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Article

Theoretical and Methodological foundations for Creating a Historical Exhibition in the Museums of Kazakhstan¹

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ABSTRACT

This article addresses significant issues in museum work, a key aspect of implementing Kazakhstan's cultural policy. The study and promotion of history in museums are conducted through expositions and exhibitions. One of the primary tasks of modern museums is to emphasize the importance of tangible culture in the era of digital communication as a crucial resource for national competitiveness and global recognition. As cultural institutions implementing state strategic policies, museums present Kazakhstan's historical and cultural values to the world through National Exhibitions of the country in particular, and of Turkic culture in general. This academic article discusses the conceptual framework for creating a historical exhibition covering periods from ancient times to the Kazakh Khanate, using unique exhibits from the National Museum's collection.

The methodology for creating a world-class national exhibition is based on civilizational principles. The authors aim to present a comprehensive image of Kazakh history through museum exhibitions, reflecting the cultural code of the steppe civilization.

The authors view museums as cultural, educational, scientific institutions that play a crucial role in popularizing and preserving national values. They provide scientifically grounded concepts for national exhibitions by addressing theoretical and methodological issues and methods of exhibition creation.

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Introduction

Expositions and exhibitions are traditional functions of museum activities. They facilitate the comprehensive utilization of the museum's profile, collection, and content, stimulate the development of research topics, aid in expanding collections, foster cultural and educational programs, attract new audiences, and strengthen connections within the professional community. Selecting an exhibition topic allows the museum to broaden its profile. Consequently, organizing and creating exhibitions is an integral part of the museum's development strategy. According to the Concept of Cultural Policy of the Republic of Kazakhstan for 2023-2029: "One of the important tasks assigned to museums is to promote museum activities by organizing and holding exhibitions in a new format".

In the current global context, one of the primary directions for achieving the strategic tasks of the country's sustainable development is the study, promotion, research, and public presentation of historical and cultural heritage. A significant collection of the historical and cultural heritage of the Kazakh steppe is housed in the National Museum of Kazakhstan and other museums across the country. These institutions preserve thousands of valuable exhibits spanning over three thousand years of the Kazakh steppe's history. The accumulated and newly discovered artifacts demonstrate that the Kazakh people have inhabited this territory since ancient times, reflecting their history, daily activities, beliefs, relationships, and traditions. These artifacts offer insights into crucial elements of their culture, including language, traditions, beliefs, distribution areas, lifestyles, and development markers.

Organizing museum exhibitions internationally is a vital tool for showcasing Kazakhstan's culture to the world. According to the Strategic Development Plan of the Ministry of Culture and Information of the Republic of Kazakhstan, key cultural sector goals and indicators include the development of cultural heritage; preservation of national culture and traditions in all their diversity and grandeur; maintenance of the cultural code, including language, spirituality, traditions, and values; development of scientific research activities in higher education; cultivation of a unique Kazakh culture; formation of a well-known cultural «brand» of Kazakhstan in the global community; and revitalization of international cooperation in cultural, humanitarian, and scientific-educational fields.

For example, the National Museum of the Republic of Kazakhstan, one of the major cultural centers in Central Asia, promotes the historical and cultural heritage of the Kazakh people both domestically and internationally through the traveling exhibition «The National Museum of the Republic of Kazakhstan in Your City» and displays rare exhibits from its collection at various thematic international exhibitions in Russia and the United Kingdom. The «Procession of the Golden Man through the Museums of the World» project has been implemented in major national museums of 13 countries, including Russia, Turkey, China, South Korea, India, Tatarstan, Uzbekistan, Greece, and Malaysia (From the report of the National Museum of the Republic of Kazakhstan).

Furthermore, one of the significant projects currently promoting culture through national historical and cultural heritage is the international exhibition «Cultural Code of the Kazakh

Steppe Civilization» that will be held at the world-renowned Louvre Museum in Paris. This initiative was spurred by agreements made during the official visit of President Kassym-Jomart Tokayev to France on November 29-30, 2022, concerning the organization of cultural events, including a national exhibition of the Republic of Kazakhstan in Paris in the coming years. This exhibition will provide the global community with the opportunity to closely acquaint itself with the enduring and unique characteristics of Kazakhstan's history and culture, which are not yet widely known.

