

S.M. Gizzatov^{1*}, A.G. Ibraeva¹, E.S. Abdukamalova¹

¹National Museum of the Republic of Kazakhstan
Astana, 010000, Republic of Kazakhstan
*e-mail: sayalbek@mail.ru

EXHIBITION ACTIVITIES OF MUSEUMS IN KAZAKHSTAN

Abstract

The article is devoted to the study of the history of the country's museum sector. The main goal is to comprehensively disclose the activities of museums in Kazakhstan in organizing exhibitions aimed at popularizing national history and culture. Next, an overview of historical sources used in the study of the exhibition activities of museums in Kazakhstan is offered, the degree of study of the topic is analyzed. The article examines in detail the opening of the first museums of Kazakhstan since the first quarter of the XIX century, as well as their exposition and exhibition work. The authors consider the contribution of representatives of the local intelligentsia and patrons to the popularization of the centuries-old history and rich cultural heritage of the Kazakh people at the international level.

Another section of the article is devoted to the study of the construction of the museum in Soviet times, the influence of state ideology on exhibition activities. Along with such achievements as the increase in the number and unification of museums, various problems are also considered on the basis of archival documents, normative legal acts and statistical data. The influence of strict state control and censorship, logistical and financial issues that prevailed during the Soviet period on the museum business has been studied.

The article examines the new reforms carried out by Kazakhstan in the museum sector after independence, their impact on exhibition activities. The thematic and structural features of exhibitions aimed at popularizing national history and culture from the point of view of national interests are considered, and indicators of exhibits from museum collections are given. In particular, the active participation of republican and regional museums in foreign exhibitions, thematic features of international exhibitions are analysed.

Keywords: Kazakh culture and art, museum, exposition, exhibition, museum fund, collection, historical and cultural heritage.

Introduction

Organizing exhibitions is one of the traditional areas of museum activity. Exhibitions allow museums to fully showcase their collections, enrich their valuable artifacts, conduct research, create new exhibits, develop cultural and educational programs, increase the number of visitors, and implement other beneficial initiatives.

Today, the museums of our country place great emphasis on organizing exhibitions. According to the National Bureau of Statistics of the Agency for Strategic Planning and Reforms of the Republic of Kazakhstan, in 2023, 275 museums in the country organized 8,410 exhibitions aimed at promoting our centuries-old historical and cultural heritage. 5,960 exhibitions were held in museums, and 2,450 outside museums [1]. However, museums did not achieve such significant success overnight. The organization of exhibitions has undergone a complex path of development, influenced by the unique characteristics of each historical period.

Although research related to the general history of museum affairs and the cultural and educational process in the museum sector has been conducted in our country to this day, no specific monographs or scientific works on the exhibition activities of museums have been published. Therefore, studying the exhibition activities of Kazakhstan's museums, its history, main directions, and features is of great importance for national history and museology.

Materials and methods of research

Several sources were used in the study of exhibition activities in Kazakhstan's museums. Specifically, for analysing the work of the early museums, materials published before the October Revolution, essays, and reports from local statistical committees were utilised. To

explore exhibition activities during the Soviet era, decrees and resolutions of the All-Russian Central Executive Committee of the RSFSR, the Council of People's Commissars, as well as collections of documents and materials, were employed. In studying exhibition activities during the independence period, reports from individual museums, monographs related to museum work, data from the National Bureau of Statistics of the Agency for Strategic Planning and Reforms of the Republic of Kazakhstan, and other sources were consulted.

In the course of researching the history, main directions, and features of exhibitions organized to promote the history and culture of the Kazakh people, new documents found in the Central State Archive of the Republic of Kazakhstan (CSA RK), the State Historical Archive of Russia (SHAR), and the United State Archive of Orenburg Region of the Russian Federation (USAOR RF) were introduced into academic circulation.

Theoretical (analysis, synthesis) and empirical (comparison) methods were used to study the exhibition activities of the country's museums in different historical periods. Additionally, mathematical methods were applied to calculate the dynamics of the number of museums, the growth and decline rates of exhibitions, and the proportion of items from museum collections displayed in exhibitions.

Results and its discussion

The early exhibition activities in Kazakhstan are closely associated with Jangir Bokeyuly, the last khan of the Bokey Horde. In 1827, after participating in the coronation ceremony of Tsar Nicholas I, he visited the museums in St. Petersburg and conceived the idea of collecting weapons. Upon returning to his homeland, he transformed one room of the Khan's residence in the settlement of Zhasquz (now Orda village in Bokey Orda District, West Kazakhstan Region) into an Armory. After Jangir Khan's death, the researcher L. Tereshchenko, who visited the Bokey Horde, noted that the armoury contained a large collection of weapons, including guns, Eastern pistols, swords, shashkas, yataghans, axes, maces, and armor. Particularly, the swords given to Kazakh khans and sultans by Empress Anna, Empress Elizabeth, Empress Catherine II, and Tsars Pavel, Alexander, and Mikhail Fedorovich attracted the attention of Russian officials [2]. Russian traveler and ethnographer A. Evreinov, in his work, also described the artefacts in the Khan's armory, writing: "Jangir was a connoisseur of rare and valuable items, and he spared no expense in collecting them" [3].

Jangir Bokeyuly showed the Armory to officials, travelers, and local dignitaries who visited the Khan's residence and introduced them to its exhibits. Additionally, students from the school he founded visited the museum twice a year. The Khan even sometimes conducted exams for the students in the Armory on December 6, the anniversary of the school's opening [4]. Thus, the Armory established by Jangir Khan served both as a permanent exhibition and as a venue for temporary exhibitions.

After Jangir Khan's death, a commission chaired by General-Major M.V. Ladyzhensky, head of the Orenburg Border Commission, appraised all of the Khan's property at 221,381 rubles and 50 kopecks. This included a total value of 8,007 rubles and 95 kopecks for various firearms and cold weapons, hunting, and riding equipment. The same list valued 4,274 horses belonging to the Khan's family at 65,441 rubles, and 719 head of cattle at 4,986 rubles [5]. Considering that each horse was valued at an average of 15 rubles and 31 kopecks, and each head of cattle at 6 rubles and 93 kopecks, it can be seen that Jangir Khan collected artifacts equivalent in value to 524 horses or 1,156 heads of cattle during his lifetime.

Following the Armory in the Bokey Horde, the next museum was established in Orenburg in 1831. Graf Pavel Petrovich Suhtelen, who was appointed governor-general of the region, sent an appeal to scholars and local historians on November 12, 1830, requesting their assistance in collecting artifacts related to the lives and trades of the region's inhabitants [6]. As a result, a new museum began operating in the renowned Nepluev School in Orenburg.

In the 19th century, the number of museums increased with the establishment of museums in Uralsk in 1836, Semipalatinsk in 1883, and Verny in 1897. The organization of these museums was significantly contributed to by individual scholars, educators, and ordinary citizens who cared about history and culture.

During the period under review, museum operations lacked consistency and organisation. As museums were newly established, there was a shortage of skilled and qualified staff. Additionally, the material and technical conditions of the museums were inadequate. Most museums were housed in residential buildings without specialised equipment. For instance, the Semipalatinsk Museum was located in only two rooms for the first seven years of its existence [7], while the Zhetysu Museum rented a six-room house in Verny for 300 rubles a year. Considering that approximately 200 rubles were allocated annually to the Zhetysu Museum, the cost of renting the building was very high for the institution [8]. This situation led museums to frequently change their locations.

Before the October Revolution, museums in Kazakhstan were not always open to the public due to these difficulties. Consequently, the visiting schedules of museums often changed. For example, the Semey Museum saw only 240 visitors in 1902, 960 in 1904, 1,469 in 1907, 1,210 in 1908, and 2,730 in 1911 [9].

