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A NEW INTERPRETATION OF STICKER ART IN CIVIC JOURNALISM: VISUAL AND PROTEST LANGUAGE OF YOUTH

Sticker art is one of the areas of graphic communication and civic journalism that remains poorly studied and underdeveloped in Kazakhstan. This type of journalism is especially in demand as a language of political demands or social criticism. It involves innovations in the use of urban landscape and is close in spirit and manner of expression to street art which is often characterized by freedom, opposition, provocation and, often, is apolitical. It promotes urban identity, inclusiveness and creativity, as it is a transformative media environment that connects traditional national aesthetics with the demands of modern urbanism. In addition, sticker art can act as a form of journalistic communication that conveys relevant information through symbols, metaphors and visual images.

The aim of the study is to examine sticker art as a phenomenon of street art, graphic communication and journalistic reporting, as well as to analyze the potential of sticker art and its prospects in Kazakhstan. The main areas of the study include the analysis of sticker art as a tool of visual communication and journalistic reporting; identifying the role of sticker art in covering social, political and environmental issues; and studying how sticker art is perceived by a youth audience.

The scientific significance of the work lies in the study of sticker art as an act of mediated communication and as a cultural phenomenon that combines elements of art and citizen journalism.

The practical significance lies in the use of the research results to popularize sticker art in Kazakhstan, integrate sticker art into urban and media projects, and develop strategies for using sticker art as a media tool to attract the attention of the audience to socially significant issues.

The research methodology includes an analysis of the typology of stickers, a questionnaire survey of students, expert interviews, which helps to identify the features of sticker art in Kazakhstan, as well as its potential and prospects as a tool of mediated communication and as a means of citizen journalism. The value of the study is that for the first time the role of sticker art as a tool of citizen journalism is considered, which expands the understanding of sticker art from a type of popular art to a means of media communication in citizen journalism.

Keywords: sticker art, media communications, journalistic message, citizen journalism, visual journalism, graphic communication.

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Азаматтық журналистикадағы стикер өнерінің жаңа мәні: жастардың көрнекі және наразылық тілі

Sticker art – бұл Қазақстанда аз зерттелген және дамымаған графикалық коммуникация мен азаматтық журналистика саласының бірі. Журналистиканың бұл түрі, саяси ауқымға сай құрылатындықтан, онда әлеуметтік сын, инновация, қалалық ландшафт тілі ретінде сұранысқа ие. Дәстүрлі, ұлттық, эстетикалық, заманауи талаптармен байланысты, бірегейлікті, инклюзивтілік пен шығармашылықты алға тартатын дүниеге кереағар оның қолданыс мәнері еркін, оппозициялық, арандатушылық, саясаттан тыс бағытта болғандықтан, табиғаты street art-ке жақын болып келеді. Сонымен қатар, sticker art журналистік коммуникация түрі ретінде таңбалар, метафоралар және көрнекі бейнелер арқылы өзекті ақпаратты жеткізе алады.

Зерттеудің мақсаты – sticker art-ті street art, графикалық коммуникация және журналистік хабарландыру феномені Қазақстандағы sticker art-тің әлеуетін және оның келешегін талдау. Зерттеудің негізгі бағыттары: визуалды коммуникация және журналистік хабарландыру құралы ретінде sticker art-ті талдау; sticker art-тің әлеуметтік, саяси және экологиялық мәселелерді көрсетудегі рөлін анықтау; sticker art-ті жас аудиторияның қалай қабылдайтынын зерттеу.

Жұмыстың ғылыми маңыздылығы sticker art-ті өнер мен азаматтық журналистика элементтерін біріктіретін медиа коммуникация және мәдени феномен ретінде зерттеуде жатыр. Тәжірибелік маңыздылығы – Қазақстанда sticker art-ті танымал ету үшін зерттеу нәтижелерін пайдалануда, sticker art-ті қалалық және медиа-жобаларға біріктіруде, сондай-ақ sticker art-ті медиа құралы ретінде қолдану стратегияларын әзірлеуде, сонымен қатар стикерлер арқылы аудиторияның назарын әлеуметтік маңызды мәселелерге аударуда жатыр.

Зерттеу әдістемесі ретінде стикерлер типологиясы талданып, студенттерден сауалнама, сарапшылардан сұхбаттар алынды. Бұл Қазақстандағы sticker art-тің ерекшеліктерін, сондай-ақ оның әлеуеті мен келешегін БАҚ және азаматтық журналистиканы коммуникация құралы ретінде анықтауға көмектеседі.

Зерттеудің құндылығы мынада: sticker art-тің азаматтық журналистика құралы ретіндегі рөлі алғаш рет қарастырылып, sticker art туралы түсінік өнер түрінен азаматтық журналистикадағы медиа коммуникациядағы орны айқындалды.