Materials and Research Methods

In writing this scientific article, we based our work on the principles of the civilizational methodological approach, the structural-functional concept, and national interest were foundational, with a strong focus on national historical and cultural heritage and values. The civilizational methodological approach is considered in the context of the museum's entry into and presentation in the global space through historical and cultural heritage. The structural-functional concept emphasizes the museum's role as a cultural-educational and scientific-research institution, aiming to consolidate the public around cultural activities and organize a mass movement for preserving and enriching spiritual heritage. The principles of national spirit, national idea, national consciousness, national traditions, and national education are identified as the main markers of civilization. The manifestation of these principles in research and exhibition creation is closely linked to the alignment of methodological approaches. According to historian Kh. Abzhanov, the concept of «principle» defines «the scientific rule or initial principle used and laid as the basis for accurately recognizing the object and subject of research» (Abzhanov, 2023).

While writing this article, we analyzed existing scientific works and selected historical and cultural artifacts from several leading museum collections in the republic. Additionally, previously unused museum data were also examined. Design methods play a primary role in creating museum expositions and exhibitions. However, the diversity of museum artifacts often prevents the creation of expositions or exhibitions based on a specific thematic foundation. Consequently, museums initially presented their collected items in a sequential display. Thus, it would be premature to speak not only about the Orenburg museum exposition of the 1830s but also about the entire pre-revolutionary period. Similar phenomena were typical of other museums that emerged in Kazakhstan in the 19th century.

At the beginning of the 20th century, significant changes were observed in the process of creating museum expositions following the October Revolution. Firstly, there was an increase in the number and specialization of museums. Secondly, the new worldview within the network of public relations imposed new requirements on museums in designing and creating expositions. The diachronic and synchronic research methods of the formational methodological approach allowed for a comparative examination of the formation of the Soviet museum model, the principles of creating expositions and exhibitions in accordance

with socialist goals, the organization of scientific-research and cultural-educational activities, the provision of special explanations about artifacts for visitors, and the delivery of lectures on various topics.

Additionally, Marxist ideology, which attempted to fit various phenomena of human history (state, ideology, morality, culture, class struggle) into a single framework, led to the formation of state policy in museum work, class principles in equipping museum collections and creating expositions, and the analysis and description of the victories and achievements of socialism. As a result, historical materialism, which studied the historical process based on formational principles for many centuries, was unable to reveal the historical-philosophical significance of the nomadic culture that developed within the Eurasian civilization. It also failed to demonstrate the traditional social connections and national values of countries and peoples, ultimately not illustrating the meaning of contemporary changes in the historical process. Since the 1920s, the thematic (visual) method has been used in creating expositions, forming thematic-exposition complexes as the main structure of thematic expositions. These initiatives were mainly widespread in newly organized historical-revolutionary and historical-local history museums. In Kazakhstan, the specialization of museums did not spread widely. Instead, historical-local history and memorial museums were gradually organized, forming the foundation of the republic's museum system. With this system's formation, one of the major challenges was determining the direction of museums at both central and local levels.

In recent years, museum exhibitions have begun to be created systematically and according to the thematic exposition method. This development was influenced by the civilizational approach advocated by the representatives of the «Annales» school. Their approach emphasized studying the history of formation and development, structural changes, expositions, scientific-research, and cultural-educational activities. It also focused on the accumulation and preservation of valuable historical and cultural assets from the perspective of national interest.

The views of this school, founded by French historian-materialists M. Bloch and L. Febvre, revolved around the concepts of «society, state, civilization». Rather than characterizing the development history of human society through short historical events, the methodological direction of the school focused on understanding long historical processes, people's consciousness, the perception of the world by individuals and the masses, issues of civilization study, and levels of knowing and understanding the world. The value of this theory lies in guiding the researcher to look beyond contemporary social understanding and broadly consider the studied issue from the perspectives of «nature, human, society, state, culture, civilization». Therefore, this approach should be taken as the basis when creating historical exhibitions in museums.

