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## **THE PHENOMENON OF SOCIAL MEDIA IN THE DISCURSIVE FIELD CONTEMPORARY CHOREOGRAPHIC ART**

**Abstract.** The rapid penetration of social media into all spheres of life dictates the need to shift research attention towards the interactions between social media and art. Global conditions of prevalence have made media communications a leading field for obtaining and representing information. The multimedia tools of modern media in the field of art allow for the continuous expansion of its audience. Consequently, there is a constant search for varied mediation technologies between cultural institutions and society. The aim of the study is to examine the phenomenon of social media as a condition for the representation of the artistic process. The methodological foundation of the research is based on the key concepts of media research pioneers G. M. McLuhan, N. Luhmann, R. Margreiter, and others, as well as the works of several domestic scholars (G. Tasbergenova, G. Begembetov, and others). The main tasks of the article include clarifying key concepts and their theoretical content, as well as analyzing the strategies and tactics of art management in the Astana Ballet theater in the context of the interaction between contemporary choreographic culture and social media. The scientific and practical significance of the research is justified by the need to study and master creative tools for promoting cultural products in the media field of the art industry and the informational mission of art management as a mediator between the author, the art product, and the recipient. In Kazakhstan's modern media space, a certain experience has been accumulated in influencing society through regular communication about various events in artistic life. An analysis of the PR digital tools used by the Astana Ballet theater reveals their potential for image-building. In its early stages, the theater utilized traditional PR methods with minimal digital content. However, the pandemic amplified the marketing potential of social networks, and now a large part of Kazakhstan's society turns to media content. The key conclusion is the necessity for the theater to be present not only in sources of information but also in places where like-minded people communicate. The value of this research on the role of social media in the context of contemporary choreographic theater is highlighted by the practical significance of modern art management tools, which open up opportunities for cultural events to influence Kazakh society.

**Keywords:** social media, art management, media communication, choreographic art, Astana Ballet Theater.

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### **Қазіргі хореографиялық өнердің дискурс саласындағы элеуметтік медиа феномені**

**Аңдатпа.** Элеуметтік медианың өмірдің барлық салаларына тез енуі элеуметтік медиа мен өнердің өзара әрекеттесуін зерттеуге көңіл аударуды талап етеді. Жаһандық таралу шарттары

медиакоммуникацияларды ақпарат алу мен оны ұсынудың жетекші саласына айналдырды. Қазіргі медианың өнер саласындағы мультимедиялық құралдары өз аудиториясын үнемі кеңейтуге мүмкіндік береді. Демек, мәдени институттар мен қоғам арасындағы медиация технологияларына үздіксіз іздеу жүреді. Зерттеудің мақсаты – әлеуметтік медиа феноменін көркемдік үдерісті ұсыну шарты ретінде зерттеу. Зерттеудің әдіснамалық негізі медиа зерттеулерінің пионерлері Г. М. Маклюэн, Н. Луман, Р. Марграйтер және т.б. еңбектерінде, сондай-ақ қазақстандық ғалымдардың (Г. Тасбергенова, Г. Бегембетова және т.б.) зерттеулерінде жатыр. Мақаланың негізгі міндеттері – негізгі ұғымдарды және олардың теориялық мазмұнын нақтылау, сондай-ақ «Астана Балет» театрының арт-менеджмент стратегиялары мен тактикаларын заманауи хореографиялық мәдениеттің әлеуметтік медиамен өзара әрекеттесу контекстінде талдау. Зерттеудің ғылыми және практикалық маңыздылығы арт-индустриядағы мәдени өнімді медиа кеңістікте ілгерілету құралдарын игеру мен зерттеудің қажеттілігімен негізделеді, арт-менеджменттің автор, арт-өнім және қабылдаушы арасындағы медиатор ретіндегі ақпараттық миссиясын қарастыру маңызды. Қазақстанның қазіргі медиа кеңістігінде қоғамға көркемдік өмірдің түрлі жайттары туралы тұрақты коммуникация саясаты арқылы ықпал ету тәжірибесі жинақталды. «Астана Балет» театрының цифрлық PR құралдарын талдау олардың имидждік әлеуетін айқындайды. Театрдың бастапқы кезеңінде дәстүрлі PR-әдістері цифрлық контенттің минималды көлемімен қолданылды. Алайда пандемия әлеуметтік желілердің маркетингтік мүмкіндіктерін арттырды, қазіргі уақытта қазақстандық қоғамның көпшілігі медиаконтентке жүгінуде. Негізгі қорытынды – театрдың ақпарат көздерінде ғана емес, сондай-ақ пікірлес адамдардың қарым-қатынас жасайтын орындарында да болуының қажеттілігі. Заманауи хореографиялық театр контекстіндегі әлеуметтік медианың рөлін зерттеудің құндылығы – қазіргі арт-менеджмент құралдарының практикалық маңыздылығымен, яғни мәдени оқиғалардың қазақстандық қоғамға ықпал ету мүмкіндіктерін ашуымен өзекті.