In response to contemporary demands, artifacts related to the history and culture of the Kazakh people began to be exhibited at foreign exhibitions. This shift was related to the exhibitions aimed at showcasing the latest technological advancements resulting from the industrial revolution in European countries. The Russian Empire, like other world powers, organized exhibitions and included colonized regions extensively. As a result, exhibits showcasing the history, culture, and daily life of the Kazakh people began to appear in exhibitions highlighting achievements in the national economy. For example, ethnographic items from the Kazakh steppe were displayed at the All-Russian Ethnographic Exhibition held in Moscow from April 23 to June 19, 1867. This first exhibition in Russia included a camel wool cloak, a gold-embellished robe, a hat made from animal skins, a headdress decorated with colored stones, and jewelry [10]. The newspaper "Severnaya pochta" reported on this grand exhibition: "The section on the ethnography of the native peoples is the most attractive part of the entire exhibition for viewers. These items not only interest ethnographic specialists but also astonish ordinary viewers who are completely unaware of them" [11].

Initially, the responsibility for organising exhibitions in Kazakhstan was placed on local executive authorities, as museums were just being established and beginning to organise their operations properly. Therefore, letters regarding participation in major exhibitions were first sent to local provincial leaders. Later, the letters were forwarded to district and township heads, as well as local intellectuals and patrons who were supportive of cultural efforts. Collected items were carefully selected and sent to exhibitions. For instance, in 1876, a letter was sent to the Governor-General of Western Siberia, N.G. Kaznakov, by the organising committee for the exhibition held at the Third Congress of Orientalists in St. Petersburg. In response, the governor instructed local executive bodies to collect artefacts that reflected the culture and lifestyle of the Kazakh people. Most of the items were gathered from the Akmola, Atbasar, and Kokshetau regions. According to a list compiled by renowned orientalist and archaeologist P.I. Lerh, about 400 items were sent from Omsk to St. Petersburg, including Kazakh weapons, horse equipment, clothing, utensils, and jewellery. Before being sent to St. Petersburg, these artefacts were displayed in exhibitions in Akmola, Petropavl, and Omsk [10. – 18-19].

Exhibitions in Kazakhstan gained momentum due to the influence of exhibitions organised in major cities of the Russian Empire and the official visits of imperial rulers. For example, in 1868, an exhibition related to Kazakh craftsmanship was organised in honour of the visit of Prince Vladimir, the eldest son of Emperor Alexander II. During the exhibition, the yurts of Nurmambet Sagnaev from Akmola and Meiram Zhanaydarov from Atbasar stood out.

Additionally, around 100 exhibits were presented by Chingiz Ualikhanov, the father of Sultan Shokan Ualikhanov, a prominent educator and scholar from the Kokshetau district. Among the items were a yurt, valuable coats, embroidered silk robes, fur hats, men's belts, and more.

The Tsarist government sought to use exhibitions as a tool to promote its colonization policy in the Kazakh steppe, gain the trust of the local population, and encourage the nomadic Kazakh people to adopt a sedentary lifestyle. Starting in 1876, exhibitions were organized in several regions of Kazakhstan in conjunction with traditional games such as horse races and wrestling. That year, participants in exhibitions held in Akmola, Petropavl, and Omsk received material and monetary awards [12]. For example, Ivan Slovcov, a member of the Western Siberia branch of the Imperial Russian Geographical Society, wrote in his work "Travel Notes from a Trip to the Kokshetau District of the Akmola Region" that on July 18, 1878, a large horse race was organized in Kokshetau, preceded by an exhibition. He noted: "Considering the government's efforts to encourage Kazakhs to engage in agriculture, the main purpose of this exhibition was to promote agriculture and handicrafts" [13]. Items displayed at the Kokshetau exhibition included grain products, wooden crafts, weapons, horse equipment, clothing, and more. Slovcov was particularly impressed by the skill and speed of the Kazakh felt-makers, who managed to produce a 2-arshin-long felt mat in just half an hour [13. – 71].

In the second half of the 19th century, national intellectuals also made significant contributions to the promotion of Kazakh history and culture through exhibitions. Sultan Chingis Ualikhanov, for instance, sent collections related to the everyday life of Kazakhs from the North Kazakhstan region to the ethnographic exhibition held in Moscow in 1867 [14]. Meanwhile, Sultan Seitkhan Zhantorin, a member of the Orenburg branch of the Imperial Russian Geographical Society and a researcher, compiled a list of items to be sent to the exhibition at the Third Congress of Orientalists in St. Petersburg in 1876 [15]. Notable ethnographer Musa Shormanov sent 32 items showcasing the beauty and splendor of Kazakh applied arts to the All-Russian Industrial and Artistic Exhibition in Moscow in 1881. The valuable items sent to the exhibition were appraised at 150 rubles or 30 horses [16]. In 1887, in preparation for participation in the Siberian-Ural Scientific and Industrial Exhibition held in Yekaterinburg, Imambay Kudaibergenov, an honored citizen of Saroy volost in the Nikolaev district of Turgai province and a patron of culture, traveled to the exhibition with his wife to deliver valuable artifacts. In a letter to A. Procenko, the military governor of the Turgai region, the head of the Nikolaev district highlighted that Kudaibergenov voluntarily embarked on the long journey to the exhibition and that both he and his wife were fluent in Russian [17].

Over time, museums established in Kazakhstan began actively participating in exhibitions. For instance, the Semey Museum participated in the 16th All-Russian Industrial and Artistic Exhibition held in Nizhny Novgorod from May 28 to October 1, 1896. This exhibition, funded by Emperor Nicholas II, was the largest exhibition before the revolutionary era, with a budget of 10,170,000 rubles. For comparison, the World Exhibition in Paris in 1889 cost 41.5 million francs (15.5 million rubles), and the 1893 World's Fair in Chicago cost 5 million dollars (9.7 million rubles).

The 16th All-Russian Exhibition is remembered for milestones such as the introduction of the first electric tram in Russia and the display of serial automobiles by Freze and Yakovlev. The Semey Museum, which presented valuable exhibits at this large 20-section exhibition, won awards. Specifically, it received a second-degree diploma for the 13th section "Siberia: Russia's Trade with China and Japan" and a fourth-degree diploma for the 14th section "Central Asia: Russia's Trade with Persia" [7. – 7]. For a regional museum that had only been open for 13 years, achieving recognition at an exhibition visited by nearly one million people was a significant success.

Kazakh museums participated not only in exhibitions in major cities of the Russian Empire but also in exhibitions abroad. In 1878, a collection of minerals donated by Colonel V.L. Berger,

Cossack officer N.S. Sozontov, and prominent Russian scientist P.V. Gourde from the Zhetysu Museum was sent to the World Exhibition in Paris. Additionally, the best photographs of the Zhetysu region by the well-known photographer K.N. de-Lazari were sent from the museum to a photo exhibition in Tashkent [18]. It is worth noting that the Zhetysu Museum's collection included 250 photographs as of January 1906 [18. – 29].

However, the outbreak of World War I in 1914 and the subsequent revolutions of 1917 had a negative impact on the work of museums across Kazakhstan. Already struggling with funding issues, the situation for museums worsened, leading to the temporary closure of many institutions and a decline in exhibition activities.

On August 20, 1920, with the establishment of the Kyrgyz (Kazakh) Autonomous Soviet Socialist Republic, the country embarked on a new political era. As a result of the Soviet leadership's emphasis on cultural development, the number of museums in Kazakhstan increased. In 1919, the Kostanay District Museum of Local History was founded [19], followed by the Kokshetau Museum in 1920 [20], and the Syrdarya (Shymkent) District Museum. On August 31, 1921, a resolution was adopted to reorganize the Orenburg Museum of Local History into the Central Regional Scientific Museum of the Kyrgyz Region [21].

The wave of museum openings under Soviet ideological influence continued. The Ural District Museum opened in 1922 [22], and the Akmolinsk District Historical and Local History Museum officially began operating in 1923 [23]. Thus, by 1939, the number of museums in Kazakhstan had reached 25 [24].

From the very beginning of the Soviet era, there was a focus on developing exhibition activities. This policy was clearly evident at the All-Russian Conference held in Petrograd from February 11-17, 1919, where the role of museums in Soviet society was discussed. People's Commissar for Education of the RSFSR, A. Lunacharsky, highlighted the goals and objectives of museums, stating, "The museum is the memory book of humanity; thus, exhibits skillfully displayed at the exhibition should captivate visitors and help expand their horizons" [25].