The organization of grouping and exposition materials determines the method of creating expositions. When creating memorial exhibitions, if personal belongings of historical figures are insufficient, museum specialists seek to enhance the documentality and attractiveness of the exposition complex by including relevant items from the museum's collection. This

approach conveys the spirit of the time and demonstrates the historical documentality of the exposition complex. Therefore, the following principles are used in creating museum expositions: scientificity, materiality, historical-chronological, and complex-thematic principles.

In addition, during the writing of the article, the authors employed descriptive, comparative-historical, typological, and contextual methods.

Considering the issue comprehensively, the methodological principle «Kazakhstan museums as preservers and promoters of national historical and cultural heritage» was taken as a guiding principle in the context of global integration in the cultural field.

Research background

The theoretical and methodological issues of museum work and museology, as well as scientific studies characterizing the museum's research, storage, exhibition, and cultural-educational activities, are sufficiently covered in foreign historiography. Russian scholars such as T.Yu. Yureneva, Yu. Dolak, I.V. Iksanova, V.V. Selivanova, Yu. Romeder, and others have comprehensively examined these issues in their scientific works. Recent publications edited by Russian scholars such as L.M. Shlyakhtina (Shlyakhtina, 2022: 248), A.D. Telcharov (Telcharov, 2021: 184), and E.A. Shulepova (Shulepova, 2015: 432) are of significant importance. For instance, these scholars assert that «the very formation of the museum as an institution of public memory was associated with the introduction of its collections to society and their exhibition» highlighting the exhibition as a more dynamic form of expository activity.

Despite the lag in the study of museum work in domestic historiography, researchers such as A.G. Ibraeva, G.Sh. Faizullina, B.K. Sanakulova, and A. Kainazarova have contributed works on the history of the formation and development of museum work in Kazakhstan to scientific dialogue.

Among the scientific and methodological works addressing the theoretical and practical issues of organizing and creating museum exhibitions, the names of foreign museologists such as J. Davallon, G.E. Burcaw, and J. Herreman are well known within the research community. For example, Jan Herreman, a professor at the National University of Mexico, proposes the following concept: «An exhibition is a communication tool based on exhibits and their additional elements presented in a predetermined location, using specific interpretive methodologies and teaching procedures aimed at conveying and communicating concepts, values, and knowledge» (Herreman, 2004: 92-101).

In recent years, the creation of national exhibitions on an international level has been closely linked to scientific discoveries in the study of historical and cultural heritage. In 1969, archaeologist K. Akishev discovered the «Golden Man» monument, bringing Kazakhstan to global attention. In subsequent years, field research and archaeological excavations aimed at filling gaps in the history of ancient and medieval Kazakhstan have produced remarkable

findings. Thousands of unique artifacts from the Berel kurgans, which provide a phenomenal scientific basis for analyzing early nomadic art, were discovered during archaeological expeditions conducted during the years of independence (Samashov et al, 2011: 380).

Another significant direction in the historical national exhibition includes unique artifacts such as the «Urzhar Princess» burial, discovered during the construction of the «East Kazakhstan-China» highway by archaeologists B.A. Baitanaev and T.N. Smagulov (Altynbekov, 2018). Archaeological work resulted in the discovery of an untouched stone sarcophagus while clearing the barrow and grave pit in the construction area. In recent years, significant artifacts related to horses and chariots, which served as ancient and traditional means of communication, have been discovered. The cultural heritage monuments unearthed during these excavations provide a solid foundation for creating national exhibitions at an international level.

Despite the increase in archaeological, ethnographic, and numismatic artifacts and their classification, and their understanding and analyzing materials from primary sources still requires considerable effort. Moreover, the study of new data is associated with significant development markers for each culture, such as beliefs, distribution areas, and lifestyle forms. These markers can illustrate the stability, origin, components, and formation of specific traditions. From a conceptual standpoint, it is crucial to develop theoretical foundations, scientific approaches, and principles to understand the place and role of the Kazakh steppe civilization as a bearer of cultural codes. The archaeological, ethnographic, folkloric materials, and written sources accumulated over many years will be introduced into scientific discourse. The research results can be utilized not only in Kazakhstan but also internationally to develop museum exhibitions dedicated to the history and culture of Kazakhstan.

