



M.A. Yesbolova* , A.O. Omirbekova 

Al-Farabi Kazakh National University, Almaty, Kazakhstan

*e-mail: azimova_8383@mail.ru

BOOSTING CULTURAL TOURISM: THE SIGNIFICANCE OF THE 'GREAT STEPPE NOMADS WORLD' FESTIVAL AND BORALDAI SAKA MOUNDS

Tourism, a fast-growing global sector, significantly boosts socioeconomic development and regional growth. Cultural tourism, which involves the consumption of tangible and intangible heritage, attracts millions of visitors annually through traditions, monuments, music, dance, and the arts. The festival sector, promoting cultural interaction at various levels, is one of the fastest-growing areas in tourism, supporting local economies and industry growth. Since 2016, Kazakhstan has hosted the biennial "Great Steppe Nomads World" International Ethno-Cultural Festival. This festival, featuring nomadic sports, traditional music, dance, and crafts, aims to celebrate and preserve Central Asian nomadic heritage. Despite its significance, local awareness of the festival and the Boraldai Saka mounds archaeological complex is limited. This research aims to increase local awareness of the "Great Steppe Nomads World" Festival and the Boraldai Saka mounds. Objectives include conducting a descriptive analysis of the festival, surveying Almaty residents' awareness, creating a documentary film to enhance recognition, and assessing the film's impact on interest in visiting the festival and archaeological complex. This study underscores the importance of cultural tourism in promoting local heritage and fostering international exchange.

Key words: cultural tourism, the "Great Steppe Nomads World" International Ethno-Cultural Festival, the Boraldai Saka mounds archaeological complex, documentary film.

M.A. Есболова*, А.О. Омирбекова

Әл-Фараби атындағы Қазақ ұлттық университеті, Алматы қ., Қазақстан

*e-mail: azimova_8383@mail.ru

Мәдени туризмді дамыту: «Ұлы дала көшпенділер әлемі» фестивалінің және Боралдай сақ қорғандарының маңызы

Туризм қарқынды дамып келе жатқан жаһандық сектор ретінде әлеуметтік-экономикалық өсу мен аймақтық дамуды айтарлықтай жылдамдатады. Материалдық және материалдық емес мұраларды қолдануды көздейтін мәдени туризм дәстүрлер, ескерткіштер, музыка, би және өнер арқылы жыл сайын миллиондаған келушілерді тартады. Түрлі деңгейлерде мәдени өзара әрекеттестікке ықпал ететін фестиваль секторы туризмнің ең жылдам дамып келе жатқан салаларының бірі болып табылады және де жергілікті экономиканы және өнеркәсіптік өсуді қолдайды. 2016 жылдан бері Қазақстанда «Ұлы дала көшпенділер әлемі» халықаралық этно мәдени фестивалі өткізіліп келеді. Көшпелілер спорты, дәстүрлі музыка, би және қолөнер түрлері бар бұл фестиваль Орталық Азия көшпенділерінің мұрасын дәріптеу және сақтауды көздейді. Бұл фестивальдың маңыздылығына қарамастан, фестиваль және Боралдай сақ қорғандарының археологиялық кешені туралы жергілікті тұрғындардың хабардарлығы шектеулі. Бұл зерттеудің мақсаты – жергілікті халықтың «Ұлы дала көшпенділер әлемі» фестивалі және Боралдай сақ қорғандары туралы ақпараттың халық арасында танымалдылығын арттыру. Зерттеу міндеттеріне фестивальге сипаттамалық талдау жүргізу, алматылықтардың хабардар болуына сауалнама жүргізу, хабардарлықты арттыру үшін деректі фильм жасау, фильмнің фестивалге және археологиялық ескерткішке баруға қызығушылыққа әсерін бағалау кіреді. Бұл зерттеу мәдени туризмнің жергілікті мұраны таныту және халықаралық алмасуды ынталандырудағы маңыздылығын көрсетеді.

Түйін сөздер: Мәдени туризм, «Ұлы дала көшпенділер әлемі» халықаралық этно мәдени фестивалі, Боралдай сақ қорғандарының археологиялық кешені, деректі фильм.