Түйін сөздер: стикер өнері, медиа коммуникациялар, журналистік хабарлама, азаматтық журналистика, визуалды журналистика, графикалық коммуникация.

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Новая интерпретация sticker art в гражданской журналистике: визуальный и протестный язык молодежи

Sticker art — это одно из направлений графической коммуникации и гражданской журналистики, которое остается малоизученным и недостаточно развитым в Казахстане. Этот вид журналистики особенно востребован как язык политических требований или социальной критики, инноваций в городском ландшафте, близок по своему духу и манере выражения к стрит-арту, который часто характеризуется свободой, оппозиционностью, провокационностью и, нередко, аполитичностью. способствует городской идентичности, инклюзивности и креативности, поскольку является преобразующей средой, которая соединяет традиционную национальную эстетику с требованиями современной урбанистики. Кроме того, sticker art может выступать как форма журналистского сообщения, которое передает актуальную информацию через символику, метафоры и визуальные образы.

Целью исследования является изучение sticker art как феномена уличного искусства, графической коммуникации и журналистского сообщения, а также анализ потенциала sticker art и его перспектив в Казахстане. Основные направления исследования включают анализ sticker art как инструмента визуальной коммуникации и журналистского сообщения; выявление роли sticker art в освещении социальных, политических и экологических проблем; изучение того, как sticker art воспринимается в молодежной аудитории.

Научная значимость работы заключается в исследовании sticker art как медиа-коммуникационного и культурного явления, которое объединяет элементы искусства и гражданской журналистики.

Практическая значимость состоит в использовании результатов исследования для популяризации sticker art в Казахстане, интеграции sticker art в урбанистические и медиапроекты, а также в разработке стратегий использования sticker art как медиаинструмента, чтобы привлечь внимание аудитории к общественно значимым вопросам.

Методология исследования включает анализ типологии стикеров, анкетный опрос студентов, экспертные интервью, что помогает выявить особенности sticker art в Казахстане, а также его потенциал и перспективы как инструмента медиакоммуникации и как средство гражданской журналистики.

Ценность исследования заключается в том, что впервые рассматривается роль sticker art как инструмента гражданской журналистики, что расширяет понимание sticker art от вида искусства до средства медиа коммуникации в гражданской журналистике.

Ключевые слова: Sticker art, медиакоммуникации, журналистское сообщение, гражданская журналистика, визуальная журналистика, графическая коммуникация.

Introduction

Sticker art can be considered a form of street art and in Kazakhstan it is not used as actively as in European countries and the world. For example, in Austria, sticker art has become part of youth culture using propaganda discourse through journalistic messages, manifesting itself in stop-campaigns against racism, alcoholism, drugs. In some countries it becomes a bright element of civil protests, acquiring the features of civic journalism.

As a rule, sticker art artists draw stickers and place them on poles, notice boards, fences and other accessible surfaces. In Kazakhstan, sticker art is gradually developing as artists from Almaty and Karaganda are actively mastering this form of street art.

Sticker art is a form of urban subculture, with its help a unique visual language is created that reflects the identity of the city and promotes communicative dialogue of its residents. Sticker art as a form of art decorates the urban space, serves as a tool for expressing socially significant ideas and national symbols, draws attention to current issues of our time, and helps organize cultural and political unity. In an urban environment, sticker art can become a powerful communication channel that unites aesthetics, creativity, and citizen journalism.

Research Objectives

The purpose of the study is to examine the development of sticker art in Kazakhstan and determine its prospects as a form of visual journalism that combines graphic communication and street art.

Since sticker art remains a poorly studied area of communication and information in Kazakhstan, the following research questions were put forward.

First, are the youth environment and the expert community aware of the existence of sticker art as a means of graphic communication?

Second, can sticker art become a tool for drawing attention to political and social problems in Kazakhstan and how deeply do artistic works in the sticker art style affect perception as a journalistic message?

Third, is sticker art a means of self-expression for artist journalists and do the audience's expectations coincide with what the creators of this form of visual journalism offer?

Fourth, how is sticker art integrated into the urban environment and how does it fit into the street culture of communication?

Fifth, what should be done to develop this special type of media communication among young people in Kazakhstan to expand the audience and increase the recognition of sticker art as a form of graphic journalistic communication and a tool of citizen journalism?

Research methodology

To analyze sticker art, we chose the typology method which allowed us to propose two classifications – functional and thematic. The functional typology allowed us to reveal the role of sticker art as a tool for citizen journalism, which draws attention to current social and political problems, initiates public dialogue, and thus forms a civic position. Thematic typology allowed us to cover a variety of subjects and trends that are presented in sticker art. These are environmental, cultural, and social themes. This typology allows for a deep analysis of sticker art from an artistic and value perspective. The typology method emphasizes the role of sticker art as a type of graphic art and as a means of media communication in citizen journalism.

