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PUBLISHING PRACTICES AS A TOOL FOR PROMOTING CHOREOGRAPHIC ART: A TYPOLOGICAL ANALYSIS

Abstract

This article examines publishing practices as a means of promoting Kazakhstan's choreographic art since the country gained independence. The study is prompted by the growing body of print and digital publications and the need to organise them into a coherent classification. It aims to identify the main types of publications and determine their role in preserving and popularising dance culture. The research combines typological and comparative approaches with structural and content analysis, descriptive and bibliographic methods, and synthesis.

Drawing on monographs, teaching manuals, reference works, periodicals, illustrated albums, promotional materials, and other publications, the study proposes an original typology based on differences in content and function. The identified publication types represent distinct ways of presenting and disseminating knowledge about choreographic art, thereby contributing to its preservation and promotion in cultural and educational contexts. The proposed typology can be used by public and private organisations when planning new publishing projects, organising library and archival collections, and conducting educational and research activities.

Key words

publishing practices, choreographic art, typological analysis, art promotion, cultural management.

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ХОРЕОГРАФИЯЛЫҚ ӨНЕРДІ НАСИХАТТАУ ҚҰРАЛЫ РЕТІНДЕГІ БАСПА ТӘЖІРИБЕЛЕРІ: ТИПОЛОГИЯЛЫҚ ТАЛДАУ

Аңдатпа

Мақала Тәуелсіздік кезеңіндегі Қазақстанның хореография өнерін насихаттау құралы ретіндегі баспа тәжірибелерін талдауға арналған. Зерттеудің өзектілігі баспа және электрондық жарияланымдар корпусының кеңеюімен, сондай-ақ оларды жүйелеу және типологиялау қажеттілігімен айқындалады. Жұмыстың мақсаты – жарияланымдардың негізгі түрлерін анықтау және олардың би мәдениетін сақтау мен кеңінен танытудағы қызметтерін айқындау. Осы мақсатқа жету үшін типологиялық, салыстырмалы, құрылымдық-мазмұндық, сипаттамалық, библиографиялық әдістер, сондай-ақ жинақтау әдісі қолданылды.

Монографияларды, оқу құралдарын, анықтамалықтарды, мерзімді, альбомдық, жарнамалық және өзге де басылымдарды талдау негізінде олардың мазмұны мен функционалдық мақсатына қарай баспа өнімдерінің авторлық типологиясы ұсынылды. Анықталған жарияланым түрлері хореография өнері туралы білімді ұсыну мен таратудың түрлі формалары ретінде қарастырылып, оның мәдени және білім беру кеңістігінде сақталуы мен насихатталуына ықпал етеді. артуына және ілгерілетілуіне ықпал етуі мүмкін. Зерттеудің практикалық маңызы ұсынылған типологияны мемлекеттік және жекеменшік ұйымдардың жаңа баспа жобаларын жоспарлауында, кітапхана және мұрағат қорларын жүйелеуде, сондай-ақ білім беру және ғылыми-зерттеу қызметінде қолдану мүмкіндігімен айқындалады.

Түйінді сөздер

баспа тәжірибелері, хореографиялық өнер, типологиялық талдау, өнерді насихаттау, мәдениет менеджменті.

Дәйексөз үшін

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ИЗДАТЕЛЬСКИЕ ПРАКТИКИ КАК ИНСТРУМЕНТ ПРОДВИЖЕНИЯ ХОРЕОГРАФИЧЕСКОГО ИСКУССТВА: ТИПОЛОГИЧЕСКИЙ АНАЛИЗ

Аннотация

Статья посвящена анализу издательских практик как инструмента продвижения хореографического искусства Казахстана в эпоху Независимости. Актуальность исследования обусловлена расширением корпуса печатных и электронных публикаций и необходимостью их систематизации и типологизации. Цель работы заключается в выявлении основных типов публикаций и определении их функций в сохранении и популяризации танцевальной культуры. Для достижения цели применяются типологический, сравнительный, структурно-содержательный, описательный, библиографический методы, а также метод обобщения.

На основе анализа монографий, учебных пособий, справочных, периодических, альбомных, рекламных и других изданий предлагается авторская типология издательской продукции, основанная на дифференциации по содержанию и функциональному назначению. Выделенные типы публикаций рассматриваются как различные формы представления и распространения знаний о хореографическом искусстве, способствующие его сохранению и продвижению в культурном и образовательном пространстве. Практическая значимость исследования заключается в возможности применения предложенной типологии при планировании новых издательских проектов государственных и частных организаций, систематизации библиотечных и архивных фондов, а также в образовательной и исследовательской деятельности.

Ключевые слова

издательские практики, хореографическое искусство, типологический анализ, продвижение искусства, культурный менеджмент.

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Introduction. The development of choreographic art also entails the development of management practices in this field, including the publication of a wide range of materials. Publications associated with particular figures or events play an important role in preserving, representing and promoting dance culture. At the same time, they constitute historical documents that contribute to the preservation of collective memory, enable scholars and contemporary audiences to reflect on cultural processes, and shape scholarly and public understandings of choreography.

The management of cultural memory, the documentation of dance culture, and its representation through print or electronic publications constitute a distinct area of choreographic management. This area requires knowledge of the specific characteristics of dance practice, expertise in working with primary and archival sources, and an understanding of the publishing process, from design and typesetting to pre-press preparation and media promotion. Publications can engage both local and broader communities by bringing different forms of dance to public attention and addressing significant issues in the field.