Analysis

Considering the topic and content level of the scientific article, let's delve into the theoretical and methodological principles of creating exhibitions. Organizing exhibitions aims to showcase material and spiritual culture items from the museum's collection. It is well-known that there isn't enough space in museum halls to display all the artifacts stored in the museum's collection. Therefore, the practice of creating temporary exhibitions has been established in the museum field.

Nowadays, it is essential to improve the museum system of our country in line with the growing demands of the modern era, drawing on the best practices of advanced museums in developed nations. This should be regarded as one of the most effective mechanisms for enhancing the public perception and social level of our national culture. Museums play a unique role in preserving national culture, which is increasingly influenced by the information dominance of major global powers in international relations.

The term «exposition» is derived from the Latin word «expositio,» meaning «to display». Broadly, it refers to the special presentation of a collection of items. In contemporary

museology, an exposition is defined as the part of a museum collection intended for display. Modern museum exposition is viewed as a unified material-spatial system that coherently integrates museum items with other exposition materials (Ibraeva, 2013). Foreign scholars believe that exhibitions and displays are the main platforms where museums engage closely with visitors. This is where a direct connection between visitors and museum collections is established, creating engaging and meaningful experiences that resonate with the viewer's emotions. Visitors of all ages, backgrounds, and economic statuses have the opportunity to interact with and explore «real exhibits» both individually and in groups.

For instance, museologist Davallon states that «only the exhibition is real, as it is built on the original artifacts from the museum collection», and argues that the term «exposition» refers to the result of the activity, the display of an item, and the place where the item is exhibited. In other words, «exhibits» and the place where they are displayed are shown to the audience under the shortened term «exhibit» (Davallon, 1986). In scientific museology, there are several definitions of the terms display, exposition, and exhibition. Webster's Complete Dictionary defines «display» as «making something visible to the eye or mind», «exhibition» as «the display of works of art», and «exposition» as «the act of displaying». Leading experts in museology provide more detailed definitions regarding the artistic design of exhibitions. For instance, «an exhibition is a communication tool aimed at large groups of people to convey information, ideas, and emotions related to the material evidence of people and their surroundings using visual and volumetric means» (Burcaw, 1997).

Designing an exhibition exposition is one of the main stages of museum design. In the process of designing an exposition, scientific, artistic, technical, and working design types are utilized. According to the established practice in Kazakhstani museums, the concept and thematic-expositional plan of an exhibition are first written based on the theme included in the museum's work plan. The scientific concept is the main document guiding the exhibition's architectural-artistic design work and serves as a blueprint for the exhibition creation process. An authorial team participates in creating the scientific concept, working on selecting the material and documentary items of the exposition and determining the main methods and principles of creating the exposition. Based on the scientific concept, the main solution of the exposition and exhibition is made and approved by the museum's Scientific or Curatorial Council.

When developing the concept of any exhibition, at least half of the main exhibits related to the theme should be available. The remaining part can be supplemented during the exhibition creation process. Due to the storage of certain exhibits, such as personal items, manuscripts, and belongings of individuals, a system of organizing joint exhibitions has been established in the field of museology in our country in several museums (Rosenblum, 1997: 177-195).

After selecting the thematic structure, direction, artifacts, and auxiliary items of the planned exhibition exposition, the issue of artistic design is considered. The architectural-artistic concept of the exhibition is developed based on the scientific concept, where the artistic idea, artistic image, space for creating the exposition, main lighting solution, placement principles of artifacts, and layout models are considered. In the next stage, the museum's scientific staff

create an “expanded thematic structure”, and artists create an “expositional design”. Based on these documents, the thematic-expositional plan (TEP) is developed, including the section title, thematic title, main text, thematic complex, annotations (explanatory text), itemization (list of item numbers, dimensions, authenticity markers), labeling, and warning structure.