**Кілт сөздер:** әлеуметтік медиа, арт-менеджмент, медиакоммуникация, хореографиялық өнер, «Астана Балет» театры.

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## **Феномен социальных медиа в дискурсивном поле современного хореографического искусства**

**Аннотация.** Стремительное проникновение социальных медиа во все сферы жизни диктует необходимость перемещения исследовательского внимания в сторону взаимодействий социальных медиа и искусства. Глобальные условия распространенности сделали медиакоммуникации лидирующей сферой получения и репрезентации информации. Мультимедийный инструментарий современных медиа в области искусства позволяет постоянно расширять свою аудиторию. Следовательно, происходит постоянный поиск вариативных технологий медиаций между культурными институтами и обществом. Цель работы заключается в изучении феномена социальных медиа как условия репрезентации художественного процесса. В методологическая основа исследования базируется на ключевых положениях пионеров медиаисследований Г. М. Маклюэна, Н. Лумана, Р. Марграйтера и др. а также в исследованиях ряда отечественных ученых (Г. Тасбергенова, Г. Бегембетова и др.). Основные задачи статьи включают уточнение ключевых понятий и их теоретического содержания, а также анализ стратегий и тактик арт-менеджмента театра «Астана Балет» в контексте взаимодействия современной хореографической культуры с социальными медиа. Научная и практическая значимость исследования обоснована необходимостью изучения и освоения креативных средств продвижения культурного продукта в медийном поле арт-индустрии и информационной миссии арт-менеджмента как медиатора между автором, арт-продуктом и реципиентом. В современном медиапространстве Казахстана накоплен

определенный опыт влияния на общество посредством политики регулярной коммуникации на предмет различных событий художественной жизни. Анализ цифровых инструментов PR театра «Астана Балет» выявляет их имиджевый потенциал. В начале своего существования театр использовал традиционные PR-методы с минимальным цифровым контентом. Однако пандемия усилила маркетинговые возможности социальных сетей, и сейчас большая часть казахстанского общества обращается к медийному контенту. Ключевой вывод – необходимость присутствия театра не только в источниках информации, но и в местах общения единомышленников. Ценность проведенного исследования роли социальных медиа в контексте современного хореографического театра актуализована практической значимостью современных инструментов арт-менеджмента, открывающих возможности для влияния культурных событий на казахстанское общество.

**Ключевые слова:** социальные медиа, арт-менеджмент, медиакommunikация, хореографическое искусство, театр «Астана Балет».

## 1. Introduction

The modern cultural landscape offers an extremely wide range of cultural institutions, artifacts, art projects, art products, private initiatives, etc. At the same time, the extremely rapid technological process of expanding digital communication forms has become an organic part of the entire socio-cultural life. It is impossible to imagine the existence of the art industry outside the digital field. Thus, the role of the information mission of art management is strengthened.

A cultural product has specific features that affect the information content of art management. The initial provisions of the information theory are necessary to substantiate the communicative policy of art management.

Almost half a century ago, cultural philosopher G.M. McLuhan predicted the socio-cultural reality of the XXI century as an essentially mediated space of a «ubiquitously stretched web» around a «global village». The thoughts of the pioneer of media research still retain their theoretical message: culture and communication are the central characteristic of the coming century of «numbers». Extrapolating the central thesis of G.M. McLuhan into the space of modern culture, the phenomenon of the totality of social networks as an intermediary (medium) between culture and society is obvious. Social media forms the newest type of media sapiens consciousness, prophetically predicted by scientists and empirically observed at the present time (Fitzgerald, 2001: 33; Marchessault, 2005: 130).