It should be noted that the body of publications devoted to the history, theory and practice of choreography in Kazakhstan has not yet been subjected to comprehensive typological analysis.

Their structures and functions of these publications, as well as their place within the broader publishing landscape, remain insufficiently studied. At the same time, research into printed and electronic publications on choreographic art and education is increasingly relevant due to the growth in their number during the period of independence, the diversity of their genre and typological characteristics, and the absence of a unified, academically grounded framework for their analysis. Therefore, it is important to identify the types of publications that have emerged in Kazakhstan's choreographic field since independence and to examine their role in preserving and promoting the country's choreographic heritage.

The practical significance of this study therefore lies in the development of a typology that can be applied to the management of new publishing projects, the systematisation of archival and library collections, the teaching of publishing studies, and related areas.

Materials and methods of research.

The research materials comprise print and electronic publications by Kazakhstani authors on choreographic art. Their content was analysed, and the findings were synthesised to identify broader patterns. The study also draws on scholarly and journalistic sources addressing the theoretical and practical aspects of publishing and choreographic art.

Comparative, structural and content analysis were used to examine the selected publications, including their composition, thematic focus and editorial principles. Where appropriate, a descriptive method was employed to classify the publications typologically. The bibliographic method was used to analyse scholarly publications related to the research topic, assess the extent to which the subject has been studied, and identify the principal areas of research in the field. The method of generalisation enabled the findings from the analysis of different types of publications on choreography in Kazakhstan to be systematised and the main trends in this area to be identified.

The combination of the materials and methods employed made it possible to comprehensively examine the current state of publishing practices in the field of choreographic art in Kazakhstan from 1991 to 2026 and to identify the key characteristics of their development.

Literature review. A review of the literature devoted to the analysis of publications on choreography makes it possible to identify several interrelated areas of research, including typology and genre classification, the study of interviews as a means of documenting creative experience in various forms, and the consideration of the book as an object of study, among others. The international and Kazakhstani studies examined in the present research differ in their subject matter and methodological approaches; taken

together, however, they make it possible to identify the principal approaches to the study of publications related to the arts. As Chloe Preece et al. not, specialized academic outputs serve to “share a variety of perspectives on academic publishing... provide glimpse into current thinking on some of the most pressing and currents debates which are struggling with, for example: impact, originality bias, alienation, and the need for communities of thought (Preece et al. 2023, 841).

In her article, Susan Manning reflects on her research “journeys” and on her approaches to writing the history of modern dance. She emphasises that scholarship is shaped by changing sociopolitical contexts and by the rethinking of established canons: “Scholarship does not originate in a vacuum, but as a reflection of the historian’s own preoccupations and responses to her historical moment” (Manning 2025, 2). From this perspective, Manning traces the development of dance history towards the broader interdisciplinary field of dance studies, which provides a wider critical framework for examining the cultural contexts and processes that shape choreography. Particularly significant is her observation: “Sitting in the theater or in the screening room, I experienced the suturing of perceptual pleasure and intellectual challenge, an effect that still informs my sense of choreographic value” (Manning 2025, 5). This perspective demonstrates the

importance of combining embodied experience with scholarly analysis in the study of dance history and choreography.

Onno Stokvis provides an overview of the institutional and historical conditions that shaped the development of dance research in the Netherlands, focusing on the principal barriers to its recognition as an academic field. He emphasises that the lack of established means of documenting dance has long limited its systematic scholarly study: “Dance notation has never acquired the same status as music notation and in Holland dance notation is not at all widely practiced” (Stokvis 1995, 77). Stokvis argues that bringing theoretical analysis into dialogue with practical knowledge of dance is essential to the development of a sustained research and publishing culture in the field.

László Felföldi examines the theoretical and methodological approaches developed in Hungarian research on the relationship between folk dance and dance music. He argues that “musical aspects help us to understand dance and choreographic aspects help us to understand music” (Felföldi 2001, 159). This perspective highlights the interdependence of musical and choreographic structures and suggests that analysing dance independently of its musical context may result in only a partial understanding of the choreographic form, just as the study of dance music in

isolation may overlook its function within movement. Felföldi’s approach is particularly relevant to research on traditional and staged dance forms, where the interaction between music and movement needs to be considered within its specific historical, social and cultural context.

Richard Ralph’s article “On the Light Fantastic Toe: Dance Scholarship and Academic Fashion” examines methodological challenges in the development of dance historiography. He cautions against an uncritical adherence to interdisciplinary “fashion” and an excessive reliance on critical theory at the expense of empirical research: “The primary task of the dance scholar in most periods remains ... to continue laying the foundations of the discipline in a critically intelligent way in order to begin to establish a framework within which the ambitious interpreter ... can operate with safety” (Ralph 1995, 256). In his discussion of the challenges facing scholarly publishing and the academic environment, Ralph also warns against speculative approaches that are not sufficiently grounded in primary evidence: “They will be seen as building elaborate constructs of theory and analysis upon an overly slender foundation of data and information” (Ralph 1995, 257). He therefore stresses the importance of systematic archival research and, particularly relevant to the Kazakh context, the publication of primary source materials as a

foundation for rigorous scholarship in dance studies.

