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MUSEUM AND CULTURAL HERITAGE: TRADITIONAL AND INNOVATIVE (DIGITIZATION) FORMATS AS IMPORTANT TOOLS OF MUSEUM ACTIVITIES*S.E. Kudaibergenov*¹, *G. Temirton*², *Z.N. Ismagambetova*³, *A.G. Karabaeva*⁴^{1,3,4} Al Farabi Kazakh National University (Kazakhstan)² Central State Museum of the Republic of Kazakhstan (Kazakhstan)

Abstract. The museum is a complex, in-demand sociocultural institution of society that has recently transformed. Museum objects perform the function of combining spiritual experience, historical heritage, the search for identity, restoring the role and function of genuine traditional national values, education of civic dignity, social activity, methods of cultural verification, and patriotism of people through the merging of museum work, forms, processes of museum activity, as well as museum exchange and museum policy with current sociocultural processes and forms of organization of public life.

The article shows the place, but also the role of museums in conditions undergoing significant changes in modern society, as well as the emergence of innovative communication and digital technologies that require the search for a new level of scale, resource, purpose, and organization of museum work.

Materials and methods: The study uses a comparative method as a general scientific method of cognition, when, based on some characteristics of compared objects (museums), a conclusion is made about the similarity of various characteristics, as well as a systematic approach, which involves not only studying museum collections from the point of view of their cause-and-effect relationships but also aimed at studying their essence as an object of research in interaction with other museum objects.

Keywords: cultural heritage, museums, funds, collections, digitalization.

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МУЗЕЙ ЖӘНЕ МӘДЕНИ МҰРА: ДӘСТҮРЛІ-ИННОВАЦИЯЛЫҚ (САНДЫҚТАНДЫРУ) ФОРМАТТАРЫНЫҢ МУЗЕЙ ҚЫЗМЕТІНІҢ МАҢЫЗДЫ ҚҰРАЛЫ РЕТІНДЕ*С.Е. Құдайбергенов*¹, *Ғ. Темиртон*², *З.Н. Исмағамбетова*³, *А.Г. Қарабаева*⁴^{1,3,4} Әл-Фараби атындағы Қазақ ұлттық университеті (Қазақстан)² ҚР Мемлекеттік орталық музейі (Қазақстан)

Андатпа: Музей-қоғамның соңғы уақытта өзгерген күрделі сұранысқа ие әлеуметтік-мәдени институт. Музей объектілері тарихи мұраның рухани тәжірибесінде бірегейлікті іздестіру, шынайы дәстүрлі ұлттық құндылықтардың рөлі мен функциясын қалпына келтіру, әлеуметтік белсенділік тұрғысынан азаматтық қадір-қасиетті дәріптеу, мәдени верификация әдістері, музей ісін, музей қызметінің нысандарын, процестерін біріктіру арқылы адамдардың патриотизмі, сондай-ақ музей саясатының өзекті әлеуметтік-мәдени процестермен және қоғамдық өмірді ұйымдастырудың нысандарымен алмасуы функциясын орындайды

Мақалада қазіргі заманғы қоғамда елеулі өзгерістерге ұшыраған музейлердің орны, рөлі мен музей жұмысының ауқымы, ресурсы, мақсаты мен ұйымдастырылуының жаңа деңгейін іздеуді қажет ететін инновациялық коммуникативті және цифрлық технологиялардың пайда болуы көрсетілген.

Материалдар мен зерттеу әдістері: Зерттеуде салыстырмалы әдіс танымның жалпы ғылыми әдісі ретінде қолданды, мұнда салыстырылатын объектілердің (музейлердің) белгілері бойынша әртүрлі белгілердің ұқсастығы туралы қорытынды жасалады, сондай-ақ, музей коллекцияларын олардың себеп-салдарлық байланыстары тұрғысынан зерттеуді ғана емес, басқа музей объектілерімен өзара әрекеттесу кезінде олардың мәнін зерттеу объектісі ретінде зерттеуге бағытталған жүйелі тәсіл.

Тірек сөздер: мәдени мұра, музейлер, қорлар, коллекциялар, цифрландыру.