М.А. Есболова*, А.О. Омирбекова

Казахский национальный университет им. аль-Фараби, г. Алматы, Казахстан

*e-mail: azimova_8383@mail.ru

**Развитие культурного туризма: значимость фестиваля
«Мир кочевников Великой степи» и археологического комплекса
Боралдайских сакских курганов**

Туризм, быстрорастущий глобальный сектор, значительно способствует социально-экономическому развитию и региональному росту. Культурный туризм, включающий потребление материального и нематериального наследия, ежегодно привлекает миллионы посетителей традициями, памятниками, музыкой, танцами и искусствами. Фестивальный сектор, продвигающий культурное взаимодействие на различных уровнях, является одной из самых быстрорастущих областей туризма, поддерживающей местные экономики и развитие отрасли. С 2016 года Казахстан проводит Международный этнокультурный фестиваль «Мир Великих Степных Кочевников». Этот фестиваль, включающий номадические виды спорта, традиционную музыку, танцы и ремесла, направлен на празднование и сохранение наследия кочевников Центральной Азии. Несмотря на его значимость, осведомленность местных жителей о фестивале и археологическом комплексе Боралдайских сакских курганов ограничена. Цель данного исследования – повысить осведомленность местных жителей о фестивале «Мир Великих Степных Кочевников» и Боралдайских сакских курганах. Цели включают проведение описательного анализа фестиваля, опрос жителей Алматы об их осведомленности, создание документального фильма для повышения узнаваемости и оценку влияния фильма на интерес к посещению фестиваля и археологического комплекса. Это исследование подчеркивает важность культурного туризма в продвижении местного наследия и содействии международному обмену.

Ключевые слова: Культурный туризм, Международный этнокультурный фестиваль «Мир кочевников Великой степи», археологический комплекс Боралдайских сакских курганов, документальный фильм.

Introduction

Tourism is one of the fastest-growing sectors of the global economy. Many nations around the world rely heavily on tourism to boost socioeconomic conditions, refill budgets, and foster regional development. According to evaluations by the World Trade Organization, the UN Economic and Social Council, and the UN General Assembly, tourism is expected to dominate the global economy by the end of this century and play a major role in improving the social and economic conditions of many nations, particularly developing ones (Laing, 2018:165-168.). The World Tourism Organization states that the creation and provision of tourism goods depend heavily on travel destinations. The areas that attract visitors, where they travel, and where they stay for a while—the tourist destinations—are crucial components of the tourism system. As complex phenomena, tourism destinations include tourist attractions and tourism infrastructure. They generate significant revenue from the tourism industry while the entire world continues to develop its tourism potential (De Bres & Davis, 2001: 326–337).

Many researchers believe that culture is the primary component of tourism, and this type of travel is known as ‘cultural tourism’. The consumption of heritage by tourists, both tangible and intangible,

acts as a catalyst for the development of various forms of cultural tourism (Timothy, 2011). Millions of visitors are drawn to tourist destinations each year by the essential elements of cultural tourism—traditions, monuments, music, dance, and the arts.

With an emphasis on cultural interaction at the local, national, and worldwide levels, the festival sector is one of the most well-liked and fastest-growing in the tourism business (Getz, 1991). Events that share the distinct cultural perspectives in their many components, such as history and tradition, cooking and drinking, music and dance, are considered a form of tourist attraction when they incorporate artists, tourists, and participants in their entirety (Prentice & Andersen, 2003: 7–30). Festivals have a significant influence on the growth of the tourism industry as well as the local economy. They raise revenue, support current enterprises, and attract new ones to the area, all of which help the government receive funding (O’Sullivan and Jackson, 2002: 325–42). Therefore, tourism has played a crucial role in the growth and expansion of festivals. Fundamentally, the rising demand from tourists has generated increased revenue for these events, helping to ensure their economic sustainability.

From 2016 till nowadays, Kazakhstan hosted the biennial the “Great Steppe Nomads World” International Ethno-Cultural Festival, a week event

that featured events in nomadic sports including eagle hunting, archery, wrestling, and horse racing, all wrapped up in a comprehensive “cultural” programme. They were specifically designed to provide Kazakhstan with a global platform as an alternative to the Olympics. Notwithstanding its accomplishments of these lofty goals, there was a tangible sense of excitement among competitors during the ethno-festival. The “Great Steppe Nomads World” International Ethno-Cultural Festival is part of a broader cultural initiative often featured in events like the World Nomad Games. The festival celebrates the rich heritage of nomadic peoples from Central Asia, particularly those from Kazakhstan. The festival aims to showcase and preserve the cultural heritage, traditions, and lifestyle of nomadic peoples. It includes performances of traditional music, dance, and sports. Attendees can experience a variety of activities, such as traditional music and dance performances, ethnic cuisine, craft exhibitions, and folk games. There are also educational workshops and demonstrations of traditional skills and crafts. A significant feature of the festival is the Ethno-Aul, where visitors can explore traditional Kazakh yurts, watch artisans at work, and learn about nomadic customs and traditions. The festival includes performances by ethnic groups from Kazakhstan, showcasing their unique songs, dances, and musical instruments. These performances highlight the diversity and unity of the country’s cultural landscape.