The qualitative empirical sample included more than a hundred examples of sticker art in Austria and Kazakhstan, collected by the authors of the study.

A second method was a questionnaire survey of 52 students on the topic: “What do you know about sticker art?”, which included 12 questions. A third method used was interviews conducted with artists, journalists, civil activists, and experts in the field of graphic and media communication and civil initiatives.

Scientific and theoretical base

Scientific and theoretical understanding of the subject of research on sticker art is carried out with the involvement of current scientific works of Kazakhstani and foreign researchers. Among Kazakhstani scientists, it is worth noting the works on design and national graphics of N.A. Mikhailov (2021), S. Akhmedov (2024).

National iconic symbolism, the language of national aesthetic communication were studied using the works of S.S. Akylbek, E.A. Stagulov, S.A. Yatsenko (2017), as well as A.R. Khazbulatov, Z.B. Boldykov (2016).

A valuable source was the research on media communication of domestic scientists K.N. Mysayeva (2015), G.Zh. Ibraeva (2024), as well as foreign researchers such as E. Mickiewicz (2023).

The theoretical and methodological basis of the study is made up of the works of scientists in the

field of visualization, psychology of image perception (J. Baudrillard, 2000), the theory of signs and semiotics (C. Peirce, 1958, F. de Saussure, 1977, E. Basin, 1974), symbolism (R. Barthes, 1994), and political communication (J. Habermas, 2006).

The analysis of the functioning of sticker art from the point of view of the psychology of influence in graphic communication as a form of visual art is based on significant theoretical works. Such sources were the studies of foreign scientists: W. Blanche (2015), J. Reineske (2012), A. Wachlavec (2011), A. Lerner (2021) and others. The theoretical and methodological basis of the study also included the works of foreign authors who study the phenomenon of citizen journalism and its tools. In particular, the works of Dan Gillmore (2004) were used, devoted to the study of the possibility of citizen participation in civil initiatives using visual communication tools. The studies of Stuart Allan and Adrian Nip (2009) on the global context of citizen journalism, as well as works on aspects of journalistic messages (2013) were used. These publications allowed us to consider sticker art as a tool of citizen journalism and visual journalistic communication in the modern urban space. It should be noted that sticker art is popular in Russia. For example, in St. Petersburg, there was a Sticker Art Museum, which indicates interest in this area. This inspired Russian scientists to carry out serious research in this area. Among them, one can note the works of D.K. Sukhodolsky (2013), E.A. Kirsanova (2017) and E.V. Chegaeva (2018).

Typology of Sticker art

As a result of the analysis of the content of stickers both foreign and Kazakhstani, as well as the works of domestic and foreign scientists in political science, psychology, visualization theory and semiotics, the authors developed two typologies: a functional typology and a thematic typology of sticker art.

The thematic typology was compiled based on the analysis of existing stickers. These are political, social, advertising, sports, entertainment, and environment.

Functional typology – Sticker art, as a language of communication – includes the following areas:

- a type of graphic art,
- an advertising message,
- a sign system or semiotics
- a journalistic message,
- a tool of citizen journalism.

Considering sticker art from the standpoint of graphic art, it should be noted that sticker art is cre-

ated by artists in a small format – in the form of drawings, mini-posters – is a personalized author's work. Sticker creators use original ways to convey their idea, designate a goal, use color, reflect emotions, mood and feelings. The language is usually laconic and may include visual images encrypted in the drawing. (E.A., Kirsanova 2017; E.V. Chegaeva 2018).

If we consider sticker art as an advertising message, then the creator's tasks are focused on a business solution that must combine many tasks including the use of a font in a sticker that becomes a visual "press release", answering 5 questions: who, what, when, where and why. The advertising option requires showing the upcoming event in an appealing way, so it usually uses bright colors, short slogans.

The next type of sticker art can be considered in the context of signs, or from the point of view of semiotics. Semiotics studies sign systems, their function in society and nature, as well as the diversity of types of signs. Sticker art also acts as a sign created for a specific purpose and carrying specific information intended for perception by a certain part of the audience.