Danijela Cook's article "The Power of Print: Investing in Art, History and Community" focuses on the idea that printed publications constitute independent artistic objects, including those available for collecting. She considers a form of printmaking that "may date back to some of the earliest forms of visual expression", "to stencil images found in ancient rock art, then developing into the revolutionary invention of the Renaissance, the printing press, ancient woodcuts from Asia and, of course, contemporary practice" (Cook 2025). D. Cook's argument concerning the power of printed publications resonates with the article by Parumeeta Sah and Manoj Kumar Tailor on the influence of printmaking on the evolution of Indian art. As a unique platform for artistic expression and cultural discovery, printmaking has played a significant role in the representation and dissemination of religious and political ideas throughout history. At different historical periods, it became a means of preserving and disseminating, as well as reviving and documenting, Indian culture, art and historical traditions: "This form of art made religious texts and images more accessible to the wider public, disseminating knowledge and contributing to the development of cultural values" (Sah and Tailor 2025, 252). The authors add that the Bengal School of Art, established at the

beginning of the twentieth century, used printmaking to promote Indian art and culture.

In his work "Library Resources as Inspiration: Using Artists' Books to Prompt New Choreography", Scott M. Stone examines whether a library can become part of a choreographer's production process. The author describes a university arts education case in which "graduate students in choreography engaged with artists' books from the special collections of the University of California, Irvine libraries as part of an assignment to create new two-minute dance pieces. By exploring these unique resources, the students were able to learn more about materials that were new to them and to use both their formats and content as inspiration for choreography in ways they had not previously experienced" (Stone 2025, 27). Because choreographers may draw inspiration from a wide range of sources, the students were specifically assigned to work with artists' books and create dance piece of approximately two minutes. "This assignment would allow them to move beyond the studio and engage with the work of other artists, specifically exploring the materiality, content, form, scale, colour and texture of books" (Stone 2025, 32).

An article by Wolfgang Kaltenbrunner et al. demonstrates how, over the past four decades, the structure of academic articles has become increasingly standardised, gradually replacing more essayistic and dialogic

forms of scholarly writing (2022). The authors attribute this shift to the growing influence of citation metrics and the move towards short-term project-based funding. They argue that this format helps scholars plan their work and meet grant-reporting requirements. At the same time, they contend that this adaptive strategy can reduce the originality of research and turn academic writing into a process of fitting articles into pre-existing publication templates.

In their article “The Digital Strategies of Publishing Houses: A Matter of Book Content?”, Elisa Salvador and Pierre-Jean Benghozi examine how traditional publishers are adapting to digitalisation. Based on a study of 100 French publishing houses, they show that strategies for developing electronic catalogues vary according to the genre of the published literature, whether fiction, non-fiction, or illustrated publications. They also argue that the transition to digital publishing remains cautious, functioning primarily as a complement to print rather than as its replacement. As they observe, “The strategy of publishers is to respond slowly to the digital revolution in terms of their book catalogues, with an approach guided more by adaptation to the needs of the moment than by a singular long-term vision” (Salvador and Benghozi 2021, 71).

In her study “Problemy podgotovki spravochного apparata memuarnoy literatury ob iskusstve” [Problems in

Preparing Reference Tools for Memoir Literature on the Arts], Alyona Galkova examines issues in contemporary publishing, particularly those resulting from the increasingly blurred boundaries between different types of memoir literature. She identifies the distinctive characteristics of publications devoted to the arts and traces the history of such materials in the Russian press. Related issues are addressed by Marina Lappo in “Tipologiya memuarno-avtobiograficheskikh izdaniy: dinamicheskie aspekty” [The Typology of Memoir and Autobiographical Publications: Dynamic Aspects], in which she develops a genre-based classification of publications within this field.

Anastassiya Mazhura and Yekaterina Timofeyeva, in their study “K voprosu o zhanrovoy klassifikatsii interv'y u zhurnalistskom tvorchestve” [On the Genre Classification of Interviews in Journalistic Practice], analyse the concept of the “interview” from both methodological and genre perspectives and identify particular interview genres. They note that “the ability to communicate effectively with people, present the interviewee’s views without distortion, and convey the distinctive character of the subject are issues of contemporary journalism” (Mazhura and Timofeyeva 2019, 51).

Over the period during which professional choreographic art has developed in Kazakhstan, more than

200 books and journals devoted to this field have been published. In the book *Muzykal'naya kul'tura Kazakhstana v zerkale muzykal'noy kritiki i zhurnalistiki* [*The Musical Culture of Kazakhstan in the Mirror of Music Criticism and Journalism*], Tamara Jumaliyeva and Gulnara Saduakhasova identify a “circle of music critics and journalists engaged in ballet” (Jumaliyeva and Saduakhasova 2009, 148). Among them are “L. Zhuikova, S. Shubina, L. Fedyanina, B. Ayukhanov, G. Jumasseitova, N. Rakhmanova, Z. Parubets, Z. Nurgazina, L. Gazizova and others” (Jumaliyeva and Saduakhasova 2009, 148). The authors divide the publications of these writers into two groups: “articles covering the achievements of national ballet and its most prominent representatives and conveying reflections on contemporary ballet”, and “works announcing tours by renowned ballet companies in Kazakhstan, reporting on joint performances by foreign and Kazakhstani artists at classical dance festivals, as well as tours in Kazakhstan by well-known dance companies” (Jumaliyeva and Saduakhasova 2009, 149).