Events like these are crucial for promoting cultural tourism in Kazakhstan. They provide a platform for visitors to engage with the country’s history and traditions, thereby boosting local tourism and cultural exchange. The festival attracts participants and visitors from various countries, fostering international cultural exchange and enhancing the global profile of Kazakhstan’s cultural heritage. The festival is closely linked with the World Nomad Games, an international event that celebrates ethnic sports and culture. The next edition of the Games is scheduled to take place in Astana in 2024, featuring a wide range of sports, cultural activities, and scientific conferences. The festival includes exhibitions and fairs where craftsmen display and sell traditional Kazakh items, offering visitors a chance to purchase unique souvenirs and learn about Kazakh craftsmanship (Almaty TV:2019 <https://www.youtube.com/watch?v=0kluvzwvP6I>)

The “Great Steppe Nomads World” International Ethno-Cultural Festival takes place at the archaeological complex of Boraldai Sak mounds. However, only a limited number of Kazakhstani people are aware of this festival and the archaeo-

logical complex. Therefore, the primary aim of this research is to increase awareness among local people about the ethno-cultural festival, ‘Great Steppe Nomads World,’ and the cultural heritage site where the festival is held. To achieve this aim, following research objectives were developed.

1. Conducting a descriptive analysis of the “Great Steppe Nomads World” International Ethno-Cultural Festival.

2. Determining the awareness of Almaty residents about the “Great Steppe Nomads World” International Ethno-Cultural Festival and the archaeological complex of Boraldai Sak mounds through a survey.

3. Creating a documentary film about about the “Great Steppe Nomads World” International Ethno-Cultural Festival and the archaeological complex of Boraldai Sak mounds to increase recognition.

4. Assessing how much interest the documentary film generated among survey participants in visiting the “Great Steppe Nomads World” International Ethno-Cultural Festival and the archaeological complex of Boraldai Sak mounds.

Methods and methodology

Research Design

The research employs a mixed-methods approach, combining quantitative and qualitative data collection techniques. This design allows for a comprehensive understanding of the effectiveness of using documentary videos to enhance local awareness and tourism.

Stages of Research

1.Pre-Test Survey

Pre-test survey was used to assess the baseline awareness of local people regarding the “Great Steppe Nomads World” International Ethno-Cultural Festival and the archaeological complex of Boraldai Sak mounds (Stankova & Vassenska, 2015: 120-127).

- *Participants:* A sample of local residents was selected using random sampling to ensure a representative cross-section of the community. Overall 80 samples were participated in survey.

- *Instrument:* A structured questionnaire was developed, containing closed questions. The survey included questions on:

- Awareness of the “Great Steppe Nomads World” International Ethno-Cultural Festival.

- Knowledge about the archaeological complex of Boraldai Sak mounds.

- Attitudes towards local cultural events and tourism.

• *Procedure:* The pre-test survey was administered online to gather data from a broad demographic.

2. *Documentary Video Production*

In order to increase local awareness of cultural heritage sites and promote local tourism, an informative documentary was developed highlighting the ethno-festival and the cultural heritage site.

Content: The documentary featured:

- Historical and cultural significance of the festival.

- Interviews with organizers, participants, and local historians.

- Visuals of the festival activities and the cultural heritage site.

Technical Aspects: High-definition video equipment and professional editing software were used to ensure the quality of the documentary.

Script Development: The script was developed in collaboration with cultural experts to ensure accuracy and relevance.

3. *Dissemination of the Documentary*

The reach of the documentary was maximized, successfully engaging the local population.

- *Platform:* The documentary was uploaded to a dedicated YouTube channel to leverage the platform's wide reach and accessibility.

- *Promotion:* The video was promoted through various channels, including social media and community organizations, to encourage viewership.

4. *Post-Test Survey*

The effectiveness of the documentary in increasing awareness and interest in the ethno-festival and the cultural heritage site was evaluated.

Participants: The same sample of participants from the pre-test survey was invited to complete the post-test survey after watching the documentary.

Instrument: The post-test survey mirrored the pre-test survey, with additional questions to assess:

- Changes in awareness and knowledge.

- Perceived usefulness of the documentary.

- Interest in attending the festival and visiting the cultural heritage site.

Procedure: The post-test survey was administered online, with reminders sent to ensure high response rates.

Ethical Considerations

Informed Consent: All participants were informed about the purpose of the research and their rights, and consent was obtained prior to participation.

Confidentiality: Participant information was kept confidential and data was anonymized to protect privacy.

Voluntary Participation: Participation was voluntary, and participants could withdraw at any time without penalty.

Limitations

Sample Size: The research is limited by the sample size, which may not fully represent the entire local population.

Self-Reporting: The reliance on self-reported data may introduce bias, as participants might overstate their awareness or interest.