The creator of the science of signs – semiotics – American scientist Charles Peirce, believed that semiotics coincides with logic. He wrote that "any thinking must necessarily be in signs", "every thought is a sign" (C. Peirce, 1958). C. Peirce does not have a detailed semiotic theory of art, says analyst E. Basin (year). However, Basin does not exclude the possibility that such a theory can be "reconstructed", or deduced, based on semiotics and the general theoretical views of the American philosopher, as well as from those individual provisions of Peirce, which contain an attempt to apply semiotics to art. Therefore, let us consider the analyzed object as sticker art, based on Peirce's theory in three projections,

First, stickers are indices, or indicators. The picture on the sticker is a call to pay attention to it. Secondly, iconic signs, those signs that look like what they represent include photographs, drawings, and visual metaphors. Third is the symbolic nature of a sticker that is interpreted and transmitted to the audience through signs that are linguistic or culturally learned.

Turning to semiotics, we cannot help but draw on the research of F. de Saussure on the theory of signs. The language of sticker art, in our case the figurative language of non-verbal speech, is, according to F. de Saussure, "a system of signs in which the only essential thing is the combination of meaning

and acoustic image, and both of these elements of the sign are equally psychic.” If Peirce emphasizes the unification of word and logic, then F. de Saussure also emphasizes the importance of psychology, and therefore, emotions and perception.

This aspect of semiotics cannot be considered without the works of R. Barthes (1994), who calls the literal image denotative, and the symbolic – connotative. At the same time, he argues that the signs of the symbolic (cultural, connotative) message are discrete.

J. Baudrillard defines stickers and graffiti as a new type of protest performance on the city stage which serves as a journalistic message. The city, according to J. Baudrillard, “has turned into a continuous ghetto of sign-symbolic systems. The city as a political-industrial testing ground is being replaced by the city as a testing ground of signs, codes, and mass media.” (Baudrillard J. 2000).

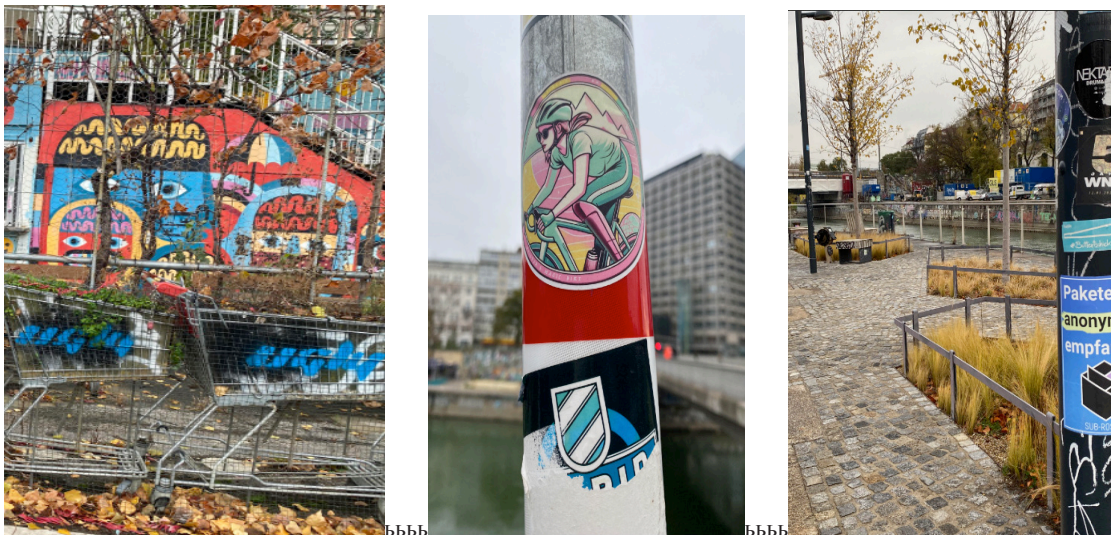
Dan Gillmore, Bill Kovacs, and Tom Rosenstiel (2004) consider, for example, citizen journalism as a form in which the key tool is accessible and concise ways of transmitting information, including visual means. Stuart Allan and Adrian Nip (2009) note the

role of short journalistic messages, such as drawings, posters, or infographics, to attract attention and make complex topics accessible to perception. These approaches emphasize that visual forms, and sticker art, can be added to them and can effectively perform the function of citizen journalism for transmitting social and political messages. Thus, based on the theoretical basis of visualization and meanings of sticker art, we examine examples of sticker art in Kazakhstan and Austria.

Empirical base

Researchers collected more than a hundred examples of sticker art in Vienna, in one of the secluded areas of the city by the Danube River. This place is distinguished by a closed space, in which graffiti artists, as well as sticker artists, produce a large volume of work.. On the island created by the municipality called “Floating Gardens” there is a huge area for sports, recreation and contemplation of the water surface, along which river boats move. On this island there are many lighting lanterns, which become the canvas for street artists and their stickers.

Collage drawing No. 1
Graffiti and sticker art on the streets of Vienna in the urban environment



(From the personal photo archive of G.Zh. Ibrayeva, 2024)

What is hidden behind the sticker?