The thematic-expositional plan is a component of scientific exposition design, grouping the specific composition of exposition materials according to the expanded thematic structure. It includes titles of thematic complexes, leading texts, annotations, a list of exhibits showing main attribution data, information about the nature of exposition materials (original, work, etc.), indicating their volume and storage location. The TEP also includes labeling, scientific-auxiliary materials, and documentation for scientific reconstruction.

The space of the created area plays a key role in creating a museum exposition. Depending on the space, principles such as historical-chronological, complex-thematic, thematic-representative, and causal relationships are applied. When creating thematic exhibitions, museum staff adhere to certain principles. There are several main principles for creating permanent expositions and exhibitions in museology. The primary principle is scientific. It takes into account that every museum exhibit undergoes scientific processing before being displayed (Kauman, 2010: 307-364).

According to established practice in museums, the result of the collection work is the accumulation of material evidence. The museum collection is an organized set of scientific-auxiliary materials and items of museum value. In museology, the museum collection consists of main and scientific-auxiliary collections, while an exchange collection is formed from items not needed or duplicated by the museum. In natural history museums, there is also a raw material collection (Levykin et al, 1988).

Material, written, visual, and other documentary materials received in a museum collection are classified by type, appearance, and visual characteristics, revealing their internal and external essential connections. This method of understanding museum data allows for their preservation, documentation, use in expositions, and determination of their status as historical and cultural values. Museum items, selected based on these characteristics, form a cohesive group of historical, artistic, and cultural values. The main types of museum collections include typological collections, single-type collections (e.g., footwear, headwear), thematic collections (gathered within a specific theme), personal collections (artifacts related to an individual’s life and work), and collections related to historical figures and statesmen (Yureneva, 2003).

Especially in the past, the lack of preserved personal belongings of persecuted individuals from difficult times creates challenges in creating memorial exhibitions today. Exhibitions and displays are the primary areas where museums engage closely with visitors. It is here that a direct connection between the visitor and the museum collections is established, evoking emotions and creating an engaging experience that resonates with the viewer’s mood. Visitors, regardless of age, social, or economic status, have the opportunity to interact with and explore “real exhibits” either individually or as part of a group.

The third principle in museum exposition is communicative. This principle is based on the idea that any museum visitor should be able to understand the exhibition exposition. The historical-chronological principle of exposition refers to the chronological classification used in the history of science, as any museum, in terms of its content and meaning, can be considered historical. Any type of museum can be organized based on the chronological principle. Exposition work is also carried out according to the classification of museum exhibits (Mikhailovskaya, 1951). For instance, the history of Kazakhstan can be divided into historical-chronological periods, starting from ancient times including the Scythians, the Huns-Sarmatians, the Turks, the Golden Horde, and the Kazakh Khanate, and showcased through valuable artifacts.

One of the principles frequently used in creating expositions and exhibitions in museums is the thematic-complex principle, selecting items from the museum collections. In this regard, museums use methods of selective grouping, such as academic, historical exposition, and focus exhibit (Museology, 1988).

Expositional materials for exhibitions include museum exhibits, photo-phono documents, film materials, texts, and comments. Additionally, scientific-auxiliary materials (maps, diagrams, charts, tables, etc.) are used to enhance the informational potential of exhibits. Original exhibits and auxiliary materials interact in the exposition, complementing each other in conveying informational data.

Replicas are also widely used in creating museum expositions. Replicas, reconstructions, casts, models, mock-ups, holograms, and reproductions are included among recreated (exactly copied from the original) museum items or objects. If it is impossible to bring the original items, exactly copied items can be considered as museum items. These include inscriptions on stones, demonstrations of technological processes, and large architectural complexes (Kauman, 2010: 354).

Results

Scientists around the world refer to a museum as the “exhibition of a nation’s history”. We trace the roots of the Kazakh state from the early Saka and Usun tribes, through the Turkic worldview, to the Kazakh Khanate. Historians must consider the continuous historical and cultural values passed down as a rich heritage to the present generation. Museums in Kazakhstan play a crucial role in discovering, accurately evaluating, scientifically classifying, and showcasing these heritage items to present our nation’s history and culture to the world. However, the attitude towards national historical and cultural heritage has varied at different stages of societal development. For example, during the Soviet era, museums served as tools of policy and ideology, leading to a greater accumulation of artifacts promoting socialism in their collections, with less focus on national values.