Sociologist Niklas Luhmann continued to study media sapiens, shifting the research perspective towards communication as the foundation of digital civilization and, accordingly, its system theory. N. Luhmann's idea of the constant differentiation and reproduction of social systems, which in our understanding are reasonably comparable to the social media space and its communication component, with the inevitable stress of social risks foreseen by the German analyst, is important for our research (Luhmann, 2000: 56; Nielsen S. P. P., 2024: 1207). For Reinhard Margreiter, the empiricism of modern media culture has become the philosophical basis (not universally shared) for the actualization of the research discourse of media practice in a wide cultural field (Margreiter, 2023:245).

The evolution of media theory and the authority of the most prominent and prominent theorists of media culture have been continued by modern scientists (Figal, 2010: 300; Muenker, 2015: 190; Savchuk, 2019: 586). They reasonably insist on the situation of the medial turn with its audacious paraphrase of McLuhan's «everything is a message» in the

formulation «everything is media» and «have media: images, words and things will be found» (Luhmann, 2000: 44). This premise reveals the largest research resource of modern media culture.

Some theses of media researchers are beginning to penetrate into the discourse of Russian scientists as an exclusively theoretical concept. For the Kazakh theory of art management, the most important methodological importance is the dissertation research of Tasbergenova G. K., which became the first defended work in Kazakhstan for the degree of Doctor of Philosophy (PhD) in art management. The researcher points out that the functional task of communication as a social phenomenon lies in the transmission and perception of one's own and «someone else's culture», developing into the phenomenon of intercultural communication as part of the entire modern culture. The author points to the dynamics of the modern world in the space of economics, science, technology in close interaction with culture. Changes in them have a mutual impact and therefore it is important to take into account the pressure of external and internal factors. Among such factors, the most influential is the communicative one. The author emphasizes the extremely important role of media communication in the modern digital space of Kazakh society: «Media communication as a direction for the promotion of Kazakh modern culture is a complex and heterogeneous process aimed at spreading Kazakh culture regardless of spatial and temporal remoteness» (Tasbergenova, 2020: 16, 56, 94). Other articles are devoted to the specifics of the development of art management in Kazakhstan (Tasbergenova, 2019: 128; Tasbergenova, 2020: 6226; Tasbergenova, Raimkulova, Nussipzhanova, Begembetova, 2020: 1293; Tasbergenova, 2021: 188; Jumaniyazova, 2022: 38).

Against the background of the extremely rapid digitalization of the entire Kazakh reality, the medial turn becomes the starting point in a number of philosophical and sociological studies in our country (Saparova, Kapysheva, Engel, Nigmanova, 2023: 57). The semantic vector of the article is explained by the lack of research efforts to study the rapid expansion of the media field and its socio-cultural influence. The purpose of the work is to study the phenomenon of social media in the context of contemporary art. The objectives of the article are: clarification of the initial key concepts and their theoretical content; analysis of the strategy and tactics of the art management of the Astana Ballet Theater in the direction of interaction between modern choreographic culture and social media.

The contemporary cultural landscape is undergoing substantial transformation due to digital communications, necessitating new approaches and strategies from art managers to adapt to rapidly evolving conditions. Social media plays a central role in the dissemination of cultural products and the shaping of public consciousness. Investigating its influence on contemporary art has become essential for understanding the shifting dynamics within the art industry. Therefore, this study seeks to examine the key aspects of the interaction between modern media and art, rendering it significant for both theoretical frameworks and practical applications in art management.

## **2. Research methods and materials**

### **2.1 Methods**

The work uses a methodological constructor, since the circle of research optics includes: social media as part of modern media culture, cultural institutions and digital mediation of

art management between them. In this space, cultural and philosophical research methods and special techniques of art criticism are combined. The first group is dominated by the fundamental metatheory of the dialectic of determinism, i.e., the recognition of the impossibility of causeless events and the possibility of objectively indeterminate states. The practical level of metatheory is based on factuality and its importance in the realities of culture. The chosen methodological approach allows for the integration of various methods and theories, which is crucial for the comprehensive analysis of complex phenomena such as the interaction between social media and cultural institutions. This approach offers flexibility in research and the ability to adapt to the rapidly changing conditions of contemporary media culture.

The second group is based on the discursive level. He admits the dominance of a personal research principle based on the practice of cognitive activity of insufficiently studied phenomena of modern digital culture. The specificity of these phenomena makes it possible to expand the normative framework of art criticism in the context of the permanent transformation of the humanities and widely apply interpretative methods in application to individual events of cultural communication in the media field of social publications. Thus, a set of methods adapted to the solution of the set tasks has been applied to solve research problems. The use of discourse analysis enables the identification of the social dimensions of cultural phenomena. This is essential for understanding how individual and collective practices shape cultural meanings within the media space. Consequently, the application of this set of methods provides a more comprehensive and multidimensional understanding of contemporary cultural processes, which is key to successfully achieving research objectives.