Sticker art requires an original design. The author needs to place many meanings or one idea on a small area, that is, observe proportions, composition, and color schemes. To use the sticker art technique, you need to know at least its basics. Usually, creators leave their names or signs, thanks to which their works acquire a kind of copyright.

A collage of drawings in the sticker art style represents the thematic typology indicated above. These are political, social, sports, entertainment, environmental, etc.

The first two stickers raise social issues. The first (Fig. 2) depicts conventional people in wheelchairs, focusing on the problem of discrimination against

people with disabilities. The drawing is accompanied by the slogan: Anti-ableist action – Action against ableism. The term “ableism” comes from the English word “able” – “capable”. This phenomenon describes a biased attitude towards people with disabilities caused by anxiety or discomfort when interacting with them. The artist conveys an important message through this sticker: it is necessary to take steps to create conditions that will ensure comfort and equal opportunities for people with disabilities.

The second sticker, called “Café Schädlnen” (Fig. 3), serves as a symbolic alarm signal for those who like to abuse alcohol in a café, drawing attention to the possible negative consequences of such behavior.

Drawing №2 Drawing №3
“Anti-ableist action” “Café Schädlnen”



(From the personal photo archive of G.Zh. Ibrayeva, 2024)

The next two stickers carry an advertising message. The first sticker is a sports poster with the text Für immer rot blau. This is the slogan of the football team of the city of Basel, Switzerland. The sticker not only uses a font that matches the team’s corporate colors – red and blue, but is accompanied by frightening symbols such as fire, a mask, an eye directed strictly to the center, apparently demonstrating the power and threatening potential of sports-

manship. Two branches from sheaves of red and blue colors complement the symbolic language of the sticker.

The second sticker – One Lover Festival – is an image of a pink and yellow creature resembling a lion with a huge mouth and fangs, inviting viewers to the festival. The dates are highlighted in large font and the website of the event is indicated. Everything is done in accordance with the rules of the advertising campaign.

Drawing #5 Drawing #6
For the Blue Eyes. One Lover Festival



The final stickers in the review are political in nature. The first one has the text, Bist Du Kommunistin? Dann Organisier Dich about the main communist of the world – Karl Marx. In its lower right corner, there is a link to the name of the newspaper Der Funke of the International Marxist trend. “Der Funke” is a daily newspaper published in Berlin (Germany) from 1932 to 1933. It was the national organ of the International Union of Socialist Struggle. “Der Funke” translates as “Spark”. Now the newspaper has its own website: <https://derfunke.at/> – and positions itself as a public organization dealing with issues of theory and practice of the Austrian and international labor movement. The sticker carries a journalistic message, referring to the website of the daily newspaper. Thus, the sticker is a journalistic message. The second sticker is

laconic. On a black and white background, we see a crawling snake with the slogan: Sei Kein NAZI – Say NO to Nazism! There is no other text on the sticker, it does not indicate the authorship of any party or social movement. In addition, this information is addressed to all Austrians, in whose historical memory the terrible period of 1938 remains, when the country became a victim of the Anschluss and was forced to join Germany. In 1943, at a conference in Moscow, the political slogan “Austria is the first victim of Nazism” was proclaimed for the first time. These words became the basis of the state ideology of Austria and the national identity of Austrians. And now this slogan appears on stickers, reminding us of historical lessons and events, being a civic initiative, as well as a tool of civic journalism.

Drawing # 6 Drawing # 7
Bist Du Kommunistin? Dann Organisier Dich . Sei Kein NAZI



(From the personal photo archive of G.Zh. Ibrayeva, 2024)

Thus, based on the theory of Charles Peirce, it can be argued that the analyzed stickers are indicators that use visual signals to attract attention and to convey an advertising or journalistic message. The language of the drawings is saturated with metaphors and symbols that in a condensed form convey a deep historical and cultural picture of the life of society in Austria.

We consider the significance of sticker art not only from the point of view of artistic embodiment or an applied advertising business project, but also from the position of linguistic, psychological, figurative significance, and what is important from the point of view of the tools of citizen journalism. This approach allows us to better understand the role of sticker art as a communicative tool and its influence on the perception of the urban environment as a communicative space.

The history of the emergence of sticker art

In Kazakh culture, the signification or language of semiotics is manifested in ornaments that contained sacred meanings, spiritual values of the Kazakh society. However, in the culture of any nation, an ornament is one of the important codes or ciphers for reading the artistic perception of the world, a method of self-identification of the people and a symbol of its traditions. An ornament is a sticker or signal for an individual about his belonging to a particular group, nationality or country. (Mikhailov N.A., 2021; S. Akhmedov, 2024).