Aigul Kulbekova and Damir Urazymbetov have examined the scope and content of publications on choreography, while Ilzat Aukhadiev's work provides a bibliographic overview of selected publications in the field. For example, in A. Kulbekova's work “Analysis of the Research and

Methodological Basis of Choreographic Specialisms at Higher Education Institutions in the Republic of Kazakhstan”, A. Kulbekova examines existing teaching and methodological publications on choreography published in Kazakhstan and their purposes. In another publication (“The ‘Abirov School of Kazakh Dance’ in the Context of the Methodology of National Choreography”), she provides a list of dissertation research conducted by Kazakhstani scholars (Kulbekova 2023, 293-297). This work is complemented by an article by D. Urazymbetov, which archives and provides a list of publications related to choreography in Kazakhstan published between 1947 and 2021 (Urazymbetov 2018). Another article by D. Urazymbetov examines Dmitry Sushkov's teaching and methodological manual “The Main Types of Support in Duet-Classical Dance”.

The studies reviewed, despite differences in their subjects, source materials and methodological approaches, share a common understanding of publications as important tools for documenting, preserving and organising knowledge. At the same time, some focus primarily on the historical, cultural and methodological contexts of dance research, while others examine the genre characteristics of publications or their role in promoting and disseminating choreographic heritage. This diversity is particularly relevant to

the present study, as it makes it possible to approach publishing practices from several complementary perspectives. Taken together, the reviewed works provide the theoretical and methodological foundation for this research while also revealing a gap in the study of publications on choreography in Kazakhstan. Although a substantial body of such publications exists, their typology and, in particular, their promotional functions have received limited scholarly attention. Addressing this gap is the central focus of the present study.

The results of the study. The analysis of publishing output in the field of choreographic art in Kazakhstan, with a particular focus on the period of independence (1991-2026), has made it possible to develop a typology of publications produced over the past 35 years, reflecting the publishing practices that have developed in the country. The publications have been classified according to their content and functional purpose. It should also be noted that individual publications may simultaneously exhibit characteristics of more than one type.

1. Publications devoted to figures in choreography (monographs and biographical publications). This category comprises publications devoted to individual figures in Kazakhstan's choreographic art. Despite belonging to the same broad genre category, these publications differ in their conceptual approaches, the degree

of scholarly treatment of the material, and their artistic and visual presentation. They make extensive use of archival sources, periodical literature and memoir accounts. In addition to the authorial text, the publications contain a wide range of visual materials which, in the context of choreographic art, serve not only an illustrative but also a documentary function, making it possible to examine features of performance style, the artistic design of productions and other aspects.

This type includes the books and journals *Nash Aleksandr Seleznev [Our Alexander Seleznyov]* (authors Lyudmila Zhuikova, Anvara Sadykova, Damir Urazymbetov, 2017), *Altynai Asylmuratova. Ballerina Assoluta* (author Flyura Mussina, 2021), *Silfida kazakhskogo baleta. Tvorcheskii portret Mayry Kadyrovoy [Sylph of Kazakh Ballet: A Creative Portrait of Maira Kadyrova]* (author Anvara Sadykova, 2021), a special issue of *Qazaq Ballet Magazine* devoted to Mintai Tleubayev (compiled by Damir Urazymbetov, 2024), *Konstantin Zaklinskiy. Na stsene i v zhizni [Konstantin Zaklinsky: On Stage and in Life]* (author Flyura Mussina, 2025), and others.

A separate group comprises publishing projects devoted to figures in choreographic art and produced through collective authorship. Unlike authorial monographs, these publications are compiled with the participation of researchers, colleagues and students. Such collections combine analytical

materials, documentary sources, memoir accounts and photographs. They include *Nepovtorimye slova. K yubileyu Lyudmily Antonovny Zhuikovoy* [*Unique Words: On the Anniversary of Lyudmila Antonovna Zhuikova*] (compiled by Damir Urazymbetov, 2016), *Bulat Dzhantayev. Spasibo za vdokhnovenie* [*Bulat Dzhantayev: Thank You for the Inspiration*] (compiled by Aya Kaliyeva, 2017), *Adalyat Akbarova. Tanets – moya dusha* [*Adalyat Akbarova: Dance Is My Soul*] (compiled by Aya Kaliyeva, 2018), *Ramazan Bapov. Polet dlinoiu v zhizn* [*Ramazan Bapov: A Flight Lasting a Lifetime*] (compiled by Aya Kaliyeva, 2017), *Sara Kusherbayeva. Ballerina* (compiled by Aya Kaliyeva, 2018), *Eduard Malbekov. Blagorodnyy rytsar tantsa* [*Eduard Malbekov: The Noble Knight of Dance*] (compiled by Daulet Dosbatyrov, 2021), *Dauren Abirov. Pervyy baletmeyster Kazakhstana* [*Dauren Abirov: Kazakhstan's First Ballet Master*] (compiled by Toigan Izim and Kamilya Abirova, 2023), *Almabek Meirbekov. Kogda muzyka voploshchayetsya v tantse* [*Almabek Meirbekov: When Music Comes Alive in Dance*] (editor-in-chief Damir Urazymbetov, 2026), and others.

As part of its special projects, *Qazaq Ballet Magazine* has published issues devoted to Ulan Mirseidov (editor-in-chief Damir Urazymbetov, 2019) and Kadyrkul Andossoy (editor-in-chief Damir Urazymbetov, 2022), featuring recollections by colleagues, friends and

students. The special issue devoted to Kadyrkul Andossoy also contains reference materials and an interview with the subject.

It should be noted that the publications mentioned above examine the lives and creative careers of figures in choreography. They may, although not in every case, include rare archival materials, photographs and reference materials, and may be published in one or more languages.