## **2.2 Research materials**

The activity of the art management of the Astana Ballet Theater has become an empirical material for studying the phenomenon of social media in choreographic art and relevant tools of socio-cultural influence. The formulation and solution of this research problem is based on the selection, understanding and systematization of facts related to it: network community and publications in the field of theatrical art, art management and tools for promoting choreographic art in social media in Kazakhstan.

## **3. Discussion**

Kazakh researcher Tasbergenova G. K. considers infotainment to be an effective innovative tool typical of modern media communications and the information society as a whole (Tasbergenova, 2021: 91). The active infotainment of the Astana Ballet Theater is a consequence of the repertory policy and the choice of performances in a wide range from classical choreographic samples ("Legend of Love", "The Nutcracker", "Giselle", etc.) to modern modern dance ("Serenade", "Journey of Memory", "Capriccio for Piano and Orchestra", "Nine", etc.). A large place in the repertoire is occupied by productions on immortal plots of the Kazakh epic and folk heritage ("Kozy Korpesh and Bayan Sulu", "From Kyz", "Zheti Kazyna", the concert program "Heritage of the Great Steppe"). A new event in the repertory policy of the theater was the holding of concerts of symphonic and traditional music.

The relatively short history of the Astana Ballet Theater explains the need to improve the cultural status of the theater and expand its presence in the Internet space, creating

voluminous transmedia content using popular communication channels. To organize this work in the theater, there is a special structural unit – the marketing and PR service. The staff of the service are focused only on creating image content, implementing and searching for non-standard formats of communication policy with their target audience. At the time of the first theatrical seasons, this constructive step was proactive and innovative.

The orbit of PR management analysis includes the most successful projects positioning the theater in the media space. We note the simultaneous presence of content about the theater, its poster, artists, tours on popular networks and platforms: Instagram, YouTube, Telegram, Weproject, the official website <https://astanaballet.com/ru/pages/o-teatre> (1).

The peculiarity of modern information about cultural events is that visualization is ahead of the verbal way of content mediated by digital communication obtained with the help of gadgets. The site is the official web page of the theater, its graphic design, visual aesthetics, and location with easy navigation also participate in the theater's PR. The theater's image personality, which is correctly built on the site, creates a stable visual image for the audience. Such correctness of the web design of the site is evaluated according to the following main criteria in our opinion: placement of the main information about the history of the theater, artists, repertoire poster; the mission of the theater, the main values; high-quality photo and video materials; cross-links to social networks, forums, blogs, ticket purchase site; activity of updating new information.

The identification of the main criteria of the theatrical site leads to the conclusion that the information entered in the tabs of the site must be enhanced with a bright set of expressive means, as in the theatrical performance itself. Artistic photographs, light and color in video plots, emphasized aesthetics of the entire architecture of the site – this is a super task for art management. The indispensable quality of the posted information includes the need to find and constantly update new expressive techniques for the site's content so that visitors perceive the aesthetics of choreographic art and want to come to the theater.

The main page of the site contains the headings "About the theater", "Artists", "Repertoire 360", "Repertoire", "Poster", "News", "Visit to the theater", "Backstage". And immediately there is an interactive questionnaire "Do you like ballet?" The audience is asked questions: which form of ticket purchase is more convenient for the viewer, how often the viewer visits the theater, visiting days, the direction of the repertoire (national, classical or modern ballet), wishes for other creative events (watching children's ballet, excursions, creative meetings with artists).

The employees of the marketing and PR service, management, face the main task: in different social networks and platforms, the need to replicate not only news information. It is necessary to articulate the mission of choreographic art: to offer society a system of norms and values united by the concept of high aesthetic culture. You can visually trace this discourse by studying the social network Instagram.

The creation and storytelling process in the theater's Instagram account is relevant and effective. Art management is in a state of constant search for new tools, creatively using previously mastered techniques. These include the creation of thematic blocks with a variety of information presentations, photos or panoramic shots from unusual angles, and the use of unusual filters. The visual is being carefully worked out. A fairly large array of

information is placed on a small-format field due to precise graphic design, which allows you to clearly and simultaneously perceive information in a large content range.