Results and discussion

Laura Adams poses a crucial query in her book *The Spectacular State*: "How do people in small and peripheral countries 'understand their nation's greatness?'" This question invites us to consider the nuanced and complex ways in which national identity and pride are constructed and maintained. Each of us has to have our speciality in order for the group as a whole to imagine something so magnificent. This collective imagining is not a simple task; it involves a delicate balance between various elements. On the other hand, there is the need for these projections to be rooted in a sense of historical authenticity. For the narrative of national greatness to be compelling and enduring, it must resonate with the people's understanding of their own history and cultural heritage. This requires a careful curation of historical events, figures, and symbols that can be woven into a cohesive and credible story. The challenge lies in reconciling these two aspects: the outward-facing image that seeks to elevate the nation's status and the inward-facing narrative that seeks to ground this image in a shared and authentic past (Laura Adams, 2010:38).

The notion that the "Great Steppe Nomads World" International Ethno-Cultural Festival was a "one of a kind" event resonated deeply with many competitors, viewers, and analysts. They highlighted the exceptional nature of the sports, the distinctive characteristics of the participants, and the unparalleled nature of the entire event in discussions, blogs, and news articles. Such references to the singularity and uniqueness of the Games present an intriguing paradox. Communication about the perceived unique qualities of the Games was inevitably based on (implicit) comparisons with other events that lacked these features, even as the statements explicitly denied the possibility of comparing the Games to anything else. Instead of viewing this as an epistemic error, it would be more productive to explore what the "prickly" nature of comparison reveals through these denials of comparability

(Amorim, D., Jiménez-Caballero, J. L., & Almeida, P., 2020:45-57).

The "Great Steppe Nomads World" International Ethno-Cultural Festival has been organized since 2016 with the support of the Almaty city administration. A historical location was chosen for the festival area—the archaeological complex of Boraldai Saka mounds, one of the country's most significant historical monuments. Information about this complex has long been shrouded in mystery. In 2006, during aerial photography for 3D map modeling, this archaeological complex was identified. The region, with its thousands of years of history, was added to the list of national sacred objects of Kazakhstan in 2018 (З.Самашев, Г.Джумабекова, М.Нурпейсов, Л.Чотбаев, 2006:17-18).

Despite the discovery of ancient relics in the complex, excavation work has not yet been conducted, and several elevated burials remain in their original condition. The Saka tribes, who inhabited the Zhetysay area from the 8th to 3rd centuries BCE, are believed to have used this site. Representatives of ruling dynasties of the Saka and Uysin tribes and other high-ranking individuals were buried in this cemetery. Experts believe these burial mounds could have been built much higher originally. Over the years, the layers of earth have risen due to natural forces, preserving only this volume until today. The preserved sites where soil was taken for constructing the high cemeteries suggest that this complex was indeed the burial place of the Sakas. If we rely on this data, it can be confirmed that the Sakas lived on these Alatau slopes, as evidenced by the archaeological remains. Approximately from the beginning of the 10th century BCE, large tribes began to settle here. Initially, the Sakas lived in the area, followed by the Uysins, and the high-rise burials here could have been built by mobilizing about a thousand people (Байпақов К.М., 2008: 40-47).

More than 140 representatives from 18 countries are taking part in the "Great Steppe Nomads World" International Ethno-Cultural Festival. Residents and guests of Almaty can admire the skills of professional berkutchi (eagle hunters), the precision of horsemen and archers, witness battles of heroes, and appreciate the agility of horsemen who pick up scattered coins during a race. Visitors can also play folk games and try national dishes. The "Great Steppe – the World of Nomads" festival offers everyone an opportunity to get acquainted with the rich heritage of the Kazakhs and other Turkic peoples.

At the festival, special attention was given to activities for children, aimed at engaging younger generations. Smaller yurts equipped with knitting and

sewing tools were available for children, with specialists demonstrating these crafts. Various games and competitions were organized, including hexagram games and contests. A puppet theater was also invited, and attractions were set up. Artisans, jewelers, and blacksmiths displayed and sold Kazakh handicrafts. Countries such as Uzbekistan, Kyrgyzstan, Buryatia, and Sakha brought their traditional crafts to the exhibition, adding to the diversity of displays. As a result, the Boraldai Saka mounds, an open-air archaeological park, gained popularity with both local and international tourists. Each year, more people were drawn to the "Great Steppe Nomads World" International Ethno-Cultural Festival, where performances vividly recreated the everyday lives, customs, and governance structures of nomadic communities (Saparbay Parmankul, egemen.kz: 2019).

Analysis of Pre-Test Survey Results

The pre-test survey explored the local community's awareness and knowledge of the Boraldai Saka mounds and the "Great Steppe Nomads World" International Ethno-Cultural Festival. This survey covered several areas, including familiarity with the mounds and festival, as well as the broader cultural heritage linked to these locations. Here is a breakdown of the survey findings.

