

SOCIAL MEDIA AND CREATIVE INDUSTRIES: MODERN PROCESSES AND INTERACTION PROSPECTS IN THE DIGITAL AGE

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Annotation. The study of the interaction of creative industries and social media in Kazakhstan in the context of digital transformation is an urgent topic. The relevance of the topic is due to the need to integrate creative industries into the digital economy in order to increase their competitiveness and popularize national culture. The main scientific problem lies in the lack of knowledge of the mechanisms of adaptation of creative industries to social media and digital technologies. The *purpose* of the study is to identify key trends, problems and opportunities for interaction between creative industries and social media, as well as to offer recommendations for their effective development in Kazakhstan. Various methodologies have been used to comprehensively analyze the interaction between social media and creative industries. In particular, the theoretical and analytical method can be called as the main methods. The domestic and foreign scientific works on this topic are considered. In addition, the quantitative research method was used. In it, the development of creative industries was represented by quantitative indicators. As a *result* of the research, social networks were identified as one of the main factors contributing to the development of the creative industry. We came to the conclusion that in the creative industries, new professions and monetization models play an important role in ensuring the economic stability of the creative industries. In addition, it can be seen that technological changes have a big impact on creative content. We tried to understand the relationship and risks between social media and the creative industry. The interaction of social networks and creative industries is constantly changing as technology evolves, which allows for a deeper analysis of new trends, tools, and their socio-economic implications in future research.

Keywords: creative industries, social media, digitalization, platform, content monetization.

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Introduction

Creative industries and social media in the digital age represent powerful tools for the development of social, economic, and cultural spheres. In recent decades, they have become a key engine of innovation, having a significant impact on the economy, shaping public opinion, and promoting national culture on the international stage. This phenomenon is becoming particularly important in Kazakhstan, which is actively developing its digital infrastructure and striving to integrate into the global digital space.

The development of creative industries contributes to forming a new knowledge economy, where the primary resource is not material capital, but intellectual and creative potential. Social media, in turn, becomes a platform for interaction between creative businesses and the audience, providing an opportunity for large-scale coverage and active dialogue. In the context of digitalization, these two areas are closely intertwined, creating new forms of interaction that transform traditional approaches to culture, art, and business.

However, despite significant progress, Kazakhstan faces a number of challenges related to the insufficient adaptation of creative industries to the digital economy. This requires a deeper analysis of the relationship between the creative industries

and social media to identify opportunities that can accelerate digital transformation. This topic is especially relevant in the context of increasing competition at the global level, where Kazakhstan needs to promote its unique cultural identity through new digital formats.

The purpose of the study is to examine the prospects for interaction between creative industries and social media in Kazakhstan in the digital age and develop recommendations for optimizing interaction between representatives of creative industries and digital platforms, considering the specifics of national culture and audience characteristics.

The study's scientific novelty lies in the fact that it comprehensively examines the interaction of creative industries and social media in Kazakhstan for the first time, considering current trends in digitalization. The study will analyze the impact of social media on the transformation of traditional forms of creativity and explore new models of monetization and promotion of creative content through digital platforms.

Special attention is paid to the issues of cultural identity, which can become a competitive advantage of Kazakhstan in the context of globalization. The study examines the unique interaction between social media and cultural heritage, which has not previously received sufficient coverage in scientific literature.

Recommendations on using digital technologies to integrate Kazakhstan's creative industries into the international space are also proposed for the first time.

The scientific problem of the study lies in the lack of knowledge of the mechanisms of interaction between creative industries and social media in the context of digital transformation. Despite the rapid development of social media in Kazakhstan, the creative industries have not yet fully exploited their potential. The lack of integrated strategies, the lack of specialized research, and the low level of digital literacy among representatives of creative professions hinder the process of forming a competitive ecosystem. In addition, there is a problem of insufficient adaptation of international strategies to local realities, which makes it difficult to implement successful cases in Kazakhstan. There is also a gap between cultural heritage and its digital representation, which limits the possibility of promoting national values at the global level. The study of this problem will reveal the key factors contributing to the successful integration of social media into the development of creative industries.