Initially, museums organized exhibitions related to local history and culture. For example, in 1923, the Central Museum of Local History held exhibitions titled "Children's Creativity", "The Nature of the Orenburg Region" and "Materials for Organizing Excursions around Orenburg", which were attended by 16,284 people. Additionally, from April 25 to May 18, 1924, an exhibition dedicated to the report of the provincial education department on preschool education was visited by about 5,000 people [26].

The Soviet government also focused on the development of visual arts. During this period, art exhibitions were organized in Almaty, Semey, Kyzylorda, and Shymkent, which played a crucial role in the development of national visual arts and the opening of new museums. For example, the works showcased at an exhibition dedicated to the 15th anniversary of the Kazakh SSR's formation led to the establishment of the first national art gallery in Almaty in 1935. This gallery, in turn, contributed to an increase in the number of art exhibitions. For instance, the newly opened gallery organized the All-Kazakhstan Vernissage of Fine Art, Painting, and Sculpture in 1937 and also hosted exhibitions from the State Hermitage and the A.S. Pushkin Museum of Fine Arts [27].

The resolution "On Museum Construction" of August 20, 1928, indicated that museums should also contribute to strengthening national defense, which forced cultural institutions to establish ties with military bodies. To fulfill these directives, the Central Museum organized an exhibition titled "Contemporary and Former Kazakhstan" at military recruitment centers in 1934-1935 [28], while the newly created Kazakh State Art Gallery hosted an exhibition of the best works by artists at the Military Commissariat in October 1938 [27. – 20].

The outbreak of the Great Patriotic War had a negative impact on the further development of museums. Due to the war situation, the requirements and responsibilities for museums also changed. From then on, museums were obligated to conduct propaganda work among the people,

create exhibitions on war themes, and organize displays. For example, by the end of 1942, the Central Museum established a permanent exhibition titled "Kazakhstan during the War Days" and organized a traveling exhibition called "Kazakhstan in the Great Patriotic War" [29]. In the first half of 1943, museum staff prepared eight traveling exhibitions on themes such as "The Second Year of the Great Patriotic War," "Kazakhstan for the Front," and "Frontline Kazakhs," presenting them to the public [30].

After the war, comprehensive measures were taken to restore the country's socio-economic situation. However, during this period, political repression resumed, and the search for "enemies of the people" spread. On December 26, 1950, an article titled "Describing Issues of Kazakhstan's History from a Marxist-Leninist Perspective," criticizing historian E. Bekmakhanov's work "Kazakhstan in the 1920s-1940s", was published in "Pravda". This marked the beginning of another wave of repression. The focus soon shifted to museums, which were centers of national history and culture. The Central Committee of the Communist Party of the Soviet Union (CPSU) established a special commission to inspect the country's museums. For example, after analyzing the work of the Central Museum, the commission concluded that the museum's exhibits glorified the Mongol invasions and distorted Kazakhstan's annexation to Russia. The commission also accused the museum of not reflecting Lenin-Stalin's national policies or the class struggle in the creation of the Soviet state. Instead, they criticized the museum for including excerpts and quotes from the works of "enemies of the people" like Alikhan Bokeikhanov and Akhmet Baitursynov [31].

In the 1950s and 1960s, along with the increase in the number of museums in Kazakhstan, their participation in international events also grew. The "Thaw" period influenced the museum sector, and as a result, Soviet museums became members of the International Council of Museums (ICOM). During this time, museums in Kazakhstan had the opportunity to showcase valuable historical and cultural artifacts at exhibitions. For example, from November 1 to 5, 1958, the Central State Museum organized an exhibition of rare manuscripts as part of a conference held in Almaty with the participation of Asian and African countries.

The increase in the number of museums and the growing interest of the public in them led to a doubling of the number of visitors. In 1962, the number of visitors to the country's museums reached 430,000, with 120,000 of them, or 27.9%, attending exhibitions [32].

Between 1965 and 1970, museums in Kazakhstan organized 98 permanent and 127 traveling exhibitions. All of these exhibitions adhered to the Marxist-Leninist ideology promoted by the Soviet government. For example, the Shymkent Regional Museum of History and Local Lore prepared exhibitions on topics such as "They Fought for the Soviet Government" and "Shymkent in 50 Years," while the Zhambyl Regional Museum of History and Local Lore organized an exhibition titled "Lenin and the National Liberation Struggle of Colonized Peoples" [33].

The 1970s and 1980s in Kazakhstan's history are described as the "Museum Boom" period. During this time, many museums were established and began serving the public. Among them were the Otyrar Museum (1970), Torgay Regional Museum of History and Local Lore (1973), Taldykorgan Regional Museum of History and Local Lore (1974), Zhezkazgan Regional Museum of History and Local Lore (1978), the Memorial Museum of Hero of the Soviet Union A. Moldagulova (1980), the Memorial Museum of G. Muratbayev (1981), and the "Altyn Emel" State Memorial Museum of Shokan Ualikhanov (1983), among others [34]. In addition to these cultural institutions, many community-based museums were opened in schools, clubs, collective farms, state farms, and other organizations. This shows that museum work in Kazakhstan had taken on a truly nationwide character.

During the "Museum Boom" period, exhibitions were organized under the direct instruction of state authorities. For example, from September 26 to October 2, 1972, the "Finland Days in Kazakhstan" event took place, and the T.G. Shevchenko Art Gallery presented the

exhibition "Kazakh Fine Art." In line with the censorship of that time, the exhibition featured artworks that promoted socialist construction and communist ideology [28. – 312].

The Soviet Union, which had forcibly united many nations, did not last long. In 1991, Kazakhstan's independence opened the door to the next stage of museum development. However, the change in the political system and the transformation of the socio-economic structure brought numerous challenges, which also affected the museum sector.

In 1990, the year Kazakhstan declared its sovereignty, the country had 89 functioning museums. Specifically, there were 2 historical-revolutionary museums, 21 memorial museums, 42 museums of history and local lore, 2 natural history museums, 9 art museums, and 3 literary museums. These museums housed a collection of over 2,056,000 artifacts [35].

Independence required a reevaluation of the exhibition activities of museums. For example, in September 1992, the Aktobe Regional Museum of History and Local Lore opened a hall titled "Children of the Steppe in Helmets," dedicated to the struggles of khans and sultans in the 17th-20th centuries for the interests of the nation, as well as the history of anti-colonial national liberation movements. Initially, museums independently began creating their own exhibitions. In 1998, a national scientific-practical conference titled "Problems of Reflecting Key Periods of National History in Museum Exhibitions" was held at the Central State Museum, with the participation of prominent scholars, museum specialists, and university faculty. This conference provided an opportunity to identify the shortcomings of Soviet-era exhibition practices and explore ways to redesign them from a national perspective. In the period under consideration the scientific works of foreign scientists were studied by J. Davallon [36] and G.E.Burcaw [37] related to exhibition activities.

In the 1990s, alongside the renewal of museum exhibitions, exhibitions aimed at promoting national history and culture also began to be organized. During the Soviet era, the ability to organize exhibitions abroad was limited, but now, as an independent state, Kazakhstan freely showcased its artifacts internationally. For example, in 1998, an exhibition titled "The Golden Man," featuring masterpieces of Saka-Scythian culture, was held in the Italian cities of Mantua and Rome [34. – 141].

The move of Kazakhstan's capital from Almaty to Akmolinsk in 1997 required attention to the cultural development of the new city. In a speech at the expanded meeting of the state commission for organising the "Year of National Unity and National History" on March 17, 1998, First President N. Nazarbayev discussed the establishment of a national museum in the capital. However, in 2000, the President's Cultural Center of the Republic of Kazakhstan was opened in Astana. This center focused on implementing state cultural policy in the areas of museums, library services, and artistic and musical arts. Between 2000 and 2003, the museum organised 88 exhibitions in Kazakhstan and 8 abroad.