Awareness and Knowledge of the Boraldai Saka Mounds

A large majority (74.4%) of respondents incorrectly thought that the Boraldai Saka mounds were farmlands, showing a significant gap in awareness about their historical and archaeological importance. Additionally, 71.0% of participants were mistaken about the mounds' location. Only 26.4% could accurately locate them, indicating a need for more targeted outreach to educate the public on these heritage sites' exact locations. While 75.9% of respondents had never visited the mounds, 16.1% expressed an interest in doing so, revealing a potential for increased visits if proper promotional efforts are made. Interestingly, 73.3% correctly identified what lies within the mounds, suggesting that those who were aware of the mounds possessed a certain level of detailed knowledge.

Perceptions and Attitudes Toward the Festival

Interest in attending the festival is high (75.9%), although only a small portion (10.3%) has actually attended (Table 1). This suggests there is considerable potential to convert interest into attendance through better promotion. A significant majority (79.3%) understands why the festival is held in this specific location, showing that those familiar

with the festival recognize the cultural importance of the site (Table 1). Many respondents (79.3%) also know that the mounds are part of the national registry of sacred sites, demonstrating awareness of their protected status (Table 1). Additionally, 79.3% of respondents accurately described the festival as a celebration of nomadic culture, lifestyles, and traditional dwellings, indicating an appre-

ciation of its comprehensive portrayal of nomadic heritage. A large portion (73.6%) believes that the festival provides insights into the lifestyles of past generations, underscoring its educational appeal (Table 1). Finally, most respondents (74.7%) correctly link the mounds to historical monuments, showing a general understanding of their historical value (Table 1).

Table 1 – Survey Results on Boralday Saka Mounds and Festival

Question	Response	Percentage (%)
Have you ever heard of the Boralday Saka mounds?	Never heard	11.50%
	Archaeological mound	5.70%
	Issyk Mound – historically valuable artifact	10.30%
	Agricultural land	74.40%
Do you know the location of the Boralday Saka mounds?	Located on both banks of the Issyk River	71.00%
	Located in the northwest area of Almaty, on the left bank of the Big Almaty River	26.40%
	Located in the «Kokshetau» National Natural Park	1.10%
	The Kokshetau region is located in the wide plains of the extreme southwest of the mountain steppe and the Western Siberian lowlands of the blue hill in the northern part of Saryarka	2.30%
Have you been to the Boralday Saka mounds?	Have not been	-
	Want to go	10.30%
	Have been	9.20%
	I haven't heard about it	4.60%
What is found in the Boralday Saka mounds?	47 Saka mounds, over 200 Usun mounds	75.90%
	Mound houses 55, Saka mound about 150	-
	Mound 98 Huns, mound about 300 houses	-
	About 300 mound houses, 61 Hun mounds	-
What is the reason for considering the Boralday Saka mounds a sacred place?	Burial sites of our ancestors	16.10%
	Cultural hearth	73.30%
	The place where the golden man was found	4.60%
	Sowing place	-
Did you attend the «Great Steppe Nomads World» International Ethno-Cultural Festival?	Have been to	5.70%
	Seen on TV channels	10.30%
	I don't know	78.20%
	Want to see	5.70%
Why is this festival held at the archaeological park «Boralday Saka mounds»?	There is a necropolis of Kangly and Saks	4.60%
	To enjoy the park	8.00%
	There is a necropolis of Sakas and burial mounds	79.30%
	I don't know	-
Are the Boralday Saka mounds protected by the state?	Unprotected	2.30%
	Included in the national list of sacred objects	79.30%
	Included in UNESCO	-
	I don't know	8.00%

Continuation of the table

Question	Response	Percentage (%)
What can we see at the ‘Great Steppe Nomads World’ International Ethno-Cultural Festival?	We can see the culture	10.30%
	We can see the lifestyle	8.00%
	We can see their habitats	85.10%
	All correct	4.60%
Can we obtain various data about how our ancestors lived in this blessed place?	Will be able to	13.80%
	Will not be able to	2.30%
	I don’t know	-
	Just insane	74.70%
What monuments are the archaeological «Boraldai Saka mounds» located under the open sky related to?	Among historical monuments	9.20%
	Among modern museums	12.60%
	New era belongs to the monuments	5.70%
	Doesn’t belong to any counters	73.60%

Documentary videos in increasing awareness about cultural heritage sites and boost local cultural tourism

To increase awareness among Kazakhstani people about the “Great Steppe Nomads World” International Ethno-Cultural Festival and the Boraldai Saka mounds archaeological complex, a documentary film has been created. (The video can be watched by following link: <https://www.youtube.com/watch?v=6tldLbM8Ajs>)

Documentary videos are powerful tools for storytelling and education, capable of reaching wide audiences and conveying complex information in an engaging and accessible format. When it comes to promoting cultural heritage sites and local cultural tourism, documentaries offer several unique advantages that can significantly enhance public awareness and interest.

