socio-cultural phenomenon creates a new communicative space of culture and forms new types, genres, styles and forms of musical consumption. In this regard there is a need to systematize its main problems and development prospects in the digital era, to summarize the available data on the specifics of the industry, the types of participants' activities in the Kazakhstani music market.

In the field of creative product management, digitalization and new technologies, aimed at simplifying the management of human resources and projects in general, are leading to completely new solutions (Imayo, Assel, et al. 112). Today culture is a powerful tool for spiritual and aesthetic development of people, the formation of national unity and the country's integration into the world community. The main support here remains the national-cultural roots, historical experience, best traditions as well as the preservation of the nation's own national code (Tasbergenova 132). Researchers Kulsarieva, Aktolkyn, et al. mention "the technological aspect, the active inclusion of Kazakhstan in global communications." (131)

Digital technologies are understood as the ability to provide information to a user in the combination and interaction of various forms in an interactive mode. These forms can be different and include, for example, a text, sound, graphics, video, animation, that is, information is presented simultaneously in verbal, visual and auditory forms. This allows to have deeper emotional impact. This advantage along with other properties, predetermined the success

of digital technologies, multimedia tools and their ubiquity. At the same time, the communicative openness of media environment can significantly expand the number of references to a work of art, thanks, for example, to such methods of relaying as embedding material in a blog, commenting on it on forums, hyperlinks, cross-posting, quoting, and so on. The significance of forms multifaceted realization is growing (Smertina 65). In addition, digital technologies and multimedia products are giving rise to modern forms of creativity.

The changes in the process of perceiving a work of art that make scientists, writers, artists and other professionals to reconsider their research methods as well as the form and content of the very results of creativity. They have to cancel the former linear model, since today the traditional division of the participants in the communication process into two groups – an author (information sender) and his audience (information recipient), has largely lost its meaning. Indeed, today an author creating a composition according to N. Dvorko "implies not only an interpretation of the artistic image by the recipient, but also active interaction with the artistic object in dialogue mode" (12). A person from a spectator/listener/reader turns into a user who, at will, depending on his goals and objectives, composes his own sequence, pace, rhythm, information perceiving way; through interaction operates with music, maps, drawings, tables, diagrams, photographs, animation and video images.

Thus, the author of a multimedia work acquires a new role – he becomes the creator of context, intended for the audience, who can independently decide regarding the order and nature of actions, not always suspecting that all of them are predetermined by its creator. Such a novelty and complexity of the forms of visual symbolization in multimedia was pointed out by L. Berezovchuk, noting

that in this case, “due to the interaction of the recipient with the work of art, the visual image turns into a substitute sign.” (2)

Since a multimedia product is a product that combines a digital component, it can be viewed from the same positions as other forms of art based on technologies (cinema, television, etc.). As noted by G. Begembetova and R. Dzhumaniyazova: “In the context of the development of modern civilization and electronic technologies, one of the most important factors in the global politics of any state is culture, regarded not only as a sphere of human life, but also as a mechanism for possible cultural and economic expansion.” (114)

To create a new cultural environment “in which a person gets used to”, methods and tools for digitalization of cultural objects are being actively introduced, widely used and developed. The use of new technical developments brings new opportunities for studying and familiarizing with cultural values. It also gives the experience of acquiring a completely new experience of interacting with cultural content.

In this document, we propose to consider some aspects of using digital technologies and art management tools on the example of the activities of the Kazakhstan’s *Art-Mirai* Foundation whose mission is to preserve and present to the world the best samples of Kazakh academic music. The term “academic music” here is given in broad sense, as “music performed by professional musicians with a classical musical education, as music played on musical instruments familiar and understandable to both European and any other culture” (Imayo, Assel, et al.105).

Musical heritage in any format has always served as the foundation for the spiritual development of generations. Those humanistic values that are not subject to aging are concentrated

in it, and the musical wealth created over the course of millennia has an enduring cultural and educational significance. Each generation uses the accumulated experience, masters the achievements and moves on to create new values (Snezhinskaya 126). Modern digital technologies own one of the main communities today. However, a special role belongs today also to the sheet music archive as the custodian of the cultural heritage, all kinds of forms, genres and styles of modern musical culture.

Accordingly, the importance of developing publishing business in the field of musical art is determined as one of the basic steps in the popularization of Kazakh academic art both in Kazakhstan itself and in the global world.