A distinctive publication within this group is the book *Mastera baletnoy pedagogiki Almatinskogo khoreograficheskogo uchilishcha imeni Aleksandra Selezneva* [*Masters of Ballet Pedagogy at the Alexander Seleznyov Almaty Choreographic School*] (compiled by Damir Urazymbetov, 2026), as it is a collection of interviews. In their article “Zhanr interv'yu v novykh media”, Guzel Shigabetdinova and Anastasia Shindyazova discuss the accessibility of such content, which can be disseminated in various ways via digital devices, where interviews are particularly popular. The authors note that interviews require considerable preparation, organisation and work during their conduct. Their effectiveness depends on the journalist's communication skills, their ability to establish rapport with the interviewee, the appropriate sequencing of questions, and their clear formulation (Shigabetdinova and Shindyazova 2022, 12).

The principal task of an interview is to “provide the subject with an opportunity to express themselves” (Mazhura and Timofeyeva 2019, 48). Particular attention should be given to the portrait interview, which reveals the individuality of a person who has made a contribution to public life and occupies a particular position within it. In such interviews, various details play an important role, including “the distinctive features of the subject’s speech and manner of communication” (Mazhura and Timofeyeva 2019, 50). The portrait interview performs a role in managing information about and the public image of an individual through three functions: the informative function, which provides readers with facts of interest and detailed responses from the respondent; the ideological function, which disseminates values and moral orientations; and the influencing function, which engages the target audience in the subject under discussion.

The book was supported by a promotional campaign involving media technologies and the mass media. This included professional photography of the teachers, the publication of specially produced videos featuring the subjects of the book, as well as press releases and post-event media reports relating to two presentations of the publication. Contemporary technologies of promotion and public engagement were employed in the project, as demonstrated by the number of views

received by the related social media posts, as well as reviews and comments relating to the project. Given current trends in an increasingly digitalised society, such an approach to book publishing appears particularly relevant and necessary.

2. *Memoir publications and autobiographies.* In this genre, figures in choreographic art reflect on their professional paths from the position of both narrator and author. Autobiographies constitute a form of self-presentation, bringing the individual to the foreground. In this context, M. Lappo makes an interesting observation: “Often, it is not so much the events that happened to the author that matter, but rather how they perceived them and what impression they wish to make on the addressee” (Lappo 2015, 49). This tendency is particularly relevant today, given the accessibility of self-publishing, which has lost its status as “underground” literature in the twenty-first century. Autobiographies “are created and read by people who belong (or wish to belong) to the same social class or professional/confessional group” (Lappo 2015, 49). Self-presentation is associated with the fashionable practice of self-promotion in the arts, known as self-management. However, this is a subject for a separate study.

Thus, M. Lappo proposes a number of genres associated with the actualisation of the past, including memoirs (Shara Zhiyenkulova, *Omirim menin – onerim*

[*My Life Is My Art*], 1983; Bulat Ayukhanov, *Moy balet [My Ballet]*, 1988; *Biografiya chuvstv [Biography of Feelings]*, 1998; *Vitrazhi baleta ili pas de bouree po zhizni [Stained-Glass Windows of Ballet, or Pas de Bourrée through Life]*, 2013; Olga Shubladze, *Moya zhizn [My Life]*, 2024), memoir rewritings (Anvara Sadykova, *Gulzhan Talpakovanyn oner bayan ornegi [The Artistic Journey of Gulzhan Talpakova]*, 2023), and other forms.

At present, relatively few works of this kind have been published in Kazakhstan. Bulat Ayukhanov published three titles, one of which appeared in two parts, bringing the total number of volumes to four. Shara Zhiyenkulova, one of the first authors of books on dance in the country, also worked on methodological manuals and studies of Kazakh dance. Among her six books, there is also a memoir.

“The distinctive character of memoir literature about figures in the arts is generated by its main subject, since [...] memoirs generally recount real events” (Galkova 2014, 146). In such works, the creative personality serves as the organising core of the text and is defined by the persistent presence of authorial identity. Memoirs recreate “stage images, the manner of performing musical works, fragments of theatrical productions and films” (Galkova 2014, 146). Thus, the memoirist constructs a representation of their own life, in which “their role is

one of many played in the theatre or cinema” (Galkova 2014, 146).

3. Reference and educational publications. During the period of Kazakhstan’s independence, several reference publications of an encyclopaedic nature have been produced. The book *Kazaktin memlekettik akademiyalyk opera zhane balet teatri [The Kazakh State Academic Opera and Ballet Theatre]* (editor-in-chief Yerkin Nurazkhan, 2002) was published to mark the 70th anniversary of the Abai Opera and Ballet Theatre, the country’s principal and, at that time, only opera and ballet theatre. The publication consists primarily of photographs of former and current members of the organisation.

The book *Qazaktin choreografiyasynyn altyn besigi [The Golden Cradle of Kazakh Choreography]*, published in Kazakh and Russian (editor-in-chief Aya Kaliyeva, 2016), is devoted to the Alexander Seleznyov Almaty Choreographic School. The publication presents a chronicle of Kazakhstan’s first ballet school, from its establishment in 1934 to 2016.

Another major publication is the encyclopaedia *Khoreografiyalyk oner Kazakhstana [Choreographic Art of Kazakhstan]* (2023), published by the Kazakh National Academy of Choreography in three languages: Kazakh, Russian and English. A website reproducing the content of the book was also created alongside the publication. The encyclopaedia includes entries on

248 individuals, 180 productions, 32 creative ensembles, 5 educational institutions, and 9 choreographic competitions and festivals.