With the advancement of modern technologies, interactive exhibitions began to emerge in Kazakhstan at the start of the new millennium. For example, in 2003, the first interactive ethnographic exhibition titled "Er Kanaty" was held at the Central State Museum of the Republic of Kazakhstan. The organizers aimed to explore the intricacies of nomadic culture through the image of the horse [34. – 154-156].

In 2008, the issue of establishing a national museum was raised again, and specific tasks were assigned to the Ministry of Culture and Information of the Republic of Kazakhstan and the Akimat (administration) of Astana. From 2010 to 2014, a new building was constructed with funding from the "KazMunayGas" JSC, and on July 2, 2014, the National Museum of the Republic of Kazakhstan was officially inaugurated. The museum, built to modern standards, covers a total area of 74,000 square meters and is equipped with the latest technology. Its exhibition space exceeds 14,000 square meters and includes 16 permanent halls and 4 temporary exhibition halls, allowing for the implementation of large exhibitions [38].

As Kazakhstan emerged from an economic crisis and moved towards stable development, the number of museums increased. Statistical data shows that in 2011, there were 216 museums in the country, and by 2020, this number had risen to 253, marking a 17% increase. Details regarding the exhibition activities of museums in Kazakhstan can be found in the table below.

Table 1 – Information on the activities of museums in Kazakhstan for the years 2011-2020

| № | The period | 2011 | 2012 | 2013 | 2014 | 2015 | 2016 | 2017 | 2018 | 2019 | 2020 |
|---|--|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| 1 | Number of museums | 216 | 221 | 224 | 231 | 234 | 238 | 240 | 245 | 250 | 253 |
| 2 | Number of exhibitions | - | 6 452 | 7 157 | 7 376 | 7 946 | 9 146 | 9 206 | 9 737 | 9 496 | 4 058 |
| 3 | Number of exhibits in the main collection | 2 623 758 | 2 546 350 | 2 414 838 | 2 412 890 | 2 397 246 | 2 382 101 | 2 419 677 | 2 464 368 | 2 551 037 | 2 580 277 |
| 4 | Number of exhibits displayed during the year | 397 911 | 410 138 | 408 779 | 412 073 | 400 695 | 407 011 | 412 111 | 426 632 | 452 788 | 313 673 |
| 5 | Number of visitors (thousand people) | 4 209,9 | 4 544,3 | 4 805,2 | 5 588,6 | 5 719,9 | 5 894,7 | 6 450,2 | 6 716 | 6 829 | 2 351 |
| Note: The table is based on data from the official website of the Bureau of National statistics Agency for strategic planning and reforms of the Republic of Kazakhstan [1] | | | | | | | | | | | |

From the table above, we can see that 6,452 exhibitions were organized in 2012, and in the following years, their number steadily increased, reaching 9,496 exhibitions in 2019, showing a growth of 47.1%. Considering that the number of museums increased by 13% during the same period, from 2012 to 2019, this is a significant figure.

Between 2011 and 2019, the number of items in the main collections of museums in Kazakhstan changed. In 2011, the museum collections totalled 2,623,758 storage units, while by 2019, this number had decreased to 2,551,037 units. Despite the decline in the number of artefacts in the main collections during this period, the number of exhibits displayed in exhibitions increased from 397,911 to 452,788, representing a 13.7% growth.

Exhibitions significantly impact the number of visitors to museums, and between 2011 and 2019, there was a substantial increase in museum attendance. In 2011, museums welcomed 4,209,900 visitors, while in 2019, this number rose to 6,829,000, marking a 62.2% increase.

However, the global COVID-19 pandemic in 2020 negatively affected museum operations. Although new museums were opened, the number of exhibitions dropped from 9,496 in 2019 to 4,058 in 2020, a 57.2% decrease. Additionally, due to the pandemic, the number of visitors decreased by threefold, with only 2,351,000 people attending museums in 2020.

The prolonged pandemic also required the adoption of new technologies in museum operations. As a result, online tours, exhibitions, lectures, museum lessons, and other significant events were organized. Statistical data shows that in 2021, 1,538 exhibitions were organized. In the following years, this number decreased to 1,013 in 2022 and 792 in 2023. This decline is closely related to the gradual easing of coronavirus restrictions and the return of museums to their previous operational status.

Since gaining independence, the international exhibitions showcasing Kazakhstan's cultural heritage abroad can be categorized as follows:

1) Exhibitions on the History and Culture of Early Nomads in Kazakhstan: These exhibitions predominantly focus on the Saka and Sarmatian periods. One of the most significant and long-running exhibitions is the "Golden Man" exhibition, first held in Italy in 1998. The rich cultural heritage left by the Scythians and Sarmatians, considered the ancestors of the Kazakh people, was showcased in the "Made of gold and grass: The Nomads of Kazakhstan" exhibition organized in 2006 in San Diego, Houston, and Philadelphia, USA. In 2007, it was featured in the exhibition "The Golden Falcon Symbol: The Burial of Scythian Kings" in Berlin, Hamburg, and Munich, Germany, as well as in the "Golden Griffin" exhibition held in Istanbul, Turkey [39]. Additionally, the finest works of Scythian art were presented in exhibitions in New York and Washington in 2012 [40].

To comprehensively promote the culture of early nomads in Kazakhstan on an international level, the Ministry of Culture and Sports of the Republic of Kazakhstan implemented the project "The Golden Man's Tour of World Museums" from 2017 to 2020. Within the framework of this project, the National Museum of the Republic of Kazakhstan organized exhibitions in Belarus in 2017, and in Russia, Azerbaijan, China, Poland, and South Korea in 2018. In 2019, exhibitions were held in Tatarstan (Russia), Uzbekistan, North Macedonia, Turkey, Malaysia, and Greece, followed by India in 2020. These exhibitions were attended by over 2 million foreign visitors [38. – 115-116].

Currently, several museums in our country are organizing exhibitions aimed at promoting the culture of horseback riding and the ancient arts and technologies of the Great Steppe.

2) Exhibitions on Medieval Kazakhstan: During the Soviet era, the emphasis on class struggle and the promotion of socialist construction led to the portrayal of ancient and medieval periods as epochs of feudalism and capitalism. This fostered the notion that true equality and advanced civilization only emerged with the establishment of the Soviet Union.

However, since gaining independence, exhibitions have aimed to present a more authentic depiction of the development of science, trade, and urban culture in the medieval period. For instance, in 2013, an exhibition titled "Unknown Kazakhstan – Archaeology in the Heart of Asia" was held at the Mining Museum in Bochum, Germany. The exhibition showcased medieval ceramics, jewelry, coins, silver ingots, bronze vessels, and other artifacts from Kazakhstan's museums. Foreign visitors expressed particular interest in the famous silver items from the "Otyrar Treasure," discovered in 1974, as well as coins minted in Almalyk, Emel, Zhetysay, and Tabriz [41].

Promoting medieval urban culture has also been supported by international projects conducted in collaboration with neighboring countries. In 2014, Kazakhstan, China and Kyrgyzstan jointly included the famous Silk Road's Chang'an-Tian Shan corridor in UNESCO's World Heritage list. On May 18, 2024, an exhibition titled "From Chang'an: Celebrating 10 Years of Inclusion in the World Heritage List" was opened at the Shaanxi History Museum in Xi'an, China. This exhibition featured artifacts from the National Museum of the Republic of Kazakhstan that pertained to the development of trade along the Silk Road and the flourishing of urban culture [42].

These exhibitions aim to present a more authentic portrayal of medieval science, trade, and urban culture. For example, in 2013, the "Unknown Kazakhstan – Archaeology in the Heart of Asia" exhibition was held in Germany. It featured medieval ceramics, jewelry, coins, and bronze items, including the famous "Otrar Hoard" from 1974. Collaborative projects with neighboring countries also played a significant role in promoting medieval Kazakhstan, such as the Silk Road's Chang'an-Tianshan Corridor being inscribed as a UNESCO World Heritage Site in 2014.