One of the classic and original examples of sticker art is given in the famous novel by Garcia Marquez "One Hundred Years of Solitude", when the inhabitants of the city are suddenly attacked by the disease of forgetfulness and each object in houses and on city streets receives its own label to indicate its purpose. The applied nature of sticker art in this case is unambiguous. (Saussure mentions this relationship as the connection between the signifier or sticker and the signified or object/idea it represents).

Frank Shepard Fairey is considered the discoverer of the subject and object of sticker art. It was he who showed its applied nature and became the creator of the first sticker artworks. Fairey was known as a street artist, although he himself denied this opinion, as he considered himself more of a "populist". His first sticker artwork was stickers for members of the skateboarding community in Providence, USA. Young skateboarders showed creativity and simply pasted Fairey's stickers all over the city. Thus, one of the techniques of distributing stickers, as a viral

technologies was accidentally discovered. It was necessary to convey the idea of the so-called "Giant". Young people immediately named the bright stickers "Andre". The slogan "Obey!" also spontaneously appeared. Fairey's style was picked up by other street art artists and designers. (S. S. Akylbek et al., 2017; A. R. Khazbulatov et al., 2016).

Sticker art in Kazakhstan

The survey conducted for this research shows that sticker art is gaining popularity in Kazakhstan. It is actively used by young people as a way to show their belonging to a certain group.

In the early years of Internet development in the country, there was a well-known group that today manages the forum www.vse.kz. At that time, there were few Internet users, but they could be easily recognized by the sticker "Four Arrows" pasted to the rear window of a car. This sticker served as a kind of signal for community membership, including assistance on the road or other support. It did not require unnecessary words as the sticker conveyed the necessary message.

In our time, the Four Arrows have been replaced by other popular stickers. For example, on the rear window of cars you can see the inscription-sticker "Kazakh eline bir batyr", "Thank you for your daughter", which reflect family values and a connection with national culture that have become an element of modern urban aesthetics.

Sticker art appears mainly in the urban environment. In Karaganda, stickers by designer Margarita Sergeeva appeared with the following slogans: "Do you make paving stones? No, we just show you", "Karaganda – exemplary order, high culture", "The Lenin Cinema does not represent", and other messages. These messages are appeals to the city authorities through stickers and are distinguished by their artistic form and clever slogans. For example, on the sticker "Where is the Akimat looking?" (Fig. No. 8), the author ironically suggests taking off rose-colored glasses and taking a closer look at the city's problems. As we can see, these stickers are journalistic messages appealing directly to citizens and city authorities by drawing attention to acute social problems. There are slogans that are relevant to the city's transport, including the use of motorbikes. All the drawings reflect the individuality of Margarita Sergeeva and her talent and imagination, which allows her to boldly use bright colors and expressive fonts, and the artist's position as a civil activist using the tools of civil journalism, to which we can also attribute sticker art.

Drawing 8-9 From the collection of Karaganda artists



(https://ekaraganda.kz/?mod=news_read&id=147481)

It is worth noting that there are emoji stickers for phones in Kazakhstan. The character with a cute Asian appearance received a name, gradually he made friends, all of them expressing various emo-

tions. The emoji hero in Kazakh national clothes, his gestures and types of emotional reactions are restrained, but are cheerful and attractive to teenagers and young people.

Drawing 10. Kazakh emoji stickers



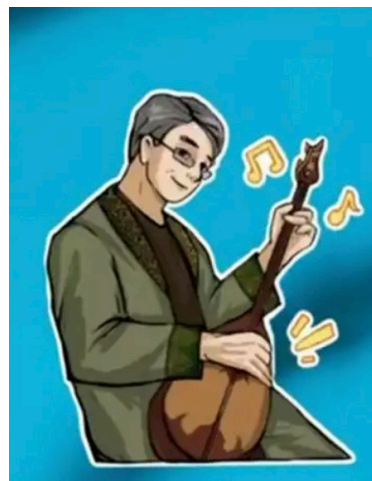
In the public life of the country, stickers have begun to be actively used in banks and medical institutions.

It is noteworthy that stickers with images of the head of state have appeared. With the support of the Television and Radio Complex of the President of the Republic of Kazakhstan, a set of 17 stickers with a stylized image of Kassym-Jomart Tokayev has been posted on its website. The author of the stickers is a young illustrator, Aruzhan Unarbekova. Almost every sticker drawing is accompanied by a

slogan-quote from the President in Kazakh and Russian, and some are without text but are supplemented by non-verbal ways of conveying information, as in Fig. 12. The hero holds a dombra in his hands, thereby indicating cultural and spiritual priorities, and commitment to national traditions. The first drawing symbolizes the power that the hero represents and demonstrates that the basis of power is "Fair Kazakhstan". The artist used laconic and figurative language, choosing blue for the background, the color of the country's flag.