Visual Engagement and Storytelling

Documentary videos provide a visual and auditory experience that can capture the essence of cultural heritage sites more effectively than text-based media. By showcasing the beauty, history, and cultural significance of these sites, documentaries can create a compelling narrative that resonates with viewers (Hudson & Ritchie, 2006: 387-396.). This emotional engagement can translate into a deeper interest and a desire to visit the site. Documentaries can break down complex historical and cultural information into understandable and relatable stories, making it easier for the audience to appreciate the significance of the heritage site.

Accessibility and Reach

Documentaries, especially those uploaded to platforms like YouTube, have the potential to reach

a global audience. This wide reach is essential for increasing awareness and promoting cultural tourism. The accessibility of documentary videos online allows people from different regions and backgrounds to learn about and appreciate cultural heritage sites (Busby & Klug, 2001: 316-332). By being available online, documentaries can attract viewers who might not have been aware of the heritage sites otherwise. This increased visibility can lead to higher tourist numbers. Documentaries can engage a diverse audience, including students, historians, and casual viewers, each of whom can contribute to the promotion of cultural tourism in their own way.

Educational Impact

Documentary videos serve as educational tools that can be used in schools, universities, and cultural institutions to teach about the significance of cultural heritage sites. This educational impact is crucial for educating the younger generation about their cultural heritage and fosters a sense of pride and responsibility towards preserving these sites (Hudson & Ritchie, 2006:387-396). Awareness through education can lead to increased efforts in preserving and maintaining cultural heritage sites as people become more knowledgeable about their importance.

Promotion of Cultural Tourism

The ultimate goal of increasing awareness about cultural heritage sites is to boost local cultural tourism. Documentaries contribute to this by highlighting the unique features and attractions of a cultural heritage site, persuading viewers to visit (Busby & Klug, 2001: 316-332). Documentaries often feature interviews with local experts, historians, and community members, providing a comprehensive view

of the site's significance. This collaboration can enhance the site's appeal and promote local tourism initiatives.

Case Studies and Examples

Several case studies highlight the effectiveness of documentary videos in promoting cultural heritage sites:

- *"The World Nomad Games"*: Documentaries about the World Nomad Games, held in Central Asia, have significantly increased international interest and attendance at the event. These documentaries highlight the cultural heritage and traditional sports of nomadic peoples, drawing tourists from around the world.

- *"Mysteries of the Maya"*: Documentaries about the Mayan civilization have boosted tourism to Mayan ruins in Mexico and Central America by showcasing their historical and architectural significance.

Analysis of Post-Test Survey Results

Introduction

The post-test survey aimed to evaluate the effectiveness of a documentary video in increasing local

awareness about the "Great Steppe Nomads World" International Ethno-Cultural Festival and the Boralday Saka mounds. The survey results were analyzed to understand changes in participants' perceptions, willingness to attend the festival, and the perceived usefulness of such videos in promoting cultural tourism.

Survey Results Overview

The survey included questions to gauge:

1. Participants' opinions about the festival after watching the video.
2. Willingness to attend the festival after watching the video.
3. Perceptions of the festival's location at the Boralday Saka mounds.
4. Views on the usefulness of videos filmed at historical and cultural sites for developing cultural tourism.

Demographics:

• **Participants:** The survey targeted the same group of local residents who participated in the pre-test survey, ensuring consistency and reliability in measuring changes in awareness and perceptions.

Table 2 – Comparative Analysis with Pre-Test Survey

Survey Question	Response Option	Percentage
1. Opinions About the Festival	Don't like it	2.30%
	Like it	97.70%
	I don't know	0%
2. Willingness to Attend the Festival	Will not come	0%
	I don't know	0%
	Will come	100%
3. Perceptions of the Festival's Location	I don't know	0%
	Yes	100%
	No	0%
4. Usefulness of Videos for Cultural Tourism Development	Yes	96.60%
	No	3.40%
	I don't know	0%

The overwhelming majority of respondents (97.70%) reported liking the festival after watching the documentary video (*Table 2*). This indicates a significant positive shift in perceptions, suggesting that the video effectively communicated the festival's appeal and cultural significance. All respondents (100%) expressed a willingness to attend the festival after watching the video (*Table 2*). This is a marked improvement from the pre-test results,

where actual attendance rates were low. The documentary successfully generated interest and intent to participate in the festival. Every respondent acknowledged the suitability of holding the festival at the Boralday Saka mounds, highlighting the site's historical and cultural significance. This unanimous agreement underscores the effectiveness of the documentary in educating viewers about the importance of the site. A substantial majority (96.60%) believe

that videos filmed at historical and cultural sites are beneficial for developing cultural tourism (*Table 2*). This positive feedback indicates that such documentary efforts can play a crucial role in promoting cultural heritage and attracting tourists.