The research methodology includes analyzing content and digital platforms, studying successful examples of interaction between Kazakhstani artists and local and international audiences, and taking a comparative approach to the influence of social media in different cultural contexts. Methods of systematic and comparative analysis were used to analyze and study experience from figures in creative industries, social media, and cultural figures.

Methods of research

This study used several scientific approaches to evaluate and analyze the interaction between social media and creative industries. Content analysis methods were used to evaluate the content structure of some content, ways to achieve

its success. The method of systematic analysis was also used. Thanks to a comprehensive consideration of modern processes in the creative industry, the laws of their development have been identified. Attention was paid to foreign and domestic studies on this topic, which made it possible to determine the theoretical foundations in this direction.

In addition, the study is based on an interdisciplinary approach that includes elements of cultural, economic and Communication Research. There are also methods for statistical analysis of data from social networks and creative industries. To identify trends and differences in the development of creative industries in social networks, a comparative method was used, focusing on their quantitative data. In addition, the case study method was used. It analyzed the works of several representatives of the creative industries of Kazakhstan by example.

Discussion

In the digital age, creative industries and social media have become an integral part of the global economy, influencing cultural and social development and forming new business models. There is no fundamental research on this topic, but there are separate articles in scientific publications and online portals. Thus, Ji-Young Yun and Ji-Hyun Lee argued in their analysis of the social media of museums that to communicate with potential visitors, it is necessary to analyze the preferences of real users in social media posts and the types of materials uploaded by the cultural institution (Yun and Lee 11).

In an article about the impact of social media activity on theater development, the authors Baldin Andrea, Bille Trine, Mukkamala Raghava Rao, and Vatrapi Ravi wrote that there is a direct relationship between the number of likes given to posts specifically dedicated to this production

and the number of tickets sold for this production (Baldin et al. 978).

Peng Chen, studying the issue of influencers in social media, explored that social media influencers have become the most active group in social media applications and are increasingly playing the role of a reference group (Chen 185). And scientists Chen Xi and Zhao Mingda admit that transmedia adaptation and social media marketing can effectively attract new theater connoisseurs (Chen and Zhao 55).

In Kazakhstan, this issue was studied in the article «Mediatization of culture in the discourse of modern Kazakh media» The authors Baigozhina Dana, Klushina Natalya, and Takhan Serik conclude that social media has a significant impact on culture, blurring the boundaries between traditional, mass and elite cultures, creating a new type of media culture that shapes public consciousness through the media (Baigozhina D., et al. 784). Jumaniyazova Raushan argues that projects where artists independently promote their art promote freedom of creative expression and experimentation, consistent with progressive international trends (Jumaniyazova 38). The lack of fundamental research in this area once again confirms the relevance of the study of this issue.

These aspects are becoming particularly relevant in Kazakhstan, which is striving to integrate into global digitalization processes. Creative industries include a wide range of sectors, such as design, music, film, art, fashion, advertising, and video games, and serve as a powerful driver of innovation. Social media, in turn, provides a platform for promoting creative ideas, creating a new level of interaction between content authors and the audience. The importance of their synergy is particularly noticeable in the context of the rapid growth of digital technologies, which requires deeper analysis and adaptation to achieve sustainable development in Kazakhstan.

According to the Ministry of Culture and Sports of Kazakhstan, the contribution of creative industries to the country's GDP is about 2%, which is lower than the global average of 3-6%. This indicates a significant growth potential, especially in the context of the active development of digital infrastructure. In 2023, Kazakhstan became one of the countries with the fastest mobile Internet speeds (Speedtest Global Index), which opens opportunities for digital content. However, despite the availability of the technical base, a significant part of the country's creative industries remains underrepresented in social media. One of the reasons is the low level of digital literacy among representatives of creative professions, which limits their ability to effectively use online platforms. In Kazakhstan, the creative industry includes 43 types of activities. The list includes such creative areas as architecture, fashion, art, music, design, cinema, IT technologies, folk crafts, etc. (Export.Link).