Drawing 11-12.

Stickers with the image of Kassym-Jomart Tokayev. Collection Aruzhan Unarbekova



“Express your emotions in a new way! Let your correspondence be more vivid and interesting!” – says the publication of the Presidential TV and Radio Company.

Thus, the analysis of Kazakhstan’s experience in the field of sticker art shows that the country is planning its first and rather daring attempts to create street communication through one of the forms of street art – sticker art.

Survey results

The survey on the topic “What do you know about sticker art?” consisted of 12 questions aimed at identifying the key goal – to what extent are young people in Kazakhstan familiar with this type of street art.

52 students from Almaty universities took part in the study. The results showed that only half of the respondents (50%) know what sticker art is. The option “Method of self-expression” was chosen by 45.45% of respondents. The second most frequent answer was “Decoration of the urban environment” – 27.29%.

To the question “What topics are most often reflected in sticker art created in Kazakhstan?” The most popular answer was “Social problems” (60.00%). The level of answers to the question: “Have you seen sticker art on the streets of Almaty?” was also high – 55.56% of respondents noticed such images.

To the question “Where in Kazakhstan is sticker art most often found?” students pointed to bus stops, underground passages (23.53%), as well as fences

and walls of buildings, which became the most common places for posting stickers.

To the question “How important is the role of sticker art in the formation of local cultural identity?” 32.69% of respondents answered that it is “very important”, while 42.31% consider the role of this art to be significant, but not critical.

Students are also reserved in relation to the question “Does sticker art have the potential to go beyond the street environment?”, the majority answering that “It is possible, but only in a limited format” (44.23%). Only 21.15% assess it as a “promising direction”. Difficult to answer: 19, 23%.

Thus, based on the collected data, the following conclusions can be made.

First, there is an even distribution of awareness: 50% of the participants are familiar with the concept of sticker art which emphasizes the need for further promotion of this trend. Sticker art is perceived as a way for artists to express themselves and decorate the urban environment, indicating its cultural value and significance.

Second, the thematic focus of sticker art is concentrated mainly on social problems. This indicates an attempt by artists to draw public attention to current issues. As for placement locations, stickers are most often found on fences and walls, which confirms the connection of sticker art with street culture and the spirit of urban spaces.

Third, prospects: most participants believe that sticker art has the potential to go beyond the street environment, for example, in commerce, design, or even gallery art.

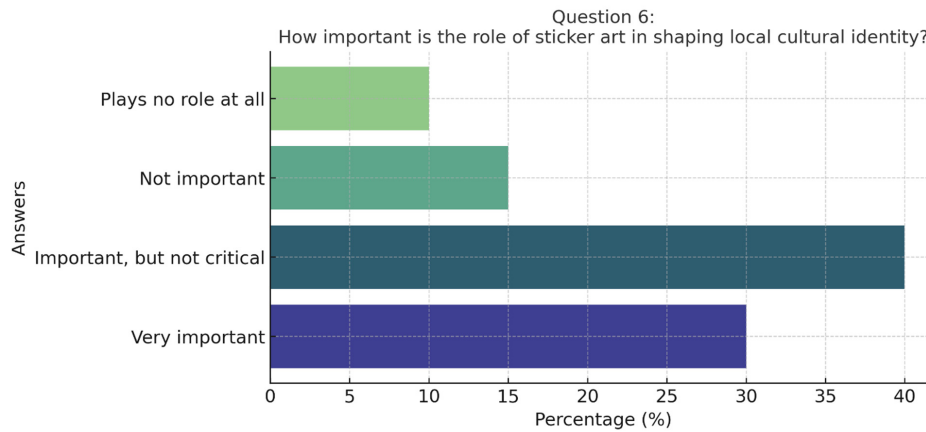


Figure 1 – How important is the role of sticker art in the formation of local cultural identity?

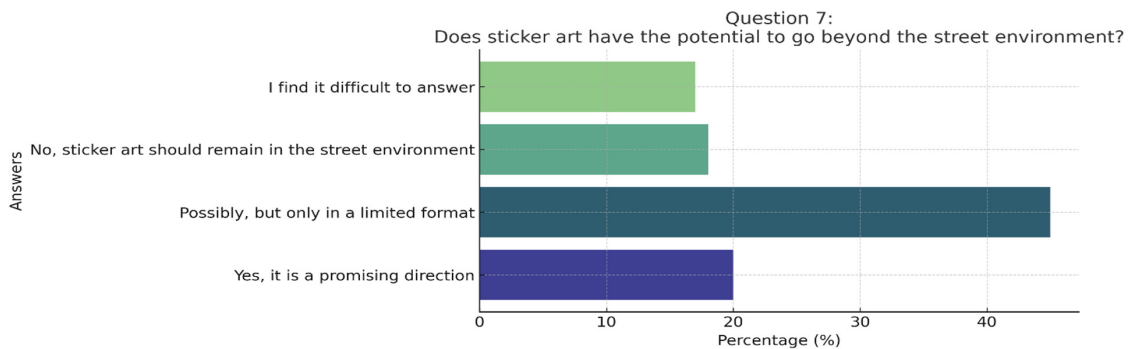


Figure 2 – Does sticker art have the potential to go beyond the street environment?