Comparative Analysis with Pre-Test Survey

- **Awareness and Knowledge Increase:** The pre-test survey revealed a significant lack of awareness about the festival and the Boraldai Saka mounds. The post-test results show a dramatic improvement in both awareness and positive perceptions, demonstrating the documentary's effectiveness in addressing knowledge gaps.

- **Interest in Participation:** Interest in attending the festival increased from a moderate level in the pre-test to 100% in the post-test. This suggests that the documentary not only raised awareness but also successfully motivated people to engage with local cultural events.

- **Perceived Value of Cultural Videos:** The pre-test indicated a general interest in cultural events but highlighted barriers to participation due to limited information. The post-test results show that participants now recognize the value of documentary videos in providing this information and enhancing cultural tourism.

Conclusion

In conclusion, current research shows that the "Great Steppe Nomads World" International Ethno-Cultural Festival aim to challenge the uniformity brought about by globalization and modernity. In the realm of sports, they stand in opposition to the modern Olympics, which, despite its goal of providing an equal platform for athletes and nations to showcase their abilities, perpetuates global inequalities through its Eurocentric structure. This is evident in how the Olympics favor wealthier, larger nations, as seen in the medal tallies, and in how it sidelines sports traditions not included in the Olympic program. Kazakhstan is not alone in its dissatisfaction with the Olympics. Turkey, especially after facing multiple rejections in its bids to host the Olympics, has played a crucial regional role by promoting alternative international sporting events and reportedly covering a significant portion of Kazakhstan's costs for organizing the "Great Steppe Nomads World" International Ethno-Cultural Festival. These Games have thus emerged as a central event for those opposing the Olympic model, emphasizing ethnic diversity.

The pre-test survey reveals a mixed level of awareness and knowledge about the Boraldai Saka mounds and the "Great Steppe Nomads World" International Ethno-Cultural Festival. While there is significant interest in cultural heritage and local tourism, actual knowledge and engagement are limited. The findings underscore the need for more effective educational and promotional efforts to bridge the gap between interest and awareness, ultimately fostering greater appreciation and participation in local cultural heritage activities.

Documentary videos are a vital tool for increasing awareness about cultural heritage sites and promoting local cultural tourism. Through engaging storytelling, wide accessibility, educational impact, and effective promotion, documentaries can attract a diverse audience and encourage them to explore and appreciate cultural heritage sites. By doing so, they play a crucial role in preserving cultural heritage and boosting local economies through tourism.

The post-test survey results clearly indicate that documentary videos are highly effective in increasing awareness and interest in cultural heritage sites and festivals. The significant improvements in knowledge, perceptions, and willingness to participate demonstrate the potential of such videos to enhance local cultural tourism. By continuing to leverage multimedia tools, we can foster a deeper appreciation for cultural heritage and promote sustainable tourism development.

Recommendations:

1. Continued Use of Multimedia:

- Regular Production: Continue producing high-quality documentary videos to highlight various cultural heritage sites and events.

- Broad Dissemination: Use platforms like YouTube and social media to reach a wide audience and maintain engagement.

2. Enhanced Educational Outreach:

- School Programs: Integrate these documentaries into school curricula to educate younger generations about their cultural heritage.

- Community Workshops: Organize workshops and seminars that use these videos as educational tools.

3. Collaborative Efforts:

- Partnerships: Collaborate with local historians, cultural experts, and community leaders to create content that is both informative and engaging.

- Tourism Promotion: Work with tourism boards and travel agencies to promote these documentaries as part of broader marketing campaigns.