The potential of social media in promoting national cultural heritage is particularly noticeable. Kazakhstan has a rich history and culture that can be adapted to create unique content that attracts local and foreign users. For example, projects related to the popularization of national cuisine, traditional music, and applied arts are becoming more widespread on Instagram and TikTok. This demonstrates that cultural heritage can be successfully transformed into a sought-after digital product.

Nevertheless, there are challenges. One of them is the fact that a systematic approach to promoting national content is in the early stages of its development. The adopted «Concept for the Development of Creative Industries in the Republic of Kazakhstan for 2021-2025» is aimed at supporting creative entrepreneurship and developing 43 types of activities, including design, cinema, fashion, and music. She sees creative industries as an important

driver of the economy, creating jobs and promoting non-commodity exports. The document highlights the need to update educational programs and create creative centers in large cities to support business and innovation. These measures should lay the foundation for the sector's long-term growth and strengthen its role in the country's economy (adilet.zan.kz).

An interesting example of the integration of social media and creative industries is the promotion of the film «Dastur», the highest-grossing domestic production film by Kazakhstani director Kuanysh Beisek. It is worth noting that this film was actively promoted on social media through short viral videos, particularly on the YouTube platform, where the target podcast project, «Dasturli Podcast,» was launched. It collected from 200,000 to 1.5 million views and consisted of conversations with popular personalities of Kazakhstan on topics indirectly related to the film. Excerpts from the podcast were broadcast on all popular social media in the CIS, reinforcing the growing interest in the film. According to the statistics of the ticket purchase platform «Tiketon», the fees of the film «Dastur» exceeded 1 billion tenge in a week of rental, overtaking the Hollywood blockbuster «Aquaman» (Korneev 301).

Next, it is worth paying attention to the music industry, initially replete with independent projects that often gain popularity on social media. Their promotion is native. They become a kind of «favorites» of the audience, and their popularity is often global. Their popularization has nothing to do with the support of government agencies and relevant departments. For example, such artists as Adil Zhalelov (Scriptonite), Galymzhan Moldanazar (Moldanazar), Sadraddin Bolat (Sadraddin), Farukh Tokhtamuratov (ADAM), IK (Irina Kairatovna group), Enlik Kurarbek (Yenleak) and many other artists acquired the status of “hitmakers” precisely after gaining millions of views in one form or

another social network, in turn, these platforms are a transparent manifestation of the will of society and a vast number of users.

It should also be noted that not all people in the field of art can effectively use such opportunities. The study found that the key areas of interaction between creative industries and social media in Kazakhstan are digital marketing, monetizing creative content through social media platforms, and using augmented reality technologies. It has been revealed that about 70% of Kazakhstan's creative projects face problems of insufficient digital literacy and lack of systemic support. At the same time, the impact of social media platforms on creative industries can be assessed as follows (Table 1).

A number of reasons and barriers can explain the low level of digital literacy among representatives of creative professions. The main reason is that people in creative professions often pay more attention to developing artistic, literary, musical or other similar skills, while digital skills remain out of priority. This may also be related to age. The older generation of creative workers may have difficulty adapting to the digital environment due to the lack of basic ICT skills.

Results

In recent years, grassroots projects in the music sector have been actively developing in Kazakhstan. These initiatives, characterized by independence from government support and large organizations, cover various genres: from traditional music to indie and techno. Research shows that such projects promote freedom of creative expression and experimentation, which is consistent with progressive international trends (Jumaniyazova 53).

It is noteworthy that artificial intelligence (AI) algorithms and analytical tools have been actively used in social

Table 1. The impact of social media platforms on the creative industries

Platform	Content type	Monetization approaches	Influence on the creative industry
YouTube	Video, streaming	Advertising, sponsorship, subscription	Develops the production of video content
Instagram	Photos, videos, stories	Brand partnership, advertising	Increases demand for visual content
TikTok	Short videos	Copyright fund, sponsorship	Enhances viral marketing
Facebook	Podcast, video, story	Advertising, subscription	Information and public relations platform
Spotify	Audio, podcast	Subscription, advertising	Develops the music and podcast industry
Note: the table was compiled by the author			

media for a long time to improve the effectiveness of interaction with the audience. Modern algorithms allow for detailed analysis of user behavior, preferences, and interests. This allows representatives of the creative industries to create targeted content and adapt their marketing strategies to the specifics of the target audience.