3) Exhibitions on the Ethnography of the Kazakh People: Under Soviet ideology, many national customs, clothing, and traditional forms of decorative and applied arts were viewed as relics of the past and received little attention. However, to showcase the essence and cultural identity of an independent nation, the best works of folk art began to be displayed at international exhibitions.

For example, jewelry from the collection of the renowned craftsman and jeweler Darkembay Shokparuly was exhibited at the "WTM London - 2007" exhibition held in London, UK. His works also attracted public interest at international decorative and applied arts exhibitions in Tel Aviv (Israel) and Tehran (Iran) [43]. This trend continues to this day. In 2023, in celebration of Nauryz, the A. Kekilbayev Regional Museum in Mangystau organized the exhibition "Ancient Art Passed Down from Ancestors" in Batumi, Georgia, where a yurt was erected, and national clothing and jewelry were showcased for the public [44].

Kazakhstan's visual arts have been increasingly showcased abroad through project-based exhibitions. In 2018, the State Art Museum of Kazakhstan organized exhibitions in New York, Ankara, and Bursa under the "Global Art of Kazakhstan" project. Over 80 Kazakh artists' works were featured, including prominent figures like Äbilkhan Kasteev, Aisha Galymbayeva, and contemporary artists such as Moldakul Narymbetov and Saule Sulejmenova.

4) Exhibitions on the Formation and Development of Kazakh Visual Arts: Initially, museums organized exhibitions of domestic artists, sculptors, and other visual art masters in individual countries. However, they gradually shifted to a project management approach. For example, as part of the comprehensive project "Contemporary Kazakh Art in a Global World," the A. Kastejev State Museum of Arts held an exhibition titled "At the crossroads of Europe and Asia: masterpieces of Kazakh art from the collection of the A. Kastejev State Museum of Arts" at the National Arts Club in New York from June 16 to July 15, 2018. With the support of the TURKSOY organization, exhibitions titled "Spirit of the Great Steppe" were organized in Ankara, Turkey, from November 14 to 24, and in Bursa from November 26 to December 10. These exhibitions showcased outstanding works from prominent Kazakh painters and contemporary artists [45].

Additionally, the National Museum of the Republic of Kazakhstan launched the "Focus on Kazakhstan" project to promote national visual arts internationally. Under this project, exhibitions were organized in London (UK), Berlin (Germany), Jersey City (USA), and Suwon (South Korea) from September 18, 2018, to March 3, 2019. More than 80 works by domestic artists were featured, including classics like Abilkhan Kasteev, Uke Azhiev, Aubaqir Ismailov, and Aisha Galymbayeva, as well as contemporary artists such as Moldakul Narymbetov, Rustam Khalfin, Sergey Maslov, and Saule Suleimenova [46].

5) Thematic and Anniversary Exhibitions: Kazakhstan's membership in various international organizations and its efforts to strengthen partnerships with countries around the world have invigorated the cultural sector, including the exhibition activities of museums. For instance, during the years of independence, the Central State Museum organized exhibitions titled "Religions of the Kazakh Steppe through the Eyes of the Holy Father Jan" in Venice, Italy, and "Written Monuments in the Collections of the Central State Museum of Kazakhstan" in Istanbul, Turkey [28. – 323].

In 2008, an exhibition was held in Paris, France, organized by the Abai "Zhidebay-Borili" State Historical-Cultural and Literary-Memorial Museum-Reserve in honor of the 150th anniversary of the poet Sh. Qudaiberdiuly [39. – 7-8]. More recently, on October 28, 2023, the Bukhar Zhyrau Regional Museum of Literature and Art in Pavlodar held an exhibition in Mytishchi, Russia, titled "Gifted Figures of the Irtysh-Bayan Region." This exhibition featured artifacts related to notable historical figures, including the poet and genealogist Mashkhur Zhusup Kopeev, the playwright and publicist Zhusipbek Aimaurov, one of the first Kazakh diplomats Nazir Torekulov, and the actor and director Shaken Aimanov, among others.

Through these exhibitions, Kazakhstan has actively promoted its cultural and historical heritage on the global stage, covering periods from ancient times to the modern era.

Conclusion

The exhibition activities of museums play an important role in promoting the historical and cultural heritage of any nation or state. Exhibitions also provide people with the opportunity to explore the world around them, form their perspectives and opinions, and broaden their horizons.

Since their establishment, museums in Kazakhstan have actively participated in exhibitions both locally and in other regions. However, the mission of organizing exhibitions has evolved with each historical period. For instance, during the Russian Empire era, exhibitions were used as a tool to subjugate colonized peoples and adapt them to the new governance system through sedentarization. In the Soviet era, culture was fully controlled, and exhibitions became a political tool for promoting socialist ideals among the population.

Kazakhstan's independence shifted the focus of museum work, including exhibition activities, in a new direction. Comprehensive scientific research demonstrated that the Great Steppe civilization had already formed in ancient times on Kazakh lands. Today, exhibitions serve as a vibrant way to showcase the nation's centuries-old historical and cultural heritage and its national cultural code at regional, national, and international levels.

The increase in the number of museums in the country, along with the enrichment of their collections with valuable artefacts, has positively impacted the quality of exhibition activities. Additionally, factors such as the strengthening of museums' material and technical base and the integration of modern technologies into the museum sector have enabled the organization of exhibitions in new, innovative formats.

Financing Information

The article was prepared within the framework of program-targeted funding by the Ministry of Culture and Information of the Republic of Kazakhstan on the topic: «Life in Motion: The Cultural Code of the Kazakh Steppe Civilization» (Registration number BR22082508).

REFERENCES

- 1 Statistics of the Republic of Kazakhstan on culture. Official website of the Bureau of National statistics Agency for strategic planning and reforms of the Republic of Kazakhstan. Available at: - URL: <https://stat.gov.kz/industries/social-statistics/stat-culture/> (accessed: 26.09.2024).
- 2 Терещенко Л. Следы Дешт-и-Кипчака и Внутренняя киргиз-кайсацкая орда. Москвитянин. - №22. - 1853. - С. 51-85.
- 3 Евреинов А. Внутренняя, или Букеевская, киргиз-казачья орда. Современник. Т. XXIX, отд. II. - 1851. - С. 49-96.
- 4 Зиманов С.З. Россия и Букеевское ханство. - Алма-Ата: Наука. - 1982. - 171 с.
- 5 Қазақстан Республикасының Орталық мемлекеттік архиві. И-4 қор, 1-тізбе, 2350-іс.
- 6 Объединенный государственный архив Оренбургской области Российской Федерации. Ф. 6. Оп. 10. Д. 3850.
- 7 Адрианов А.А. Краткий исторический очерк Семипалатинского музея. Труды Семипалатинского Окружного музея. - Вып. 2. - Семипалатинск. - 1929. - С. 3-14.
- 8 Недзвецкий В.Е. Отчет о работе и занятиях по Семиреченскому областному статистическому комитету за 1913 г. - Верный. - 1914. - 30 с.
- 9 Қазақстан Республикасының Орталық мемлекеттік архиві. 44 қор, 1-тізбе, 5492-іс.
- 10 Маргулан А.Х. Казахское народное искусство. - Алма-Ата: Онер. - 1986. - 150 с.
- 11 Қазақстан Республикасының Орталық мемлекеттік архиві. И-4 қор, 1-тізбе, 2350-іс.
- 12 Российский государственный исторический архив. Ф. 398. Оп. 43. Д. 1380.
- 13 Словцов И.Я. Путевые заметки, введенные во время поездки в Кокчетавский уезд Акмолинской области в 1878 году. - Омск: Б.и. - 1897. - 198 с.
- 14 Прищепова В.А. Коллекции заговорили: История формирования коллекций МАЭ по Средней Азии и Казахстану (1870-1940). Рос. акад. наук. Музей антропологии и этнографии имени Петра Великого (Кунсткамера). - Санкт-Петербург: Петербургкомстат. - 2000. - 269 с.
- 15 Қазақстан Республикасының Орталық мемлекеттік архиві. 25-қор, 1-тізбе, 2008-іс.