Литература

- Adams, L. (2010). *The spectacular state: culture and national identity in Uzbekistan*. Durham: Duke University Press.
- Amorim, D., Jiménez-Caballero, J. L., & Almeida, P. (2020). The impact of performing arts festivals on tourism development: Analysis of participants' motivation, quality, satisfaction and loyalty. *Tourism & Management Studies*, 16(4), 45-57. <https://www.tmmstudies.net/index.php/ectms/article/view/1177>
- Байпақов К.М. Жетісу мен Алматы аумағындағы сақ пен үйсіндердің қоныстары. Алматы: «Credo», 2008. – 40-47 бет
- Busby, G., and J. Klug (2001). Movie-Induced Tourism: The Challenge of Measurement and Other Issues. *Journal of Vacation Marketing*, 7 (4): 316-332.
- Getz, D. (1991). *Festivals, special events and tourism*. New York, NY: Van Nostrand Reinhold.
- De Bres, K., & Davis, J. (2001). Celebrating group and place identity: A case study of a new regional festival. *Tourism Geographies*, 3(3), 326–337.
- З. Самашев, Г. Джумабекова, М. Нурпейсов, Л. Чотбаев Древности Алматы «Курганы Боралдая» Алматы, 2006.
- Laing, J. (2018). Festival and event tourism research: Current and future perspectives. *Tourism Management Perspectives*, 25, 165-168. <https://doi.org/10.1016/j.tmp.2017.11.024>
- O'Sullivan, D. and Jackson, M.J. (2002). Festival tourism: A contributor to sustainable local economic development?. *Journal of Sustainable Tourism*, 10 (4), 325–42.
- Prentice, R., & Andersen, V. (2003). Festival as creative destination. *Annals of Tourism Research*, 30(1), 7–30.
- С.Парманқұл, Egemen Qazaqstan, 11 Маусым, 2019, <https://egemen.kz/article/202028-almatyda-uly-dala-%E2%80%93ko-shpendiler-alemi-khalyqaralyq-festivali-otti>
- Stankova, M., & Vassenska I. (2015). Raising cultural awareness of local traditions through festival tourism. *Tourism & Management Studies*, 11(1), 120-127.
- Timothy, D. (2011). *Cultural heritage and tourism – An introduction: Aspects of tourism texts*. Bristol: Channel View Publications.
- Hudson, S., & Ritchie, J. R. B. (2006). Promoting Destinations via Film Tourism: An Empirical Identification of Supporting Marketing Initiatives. *Journal of Travel Research*, 44(4), 387-396. <https://doi.org/10.1177/0047287506286720>

References

- Adams, L. (2010). *The spectacular state: culture and national identity in Uzbekistan*. Durham: Duke University Press.
- Amorim, D., Jiménez-Caballero, J. L., & Almeida, P. (2020). The impact of performing arts festivals on tourism development: Analysis of participants' motivation, quality, satisfaction and loyalty. *Tourism & Management Studies*, 16(4), 45-57. <https://www.tmmstudies.net/index.php/ectms/article/view/1177>
- Баирақов К.М. Жетісу мен Алматы аумағындағы сақ пен үйсіндердің қоныстары. Алматы: “Credo”, 2008. – 40-47 бет
- Busby, G., and J. Klug (2001). Movie-Induced Tourism: The Challenge of Measurement and Other Issues. *Journal of Vacation Marketing*, 7 (4): 316-332.
- Getz, D. (1991). *Festivals, special events and tourism*. New York, NY: Van Nostrand Reinhold.
- De Bres, K., & Davis, J. (2001). Celebrating group and place identity: A case study of a new regional festival. *Tourism Geographies*, 3(3), 326–337.
- Z. Samashev, G. Jumabekova, M. Nurpeisov, L. Chotbaev “Boralдай Қорғандары” Алматы, 2006.
- Laing, J. (2018). Festival and event tourism research: Current and future perspectives. *Tourism Management Perspectives*, 25, 165-168. <https://doi.org/10.1016/j.tmp.2017.11.024>
- O'Sullivan, D. and Jackson, M.J. (2002). Festival tourism: A contributor to sustainable local economic development?. *Journal of Sustainable Tourism*, 10 (4), 325–42.
- Prentice, R., & Andersen, V. (2003). Festival as creative destination. *Annals of Tourism Research*, 30(1), 7–30.
- S.Parmanqul, Egemen Qazaqstan, 11 Маусым, 2019, <https://egemen.kz/article/202028-almatyda-uly-dala-%E2%80%93ko-shpendiler-alemi-khalyqaralyq-festivali-otti>
- Stankova, M., & Vassenska I. (2015). Raising cultural awareness of local traditions through festival tourism. *Tourism & Management Studies*, 11(1), 120-127.
- Timothy, D. (2011). *Cultural heritage and tourism – An introduction: Aspects of tourism texts*. Bristol: Channel View Publications.
- Hudson, S., & Ritchie, J. R. B. (2006). Promoting Destinations via Film Tourism: An Empirical Identification of Supporting Marketing Initiatives. *Journal of Travel Research*, 44(4), 387-396. <https://doi.org/10.1177/0047287506286720>

Information about authors:

Moldir Yesbolova (corresponding author) – PhD student of Al-Farabi Kazakh National University, (Almaty, Kazakhstan, email: azimova_8383@mail.ru);

Aliya Omirbekova Candidate of Philosophy, senior lecturer, Al-Farabi Kazakh National University, (Almaty, Kazakhstan, email: aliaomirbek@mail.ru)

Авторлар туралы мәлімет:

Есболова Молдир Ауелтаевна (корреспондент автор) – әл-Фараби атындағы Қазақ ұлттық университеті, докторант (Алматы қ., Қазақстан, эл.пошта: azimova_8383@mail.ru)

Омирбекова Алия Омирбековна – әл-Фараби атындағы Қазақ ұлттық университеті, докторант (Алматы қ., Қазақстан, эл.пошта: aliaomirbek@mail.ru)

Received: September 20, 2024

Accepted: October 20, 2024