Let's look at examples of musicians such as Temirlan Beisenbai and Bagzhan Oktyabr, whose active promotion is noted specifically in social media, creating content in particular on TikTok and Instagram. So, Bagzhan Oktyabr, a cellist from Southern Kazakhstan, whose social media account has 873,000 followers on Instagram and 211,000 on TikTok, gained popularity thanks to his videos in which he performs famous cello works in picturesque places of Kazakhstan and other countries. These videos, posted on social media, attracted the attention of a wide audience and contributed to his popularity. In addition, Bagzhan performed works by Abai Kunanbayev, such as «Kozimnin Karasi», in historical places, for example, in the center of Istanbul, which also contributed to his fame. His unique approach to execution and choice of locations for filming made him popular not only in Kazakhstan, but also abroad (Tugelbaeva). The proof

of this is the concerts in European cities, which are linked to on his Instagram accounts.

Musician Temirlan Beysenbai, known under the pseudonym Ratovich, is another vivid example of art promotion on social media. His popularity on Instagram correlates with recognition in real life, which is confirmed by numerous concerts in front of a large audience and the performance of the national anthem of Kazakhstan in Akorda as a soloist — previously, another famous performer had a similar honor, in 2023 it was Dimash Kudaibergen. Originally, from Tulkubas, located 70 kilometers from Shymkent, Temirlan began his musical career by sharing videos of his performances against the backdrop of picturesque places, which attracted the attention of a wide audience. One of the key moments in his career was the performance of the national anthem of Kazakhstan in the main square of Milan, which brought him international recognition. In December 2024, Ratovich performed the national anthem of Kazakhstan in Akorda, emphasizing his contribution to the popularization of Kazakh culture. Actively using social media to promote his work, his Instagram account has more than 140,000 followers, where he regularly shares his musical compositions. Thus, Ratovich

successfully combines an online presence with offline performances, contributing to the popularization of Kazakh culture both inside and outside the country. In addition, it can be noted that algorithms on the Yandex.Music, TikTok and Spotify platforms allow Kazakhstani musicians such as Imanbek to find an approach to a global audience, and his track “Roses” became a global hit, including through effective promotion through the platform, it should be noted that all this led the musician to receive a Grammy. Grammy is the most prestigious music award in the music community, presented annually by the American National Academy of Recording Arts and Sciences (Wikipedia). In fact, the existence of Grassroots projects serves as a link between the official creative environment of the country and its «popular» manifestation. Being organically connected, official and «independent» creative associations feed each other and interact, expanding the circle of people involved in the development of creative industries (Korneev 304).

A key aspect of the development of creative industries and social media in Kazakhstan in the digital age is their integration with the rapidly developing e-commerce sector. Facebook, Instagram, TikTok and YouTube provide not only tools for promoting creative content, but also opportunities for monetization through the sale of goods and services (See Fig. 1). Today, the use of social media functions and e-commerce elements is becoming increasingly popular among representatives of small and medium-sized businesses in Kazakhstan. For example, fashion designers, artisans, and artists are actively implementing sales through social media, expanding audience reach and reducing costs through traditional marketing channels.