The “Dictionary of Current Museum Terms” defines an exhibition as a temporary museum exposition designed to promote heritage and satisfy different target audiences, thus

expanding the museum's communication capabilities (Dictionary of Current Museum Terms, 2009). As society develops and changes, the artistic characteristics of museum expositions also evolve. In the formation and development of Kazakhstan's museums, we can identify the pre-revolutionary period, the post-revolutionary period, the Soviet era, and the contemporary period. It is clear that the methods and techniques of designing museum expositions and exhibitions have changed over these periods. Museums established in the 19th century were «universal» museums that collected various items. The systematization method was widely used in creating museum expositions during this period.

For instance, the Orenburg Local History Museum, founded in the 1830s, initially collected items from various sources without systematic principles, resulting in a collection that resembled a *Kunstkamera* in both meaning and purpose.

In Europe, during the 16th and 17th centuries, the foundations of museums were laid, and exhibitions of various collections were referred to as «cabinets» or «chambers.» Establishing a personal collection and opening a cabinet enhanced one's social status. These places first appeared in Italy, France, and England. Cabinets played a significant role in the development of museums. During this period, scientific descriptions, classifications, and the systematic organization of museum-worthy items, which are inherent to museum activities, were established. Most of these places provided public access (Sotnikova, 2004).

In Russia, cabinets appeared at the end of the 17th century, with the *Kunstkamera* in Saint Petersburg, known as the Museum of Anthropology and Ethnology of the Russian Academy of Sciences, being one of the first. Tsar Peter I's personal collection laid the foundation for the first museum collection. Due to decrees issued in 1718-1719 that offered rewards for valuable items donated to the museum collection, numerous items depicting the history of many countries were gathered in the *Kunstkamera*. From this time, various museums began to emerge throughout the Russian Empire, which also influenced the establishment of museums in Kazakhstan (Ilyasova, 2001).

The first museums in the Kazakh steppe began to form in the 19th century. Research has shown that the initial steps to establish museums in Kazakhstan can be traced back to Khan Zhangir of the Inner Bokei Horde between 1823 and 1845. It would not be wrong to say that Kazakhs traditionally used the most revered corner of their home as a small museum. One of Khan Zhangir's significant contributions to the cultural life of the region was initiating the construction of the first museum with a collection of weapons.

The importance of organizing international exhibitions in Kazakhstan is based on the fact that true culture in the era of digital communications serves as a vital resource for the country's competitiveness and recognition as a successful participant in global communications. Currently, post-Soviet states are achieving significant success in accumulating, researching, and promoting their historical and cultural values to claim their rightful place in the global space. For example, in 2022, Uzbekistan held an international exhibition titled "Splendors of Uzbekistan's Oases: At the Crossroads of Caravan Routes" at the world-famous Louvre Museum. The exhibition covered the period from the 5th-6th centuries BCE to the Timurid

era. It featured 169 museum exhibits, with 138 items from 16 museums in Uzbekistan and the remaining 31 items from leading cultural institutions, such as the Louvre Museum, the National Library of France, the British Museum, the British Library, the Victoria and Albert Museum in London, the Cabinet of Medals in Paris, and the Guimet Museum. These exhibits included items that once belonged to the Uzbek people but had been taken abroad for various reasons. The Louvre Museum published a special catalog for this exhibition (*Splendeurs des Oasis d'Ouzbekistan*, 2022).