Further communication with the audience / users of the public continues in the personal correspondence of the theater's Instagram account. Direct – the account's internal messenger – allows users to freely use each other and the administrator on the Instagram network, which rapidly, in short lines, ceased to be just a place to post photos. Now it is a full-fledged platform with a set of convenient functions, among which direct allows art management to easily communicate with its audience.

Special attention should be paid to the heading "Theater 360", the first in Kazakhstan own streaming platform. Having appeared during the pandemic (December 2020), during the period of confrontation between the disease and socio-cultural deprivation, such a form has become extremely necessary for society. Currently, the demand for similar forms of introduction to art remains. This theatrical streaming service is very popular with users, as it does not take up memory in the gadget, since it is broadcast online from cloud storage. Fans of choreographic art could watch S. Prokofiev's two-act ballet "Cinderella" and the one-act ballet "Zheltorangy Turaly anyz" staged by Anvara Sadykova using the service.

New media tools have gained popularity largely due to the activity of the Kazakh audience, with whom it is easy to communicate. Feedback is provided in the busy traffic mode. At the same time, the public space of the account becomes a communicative forum, a place where you can easily make acquaintances with those who are not available in everyday life, feel belonging to the world of art and conditionally "spy" on the lives of representatives of the artistic environment.

The communications service effectively combined quite understandable human feelings and audience desires with native advertising of choreographic art in general. Native advertising (English native – natural, natural) occupies a special place in the ways of effectively presenting a theatrical poster. For this purpose, a project was invented and implemented on the Instagram network "One day with an artist". The content is saved using highlights, active user attendance gives an understanding of the need to continue the project.

The art management of the theater conducts PR campaigns for all significant events of the theater. The work on the infotainment of the ballet "From Kyz" (composer – Honored Worker of the Republic of Kazakhstan K. Abdulina, choreographer – Honored Worker of the Republic of Kazakhstan M. Avakhri) became memorable. In digital media, information about the performance contained the main artistic accents while maintaining a certain intrigue as a way to attract interest in the production. The aesthetic content of M. Avakhri's brilliant choreography on social networks is very subtly and beautifully designed visually. For the audience's perception, expressive fragments of the performance were selected and integrated into social networks, illustrating various artistic images of national mythology: the Princess of the land of tall grasses From Kyz, the Sun Kunsulu, the Moon Aisulu, the lord of the Sky Tengri, Bapy Khan of the Underworld, etc.

In the life of any theater, touring is a form of presentation of one's professional level on a scale that goes beyond the city or country. Therefore, the PR of the theater carefully develops a strategy for preparing the theater for visiting programs. At the beginning of the

2023-2024 theatrical season, PR campaigns were held following the tour in Switzerland. In December 2023, the ballets "Arcana of Fate" (composer – K. Abdulina, choreographer – M. Avakhri) and "Carmen Suite" (composer - R. Shchedrin, director – A. Alonso) were shown to the foreign public.

With the New Year holidays approaching, the attention of the theater's art managers was directed to advertising a new production of The Nutcracker ballet: a "children's" version was announced, which was accessible to the youngest viewers. At the same time, another fabulous ballet was advertised – "The Snow Queen" (music by R. Salimov, staged by G. Kovtun).

Examples of this and other PR campaigns about the theater's repertoire carry an important socio-cultural burden. The specifics of the language of choreography are not always understandable, because society is used to the appeal of the word. It is this aspect that theoretically justifies the special attention of the theater's art management to the aesthetics of visually presenting information about choreographic art to the public.

Thus, PR communication conducted by theatrical art management becomes an integrative tool of multidimensional, culturally rich communication with society. Direct, prompt communication with users significantly contributes to the increase in subscribers of various public sites of the Astana Ballet theater. Meetings with bright artists receive great attention from users. The success is evidenced by the number of views – a statistical marker of the effectiveness of this feedback form. The social network page contains: the theater's logo in the New Year's vignette subconsciously focuses on the relevance of information for the 2024 theater season; the number of publications (2068) addressed to 47.6 thousand subscribers is indicated, which confirms the status of the theater and the popularity of the account in networks; information about the theater's location and the possibility of purchasing tickets is compactly placed (an active link is indicated); current stories (highlights) contain voluminous information announcing upcoming premieres, concerts, recent tours, posting reviews in the media, texts on productions of the current theatrical season, outstanding choreographers, the program "One Day with the Artist", etc.