An important aspect remains the development of video content as the dominant format in social media. According to a Cisco study, back in 2022, 82% of all

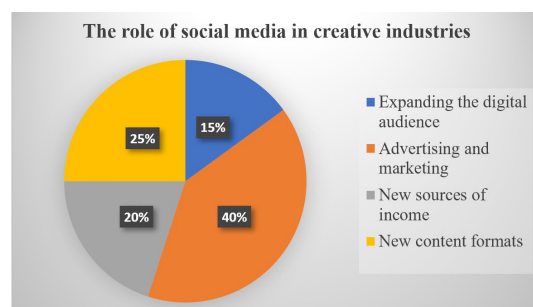


Figure 1. The role of social media in creative industries

Internet traffic was accounted for by video. This creates additional opportunities for representatives of creative industries in Kazakhstan, such as cinematographers, bloggers, animators, and video artists. For example, the Kazakh animation studio Bars Media has already achieved significant success by creating national content for children, which is promoted through YouTube. This example shows how a well-designed video promotion strategy can promote the popularization of national culture among the younger generation (Serikkyzy et al. 191). At the same time, it is important to pay attention to the dynamics of the popularity of content types (See Fig. 2).

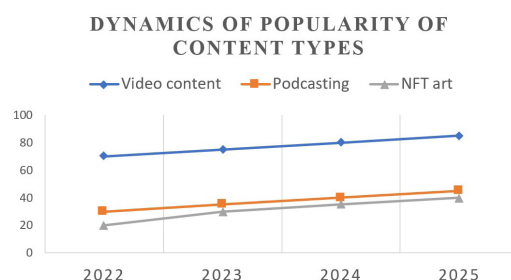


Figure 2. Dynamics of popularity of content types

One of the problems limiting the potential of interaction between creative industries and social media is insufficient infrastructural support. Despite Kazakhstan’s significant progress in digitalization, a number of regions of the country still have trouble accessing high-speed Internet, which limits opportunities to participate in the digital economy.

This problem is especially relevant for representatives of the creative industries in rural areas, who cannot fully take advantage of social media to promote their creativity. A comprehensive approach is required to solve this problem, including increased Internet access and training in digital skills. To understand competition on social media, researchers must examine the dynamics of content popularity.

Another important aspect is the need to develop multilingual content. Kazakhstan is a multinational country where most of the audience consists of Russian-speaking, Kazakh-speaking, and English-speaking users. However, the share of English-language content in Kazakhstan's creative industries remains low, reducing their competitiveness in the international arena. Introducing multilingual strategies in social media could help popularize Kazakhstani creativity and attract a foreign audience. For example, Kazakhstani artisans could use platforms like Etsy to sell their wares abroad if product information were available in English.

The introduction of augmented reality (AR) and virtual reality (VR) technologies in the creative industries is also promising. These technologies open new horizons for interacting with the audience, creating unique user experiences. For example, developing applications using AR to highlight national costumes or historical reenactments could be a successful project in tourism and education. The Kazakh IT company TechGarden is already starting to implement such solutions, demonstrating the potential of technology for the creative sector (Shilimbetova 54).

The problem of intellectual property deserves special attention. In the digital age, creative industries face challenges related to online copyright protection. Social media creates both opportunities and threats for creative professionals. For example, artists and designers who publish their work publicly are often victims of unauthorized copying of their content.

For example, artists and designers who publish their work publicly often become victims of copying their content without consent. Policymakers must introduce more effective mechanisms for protecting intellectual property at both the national and international legislative levels to solve this problem.

An important initiative that can be implemented in Kazakhstan is the creation of incubators and accelerators to support startups in the creative industries. These structures could become a platform for training, providing grants, and developing projects integrating creative industries with digital technologies. For example, the creation of government programs to support startups in the fields of AR and VR, music production, digital design, and animation would significantly accelerate the industry's development.

One of the key trends in the development of creative industries and social media in the digital age is the introduction of new interaction models based on the use of blockchain technologies. A blockchain, as a decentralized data storage system, allows us to change the approach to intellectual property protection and content monetization radically. For representatives of the creative industries of Kazakhstan, this can become an innovative tool to solve the problems of copyright and illegal use of content. For example, artists and designers who sell their work on global digital platforms such as OpenSea and Rarible actively use non-fungible token (NFT) technologies. Kazakhstani artists, including those working in digital art, can enter the international market by submitting their works as NFTs. This not only expands the audience's geography but also allows the author to earn income from each subsequent resale of the work, which was previously impossible in traditional conditions (UNDP in Kazakhstan).