It can be found in the proposed study that the availability of musical publications, not only in print but also in electronic form, allows us to expand the prospect of further use of this music precisely because it is recorded on a medium, whether paper or digital ones. Moreover, in view of the fact that the topic of the work implies the use of media technologies actively, in the text of the article we offer links to the results of the described processes, to the realized projects.

## Methods

To implement the above perspective, the authors studied several projects of a non-profit organization in the field of culture – the *Art-Mirai* Foundation. Attention was drawn to the interaction of the parties, involved in the processes, and the possibility of supplementing each project with the next one in order to expand and transform it. Considering some of the Foundation projects, one can trace a multi-level approach to the creative products promoting processes. And the central core of any of them can be called Kazakh/Kazakhstani music. The “multi-level” term means

the presence in a creative product of the “basic element” of Kazakh/Kazakhstani music and the development of processes around it that give new forms and formats to the original product. Using a set of methods for studying project management technology, the authors of the article trace and propose for discussion several tools used for implementing projects of various formats at various levels. Analysis of the concept of each project separately, its prospects also result to the search for relevant creative products implementing and promoting tools. So, in the course of our work, we identified and used the most effective research technologies, in particular, the musicians direct interviewing method: a survey was organized both for professional violinists, performers and teachers as well as students of middle and higher levels of musical educational institutions, and the results thereof became fundamental in the further process of editing the musical collection of Chrestomathies of Kazakh Violin Music. In addition, the method of collecting and subsequent analysis of already existing notes and corrections in the personal sheet music notes of teachers, students and in library copies was also applied. It should be noted that the poor state of individual copies that, we discovered at the time, sufficiently motivated us to continue our work.

The practical part of the work included listening both in person and offline to each piece performed by violin soloists in order to identify errors and typos in the fingering and bowing in the collections of previous editions. This important part of the work was organized by us in close cooperation with the author of the collection, Professor B. Kozhamkulova. And important moment in approving the final version of the musical text was the correspondence between the observance of bowing, fingering and nuances and methodological comments.

In the course of selecting the most suitable font, we also applied the method of interviewing several focus groups of different age categories and different levels of education. It would seem that a larger font would be more preferable to the group of primary and secondary school age. However, it is interesting to note that other groups of older musicians also voted for it. They motivated their preference by the fact that often the console with the notes is standing farther on than they would like or a large font in the notes of the accompanist (clavier) allows a performer to feel more confident when playing by heart, since in this case there is always the opportunity to “peek” the next phrase.

The main questions of the questionnaire and the survey results are shown (see diagram 1).

We also used the analysis of streaming platforms users’ statistical data, account and website visits statistics and other data.

Thus, the application of a complex of research methods led to the results which we report below.

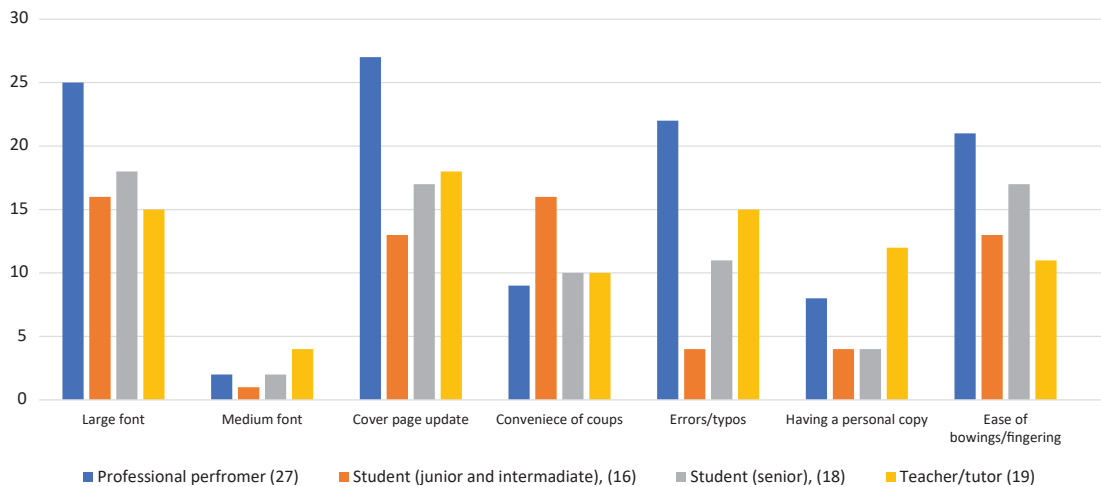
## Results and Discussions

Basic element of the Made in KZ cultural product in the context of the activities of the *Art-Mirai* Foundation is Kazakh music of academic performance. This is due primarily to the fact that the idea of establishing a Foundation arose in the process of initiating and organizing the re-edition of various violin collections by Kazakhstani authors. Also important the fact was the founder of the foundation is a professional violinist who studies the available musical material in daily practice. Therefore, editions of the violin repertoire became one of the cultural products of the Foundation. Thus, the most complete compositions for the violin in the musical culture of Kazakhstan are presented in the collections of Professor

Diagram 1. Main Questions of the questionnaire and the survey's results.