Currently, Kazakhstan is preparing to organize a similar significant exhibition. In November of this year, the National Museum of the Republic of Kazakhstan will host a special exhibition titled "Kazakhstan Values" at the Guimet Museum of Oriental Art in Paris, France. The uniqueness of this exhibition lies in using modern technologies to provide an immersive display of museum artifacts, highlighting the historical and civilizational origins of Kazakh statehood, the continuity and uniqueness of the cultural code of the Kazakh people, and showcasing the rich centuries-old history and wealth of Kazakhstan's culture to the European and French public. The National Museum's collections include over 40,000 storage units, with valuable artifacts from the Berel, Tuyetass, Karakaba, and Ayan burial mounds (Akzhasarova, 2023: 327-332). The porcelain and faience collection of the National Museum contains various types of ceramic pottery made from clay. These items span the period from the Bronze Age to the post-medieval period. Some of the pots are adorned with patterns and intricate designs. For example, the medieval pottery preserved in the museum's collection features circular bases and decorations incorporating elements like spirals, plants, and stars (Amirova, 2024: 8-22). As a leading agent of intercultural communication, the museum acts as an institute of memory. The national exhibition "The Cultural Code of the Kazakh Steppe Civilization" not only promotes the rich history and historical-cultural values of the Steppe civilization to Western Europe, but also provides an opportunity to convey the diverse aspects of socio-economic, scientific, and ideological aspects through modern technologies and multimedia devices. The exhibition has the capability to present immersive experiences. Immersive experiences, which continuously integrate numerous technological advancements, set high standards for developing creative content. Through this, Kazakhstan creates a regional identity discourse, showing not only the territorial characteristics, natural, material, and spiritual resources of the Steppe civilization, but also its historical development experience. The outcome of such significant projects is understood as a resource for developing the influence of museums on the relationship between states and communities in the global space.

Based on the collected material on the research topic, there is a foundation to develop the scientific concept of an exhibition covering six stages that describe the historical periods of formation and development of the Steppe civilization: 1. Formation of the Steppe Civilization; 2. Rulers of the Steppe (Saka, Sarmatians, Usuns, Kangly, Huns period); 3. Turks and the Great Belt; 4. From the Golden Horde to the Kazakh Khanate; 5. The Kazakh Khanate: Power. Culture; 6. Kazakhstan as a Symbol of Steppe Civilization. During the in-depth study of each stage, the creation of the thematic-expositional plan of the exhibition will be considered through scientific-methodological, innovative, and research work.

The semantic representations in the materials to be studied and presented for the exhibition will be considered through the main markers of connections, beliefs, and traditions, taking into account the processes of cultural genesis and the design and development of various forms of statehood. The available and new artifacts, including those recently discovered in Kazakhstan, will illustrate the wide range of life activities, beliefs, connections, and traditions of the tribes and peoples that lived in this territory.

Based on this, the exhibition expositions will recreate a panorama of various eras that shaped the cultural code of the Steppe civilization through original artifacts from archaeological excavations, ethnographic materials, archival documents, photos, and videos from different regions of the country, literary works, periodicals, and large-scale exhibits. This approach will offer foreign visitors a wealth of information, enabling them to gain a comprehensive understanding of the events and phenomena depicted within the Steppe civilization.

Conclusion

This joint project of Kazakhstan museums offers a unique opportunity to present to the world a vivid image of the Steppe civilization, which has given rise to the history of sedentary, nomadic, and urban cultures, as well as the philosophy and worldview of the people from ancient times. It showcases the phenomenon of the Steppe civilization at the global crossroads of Eastern and Western civilizations and their transcontinental trade routes. This project is still unfamiliar to the international community. Moreover, it contributes to demonstrating the traditional continuity and distinctiveness of Kazakhstan's history and culture, allowing the global audience to become closely acquainted with the yet widely unrecognized continuity and uniqueness of Kazakhstan's history and culture.

By holding exhibitions at renowned museums such as the Louvre and the Guimet Museum, Kazakhstan demonstrates that its millennia-spanning nomadic civilization is an integral part of world civilization, distinguished by its unique contributions. Additionally, it provides an opportunity to explore and study the material and spiritual heritage of the Kazakh people preserved in museums around the world and scientific and cultural centers.