- 16 Қазақстан Республикасының Орталық мемлекеттік архиві. 460-қор, 1-тізбе, 26-іс.
- 17 Қазақстан Республикасының Орталық мемлекеттік архиві. 25-қор, 1-тізбе, 2432-іс.
- 18 Недзвецкий В.Е. Отчет о работе и занятиях по Семиреченскому областному статистическому комитету за 1905 г. – Верный: Типография Семиреченского областного правления. – 1906. – 43 с.
- 19 Қазақстан Республикасының Орталық мемлекеттік архиві. 1306-қор, 1-тізбе, 45-іс.
- 20 Қазақстан Республикасының Орталық мемлекеттік архиві. 1308-қор, 1-тізбе, 87-іс.
- 21 Қазақстан Республикасының Орталық мемлекеттік архиві. 1890-қор, 1-тізбе, 2776-іс.
- 22 Қазақстан Республикасының Орталық мемлекеттік архиві. 81-қор, 1-тізбе, 1021-іс.
- 23 Қазақстан Республикасының Орталық мемлекеттік архиві. 1308-қор, 1-тізбе, 28-іс.
- 24 Социалистическое строительство в Казахской ССР за 20 лет. – Алма-Ата: б.и. – 1940. – 283 с.
- 25 Юренина Т.Ю. Музееведение: Учебник для высшей школы. 2-ое издание. – Москва: Академический Проспект. – 2004. – 560 с.
- 26 Отчеты ЦКМК за 1923-1924 гг. Т.6. – Труды общества изучения Казахстана. – Оренбург. – 1925. – 313 с.
- 27 Сырлыбаева Г. История Государственного музея искусств им. А.Кастеева. 1935-1950 гг. *Shahar-Kultura*. - №5. – 2005. – С. 18-22.
- 28 Ибраева А.Ғ. Қазақстан музейлері: тарих және тағылым. – Астана. – 2012. – 536 б.
- 29 Қазақстан Республикасының Орталық мемлекеттік архиві. 1876-қор, 24-тізбе, 78-іс.
- 30 Қазақстан Республикасының Орталық мемлекеттік архиві. 1876-қор, 1-тізбе, 8-іс.
- 31 Қазақстан Республикасының Орталық мемлекеттік архиві. 1876-қор, 1-тізбе, 296-іс.
- 32 Қазақстан Республикасының Орталық мемлекеттік архиві. 1876-қор, 1-тізбе, 113-іс.
- 33 Тайман С. Қазақстанда мұражай ісінің даму тәжірибелері және проблемалары (1946-1970 жж.): тар. ғыл. канд. дисс. – Қарағанды. – 1999. – 158 б.
- 34 Файзуллина Г.Ш., Асанова С.А. Музейное дело Казахстана: вопросы истории и практики. – Алматы: Университет «Туран». – 2022. – 344 с.
- 35 Тұяқбаев Қ.Қ., Тарихи және мәдени мұраны жаңғырту мәселелері. Қазақстан музейлері. - №1 (1). – 2002. – Б. 40-42.
- 36 Davallon J. (1986) *Claquemurer pour ainsi dire tout l'univers: La mise en exposition [Slamming, so to speak, the whole universe: The exhibition.]*. Paris: Centre Georges Pompidou. [in French]. 300 p.
- 37 Burcaw G.E. (1997) *Introduction to Museum Work*, Walnut Creek. London: Altamira Press. 3rd ed. 237 p.
- 38 Гиззатов С.М. «Золотой человек» как символ степной цивилизации. Материалы международной научно-практической конференции «Музееведение в XXI веке: исследования, традиции и инновации». 2 книга. – Ташкент. – 2022. – 500 с.
- 39 Алтаев Б. Музейное дело в Казахстане: проблемы и перспективы. Сборник материалов Первого Международного форума музееведов в Казахстане «Музей как феномен истории и современности». – Астана. – 2011. – 319 с.
- 40 Сарбасов А., Елемесова Ж. Берел қорық-мұражайы: даму жолы. Мәдени мұра. - №3 (66). – 2016. – 42-47 бб.
- 41 Аренова Г. Көненің көзіндей, тарихтың өзіндей. Мәдени мұра. - №4 (61). – 2015. – Б. 51-54.
- 42 Қытайда ҚР Ұлттық музейі қорының көрмесі ашылды. *Qazaq Gazetteri* [Электронды ресурс] – URL: <https://kazgazeta.kz/news/149124> (қаралу уақыты: 26.09.2024).
- 43 Бұтабаева М. Ұста Дәркембай атындағы қолөнер музейі. Мәдени мұра. - №1 (64). – 2016. – Б. 61-64.
- 44 Наурыз праздновали в грузинском Батуми [электронды ресурс] – URL: <https://www.gov.kz/memleket/entities/mfa/press/region-news/details/12750?lang=ru> (дата обращения: 26.09.2024).
- 45 Ә.Қастеев атындағы ҚР Мемлекеттік Өнер музейінің 2018 жыл бойынша есебі. – Алматы. – 2018. – 38 б.
- 46 Қазақстан Республикасы Ұлттық музейіне - 5 жыл. – Нұр-Сұлтан. – 2019. – 208 б.

ҚАЗАҚСТАН МУЗЕЙЛЕРІНІҢ КӨРМЕ ҰЙЫМДАСТЫРУ ҚЫЗМЕТІ

Андатпа

Мақала еліміздің музей саласының тарихын зерттеуге бағытталған. Соның ішінде Қазақстан музейлерінің ұлттық тарих пен мәдениетті насихаттауға бағытталған көрме ұйымдастыру қызметін жан-жақты ашып көрсетуді мақсат тұтады. Тақырыпты зерттеу барысында пайдаланылған әр түрлі тарихи дереккөздердің ерекшеліктері сипатталып, көрме ұйымдастыру қызметінің зерттелу дәрежесіне шолу жасалады. Мақалада XIX ғасырдың I ширегінен бастап Қазақстандағы алғашқы музейлердің ашылуы, олардың бастамасымен ұйымдастырылған экспозициялық-көрме жұмыстары жан-жақты талқыланады.

Сондай-ақ жергілікті интеллигенция өкілдерінің, мәдениет жанашырларының қазақ халқының тарихы мен бай мұрасын халықаралық деңгейде насихаттауға қосқан үлесі қарастырылады. Мақаланың тағы бір бөлімі кеңестік замандағы музей құрылысын, мемлекеттік идеологияның көрме қызметіне әсерін зерттеуге арналады. Музейлер санының артуы, бір жүйеге келтірілуі сияқты жетістіктермен қатар көрме ұйымдастыру қызметінде орын алған түрлі қиындықтар архив құжаттары, нормативтік-құқықтық актілер, статистикалық деректер негізінде көрсетіледі. Кеңестік кезеңде үстемдік еткен қатаң мемлекеттік бақылау мен цензураның, материалдық-техникалық және қаржылық мәселелердің музей ісіне әсері зерделенеді.

Қазақстанның тәуелсіздікке қол жеткізгеннен кейінгі музей саласында жүргізген жаңа реформалары, олардың көрме ұйымдастыру қызметіне әсері зерделенеді. Отандық тарих пен мәдениетті ұлттық мүдде тұрғысынан насихаттауға бағытталған көрмелердің тақырыптық, құрылымдық ерекшеліктері, музейлер қорындағы жәдігерлердің көрмеге шығарылу көрсеткіштері қарастырылады. Әсіресе республикалық және өңірлік музейлердің шетелдік көрмелерге белсене қатысуы, халықаралық деңгейде өтетін көрмелердің тақырыптық ерекшеліктері талданады.