Questions:

1. Are you satisfied with the sheet music typed in larger font (7-8)\*?
2. Are you satisfied with the musical text typed in medium form (6,5)?
3. Are you satisfied with the existing cover page?
4. Are you comfortable with coups in the existing version?
5. Have you encountered any errors/typos in the music text?
6. Do you have your own copy of the collection (any of the parts)?
7. Are the bowing/fingering convenient in the existing edition?



\*Size of fonts at Sibelius program (6<sup>th</sup> and 8<sup>th</sup> versions)

B. Kozhamkulova: *Chrestomathies of Kazakh Violin Music* in three parts. This work of the first Kazakh violinist Balym Kozhamkulova who studied at Gnessin Moscow Institute, is in demand in the educational practice of every Kazakh violinist.

In regard to the collections history, it should be noted that the first full-fledged edition of the Reader in two parts, in which the works of Kazakh composers were collected, adapted for violin and piano, was published in 2000. And the third part of the *Chrestomathies* was published in 2009, it includes works of large form for violin soloists as well as for students of music institutions.

Thanks to musical publication, more than one generation of Kazakhstanian musicians has grown up to the present time, who know Mukan Tulebayev's *Tolgau*, Mansur Sagatov's *Kui*, Zhayau Musa's *Ak Sisa* and many

other compositions, because the works of outstanding Kazakh composers not only entered the educational program, but also began to be often performed at all violin competitions for children and youth and concerts. In addition, today pieces from these *Chrestomathies* are actively used in adaptations for other string as well as for wind instruments. For example, *Kazakh Composers Collection for Viola*, *Collection of Kazakh Kui Adaptations for Viola* by D. Mahmud or *Chrestomathies for the Clarinet* by R. Sabirov.

A valuable addition to the collections of *Chrestomathies of Kazakh Violin Music* by B. Kozhamkulova are the author's methodical explanations that determine the specific tasks that must be solved by the performers: the accuracy of reading the musical text, fingering and bowing; the tempo that creates a music piece character; a logical structure

of interpretation. Of course, such recommendations are very needed in the process of professionals training and education.

The first reissued collections by the founder of the *Art-Mirai* Foundation (then still a private person) were released in 2017. A small edition of all three parts of the collections was given to the Professor for personal use. B. Kozhamkulova's further desire to distribute the music among the country's music schools and colleges was the reason for opening the Foundation, and the reissue of the collections became the first and basic level of all subsequent projects of the Foundation, which today go to the international level.

The reissuing process consisted of not only the elementary correction of typographical errors in the musical text of previous editions, but also in a greater degree of musical editing of the *Chrestomathies*, which was based on the comments and recommendations of professional musicians. So, for example, the technical pages, turning process for convenient use of notes at the time of performance, were taken into account, fonts were revised, missing musical notation was introduced. In addition, a modern cover design was developed, taking into account the opinion and wishes of the author of the collection.

The 2018 and 2019 editions were distributed free of charge to children's music schools, secondary specialized and higher musical institutions throughout the country. One of the charitable editions was supported by a grant from the *Foundation of the First President of the Republic of Kazakhstan*. It is important to note that during the reissue, the music collection was also supplemented with new works, respectively, due to which the repertoire of violinists was replenished.