Сілтеме жасау: С.Е. Құдайбергенов, Г. Темиртон, З.Н. Исмагамбетова, А.Г. Қарабаева. Музей және мәдени мұра: Дәстүрлі-инновациялық (сандықтандыру) форматтарының музей қызметінің маңызды құралы ретінде //MUSEUM.KZ. 2023. No4 (4). 93-98 бб. DOI 10.59103/muzkz.2023.04.13

МУЗЕЙ И КУЛЬТУРНОЕ НАСЛЕДИЕ: ТРАДИЦИОННЫЕ И ИННОВАЦИОННЫЕ (ЦИФРОВИЗАЦИЯ) ФОРМАТЫ КАК ВАЖНЕЙШИЕ ИНСТРУМЕНТЫ МУЗЕЙНОЙ ДЕЯТЕЛЬНОСТИ

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Аннотация. Музей является сложным, востребованным, преобразившимся за последнее время социокультурным институтом общества. Музейные объекты выполняют функцию объединения духовного опыта, исторического наследия, поиска идентичности, восстановления роли и функции подлинных традиционных национальных ценностей, воспитания гражданского достоинства, социальной активности, приемов культурной верификации, патриотизма людей через слияние музейного дела, форм, процессов музейной деятельности, а также музейного обмена и музейной политики с актуальными социокультурными процессами, и формами организации общественной жизни.

В статье показаны место, но и роль музеев в претерпевающих существенные изменения современным обществом условиях, а также появления инновационных коммуникативных и цифровых технологий, требующих поиска нового уровня масштабов, ресурса, назначения и организации музейной работы.

Материалы и методы исследования: в исследовании применены сравнительный метод как общенаучный метод познания, когда по одним признакам сравниваемых объектов (музеев) делается заключение о сходстве различных признаков, а также системный подход, предполагающий не только изучение музейных коллекций с точки зрения их причинно-следственных связей, но и нацеленный на изучение их сущности как объекта исследования во взаимодействии с другими музейными объектами.

Ключевые слова: культурное наследие, музеи, фонды, коллекции, цифровизация.

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Introduction.

In the context of the growing attention of modern societies to historical and cultural heritage, research is especially relevant, which examines the problems of the formation and development of a strategy for preserving this very heritage, first of all, as a system of values created by previous generations and perceived, protected and developed by contemporaries, including within the walls of museums. Questions also arise about justifying the status of a modern museum as a scientific institution, as well as a sociocultural phenomenon, taking into account the transformation and

revision of the generally accepted interpretation of the museum as a storehouse of cultural artifacts and historical values.

In this sense, research and practical goals should be located in the field of describing and studying various approaches aimed at ensuring the continuity of the transmission of museum, cultural, and other values, using assessments of the main basic socio-cultural functions of a modern museum.

Discussion.

The history of museology is part of the general history of culture, which is determined by the unique position of the museum itself as an instance of artistic, scientific, and ideological discourse. In this paper, we distinguish between the museum as an institution and the museum as an institution. It is the museum as an institution that we consider a form of culture, i.e. a subsystem in its main characteristics isomorphic to the general metasystem of culture as such, and the museum as an institution is rather an artifact of a given specific historical culture. By analogy with such a museum as an institution, we also recognize the ability of museology to reflect the general patterns and basic dominants of its culture at each stage of its development. In the development of this position in the work, the main stages of the development of museology, their content, interrelation, and compliance with the general context of culture were explicated and analyzed.

The preservation of cultural heritage is recognized by the world community as a priority task in the field of culture. An important part of the cultural heritage is its ethnocultural component, on the one hand, it is rapidly disappearing under the influence of the processes of modernization, globalization, and urbanization, leveling the culture of everyday life, on the other hand, it is being actively revived through the efforts of national cultural associations or individual representatives of the ethnic intelligentsia. Since it is in museums today that the realities of traditional culture that have disappeared from everyday life are concentrated in the form of objects, technologies for their production, and worldview interpretations recorded by the bearers of traditions themselves, the study and understanding of the experience of museumification and actualization of ethnocultural heritage acquires a special poignancy.

Cultural heritage is often perceived as an “ambiguous” concept and is used for a variety of social and political purposes. It can also be argued that the concept of “ambiguity” underlies many of the issues that arise in relation to the management of global cultural heritage and processes, as well as in discussions related to the academic analysis of cultural heritage. The term "cultural heritage" is used to describe everything from buildings, cooking methods, personal belongings, ethnic groups and religions, etc. With such a wide range of meanings used in today's global society, it is not surprising that the term has become problematic in terms of definition, scientific use, and practical application.

First of all, it should be noted that cultural heritage is not a “thing” or a historical or political movement, but a phenomenon referring to a set of attitudes and relationships with the past. These relationships are characterized by feelings and attachments to specific objects, places, and practices that are in some way related to or exemplify the past. These relationships can vary significantly both geographically and chronologically, and they are formed as a result of relationships between people and other “human” and “non-human” factors.

Cultural heritage is formed in the present and reflects both inherited and “current affairs” and demands associated with the past. Moreover, cultural heritage is not a passive process, but an active composition of objects, places, and practices associated with a particular set of values that we want to take with us into the future. As such, cultural heritage is neither passive nor inactive, but can directly influence global current issues. Viewing cultural heritage as a creative way or “technique” to “engage” the past into the present leads to a more purposeful role for museums in actively “informed” creating the future.