The Astana Opera State Opera and Ballet Theatre published the photo album *Astana Opera: Tvorcheskii put teatra [Astana Opera: The Theatre's Creative Journey]* (compiled by Galym Akhmediyarov and Toleubek Alpiyev, 2025), which includes all productions, creative casts and other activities of the institution.

A separate publication worth noting is the commemorative calendar *Deiateli kazakhskogo baleta [Figures of Kazakh Ballet]*, published in Kazakh and Russian. It features 11 figures from Kazakhstan's choreographic art whose anniversaries fell in 2022: Mintai Tleubayev, Zaurbek Raibayev, Ulan Mirseidov, Olga Vsevolodskaya-Golushkevich, Bulat Dzhantayev, Vladimir Kolodenko, Lidiya Sarynova, Ramazan Bapov, Azerbaijan Mambetov, Gulzhikhan Galiyeva and Anvarbek Dzhaliyev. Their portraits were specially created for the calendar in a graphic style by the artist Dulat Dender.

The calendar performs an educational and outreach function: each featured figure is accompanied by an original article containing information about their dates of life, professional career, education, achievements and distinctive features of their creative legacy. This form of adapting visual and textual material into a calendar format

not only enhances accessibility but also helps to broaden the potential audience.

4. Historical, theoretical and research publications. This type of publication includes monographs and collaborative works. They may focus on artistic interpretations of productions, theatre companies, particular areas of dance, or other theoretical issues. This category also includes dissertations and conference proceedings. Among the published works are *Istoriya kazakhskogo tantsa [The History of Kazakh Dance]* (author Dauren Abirov, 1996), *Stranitsy kazakhskogo baleta [Pages of Kazakh Ballet]* (author Gulnara Jumasseitova, 2001), *Memlekettik "Altynai" bi ansambli [The State "Altynai" Dance Ensemble]* (author Toigan Izim, 2010), *Kazakhskaya khoreografiya: razvitiye form i khudozhestvennykh sredstv [Kazakh Choreography: The Development of Forms and Artistic Means]* (author Aliya Shankibayeva, 2011), *Uygurskiy tanets: Istoki. Traditsii. Stsenicheskoye voploshcheniye [Uyghur Dance: Origins, Traditions and Stage Representation]* (author Gulnara Saitova, 2011), *Istoriya baletnoy pedagogiki Kazakhstana [The History of Ballet Pedagogy in Kazakhstan]* (author Lyudmila Nikolayeva, 2012), *Repertuarnaya politika baletnykh spektakley GATOB im. Abaya i voprosy baletnogo simfonizma [Repertoire Policy of Ballet Productions at the Abai State Academic Opera and Ballet Theatre and Issues of Ballet Symphonism]* (authors Lyudmila

Zhuikova and Dinara Yessentayeva, 2015), *Koreyskiy stsenicheskiy tanets v khoreograficheskom iskusstve Kazakhstana* [*Korean Stage Dance in the Choreographic Art of Kazakhstan*] (authors Gulnara Saitova and Alexandra Tskhai, 2018), *Indiyskiy klassicheskiy tanets. Kazakhstan i Indiya* [*Indian Classical Dance: Kazakhstan and India*] (author Akmaral Kainazarova, 2019), *Kazakhstkiy tanets skvoz veka* [*Kazakh Dance through the Ages*] (compiled by Damir Urazymbetov, 2023), and others.

Master's theses and doctoral dissertations by Kazakhstani researchers have been defended at higher education institutions in Kazakhstan and abroad, contributing to the theorisation of choreographic knowledge. A detailed list of defended works, as noted above, is provided by A. Kulbekova in the article "Abirovskaya shkola kazakhskogo tantsa' v kontekste metodologii natsional'noy khoreografii" ["The 'Abirov School of Kazakh Dance' in the Context of the Methodology of National Choreography"] (Kulbekova 2023, 293-300). Conference proceedings generally contain a broad range of articles covering various areas of choreography. At the same time, they demonstrate that both young scholars and established professors are interested in a wide range of issues related to dance.

Historical and theoretical publications provide an important foundation for studying the artistic and historical development of choreography

in Kazakhstan. As can be seen even from the titles of the works cited in this article (for more detail, see Damir Urazymbetov, "Spisok knig po teorii, istorii i metodike khoreografii" ["A List of Books on the Theory, History and Methodology of Choreography"]), the range of issues addressed is extensive. This group of publications demonstrates the gradual accumulation of a scholarly knowledge base and the expansion of research topics.

5. Album and illustrated publications. This genre comprises publications in which the history of dance and the activities of individual performers or ensembles are presented through photographs, reproductions and other visual materials. Such publications include *Gosudarstvennyy teatr tantsa Respubliki Kazakhstan. Posvyashchayetsya 45-letiyu teatra* [*State Dance Theatre of the Republic of Kazakhstan: Dedicated to the Theatre's 45th Anniversary*] (2013), *89 let kazakhskomu baletu* [*89 Years of Kazakh Ballet*] (Qazaq Ballet Creative Lab, 2023), and *Shara Zhienkulovany oshpes izi* [*The Enduring Legacy of Shara Zhienkulova*] (Kazakh National Academy of Choreography, Anvara Sadykova, 2022).

Such printed publications perform not only informational but also cultural and memorial functions, providing visual evidence of the performing arts, including performers, choreographers and artists. In Kazakhstan's publishing practice, this genre remains relatively

limited in scope; however, it has considerable potential for preserving the visual representation of the choreographic culture of the Republic.