As it is known, historically, the reason for the emergence of music publishing was the need to unify musical works in order

to preserve and reproduce their common style (sound). Today, all over the world, printed music is a rather expensive process, because only publishing houses with extensive long-term experience and the necessary equipment are capable to publish high-quality musical scores and clavier. Moreover, the modern world dictates to use actively the latest technologies to popularize and promote music products. For example, the *Muzyka*, which is the oldest Russian publishing house, uses, among other things, a new format of music publications – the multimedia musical publication (MMMP). It includes several versions of musical text, including, for example, author's facsimile, urtext and the most popular edition. In addition, the user is presented with options for audio and video recordings of a piece, as well as comments. In Kazakhstan, unfortunately, there is no specialized music publishing house yet. Some notes of works of Kazakh/Kazakhstan's composers are printed in the printing departments of music universities in limited number of copies. But the most often, composers or authors of musical tutorials and books publish their works in private typographies and publishing houses at their own expense or, if they are lucky, with sponsorship. And here, the *Art-Mirai* Foundation, acting as an organizer of publishing process, takes responsibility for the release of music collections of Kazakhstan's composers, thereby filling the deficit in music publishing, as well as contributing to the promotion and popularization of the national school of composers and performing arts.

As one of the ways to solve the problem of distributing collections of *Chrestomathies of Kazakh Violin Music* among musicians, the digital platform, the *MusicBookShop music showcase* was specially created in the form of an Instagram account, the website and the telegram channel. This platform contains scores and musical

collections of Kazakh composers, books of Kazakh musicologists and researchers in electronic format. New electronic notes appear on the showcase on a regular basis, re-typed from handwritten or dilapidated scanned notes. Thereby, the musical showcase continues to expand, and we are convinced that, as a tool for promoting and popularizing Kazakhstan's musical art, the *MusicBookShop digital platform* is an excellent tool for Kazakhstan's musicians, music researchers, music fans both in Kazakhstan and abroad. So, for example, the telegram channel of the music showcase in English, and this allows an English-speaking musicians or researchers of Kazakh/Kazakhstan's music to find the materials they need. Instagram and Facebook have an automatic text translator for this, which also makes it easier to find the right sheet music or books.

Another example of expanding the printed material opportunities is a musical collection of pieces by Kazakh composers for an ensemble of violinists. It is a score with parts of several voices and accompaniment included in it. Since there are up to 4 voices in the ensemble (up to four violins performing different parts at the same time), there are no more than two or three musical stands per one sheet, which significantly increases the number of sheets in general. Accordingly, the cost of printing a multi-page collection also increases. In this regard costs are often optimized, for example, by reducing the font (which is not always convenient for the performer), or by choosing low-quality (too thin) paper, which, of course, hinders, for example, a pianist turning pages in quick mode. *Art-Mirai* proposed another solution, focusing on modern capabilities of performers. Namely, the use of a QR code in music collection, which is given in the title of each work leads the user to the digital version of individual parts to choose.

It is obvious that for effective promotion of Kazakh music, popularization of Kazakh art, Kazakh composers and performers some musical publications, of course, are not enough. According to this conclusion, the *Art-Mirai* Foundation, acting as a link between composers and performers, and then listeners, use various project formats, where the basis for expanding the concept of cultural product or creative product is music recorded and published: musical publications – printed and electronic as well as studio professional sound recording. Nowadays, the compact disc (or even vinyl) music distribution system still exists, however, it is important to recall the fact that today consumers have more access to digitized music. For example, since its revival in 2011, *Melodiya*, the famous Russian company, has been actively engaged in the digitization of its gigantic volume of archival material. The gramophone records were digitized and published on CD, and later were published (and are still being published) on all digital streaming platforms, and *Melodiya's* social networks serve as excellent platforms for promoting and popularizing of its musical content. A significant increase in the consumption of digitized content has become possible, primarily due to the fact that the market is growing in the number and quality of online and mobile services, including streaming platforms. Paid download services such as Apple's iTunes dominate. We have witnessed the growing popularity of subscription streaming services such as Spotify or Napster. *The SoundCloud platform* is a kind of social network for musicians that allow sharing music content through a website and an application. The use of music streaming platforms allows promoting music, artists, and composers.

In this regard, the next step in implementing the program for the promotion of Kazakh music in academic

performance was the organization of recording sessions to record works from the collections of the *Chrestomathies of Kazakh Violin Music*. Even in the process of reissuing the *Chrestomathies*, it was concluded that most of the pieces from the collections were not professionally recorded for children and middle-level students-musicians. Accordingly, young violinists did not hear Kazakh pieces from their repertoire in a high-quality studio recording. Largely due to the fact that there is no example of performance, there is no material to be guided by when selecting the next program, young musicians often do not have a desire to include those works that they have not heard in their repertoire. Foreign musicians, in turn, also have nowhere to learn about how melodic and original Kazakh violin music can be, and also to get the necessary notes.