Негізгі сөздер: қазақ мәдениеті мен өнері, музей, экспозиция, көрме, музей қоры, коллекция, тарихи-мәдени мұра

ВЫСТАВОЧНАЯ ДЕЯТЕЛЬНОСТЬ МУЗЕЕВ КАЗАХСТАНА

Аннотация

Статья посвящена изучению истории музейной сферы страны. Основной целью является всестороннее раскрытие деятельности музеев Казахстана по организации выставки, направленной на популяризацию национальной истории и культуры. Далее предлагается обзор исторических источников, использованных при изучении выставочной деятельности музеев Казахстана, анализируется степень изученности темы. В статье подробно изучено открытие первых музеев Казахстана с I четверти XIX века, а также их экспозиционно-выставочная работа. Авторами рассмотрен вклад представителей местной интеллигенции и меценатов в популяризацию многовековой истории и богатого культурного наследия казахского народа на международном уровне. Другой раздел статьи посвящен изучению строительства музея в советское время, влиянию государственной идеологии на выставочную деятельность. Наряду с такими достижениями, как увеличение количества и унификация музеев, также на основании архивных документов, нормативно-правовых актов и статистических данных рассмотрены различные проблемы. Изучено влияние жесткого государственного контроля и цензуры, материально-технических и финансовых вопросов, господствовавших в советский период, на музейное дело.

В статье изучены новые реформы, проведенные Казахстаном в музейной сфере после обретения независимости, их влияние на выставочную деятельность. Рассмотрены тематические, структурные особенности выставок, направленные на популяризацию отечественной истории и культуры с точки зрения национальных интересов, приведены показатели выставления экспонатов из фондов музеев. В частности, анализируется активное участие республиканских и региональных музеев в зарубежных выставках, тематические особенности международных выставок.

Ключевые слова: культура и искусство казахов, музей, экспозиция, выставка, музейный фонд, коллекция, историко-культурное наследие.

REFERENCES

- 1 Statistics of the Republic of Kazakhstan on culture. Official website of the Bureau of National statistics Agency for strategic planning and reforms of the Republic of Kazakhstan. Available at: - URL: <https://stat.gov.kz/industries/social-statistics/stat-culture/> [in English]. (accessed: 26.09.2024).
- 2 Tereshchenko L. Sledy Desht-i-Kipchaka i Vnutrennyaya kirgiz-kajsackaya orda [*Traces of Desht-i-Kipchak and the Inner Kirghiz-Kaysak Horde*]. Moskvityanin. №22. 1853. P. 51-85. [in Russian].
- 3 Evreinov A. Vnutrennyaya, ili Bukeevskaya, kirgiz-kazach'ya orda [*The Inner, or Bukeevskaya, Kirghiz-Cossack horde*]. Sovremennik. Vol. XXIX, Part II. 1851. P. 49-96. [in Russian].
- 4 Zimanov S.Z. Rossiya i Bukeevskoe hanstvo [*Russia and the Bukey Khanate*]. Alma-Ata: Nauka. 1982. 171 p. [in Russian].
- 5 Qazaqstan Respublikasynyñ Ortalyq memleketтік arhivi [*Central State Archive of the Republic of Kazakhstan*]. F. I-4. In. 1. F. 2350. [in Russian].
- 6 Ob"edinennyj gosudarstvennyj arhiv Orenburgskoj oblasti Rossijskoj Federacii [*United State Archive of Orenburg Region of the Russian Federation*]. F. 6. In. 10. F. 3850. [in Russian].
- 7 Adrianov A.A. Kratkij istoricheskij ocherk Semipalatinskogo muzeja [*A brief historical sketch of the Semipalatinsk Museum*]. Trudy Semipalatinskogo Okruzhnogo muzeja. Issue 2. Semipalatinsk. 1929. P. 3-14. [in Russian].

- 8 Nedzveckij V.E. Otchet o rabote i zanyatiyah po Semirechenskomu oblastnomu statisticheskemu komitetu za 1913 g. [*Report on the work and classes of the Semirechensk Regional Statistical Committee for 1913*]. Vernyj. 1914. 30 p. [in Russian].
- 9 Qazaqstan Respublikasynyñ Ortalyq memlekettik arhivi [*Central State Archive of the Republic of Kazakhstan*]. F. 44. In. 1. F. 5492. [in Russian].
- 10 Margulan A.H. Kazahskoe narodnoe iskusstvo [*Kazakh folk art*]. Alma-Ata: Öner. 1986. 150 p. [in Russian].
- 11 Qazaqstan Respublikasynyñ Ortalyq memlekettik arhivi [*Central State Archive of the Republic of Kazakhstan*]. F. 81. In. 1. F. 826. [in Russian].
- 12 Rossijskij gosudarstvennyj istoricheskij arhiv [*State Historical Archive of Russia*]. F. 398. In. 43. F. 1380. [in Russian].
- 13 Slovcev I.Ya. Putevye zametki, vvedennye vo vremya poezdki v Kokchetavskij uezd Akmolinskoj oblasti v 1878 godu [*Travel notes introduced during a trip to Kokchetavsky district of Akmola region in 1878*]. Omsk: B.i. 1897. 198 p. [in Russian].
- 14 Prishchepova V.A. Kollekcii zagovorili: Istoriya formirovaniya kolekcij MAE po Srednej Azii i Kazahstanu (1870-1940). Ros. akad. nauk. Muzej antropologii i etnografii imeni Petra Velikogo (Kunstkamera) [*Collections are talking: The history of the formation of the MAE collections in Central Asia and Kazakhstan (1870-1940). Russian Academy of Sciences. Peter the Great Museum of Anthropology and Ethnography (Kunstkamera)*]. Sankt-Peterburg: Peterburgkomstat. 2000. 269 p. [in Russian].
- 15 Qazaqstan Respublikasynyñ Ortalyq memlekettik arhivi [*Central State Archive of the Republic of Kazakhstan*]. F. 25. In. 1. F. 2008. [in Russian].
- 16 Qazaqstan Respublikasynyñ Ortalyq memlekettik arhivi [*Central State Archive of the Republic of Kazakhstan*]. F. 460. In. 1. F. 26. [in Russian].
- 17 Qazaqstan Respublikasynyñ Ortalyq memlekettik arhivi [*Central State Archive of the Republic of Kazakhstan*]. F. 25. In. 1. F. 2432. [in Russian].
- 18 Nedzveckij V.E. Otchet o rabote i zanyatiyah po Semirechenskomu oblastnomu statisticheskemu komitetu za 1905 g. [*Report on the work and classes of the Semirechensk Regional Statistical Committee for 1905*]. Vernyj: Tipografiya Semirechenskogo oblastnogo pravleniya. 1906. 43 p. [in Russian].
- 19 Qazaqstan Respublikasynyñ Ortalyq memlekettik arhivi [*Central State Archive of the Republic of Kazakhstan*]. F. 1306. In. 1. F. 45. [in Russian].
- 20 Qazaqstan Respublikasynyñ Ortalyq memlekettik arhivi [*Central State Archive of the Republic of Kazakhstan*]. F. 1308. In. 1. F. 87. [in Russian].
- 21 Qazaqstan Respublikasynyñ Ortalyq memlekettik arhivi [*Central State Archive of the Republic of Kazakhstan*]. F. 1890. In. 1. F. 2776. [in Russian].
- 22 Qazaqstan Respublikasynyñ Ortalyq memlekettik arhivi [*Central State Archive of the Republic of Kazakhstan*]. F. 81. In. 1. F. 1021. [in Russian].
- 23 Qazaqstan Respublikasynyñ Ortalyq memlekettik arhivi [*Central State Archive of the Republic of Kazakhstan*]. F. 1308. In. 1. F. 28. [in Russian].
- 24 Socialisticheskoe stroitel'stvo v Kazahskoj SSR za 20 let [*Socialist construction in the Kazakh SSR for 20 years*]. Alma-Ata: b.i. 1940. 283 p. [in Russian].
- 25 Yureneva T.Yu. Muzeevedenie: Uchebnik dlya vysshej shkoly. 2-oe izdanie [*Museology: A textbook for higher education. 2nd edition*]. Moskva: Akademicheskij Prospekt. 2004. 560 p. [in Russian].
- 26 Otchety CKMK za 1923-1924 gg. [*Reports of the Central Regional Museum of Kazakhstan for 1923-1924*]. Trudy obshchestva izucheniya Kazahstana. Orenburg. Vol. 6. 1925. 313 p. [in Russian].
- 27 Syrlybaeva G. Istoriya Gosudarstvennogo muzeya iskusstv im. A.Kasteeva. 1935-1950 gg. [*The history of the A.Kasteev State Museum of Art. 1935-1950*]. Shahar-Kul'tura. №5. 2005. P. 18-22. [in Russian].
- 28 Ibraeva A.Ė. Qazaqstan muzeileri: tarih zhāne taǵylym [*Museums of Kazakhstan: history and history*]. Astana, 2012. 536 p. [in Kazakh].
- 29 Qazaqstan Respublikasynyñ Ortalyq memlekettik arhivi [*Central State Archive of the Republic of Kazakhstan*]. F. 1876. In. 24. F. 78. [in Russian].
- 30 Qazaqstan Respublikasynyñ Ortalyq memlekettik arhivi [*Central State Archive of the Republic of Kazakhstan*]. F. 1876. In. 1. F. 8. [in Russian].
- 31 Qazaqstan Respublikasynyñ Ortalyq memlekettik arhivi [*Central State Archive of the Republic of Kazakhstan*]. F. 1876. In. 1. F. 296. [in Russian].
- 32 Qazaqstan Respublikasynyñ Ortalyq memlekettik arhivi [*Central State Archive of the Republic of Kazakhstan*]. F. 1876. In. 1. F. 113. [in Russian].
- 33 Taiman S. Qazaqstanda mūrazhai isiniñ damu tāzhiribeleri zhāne problemalary (1946-1970 zhzh.) [*The experience and problems of the development of the museum business in Kazakhstan (1946-1970)*]: tar. ğyl. kand. diss. Karaǵandy. 1999. 158 p. [in Kazakh].