Another promising area is the development of artificial intelligence (AI)

in creative content generation. Modern AI algorithms such as DALL-E, GPT, and others can create images, text, and even music, which changes the paradigm of creativity. In Kazakhstan, the use of AI in creative industries is still early, but the potential for its use is enormous. For example, in the advertising industry, AI algorithms can analyze audience preferences and create personalized content that will be most effective for promotion. Machine learning technologies can also be used in music: based on the analysis of national musical traditions, new compositions can be created that preserve elements of the Kazakh identity but are adapted for a modern audience. At the same time, it is important to consider the trends of creative industries in social networks (Table 2).

only popular, but also contribute to the preservation of cultural heritage.

Additionally, it is worth noting that one of the most important tasks is the integration of creative industries and social media into environmental initiatives. Current trends in sustainable development stimulate attention to environmental issues, and creative industries can play a leading role here. There is a growing interest in eco-friendly fashion in Kazakhstan, where designers use recycled materials and introduce environmentally friendly production methods. Social media acts as platforms for promoting such ideas, drawing the attention of a wide audience to the importance of responsible consumption. For example, a Kazakhstani clothing brand that promotes ecological fashion can use social media to create videos showing the

Table 2. Social media trends of creative industries

Trend name	Description	Platform	Examples
Video content	The popularity of short and long format videos	YouTube, TikTok, Instagram	TikTok challenges, YouTube podcasts
Artificial intelligence	Content generation via AI	Instagram, YouTube, TikTok	AI filters, AI-made art
NFT and Web3	Putting digital assets up for sale	Instagram, X, OpenSea	Selling digital art and music
Podcasting	Podcast, video, story	Spotify, Apple Podcasts, YouTube	TED Talks, Joe Rogan Experience
Note: the table was compiled by the author			

Social media is also becoming an important tool for creating and promoting educational content related to the creative industries. Platforms such as YouTube, Instagram, and TikTok are already actively used to distribute lessons on digital design, video editing, photography, and other creative areas. In Kazakhstan, there is a possibility to expand this area through the creation of localized educational platforms or accounts that will take into account the specifics of the national audience. For example, workshops on Kazakh national applied arts or on the use of traditional motifs in modern design can become not

process of recycling materials and turning them into stylish collections. This will not only strengthen the brand's image, but also increase the audience's awareness of environmental issues.

Gamification can become an important tool for the further development of creative industries in Kazakhstan. Gamification, or the introduction of game elements into non-game processes, is actively used in marketing, education, and even project management. For example, the creation of mobile applications with augmented reality (AR) elements, where users can interact with national monuments or historical

figures of Kazakhstan, contributes not only to the popularization of cultural heritage, but also to the involvement of the audience in the learning process. In social media, gamification can be used to organize interactive contests, quizzes, or challenges, which will increase audience loyalty to creative projects.

Another interesting opportunity for the development of interaction between the creative industries and social media is collaboration with representatives of international brands. Kazakhstan can become a platform for joint projects that bring together local designers, musicians or directors with global companies. Such collaborations not only contribute to the globalization of Kazakhstani content, but also allow us to adapt the best international practices for the local market. For example, a partnership between Kazakhstani designers and international e-commerce platforms such as Amazon Handmade can be a catalyst for the growth of exports of creative products.

It is important to take into account the social significance of the interaction between creative industries and social media. In the digital age, social media has become not just a marketing tool, but also a platform for expressing citizenship. Creative industries in Kazakhstan can use social media to draw attention to social issues such as gender equality, access to education, and support for local communities. For example, the creation of digital campaigns aimed at promoting inclusivity and equal opportunities can find a response among a wide audience, increasing the social significance of creative projects (UNDP in Kazakhstan).

Basic Provisions

Social media is an important factor in the development of creative industries. It provides a platform for promoting creative content, expanding the audience, and ensuring interaction with consumers.

These opportunities provide creative industries with new channels to distribute their products and services.