After analyzing the current situation, the Art-Mirai Foundation initiated several recording sessions. The project was named GoldStrings.kz, the purpose of the project was to introduce the world cultural community to talented performers of modern Kazakhstan. Thus, a few soloists of Zhambyl Kazakh State Philharmonia, the Astana Opera Theater and others have recorded more than 30 works. Recordings were conducted in the Great Hall of Zhambyl State Philharmonia and in the Great Hall of Kurmangazy Conservatory. In addition, international partners, namely the Chistaya Muzyka recording studio (Moscow) were involved in recording Kazakhstanis in Moscow: violinist Zaure Zharova, teacher of the Central Music School at P. I. Tchaikovsky Moscow State Conservatory, pianist Sholpan Barlykova and violist Pavel Romanenko, founder of V. Berlinsky quartet.

Currently, the result of all our recording sessions is presented on all the world's digital streaming platforms (iTunes, Spotify, YouTube, etc.), with Qazaq music for violin and Qazaq music for violin and viola (vol.2)

albums. All the recordings made were also donated to the partner of the *Art-Mirai* Foundation, the Radio Classic. And today, thanks to this project, listeners have the opportunity to get familiarized with the best examples of Kazakh musical culture not only in concert halls but also using any gadget.

As a natural consequence of the previous project, the author of this article created another format of Kazakh music popularization in the form of Magic Violin fairytales project which synthesized several directions. It combined music, words, fine arts and technology (QR code). QR code used in the Magic Violin project, allows to instantly download the sheet music, access an audio file or a video clip on YouTube. By the way, it should be noted that the video clips to music are presented in the format of animated illustrations. In today's realities, any child from an early age knows how to handle gadgets, smartphones and tablets. It is not difficult for children to point the smartphone camera at the QR code and click on the popup. Further, children get fascinated by the action of colorful animation to melodic music.

Music is presented in this project in the classical version of musical instruments performing familiar and understandable to any culture, namely, on the violin and piano. The word is presented in the form of author's fantasy tales for children. Note that the genre of "fairy tales for children" was not chosen by the author by chance. Here, first of all, the imagery of the music itself played its role. The author also took as a basis the images, corresponding to the titles of the works, but at the same time reflected his vision of the song history with words. Since it was violin music, and in the recording it is also presented to the audience as the classical instrument performance, the melody is not supported by the words that some melodies have, due to the fact that they are originally the songs.



This gave some freedom to the author of fairy tales, not to be tied to the meaning of the text, but to think only in images caused by sounds and to be free to interpret these images in own way. It is interesting that the author communicates with the readers/listeners with the help of the images created, involving them in some kind of creative discussion. The modern communication of authors, artists and consumers, readers, according to J. Bayer, “today, thanks to technology becomes much more intense, wider and more versatile than a hundred years ago. The audience becomes a participant in the cultural space thanks to the media and video art interactivity without feeling distant from the cultural space, but on the contrary, the social role he/she assimilates teaches to be not an object but a subject in the socio-cultural space, to have the right to actively participate and choose. This, in turn, corresponds to the ideas of contemporary social development...” (133). At the same time, there is no evaluative element in the concept of a project, authors invite readers and listeners to “implement” the image in their mind on their own.

The basis of the Magic Violin project was five pieces from the first part of the *Chrestomathies of Kazakh Music for Violin* collection, which, among others, were recorded during one of the recording sessions of the *GoldStrings* project. Five small pieces, three of which are widely known in Kazakhstan (*Ak Sisa* by Zhayau Musa, *Karlygash* by Akhmet Zhubanov, *Eligay* by Latif Hamidi), and two little-known but also very melodic and original folk songs (*Ahau Bikem* in Pirogova’s adaptation and *Khararau* in Yevgeny Brusilovsky’s adaptation), formed the basis of five author’s tales about an old violinist who tells interesting stories.

As an additional Kazakh music popularizing multimedia tool, the *Magic Violin* project has added another direction demanded by the modern consumer

“Music Box” sound. It opened new opportunities for promoting Kazakh music. Five pieces from the Magic Violin project were performed on electronic piano and recorded in Shuttering Music Box sound (Omnishere library). This genre of music is considered as the most attractive for infants. However, taking into account the number of fans of this genre among adults around the world, one can judge the possibility of wide distribution of melodies from the album, and Kazakh music accordingly. For Kazakhstani parents, the appearance of an album with Kazakh music in this format brings an opportunity to familiarize a child from a very early age with the national melody. The pieces were released on all digital streaming platforms (iTunes, Spotify, YouTube etc.) under the cover of the *Magic Lullaby album*. The cover illustration is also an animation and is used on the Foundation's YouTube channel.