6. Educational and teaching-methodological publications.

Textbooks and teaching-methodological manuals are among the fundamental elements of the educational process at different stages of training. They provide for the systematisation of professional knowledge, develop practical skills and contribute to the transmission of pedagogical experience. In Kazakhstan, this genre is represented by a particularly extensive body of publications.

The first attempts to develop a systematic understanding of dance as an art form were undertaken by Andrey Dalgeim, Sareaz Yeskaliyev, Shara Zhiyenkulova, Dauren Abirov, Ali Ismailov and others. Their works were predominantly descriptive in nature and focused on documenting movements and their sequences. At the same time, these works laid the foundations for the development of a national pedagogical tradition in choreography.

Among the publications belonging to this type are *Programma po kazakhskomu tantsu dlya khoreograficheskikh uchilishch, uchrezhdeniy kul'tury, fakul'tetov khoreografii vysshikh uchebnykh zavedeniy* [Kazakh Dance Programme for Choreographic Schools, Cultural Institutions and Choreography Faculties

of Higher Education Institutions] (author Gainikamal Beisenova, 1993), *Pedagogicheskiye tekhnologii prepodavaniya kazakhskogo tantsa v vuzakh kul'tury i iskusstv* [Pedagogical Technologies for Teaching Kazakh Dance in Higher Education Institutions of Culture and the Arts] (author Aigul Kulbekova, 2004), *Kontsertmeyster baleta* [Ballet Accompanist] (authors Mintai Tleubayev and Svetlana Tishchenko, 2005), *Vostochnyye tantsy* [Eastern Dances] (authors Gulnara Saitova and Olga Shubladze, 2007), *Teoriya i metodika prepodavaniya kazakhskogo tantsa* [Theory and Methodology of Teaching Kazakh Dance] (author Aigul Tati, 2011), *Kompozitsiya narodnogo stsenicheskogo tantsa* [Composition of Folk Stage Dance] (author Alila Alisheva, 2011), *Teoriya i metodika prepodavaniya latinoamerikanskikh tantsev dlya studentov 1-kursa* [Theory and Methodology of Teaching Latin American Dances to First-Year Students] (author Tatiana Terekhova, 2015), *Qazaq zhane shetel horeografiya onerinin tarihi damu kezenderi* [Historical Stages in the Development of Kazakh and Foreign Choreographic Art] (author Toigan Izim, 2016), and *Osnovnyye vidy podderzhki duetno-klassicheskogo tantsa* [Basic Types of Lifts in Duet-Classical Dance] (author Dmitry Sushkov, 2018).

The body of publications presented above demonstrates the established

tradition of methodological support for choreographic education in Kazakhstan.

7. Periodical and online publications. Periodical and online publications, including specialised ones, perform the function of an informational and critical infrastructure, documenting current processes, facilitating reflection, and providing audiences with access to events and knowledge related to choreographic art. In studies, such platforms are understood as sociotechnical systems that “pervade the marketplace by interjecting themselves into the existing market systems or developing new markets” (Arsel 2026, 303). According to Zeynep Arsel, platformized publishing spaces operate through three inter-constitutive elements: “infrastructure (how platforms are designed), governance (how practices on platforms are surveilled and controlled), and logic (to what ends practices are structured and oriented)” (Arsel 2026, 304). “Information and communication coverage of cultural events in the field of choreography is an important link between the world of ballet and its audience” (Potolokova and Kuryшева 2016, 161). Mariya Potolokova and Yuliya Kuryшева distinguish the creators of materials according to the following types of resources: informational and presentation resources (created directly by arts organisations), informational and communication resources (primarily

created by arts audiences or forums focused on communication among users), and informational and analytical resources (represented by online and print media) (Potolokova and Kuryшева 2016, 163).

In Kazakhstan, this segment of advertising and informational-analytical materials is represented primarily by individual publications in non-specialised periodicals, such as *Kazakhstanskaya Pravda*, *Vecherniy Almaty*, *Delovoi Kazakhstan*, *Vremya*, and others. In 2020-2021, a total of eight issues of the arts magazine *Altyn Art* were published, including reviews of ballet productions. Materials on choreographic art are also published in peer-reviewed journals such as *Arts Academy* and *Saryn*, and, less frequently, in the *Central Asian Journal of Art Studies*, *Keruen*, and other scholarly publications.

The specialised journal on choreography *Kazakhstan balet alemi*, published from 2009 to 2018 under the editorship of Lyailya Mambetova and Aliya Shankibayeva, brought together news, informational, scholarly and commemorative publications. The journal is no longer published.

Since 2017, the online publication *Qazaq Ballet Magazine*, edited by Damir Urazymbetov, has been operating. The magazine exists under the auspices of Qazaq Ballet Creative Lab, which conducts active educational, creative and scholarly work in the field of publishing. The publication's website is

a publicly accessible digital platform providing free access to its materials. Its content focuses on the interpretation of current processes in the choreographic sphere, including season reviews and articles on history, theory and criticism. Interviews occupy a separate place as an independent genre that makes it possible to present the individual experience and creative path of members of the choreographic community.