Thus, the results of this survey demonstrate the current level of awareness and perception of sticker art in Kazakhstan. Sticker art plays an important role in street culture but requires further promotion and integration into cultural projects.

The survey results also showed that social issues and visual appeal remain key characteristics of Sticker art.

An analysis of the content of stickers showed that sticker art in Kazakhstan is in demand mainly in the advertising business. About a third of the materials reflect the social demands of society. About 12% of the materials are devoted to political topics that are relevant for political parties and social movements. Often, the figurative language of stickers is

sharp and aggressive, which is also typical for this direction of street art.

A survey of experts – artists, graphic communication specialists – revealed that the older generation is not familiar enough with the topic of Sticker art and has difficulty in assessing it. In this regard, the youth environment turned out to be more mobile and open. Young people are well aware of Sticker art and easily perceive its language. Students believe that Sticker art has limitations, since the authors do not always advertise themselves. But they are optimistic about its role and possibilities for communication, advertising, transmission of information and artistic expression.

Conclusions

The research questions that sticker art is a little-studied area of communication and information in Kazakhstan were partially confirmed by both the expert group and part of the youth audience. Respondents generally agreed that sticker art is poorly represented as a way to draw attention to current social issues and stimulate public dialogue. Artists have not yet appreciated the possibilities of sticker art as a means of aesthetic art. Perhaps the reason lies in the fact that city services and the public do not yet attach importance to the influence of sticker art on the urban communication space, which, in turn, complicates the creation of a creative community focused on graphic communication.

At the same time, there are examples of public resistance to the destruction of street art objects, such as the fresco “Kitten Named Gav” (artist Pasha Kas) and the mural “Waiting” (artist Saule Suleimenova) in Almaty. This intolerance contributed to the restoration of the mural “Waiting”, and the city committee promised to restore the fresco of Pasha Kas. Perhaps the language of sticker art will also become one of the forms of communication and will bring new slogans and visual accents to the aesthetic environment of the city.

Based on the data obtained in the study, the following conclusions were made.

First, it turned out that the youth environment and the expert community mainly know about sticker art as a means of graphic communication. However, it was in the urban space that they rarely encountered this type of information.

Second, the audience is confident that sticker art can become a tool for drawing attention to political and social problems since artistic works in the style of sticker art deeply and emotionally affect human perception. That is, sticker art can become a journalistic message within the framework of citizen journalism, drawing attention to acute social, political or economic problems.

Third, the examples presented by Kazakhstani artists reflected the author’s position and are appealing and meet the expectations of the audience. For example, stickers with the image of the President of Kazakhstan. Fourth, the integration of

sticker art with the urban environment is not happening so quickly that small street forms compositionally merge with the cultural environment of the city.

Fifth, this special type of communication should be developed among young people in order to expand the audience and increase the recognition of sticker art as a form of graphic communication, art and a tool for citizen journalism.

Respondents mainly perceive sticker art as a form of self-expression of artists and a means of decorating the urban environment. This indicates the recognition of the aesthetic and cultural value of sticker art in society. Students highlight social problems as a key theme in sticker art in Kazakhstan. This reflects the desire of artists to use stickers to draw attention to current social issues and stimulate public dialogue. That is, artists can send journalistic messages into the communication environment. For example, air pollution in Almaty. Students noted that frequent locations for sticker art are public places, which emphasizes its integration into street culture and the desire of artists to interact with the urban environment. However, a visual inspection of the streets and squares of Almaty showed that the city cannot yet position itself as a center of street art. The main reason is the low awareness of the population about sticker art. The solution to this problem could be holding exhibitions, creating educational programs and organizing competitions among students in order to develop this special type of communication among young people. These events will help not only expand the audience but also to increase the recognition of sticker art as a form of street art and a means of civil initiative.

It is important that sticker art has the potential to be a tool for drawing attention to political and social issues, as it is able to quickly spread messages and influence an emotionally active youth audience. Street art, including sticker art, plays an important role in the formation of urban identity and creativity. Street art acts as a transformative medium that connects traditional national aesthetics with the requirements of modern architecture and communication, with the requirements of civil society, creating a unique communication space.

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