Thus, we have come to the conclusion that today the Magic Violin project has been transformed into the printed *Fairy Tales of the Magic Violin* book for adults and children in three languages, Kazakh, Russian and English. The Aruna publishing house, established in 2000, specializing in the production of fiction, encyclopedia, educational and entertaining literature for children, showed its interest in the project, offering circulation and promotion. It is noteworthy that the marketers of the publishing house offered to release the first edition of the book through the crowdfunding. And the reason for applying such a promotion tool was explained by the publishing house not simply by the financial obligations. In heightening interest to the project of people who has no relation to professional music education, the publishing house saw and expressed the hope that Kazakh music performed on the violin would help make the world of Kazakhstani mothers and the world of their children better, more comfortable and more aesthetic.

Fundraising held on the StarTime.kz digital platform during the Covid-19 pandemic, made about 40%, which, however, helped cover the costs of the publishing house under the contract with the illustrator. Thus, a unique book *Fairy Tales of the Magic Violin*, which has no analogues in Kazakhstan yet, appeared.

As in all ongoing projects of the *Art-Mirai* Foundation, the central idea of the Magic Violin project, its basic element is Kazakh music. And in the fairy tales book, music can not only be heard but also performed both with a voice and with any instrument. The melodies included in the book have notes from the collections of *Chrestomathies of Kazakh Violin Music* by Balym Kozhamkulova with the preservation of bowing, nuances and tempo designations of the collection author. And original sheet music, for example, with piano accompaniment may be found, as mentioned above, on the MusicBook-Shop digital music showcase.

The next expansion of the Magic Violin project as well as another form of popularization of Kazakh music including through digital technologies, was implemented with the help of the Foundation's partners – Almaty Symphony Orchestra. The team made a studio recording of all five works, and each of them was performed on various string instruments by the orchestra's accompanists. So, two pieces were played on the violin, one on the viola, one on the cello and one on the double bass. Each soloist played accompanied by the orchestra. In addition, accompaniments for the pieces were recorded separately. Thus, a musician – a child or an adult – can perform a melody accompanied by an orchestra, simply by turning on the record, thereby becoming part of the multimedia world, integrating as a soloist on the big stage.

Another partnership project of the Foundation with Almaty Symphony Orchestra was implemented during the difficult period of the pandemic in May 2020. The project was connected

not only with Kazakh music and again with children but also with digital technologies. As you know, during the pandemic in Kazakhstan, as well as around the world, restrictions were introduced. “It was impossible to hold events with any number of people. Concerts were canceled... And freelance musicians, public organizations and private music groups were actively involved in the Internet during this period, both with archival programs and new projects, in order to maintain the interest of the existing audience in their work and, at the same time, attract new audiences. Total digitalization has modernized the communication processes of musicians and listeners, raising to a new level such qualities as creativity of thinking and a penchant for creative adventurism” (Kalyuzhnova, Yelena, et al. 6).

In the search for new solutions for accessing the Internet, a project was implemented to create a video clip to the *Eligay* melody – a piece from the collection *Chrestomathies of Kazakh Violin Music* and the central piece of the Magic Violin project. The video release was timed to coincide with Children's Day, June 1, 2020. This was accompanied by both direct and indirect restrictions. But the same restrictions contributed to the creation of a new option of interaction between musicians, a new format of remote work, overcoming and searching for new ways. Even though quarantine restrictions were still in place, the Foundation management found a way to organize the filming. Of course, an important role was played by the fact that the chamber composition of the invited orchestra consisted of only 11 people, that is, it was relatively small and, accordingly, could take into account and fulfill all the prescribed necessary security measures. The team filmed several panoramic video frames outdoors, in a wide clearing in the mountains, using drones for video filming. Further, a more serious limitation arose:

the soloist is the Artistic Director of the Orchestra, the violinist lives in Spain, and, of course, he was not able to fly to Kazakhstan for filming and sound recording. So he made a video clip with him performing a solo part to orchestral accompaniment pre-recorded at the studio. And further, having the material from both sides in hand, the recording studio and the team of the collective started mixing both the sound and the picture separately. It was necessary to combine audio and video content recorded by different media so that in the final video the picture looked organic, and the overall sound did not cause any complaints. The “remote” project was implemented successfully. As a result, a video clip on the Kazakh Eligay theme was released on the orchestra’s social networks for the Children’s Day.