Technological changes impact the formation of creative content. The development of artificial intelligence, virtual and augmented reality, and personalization algorithms is changing the way content is created and consumed. This leads to the emergence of new formats (for example, interactive videos and NFT art), which transform traditional approaches to creative activity.

The interaction of social media and creative industries is constantly being transformed, which requires further study of new trends and their socio-economic consequences. The digital environment is developing dynamically, new platforms are emerging, and content distribution algorithms are changing. This affects business models, cultural trends, and audience behavior. Constant research and analysis of the impact of social media on the creative industry is needed to adapt to these changes. These justifications reflect the content of each result of our research conducted.

Conclusion

The study showed that social media plays a crucial role in developing creative industries in Kazakhstan, providing new opportunities for promotion and monetization. To effectively use their potential, it is necessary to increase digital literacy, create educational programs and develop government support focused on digitalization. The synergy of creative industries and social media in Kazakhstan has enormous potential, but several problems must be solved to realize it. Among the key tasks are the improvement of digital literacy among representatives of the creative sector, the creation of specialized educational programs, and the development of government support focused on digitalization. In addition, it

is important to consider the specifics of national culture, which will make it possible to distinguish Kazakhstani projects from global competitors. An integrated approach to the analysis and implementation of new technologies in the creative industries can significantly accelerate the process of their integration into the digital economy and increase Kazakhstan's competitiveness in the international arena.

Several recommendations can be made to enhance the interaction between creative industries and social media in Kazakhstan, given the country's ongoing digital transformation.

1. It is essential to develop technological infrastructure by improving and expanding access to digital platforms tailored to the needs of the creative sector.

2. Strengthening educational and human resources is crucial; this includes designing training programs to equip creative industry professionals with digital competencies.

3. It is important to support and expand projects that promote national culture in digital formats, thereby fostering the visibility and appreciation of Kazakhstan's national identity.

4. Incentives such as government grants and subsidies should be increased to support creative initiatives.

5. Ethical standards and norms must be established within the creative industries and social media landscape. This effort should consider amendments and additions to existing legislative acts to ensure responsible and sustainable development.

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A. Mirzayev – working with sources and interpreting the data obtained, analyzing and systematizing the material, performing the practical part of the research, scientific editing of the text of the article.

K. Tergembay – formation of the theoretical part of the text, development of tables and visualizations, technical support.

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А. Мирзаев – работа с источниками и интерпретация полученных данных, анализ и систематизация материала, исполнение практической части исследования, научное редактирование текста статьи.

К. Тергембай – формирование теоретической части текста, разработка таблиц и наглядных пособий, техническое сопровождение.

Авторлардың үлесі:

А. Мырзаев – дереккөздермен жұмыс және алынған мәліметтерді интерпретациялау. Материалды талдау және жүйелеу, зерттеудің практикалық бөлігін орындау, мақала мәтінін ғылыми редакциялау.

К. Тергембай – мәтіннің теориялық бөлігін қалыптастыру, кестелер мен көрнекіліктерді әзірлеу, техникалық сүйемелдеу.

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СОЦИАЛЬНЫЕ МЕДИА И КРЕАТИВНЫЕ ИНДУСТРИИ: СОВРЕМЕННЫЕ ПРОЦЕССЫ И ПЕРСПЕКТИВЫ ВЗАИМОДЕЙСТВИЯ В ЭПОХУ ЦИФРОВЫХ ТЕХНОЛОГИЙ

