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MUSEUM AND EDUCATION

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ABSTRACT

Given article is dedicated to actual issues in the sphere of the museum formation in Uzbekistan. Attention is spared on attempts to the problems of museum pedagogy with that global change, which occurred in world culture. The questions are considered on searching for the ways of the improvement educational- vospitatelnoy to activity museum. The author emphasizes the opinion of foreign scientists on the improvement of the system of additional training in the museum.

KEYWORDS

Museum, education, Uzbekistan.

INTRODUCTION

Today, the number of museums in Uzbekistan is increasing. In these museums, materials that tell about the long history of our nation, develop national ideology and thinking, and are important for raising national pride and pride among young people are exhibited. A number of activities are being carried out in all museums of the country in order to form the spirituality of young people. However, summarizing

the positive achievements of the museums of advanced countries in educating young people, analyzing the positive and negative aspects of the experience of world museum pedagogy for more than a century, and developing suitable and specific programs can be considered as one of the urgent problems of today. Advanced museums have gone through several stages of working with young people

and gained not only practical experience in this matter, but also created a number of theories and concepts. While the results of these experiments are studied and analyzed, it is not necessary to apply them directly. But the field of museology, which has not yet reached the level of creating theories, needs to use the models of world museums. The work done in this regard is explained step by step below. Improving the educational system of the republic, increasing the role of museums in the life of society, training qualified specialists, solving pedagogical problems in the museum environment and the educational institution remains an urgent problem on the agenda. This situation exists not only in Uzbekistan, but also in most countries of the world. The practice shows that along with the growing role of museums in the life of modern culture and society, the education and training of the employees working in it lags far behind. Much depends on the specialist's psychological-pedagogical preparation, level of knowledge, understanding of today's socio-cultural situation in working with the audience.

Scientific analysis shows that public interest in the museum and its institutional formation began in the second half of the 19th century. From the same time, the further development of the museum's work is connected with the rise of production, industry and the reform of the educational sector. Today, this connection is especially manifested in the transition to

information societies by demonstrating modern art types based on the use of video and computer technologies.

The interaction of the museum and education is the result of the cooperation of various fields of science. Practice shows that the inclusion of the museum in the general education process not only prepares a person to live in a rapidly changing world, but also serves to make him an active participant in the ongoing socio-cultural processes. D. Reskin and U. Morris, supporters of the formation of aesthetic taste in human activities and everyday life, established the first museum of applied decorative arts in London in 1852. At that time, the museum's goals were defined as follows: promotion of art among all categories of society; raising the level of artistic education; improving the quality of applied and decorative arts.

In order to create artistic taste in people, museums start holding events such as lectures-concerts, free visits, and free public transport. Most importantly, the process of trying to conceptually explain this type of activity is observed.

One of the founders of the theory of the educational tasks of American museums was D. Goodd, who saw the task of the museum in education as teaching through objects. Recognizing the differences between museums of art and natural history, the researcher emphasized the importance of providing the objects

with the necessary written information for the audience - leaflets, directions, works about the artists. He also emphasized the need to organize lectures for the public. In the United States, D. Good's initiatives were quickly implemented. The first guide to the Metropolitan Museum of Art in New York City was published in 1906, introducing visitors to the exhibition. A special manual for teachers was also published in the same year. Public lectures were held on weekends. A special issue of the "Metropolitan Bulletin" on museum education was published, in which, in addition to discussing the programs developed for all audiences: students, teachers, designers, blind and deaf, there was also talk about the content, level and uniqueness of the public lectures given to them. Since 1919, specialists have been practicing in primary and secondary schools and other educational institutions, taking into account the specific features of their work.

Taking into account the experience gained in working with the audience in the United States of America, and the peculiarities of the goals of art museums, D. Hyde expressed the importance and activity of the museum as follows: "The museum should create conditions for children to gain educational knowledge, and for adults to have a healthy lifestyle, relax and increase their knowledge. It should become a treasure of knowledge for the student and a source of inspiration for the artist. Its influence should be felt by people in their

homes and reflected in the life of every member of the society. Based on this experience, specific programs were developed for different categories of viewers: public recreation and entertainment; 2. Increasing the level of knowledge (including art historians, students and artists); 3. For the benefit of children.