## Conclusion

The general development of technologies leads to the definition of modern trends in the development and promotion of projects. In the first place, of course, digital ones. Thus, the features analysis of digital technologies usage to promote creative products in the local cultural environment brings some conclusions given below. The practice of searching for creative solutions and new mechanisms for implementing ideas, in the rapidly changing reality, determines the development and success of promoting completed projects. Moreover, crises and restrictions that affect the possibility of development nevertheless stimulate the ability in practice to create new tools and methods for promoting projects. For example, by widely using and actively developing digital technologies such as streaming services, recognized today as the fastest growing form of media, or QR code technology with its ability to integrate into any printed product and the ability to expand its functionality.

With regard to the local cultural environment in its regional context,

all of the above leads to an important fundamental conclusion – Kazakh music, recorded on paper and/or digital media, has great potential for further implementation in various formats and self-promotion. Author’s Made in KZ creative product which includes a musical component, uses digital technologies and focuses on a variety of formats, certainly claims to be unique. Among the components creating the Made in KZ product and audio recordings or video clips on streaming platforms and websites, with the possibility to integrate into social networks, there are animated illustrations that can revive the paintings of artists and arouse additional interest in them. And, of course, also fairy-tale books for children and adults with notes, music in a high-quality “live” recording, which is available instantly when pointing your phone’s camera at QR code. So, today, the *Fairy Tales of the Magic Violin* book is a unique creative product aimed at enlightenment, popularization of national music and the formation of aesthetic consciousness in children.

As practice shows, modern technologies open up opportunities for the development of projects and offer a variety of solutions in promoting creative products.

Thus, in today’s society, it is difficult to overestimate the importance of technology, the World Wide Web, social networks, smartphones, flying drones and so on. The consequence of this “oversaturation” of the artificial in the natural is the “erasing” of boundaries between virtual and real worlds. It is important to seek and find a balance. However, it is impossible not to take into account that through the sound of musical theme, through the dynamic forms of screen images and their continuous mobility in minds of listeners, the completion of artistic matter, the interpretation of artistic images and the comprehension of aesthetic essence of creative product occur.

### Авторлардың үлесі

Ә. Н. Имаё – мақала тұжырымдамасын қалыптастыру, Қазақстан өнеріндегі менеджмент санатындағы материалдарды жинау, талдау және қорытындылау, бірлескен автормен жұмысты бір мәтінге құрылымдау, орыс тіліндегі мақаланы түзету және редакциялау, деректер көздерін жинау және жүйелеу, мақаланы ағылшын тіліне аудару, мақаланы жариялауға дайындау.

Г. З. Бегембетова – мәтінді сыни тұрғыдан талдау және пысықтау, тұжырымды концептуализациялау, мақаланы безендіру, мәтіннің зерттеу бөлігін дайындау және қайта қарау, мақаланың ағылшын тіліне аудару, орыс және ағылшын тілдеріндегі мақаланы түзету және өңдеу.

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A. N. Imayo – the article's concept formation. The collection, analysis and generalization of materials. Work with sources and reference literature. Structuring the joint work with the co-author into the single text. The correction and editing of the article in Russian. The collection and systematization of data sources. The preparing the article for the publication.

G. B. Begembetova – the text's critical analysis and revision, the conceptualization of conclusions. The article's design, preparation and revision of its research part. The translation of the article into English. The correction and editing of the article in Russian and English.

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## МАРКЕТИНГТІК ЦИФРЛЫ ТЕХНОЛОГИЯЛАР ЖӘНЕ «АРТ-МИРАЙ» ҚОРИНЫҢ ЖОБАЛАРЫ

**Аңдатпа.** Цифрландыру тұтынушылар шеңберін кеңейтуге, жаңа аудиторияны тартуға мүмкіндік береді: көрермен, тыңдаушы, оқырман бірнеше жыл бұрынғыдан бірнеше есе жылдам. Дегенмен, қазақ музыкасын танымал ету мәселесі әлі де өзекті. Мақалада ұсынылған мәдени нысандарды цифрландыру әдістері әлемдік ғылыми ортаға мәдени құндылықтарды зерделеу мен таныстырудың жаңа мүмкіндіктерін береді, сонымен қатар мәдени мазмұнмен өзара әрекеттесудің мүлдем жаңа тәжірибесін алуға мүмкіндік береді.