Аннотация. Исследование взаимодействия креативных индустрий и социальных медиа в Казахстане в условиях цифровой трансформации является актуальной темой. Актуальность темы обусловлена необходимостью интеграции креативных отраслей в цифровую экономику для повышения их конкурентоспособности и популяризации национальной культуры. Основная научная проблема заключается в недостаточной изученности механизмов адаптации креативных индустрий к социальным медиа и цифровым технологиям. *Цель исследования* — выявить ключевые тенденции, проблемы и возможности взаимодействия креативных индустрий и социальных медиа, а также предложить рекомендации для их эффективного развития в Казахстане. Различные методологии были использованы для всестороннего анализа Взаимодействия социальных сетей и креативных отраслей. В том числе в качестве основных методов можно назвать теоретико-аналитический метод. Рассмотрены отечественные и зарубежные научные труды по данной теме. Кроме того, использовался метод количественного исследования, где развитие креативных индустрий было представлено количественными показателями. В *результате* исследования социальные сети были определены как один из основных факторов, способствующих развитию творческой индустрии. Мы пришли к выводу, что в креативных индустриях новые профессии и модели монетизации играют важную роль в обеспечении экономической стабильности творческих индустрий. Кроме того, можно увидеть, что технологические изменения оказывают большое влияние на творческий контент. Мы пытались понять зависимость и риски между социальными сетями и креативной индустрией. Взаимодействие социальных сетей и креативных отраслей постоянно меняется по мере развития технологий, что позволяет более глубоко анализировать новые тенденции, инструменты и их социально-экономические последствия в будущих исследованиях.

Ключевые слова: креативные индустрии, социальные медиа, цифровизация, платформа, монетизация контента.

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ӘЛЕУМЕТТІК МЕДИА ЖӘНЕ КРЕАТИВТІ ИНДУСТРИЯЛАР: ЦИФРЛЫҚ ДӘУІРДЕГІ ЗАМАНАУИ ПРОЦЕСТЕР МЕН ӨЗАРА ӘРЕКЕТТЕСУ ПЕРСПЕКТИВАЛАРЫ

Аңдатпа. Цифрлық трансформация жағдайында Қазақстандағы креативті индустриялар мен әлеуметтік медианың өзара іс-қимылын зерттеу өзекті тақырып болып табылады. Тақырыптың өзектілігі креативті индустрияларды бәсекеге қабілеттілігін арттыру және ұлттық мәдениетті танымал ету мақсатында цифрлық экономикаға интеграциялау қажеттілігімен байланысты. Негізгі ғылыми проблема шығармашылық салалардың әлеуметтік медиа мен цифрлық технологияларға бейімделу тетіктерінің жеткіліксіз зерттелуінде жатыр. *Зерттеудің мақсаты* – креативті индустриялар мен әлеуметтік медианың өзара әрекеттесуінің негізгі тенденцияларын, проблемалары мен мүмкіндіктерін анықтау, сондай-ақ, оларды Қазақстанда тиімді дамыту бойынша ұсыныстар беру болып табылады. Әлеуметтік медиа мен шығармашылық индустриялардың өзара әрекеттесуін жан-жақты талдау үшін әртүрлі әдістемелер қолданылды. Негізгі *әдістердің* қатарында теориялық және аналитикалық әдісті атауға болады. Осы тақырып бойынша отандық және шетелдік ғылыми еңбектер қарастырылды. Сонымен қатар, сандық зерттеу әдісі де қолданылды. Онда шығармашылық салалардың даму деңгейлері сандық көрсеткіштер арқылы көрсетілді. Зерттеу нәтижесінде әлеуметтік желілер шығармашылық индустрияның дамуына ықпал ететін негізгі факторлардың бірі ретінде анықталды. Шығармашылық салаларда жаңа кәсіптер мен монетизация модельдері шығармашылық салалардың экономикалық тұрақтылығын қамтамасыз етуде маңызды рөл атқарады деген қорытындыға келдік. Сонымен қатар, технологиялық өзгерістер шығармашылық мазмұнға үлкен әсер ететінін көруге болады. Біз әлеуметтік медиа мен шығармашылық индустрия арасындағы байланыс пен тәуекелдерді түсінуге тырыстық. Технология дамыған сайын әлеуметтік желілер мен шығармашылық салалардың өзара әрекеттестігі үнемі өзгеріп отырады, бұл болашақ зерттеулердегі жаңа тенденцияларды, құралдарды және олардың әлеуметтік-экономикалық салдарын тереңірек талдауға мүмкіндік береді.

Түйін сөздер: креативті индустриялар, әлеуметтік медиа, цифрландыру, платформа, контентті монетизациялау.

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