8. Promotional and presentation publications. Booklets, programmes and posters constitute an important component of the publishing and communication practices of Kazakhstan's academic theatres. They perform advertising, informational and educational functions simultaneously. Programmes accompany performances, providing information about productions and the members of artistic and production teams, while at the same time forming a parallel chronicle of theatrical activity. Yekaterina Baburina defines the booklet as a form of "intellectual accompaniment to a performance" (Baburina 2018, 8). She identifies its souvenir, informational, educational, enriching, actualising, entertaining and image-building functions (Baburina 2018, 22).

In addition to theatres, booklets are also produced by private organisations, such as Konokbaev Group, Ballet Globe and others, as part of the festivals and related projects they organise. At the same time, the traditional printed

programme is increasingly being replaced by a QR code linking to an electronic version of the booklet. This format provides all spectators with free access to information about a performance or festival, but at the same time limits the possibilities of using the booklet as an independent commercial product.

Calendar publications performing presentation and informational functions are also represented in the managerial and publishing practices of arts institutions in Kazakhstan. Theatres and, occasionally, educational organisations produce calendars featuring photographs of performers or students, taken both in the interiors of their own buildings and in other specially selected locations. Such publications present the activities of the organisation and serve as an additional tool for communication with its target audience.

Discussion of Results. The analysis demonstrates that publishing activity in the field of choreographic art in Kazakhstan performs a number of functions. Before the widespread use of photographic and video technologies, handwritten and printed materials, including libretto texts, costume and set designs, correspondence among members of production teams, notes, orders and letters, preserved information about performances and theatre figures, often becoming the only evidence of their existence in the history of art.

The typology identified makes it possible to consider publishing activity as one of the elements of the infrastructure of choreographic art, bringing together various tasks and functions. At the same time, the analysis has shown that there is currently no centralised system for producing publications on choreography, and that this activity is predominantly project-based. Publishing projects are implemented by theatres, educational organisations and private entities. This makes it possible to regard publications, to some extent, as isolated products that form part of a comprehensive process involving the management of content, artistic design, production, distribution and promotion. The transition to digital formats creates new opportunities for expanding the audience.

The study has a number of limitations. The corpus of publications presented is not exhaustive but demonstrates the existence of different forms of publishing. A promising direction for further research into publishing activity in this field would be a quantitative analysis of published print materials, including online views and downloads, where such data are available, as well as the dynamics of publication output, print runs, languages, sources of funding and distribution channels. Future research could also focus on target audiences and methods for assessing the effectiveness of publishing projects,

including the impact of publications on theatre attendance, the recognition of individual figures and arts organisations, and interest in choreographic art more broadly. From the perspective of cultural management, models and processes for managing publishing projects, as well as interaction between partners and sponsors, could also be examined. Thus, further study of publishing activity could move from typological description towards an investigation of its organisational, economic and communication mechanisms.

Conclusion. The typology identified reflects not only the thematic diversity of publications but also the development of this field in Kazakhstan, where particular attention is given to the actualisation of professional heritage, the preservation of memory and the dissemination of knowledge. In her dissertation, Assel Imayo examines publishing as part of music management, considering the publication of musical materials in both print and electronic formats. She emphasises the humanistic value of such publications, which are not subject to obsolescence, as well as their cultural and educational significance, which has endured throughout centuries of history and continues to exert a lasting influence (Imayo 2023, 132).

Publishing activity in Kazakhstan can be regarded as an established practice, although it remains insufficiently institutionalised. Its

development is largely associated with the initiatives of individuals, theatres and educational organisations. At the same time, contemporary publishing practice extends beyond the production of a printed product. It encompasses various means of promoting publications in the digital environment, including artistically designed presentation materials featuring excerpts, quotations and annotations, as well as dedicated events.

In the twenty-first century, publishing has not lost its significance and may become even more important in the context of the rapid development of artificial intelligence technologies. Contemporary publishing practices extend beyond the production of printed materials to encompass visual design, textual content, and digital media promotion. The emergence of new technological platforms has transformed the nature of author-reader communication. Social media increasingly fosters the perception of continuous online engagement between authors and readers, reshaping the dynamics of their interaction. Personal and diary-like content, once regarded as highly private, has become widely accessible online through personal blogs and social media

platforms. The publication of authors' correspondence, in turn, reveals the interplay between an individual's life and creative work, giving renewed relevance to the epistolary genre in the digital age.

The analysis indicates that publishing remains highly relevant to Kazakhstan's choreographic sector and that there is publishing practices continue to be present within the professional community, particularly among authors themselves. Nevertheless, publishing and scholarly research in this field in Kazakhstan still requires greater attention from specialists. In this regard, the experience of the Russian Institute of Art History may serve as an example. The Institute regularly holds a scholarly conference devoted to "Ballet and Publishing", under the direction of Olga Fedorchenko. Within the conference programme, participants from different countries and organisations share their experiences and achievements in publishing books and journals, present research on particular publications, discuss issues common to the field, propose solutions and raise new questions that lead to further research and the expansion of this area of knowledge.

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Togzhan Zhaqsylyqzy Moldalim – analysis of the literature and sources, interpretation of the results, typological analysis, writing of the article, preparation of the conclusions, and preparation of the final version of the article.

Damir Duisenovich Urazymbetov – conceptualization of the research, development of the methodology, systematization of the materials, writing of the article, and editing.

Авторлардың үлесі:

Молдалім Тоғжан Жақсылыққызы – ғылыми әдебиеттер мен дереккөздерді талдау, зерттеу нәтижелерін интерпретациялау, типологиялық талдау жүргізу, мақала мәтінін жазу, қорытындыларды әзірлеу және мақаланың соңғы нұсқасын дайындау.

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