- 34 Fajzullina G.Sh., Asanova S.A. Muzejnoe delo Kazakhstana: voprosy istorii i praktiki [Museum business in Kazakhstan: issues of history and practice]. Almaty: Universitet "Turan". 2022. 344 p. [in Russian].
- 35 Tüyaqbaev Q.Q. Tarihi zhāne mādeni mūrany zhañgyrtu мәseleleri. Qazaqstan muzeileri [Museums of Kazakhstan]. №1 (1). 2002. P. 40-42. [in Kazakh]
- 36 Davallon J. (1986) Claquemurer pour ainsi dire tout l'univers: La mise en exposition [Slamming, so to speak, the whole universe: The exhibition.]. Paris: Centre Georges Pompidou. [in French]. 300 p. [in English].
- 37 Burcaw G.E. (1997) Introduction to Museum Work, Walnut Creek. London: Altamira Press. 3rd ed. 237 p. [in English].
- 38 Gizzatov S.M. "Zolotoj chelovek" kak simvol stepnoj civilizacii [The "Golden Man" as a symbol of steppe civilization]. Materialy mezhdunarodnoj nauchno-prakticheskoy konferencii "Muzeevedenie v XXI veke: issledovaniya, tradicii i innovacii". Book 2. Tashkent. February 28, 2022. 500 p. [in Russian].
- 39 Altaev B. 2011. Muzejnoe delo v Kazakhstane: problemy i perspektivy [Museum business in Kazakhstan: problems and prospects]. Sbornik materialov Pervogo Mezhdunarodnogo foruma muzeevodov v Kazakhstane "Muzej kak fenomen istorii i sovremennosti". Astana, May 17-19, 2011. 319 p. [in Russian].
- 40 Sarbasov A. Elemesova Zh. Berel qoryq-mūrazhaiy: damu zholy [Berel Reserve-museum: development path]. Mādeni mūra. 3 (66). 2016. P. 42-47. [in Kazakh].
- 41 Arenova G. Köneniñ közindei, tarihtyñ özindei [Like the eyes of the ancients, like history itself]. Mādeni mūra. 4 (61). 2015. P. 51-54. [in Kazakh].
- 42 Qytaida QR Ūlttyq muzeii qorynyñ körmesi ashyldy [Exhibition of the fund of the National Museum of the Republic of Kazakhstan opened in China]. Qazaq Gazetteri. Available at: <https://kazgazeta.kz/news/149124> [in Kazakh]. (accessed: 26.09.2024).
- 43 Būtabaeva M. Ūsta Dārķembai atyndağy qolōner muzeii [Museum of crafts named after blacksmith Darkembay]. Mādeni mūra. 1 (64). 2016. P. 61-64. [in Kazakh].
- 44 Nauryz prazdnovali v gruzinskom Batumi [Nauryz was celebrated in Georgian Batumi]. Available at: - URL: <https://www.gov.kz/memleket/entities/mfa/press/region-news/details/12750?lang=ru> [in Russian]. (accessed: 26.09.2024).
- 45 Ā.Qasteev atyndağy QR Memlekettik Ōner muzeiiniñ 2018 zhyl boiynsha esebi [Report of the State Art Museum of the Republic of Kazakhstan named after A. Qasteev for 2018]. Almaty, 2018. 38 p. [in Kazakh].
- 46 Qazaqstan Respublikasy Ūlttyq muzeiine - 5 zhyl [National Museum of the Republic of Kazakhstan-5 years]. Nur-Sultan. 2019. 208 p. [in Kazakh].

Information about the authors:

Sayalbek Gizzatov – **corresponding author**, candidate of historical sciences, scientific secretary, National Museum of the Republic of Kazakhstan, Astana, Republic of Kazakhstan

E-mail: sayalbek@mail.ru

ORCID: <https://orcid.org/0000-0002-9784-1812>

Akmaral Ibraeva – doctor of historical sciences, professor, deputy director for scientific work, National Museum of the Republic of Kazakhstan, Astana, Republic of Kazakhstan

E-mail: Akmaral1971@mail.ru

ORCID: <https://orcid.org/0000-0002-7556-7779>

Elmira Abdukamalova – candidate of philological sciences, associate professor, scientific adviser, National Museum of the Republic of Kazakhstan, Astana, Republic of Kazakhstan

E-mail: Abdukamalovae@mail.ru

ORCID: <https://orcid.org/0000-0002-3534-9080>

Информация об авторах:

Саялбек Гиззатов – **основной автор**, кандидат исторических наук, ученый секретарь, Национальный музей Республики Казахстан, г. Астана, Республика Казахстан

E-mail: sayalbek@mail.ru

ORCID: <https://orcid.org/0000-0002-9784-1812>

Акмарал Ибраева – доктор исторических наук, профессор, заместитель директора по научной работе, Национальный музей Республики Казахстан, г. Астана, Республика Казахстан

E-mail: Akmaral1971@mail.ru

ORCID: <https://orcid.org/0000-0002-7556-7779>

Эльмира Абдукамалова – кандидат филологических наук, доцент, научный сотрудник, Национальный музей Республики Казахстан, г. Астана, Республика Казахстан

E-mail: Abdukamalovae@mail.ru

ORCID: <https://orcid.org/0000-0002-3534-9080>

Авторлар туралы ақпарат:

Саялбек Гиззатов – **негізгі автор**, тарих ғылымдарының кандидаты, ғылыми хатшы, Қазақстан Республикасының Ұлттық музейі, Астана қ., Қазақстан Республикасы

E-mail: sayalbek@mail.ru

ORCID: <https://orcid.org/0000-0002-9784-1812>

Ақмарал Ибраева – тарих ғылымдарының докторы, профессор, директордың ғылыми жұмыстар жөніндегі орынбасары, Қазақстан Республикасының Ұлттық музейі, Астана қ., Қазақстан Республикасы

E-mail: Akmaral1971@mail.ru

ORCID: <https://orcid.org/0000-0002-7556-7779>

Эльмира Абдукамалова – филология ғылымдарының кандидаты, доцент, ғылыми қызметкер, Қазақстан Республикасының Ұлттық музейі, Астана қ., Қазақстан Республикасы

E-mail: Abdukamalovae@mail.ru

ORCID: <https://orcid.org/0000-0002-3534-9080>