#### **4. Results**

The analysis of actions showing the possibilities of using various digital communication tools in the PR of the art management of the Astana Ballet Theater makes it possible to summarize their image potential:

- in the initial period of the theater's opening and its integration into the cultural environment of Kazakhstan, public relations were of a classic media nature with little content in the digital field;

- the situation in the field of digital communication methods was shifting extremely quickly towards the rapid placement of image content in the media space. The remote format of life during the pandemic has clearly increased the marketing potential of social networks to the maximum;

- currently, almost all layers of Kazakhstani society are oriented towards information from the media space. Consequently, the vector of further saturation of social media with cultural and value information is imperative.

The main organizational conclusion that influenced the predominant transition of the art management of the Astana Ballet Theater to the digital media space was the need to be with



your audience not only where information about theatrical life is offered, but also where like-minded people communicate with each other.

The marketing and PR service of the Astana Ballet Theater has fully mastered the most active Instagram network platform, which allowed offering relevant information to the target audience (41,049 subscribers). The productivity of media communication is confirmed empirically and statistically by the observed reality: on the day of the event, at least 20 Instagram stories (the atmosphere, the concert itself, reviews, etc.) have a multiplicative after-the-fact effect, since they allow subscribers to attend the performance virtually.

Thus, the transition of the Astana Ballet Theatre into the digital media space, particularly on the Instagram platform, has become a strategically important step in establishing engagement with its audience. This move has enabled the theatre not only to share relevant information but also to build a community of like-minded individuals, significantly increasing involvement and interest in theatrical life. The effectiveness of this media communication is evidenced by the substantial amount of content that facilitates the virtual participation of followers in events, thereby broadening the theatre's audience.

## 5. Conclusion

The study of digital tools for the promotion of choreographic art on the example of the activities of the marketing and PR service of the Astana Ballet Theater makes it possible to summarize the studied material and draw the following conclusions. The modern reality in the field of culture and art is characterized by close contamination with information and digital processes, which have become an integral part of global communication practice. The socio-cultural needs of the Kazakh society are characterized by high user activity. The accounts of the Astana Ballet Theater number from 30,000 to 40,000 subscribers, which indicates promising opportunities for expanding information content in the online field. The art management of the theater has mastered and effectively uses the format of transmedia publications using professionally built website architecture and accounts, visual culture accompanying text information content; communication psychology, the effect of personal presence in the art world. Currently, attractive visual content is the basis for promotion in the online environment, in particular in SMM (social media marketing). It includes design, decoration, color scheme, unique landscapes of Kazakhstan, literary style of posts and choreography itself. The online community as a whole and subscribers/users of media products strive to expand their knowledge of various aspects of choreographic art in a large way. Accordingly, the art management of the theater strives to create a three-dimensional picture of theatrical culture in a wide range of representations of the choreographic itself, as well as musical, retrospective, and perspective nature. Through the creative efforts of the communications and PR service, a unique user audience has been formed precisely in the digital space of media culture. For her, the accounts of the Astana Ballet Theater provide an opportunity to identify with the artistic world, the ethnocultural heritage of the Kazakh people, the trends of choreographic art in the world practice of modern dance. Tools for creating attractive infotainment and visual content are currently the basis for promoting choreographic culture in an online environment and a way to actively influence society culturally.

**The value of the conducted research (the contribution of this work to the relevant field of knowledge)**

The information paradigm of the early 21st century has built a new architecture of public relations in any field of activity. The PR strategy in the field of culture and art is organically integrated into the media space. Theoretical interest in the phenomenon of social media in the discursive field of modern choreographic theater, combined with relevant tools of art management, opens up the prospect of an outstripping influence of cultural and value events on Kazakh society.

The value of this study on the role of social media in contemporary choreographic theatre lies in its practical significance for art management. The use of modern tools allows for a substantial expansion of the impact of cultural events on Kazakhstani society, creating new avenues for interaction between the theatre and its audience through digital platforms.

In the discourse of social media within contemporary choreography, the art management of the Astana Ballet Theatre has successfully adapted many aspects of its operations to integrate into the digital media space. The marketing and PR departments were among the first in Kazakhstan to implement SMM strategies in their promotional campaigns. Active social media presence enables the art management to address long-term goals related to image building and theatre branding, ensuring maximum awareness among the target audience, increasing loyalty to the state's cultural policies, and fostering trust in the theatre as a key generator of socio-cultural influence on society and culture at large.

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