Әдістер кешенін пайдалана отырып, авторлар мәдени саладағы коммерциялық емес ұйымның бірнеше жобаларын зерттеді, әр жобаны жеке жүзеге асырудың бірнеше құралдарын қадағалап, талқылауға ұсынды. Оның перспективалары шығармашылық өнімді одан әрі жылжыту үшін тиісті құралдарды іздеуге де әкеледі.

Бұл мақалада соңғы төрт жылда жүзеге асырылған жобаларды талдау жұмысы көрсетіледі. Оңтайлы үлгілер мен жылжыту құралдары келтірілген, олар тек теориялық базамен ғана емес, ең алдымен практикалық тәжірибемен, соның ішінде табысты халықаралық жобалар тәжірибесімен негізделеді. Цифрлы технологиялар шығармашылық өнімді заманауи пайдаланушыға қажетті қолайлы жағдай жасап, қазақстандық академиялық музыканы танымал етудің жаңа мүмкіндіктерін тартты.

Бір шығармашылық өнімді кезең-кезеңмен енгізу, оның өзгермелілігі мен көп сатылылығы заманауи технологияларды пайдалана отырып, қазақстандық музыканы ілгерілету және танымал ету үшін мүлдем жаңа шешімдердің пайда болуына әкеледі

Осы мақалада сипатталған жобалар және оларды жүзеге асыру құралдары мәдени өнімді жылжытудың оңтайлы үлгілерін анықтайды. Зерттеудің практикалық құндылығын шығармашылық жобаларды жүзеге асыру мүмкіндіктерінің мысалы ретінде пайдалануға болады.

**Тірек сөздер:** цифрлы технологиялар, мультимедиа, қазақ музыкасы, Арт-Мирай, шығармашылық өнім.

**Дәйексөз үшін:** Имаё, Әсел, және Ғалия Бегембетова. «Маркетингтік цифрлы технологиялар және “Арт-Мирай” қорының жобалары». *Central Asian Journal of Art Studies*, т. 7, № 4, 2022, 15–31 б. DOI: 10.47940/cajas.v7i4.581.

**Алғыс.** Авторлар *Central Asian Journal of Art Studies* редакторларына, сондай-ақ анонимді рецензенттерге зерттеуге назар аударып, қызығушылық танытқаны үшін, мақаланы баспаға дайындауға көмектескені үшін алғыстарын білдіреді.

Авторлар қолжазбаның соңғы нұсқасын оқып құптады және мүдделер қақтығысы жоқ екендігін мәлімдейді.

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## МАРКЕТИНГОВЫЕ ЦИФРОВЫЕ ТЕХНОЛОГИИ И ПРОЕКТЫ ФОНДА «АРТ-МИРАЙ»

**Аннотация.** Цифровизация позволяет расширить круг потребителей, привлечь новую аудиторию – зрителя, слушателя, читателя – намного быстрее, чем всего несколько лет назад. Однако проблема популяризации казахской музыки по-прежнему актуальна. Предлагаемые в статье методы цифровизации объектов культуры приносят в мировую научную среду новые возможности для изучения и приобщения к культурным ценностям, а также позволяют приобрести совершенно новый опыт взаимодействия с культурным контентом.

С помощью комплекса методов авторы исследуют несколько проектов некоммерческой организации культурной сферы, прослеживают и предлагают для обсуждения некоторые инструменты для реализации каждого проекта в отдельности. Перспективы исследования приводят к поиску актуальных инструментов дальнейшего продвижения творческого продукта.

Анализируя проекты, реализованные за последние четыре года, авторы определяют оптимальные модели и инструменты продвижения, обоснованные не только теоретической базой, но в первую очередь практическим опытом, в том числе и опытом успешных проектов международного уровня. Цифровые технологии создали необходимую благоприятную среду для современного пользователя творческого продукта и привлекли новые возможности для популяризации казахстанской академической музыки.

Постепенное развертывание одного творческого продукта, его вариативность и многоэтапность приводит к появлению совершенно новых решений по продвижению и популяризации казахстанской музыки с использованием современных технологий.

Описанные в данной статье проекты и инструменты их реализации определяют оптимальные модели продвижения культурного продукта. Практическую ценность исследования можно использовать как пример возможностей реализации творческих проектов.

**Ключевые слова:** цифровые технологии, мультимедиа, казахская музыка, Арт-Мирай, творческий продукт.

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



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