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Қазақстан музейлерінде тарихи көрме құрудың теориялық-методологиялық негіздері

Аннотация. Мақалада Қазақстанның мәдени саясатын жүзеге асырудың негізгі бағыттарының бірі музей ісінің маңызды мәселелері қарастырылған. Тарихи-мәдени құндылықтарды зерделеп, көпшілікке насихаттау музейде экспозиция және көрме арқылы жүзеге асырылады. Қазіргі музейлердің басты міндеттерінің бірі сандық коммуникация дәуіріндегі шынайы мәдениеттің жаһандық байланыстың табысты қатысушысы ретінде елдің бәсекеге қабілеттілігі мен танымалдылығының маңызды ресурсы болып табылуымен негізделген. Мемлекеттің стратегиялық саясатын жүзеге асырушы мәдени мекеме ретінде музейлер ұлттық көрмелер құру арқылы Қазақстанның және бүкіл түркі әлемінің тарихи-мәдени құндылықтарын әлемге паш етеді. Ғылыми мақалада Қазақстан Республикасы Ұлттық музейінің, Қазақстан музейлері қорларынан іріктелген бірегей жәдігерлерді пайдалана отырып, ежелгі дәуірден бастап, ерте және кейінгі ортағасырлардағы Қазақстан территориясында құрылған мемлекеттер мен Қазақ хандығы кезеңін қамтитын тарихи көрме құрудың теориялық-әдіснамалық негіздерін көрсету мәселесі қарастырылған.

Әлемдік деңгейде ұлттық көрме құрудың әдіснамасы өркениеттік қағидалардан туындайды. Ежелгі және ортағасырлық Қазақстанның тарихи-мәдени мұрасының музейлік тұсаукесерін және экспонаттарын өркениеттік контексте ғылыми жобалау арқылы Дала өркениетінің мәдени кодын жеткізуші қазақ халқының тарихи-мәдени мұрасының тұтас бейнесін музей тәсілдері мен құралдары арқылы көрсету заманауи талаптардың бірі.

Авторлар көрме құрудың теориялық-методологиялық мәселелерін, әдіс-тәсілдерін зерделеу арқылы ұлттық көрменің ғылыми негізделген тұжырымдама нұсқасын ұсыну нәтижесінде музейлерді ұлттық құндылықтарды насихаттау, сақтау функцияларын орындайтын мәдени, білім беру, ғылыми мекеме ретінде қарастырады.

Кілт сөздер: музей, тұжырымдама, ұлттық көрме, өркениет, тарихи-мәдени мұра, экспонат, экспозиция.

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Теоретико-методологические основы создания исторической выставки в музеях Казахстана

Аннотация. В статье рассматриваются важные вопросы музейного дела, одно из основных направлений реализации культурной политики Казахстана. Известно, что изучение и популяризация историко-культурных ценностей осуществляется в музее посредством экспозиций и выставок. Одна из главных задач современных музеев обоснована тем, что реальная культура в эпоху цифровых коммуникаций является важным ресурсом конкурентоспособности и узнаваемости страны как успешного участника глобальных коммуникаций. Как культурное учреждение, осуществляющее стратегическую политику государства, музеи Казахстана демонстрируют миру историко-культурные ценности страны, в частности, и тюркской культуры в целом. В статье рассматривается вопрос создания концептуальных основ исторической выставки, охватывающей периоды с древнейших времен до Казахского ханства с использованием уникальных экспонатов, отобранных из фонда Национального музея и музейных фондов Казахстана.

Методология создания национальной выставки мирового уровня исходит из цивилизационных принципов. Авторами статьи сделана попытка демонстрации выставки через музейные средства, целостного изображения историко-культурного наследия казахского народа, доставляющего культурный код степной цивилизации посредством научного проектирования музейных презентаций и экспонатов историко-культурного наследия древнего и средневекового Казахстана в цивилизационном контексте.

Авторы рассматривают музеи как культурные, образовательные, научные учреждения, выполняющие функции популяризации, сохранения национальных ценностей в результате предоставления вариантов научно-обоснованной концепции национальной выставки путем изучения теоретико-методологических вопросов, методов создания выставки.

Ключевые слова: музей, концепция, национальная выставка, цивилизация, историко-культурное наследие, экспонат, экспозиция.

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