Cultural heritage is closely intertwined with the fundamental elements of inclusive social development - a means of expressing values and identity from the point of view of the organization of society. According to UNESCO, cultural heritage is important for human well-being in the

deepest and most meaningful sense. Several aspects promote community cohesion and strengthen a sense of belonging, respect, and collective purpose: the preservation of the diversity of cultural heritage, free access to this cultural heritage, and the fair distribution of benefits from the use of cultural heritage sites.

The problem of cultural heritage is relevant in the sense that preservation is carried out for future generations, and, at the same time, it is important to find balance and harmony between the cultural heritage and the people who want to “experience” it, survive, master and develop it. In our view, museums not only preserve but also create culture, which is why they are different from other cultural organizations and institutions.

The role and importance of modern museums in the preservation and popularization of cultural heritage have been the subject of many research works by domestic and foreign scientists, among which we can especially note the studies “Openness, Innovation, and Sustainability in Museum Organizations” [Ruggieri, 2023], Museum collections and sustainability [Merriman, 2008], Inside the Lost Museum: Curating, Past and Present Hardcover [Lubar, 2017], etc.

Museum in the context of traditional and modern.

Images, functions, and models of museum work and activities, using the example of the work of museums of the Republic of Kazakhstan, can be considered the most important factor in the restructuring and assessment of cultural processes and the changing nature of various cultural phenomena. In this regard, one can note the similarity of traditions, practices, methods of preserving state heritage, and stages of development of museum affairs in the Republic of Kazakhstan [Taiman, 2000].

Let us add that any museum process and “histories” of museums are interested in the reconstruction of “proto-museum” formations, processes, and activities, as well as “artifacts” and “collections”. In this regard, it can be noted that the prehistory of museum work and examples of “proto-museums” can be considered from the point of view of archiving the process, description, research analysis, assessment of storage history, accessibility for special scientific analysis, as well as used in the social and cultural spheres.

The next characteristic of the development of museums of the Republic of Kazakhstan is the development and expansion of areas of museum activity, the combination of classical forms and functions of work and organization of museums and innovative, “experimental” forms of work, as well as the development of diverse and new museum professions and types of museum activities, expansion of the social functions of museum work and practices, the use and implementation of new technologies, as well as strengthening the role and function of museum values.

It should be noted that the innovative technological and information requirements of our time provide ample opportunities for significantly enriching the exhibition and even cultural and educational work of museums. In some specialized museums, in particular technical, often art history, the introduction and use of digital technologies, as well as the development of digital products and services attracts visitors and allows them to create constant interest among the public, especially the youth audience. This becomes possible because, in a certain sense, there is a certain transformation of approaches in terms of assessing some factors in the evolution of forms of display of museum objects in the 21st century. (use of new 3D technologies for the use of interactive platforms, etc.) in the demonstration and representation of museum exhibitions, thus “changing” the attitude towards visualization, towards the digital presentation of museum artifacts themselves [Usolkina, 2022].

In addition, high-quality digitization of museum collections (objects) allows us to emphasize and demonstrate previously inaccessible details to the human eye. Therefore, digital 3D models of museum objects (exhibits) are becoming in demand during “live” museum lessons, and excursions as innovative multi-market projects, where virtual AR and VR are widely used as additional reality formats, offline exhibition opportunities, and presentation methods in a virtual museum.

In this regard, consideration of changes in attitudes towards visualization, towards the presentation of material, the use of new technologies (3D objects and exhibitions, digitalization,

interactive platforms), changes in the logic of organizing the space of a historical museum, the use of an ethical code of museum activities, new aesthetic concepts of museums, transformation of museum centers (including their relocation to other regions), the opening of alternative museum “territories” and platforms, understanding the complex nature of the tasks of synthesizing knowledge about traditions and values, the use of a new language and means of describing and studying museums and museum activities in modern society are becoming increasingly relevant direction of museum work [Korovnikova, 2021].

Conclusion.

Museums not only carry out the work of preserving cultural heritage but also do a lot of work to use this heritage in creating a certain set of values and forming beliefs among people leading to cultural vitality, cultural development, and dynamic social changes in general. It can be said that cultural vitality is the result of the activities of museums and how museums can contribute to achieving the economic, social, and environmental development of a people. The collection, preservation, research, and maintenance of cultural heritage are key components of the work of museums in ensuring the preservation of the cultural heritage of the people. In this, a significant role belongs to the creation in museums of digital products and services aimed at interacting with museum visitors in different formats - offline and online.

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