The educational activities of museums in Germany are characterized by the initiative of some individuals. A. Lichtwark is considered one of the founders of European museum pedagogy, not only in Germany. With his practical work, he greatly contributed to the spread of educational activities in the field of art and considered the museum as an educational institution like a school.

A. Lichtwark began to change the quiet life of the museum. His successful works include: organization of amateur courses in fine arts and graphics under the guidance of professional artists; Forming the "Hamburg Society of Art Programs" and publishing an annual collection, introducing art problems, photography, artistic decoration of houses, etc. into it; creating exhibitions dedicated to children's creativity; create a community of amateur photographers and create a collection of unique photos; creating a collection (set) of educational manuals, a toy book printing machine, etc.; support the work of contemporary visual arts, including Hamburg artists; Cooperation in the organization of the Hamburg Artists' Club; construction of a new large building to

replace the old building of the museum. A.Lichtvark, who considered the main field of museum work to be an excursion, tried to organize it on the basis of dialogue.

G. Freudenthal, who developed the experience of A. Lichtvark, developed and introduced pedagogical methods of conducting school classes in the museum for the first time in the educational activities of museums. Most importantly, the method provided for the preparatory and strengthening stages of pedagogical activity. G.Freudenthal considered the museum pedagogue as an expert who can organize the educational process of schoolchildren in the museum, and recommended introducing the younger students to local history, natural history and art museums, and older students to technical and special museums. In his work, the scientist explains the school programs of six museum exhibitions in Hamburg. It is noteworthy that G.Freudenthal was the first to propose the term "museum pedagogue", he also emphasized that he should have pedagogical knowledge and be able to organize the educational process in the museum environment.

A. Reichwein also dealt with the issue of relations between the museum and the school. He connects the success of the pedagogical activity of museums with the following conditions: the structure of the museum exposition in harmony with the tasks of school education; the arrival of the teacher with the class to

the museum must be agreed in advance; good creative communication between the teacher and the class in the museum; that teachers focus on the museum in their creative associations; the participation of the scientific staff of the museum in the training of teachers; that the museum should be open to teachers of various professions as an educational institution. At the same time, A. Reichwein emphasizes that it is not necessary to fill the museum with textbooks, but to create expositions on the topics required by the school on the basis of the general museum collection.

Germany's contribution to museum pedagogy is generally positive, and some aspects of it can still be used today.

A. Bakushinsky, who considered the work in the museum as a pedagogical process, emphasized the need to take into account the age characteristics of the audience, the need to treat the audience not as an "object of influence", but first of all as a partner. In his practical work, he paid special attention to the methods of conducting excursions, and expressed his thoughts on this in the work "Museum - Aesthetic Excursions". During the excursion, the teacher must meet three mandatory conditions: - to fully understand the importance of the work of art; - knowledge of the historical-artistic nature of the work of art; - the ability to find a psychological way to the heart of the audience.

Museums should take into account the theoretical aspects of education in their activities. In the educational activity of modern museums, it is necessary to see three directions: understanding, creative and social. Art has a special place in the social formation of a person, and its high examples are collected in art museums. Art, which is a connecting tool between times and cultures, increases the experience of understanding the environment, not only educates a person, but also first of all gives him new unknown knowledge.

The next period of educational activities of museums - the International Organization for Cultural Affairs UNESCO was associated with the idea of attracting a wide range of children and adolescents to European museums. The special "Problem Group" created under the International Council of Museums started organizing a number of events and exhibitions, dealing with children and teenagers. It was not for nothing that the UNESCO conferences in 1948-1958 (Paris, London, Bergamo, Berlin, Athens, etc.) were dedicated to the role of the museum in education. The official organ of the International Council of Museums, the magazine "Museum s", published a wide range of opinions and suggestions on the problem, helping to solve the practical aspects of the problem. At the conferences of the International Council of Museums, issues of working with children in the museum were approached from the perspective of the problem of

democratization of education. In this regard, special attention was paid to mutual relations and cooperation between the museum and the school. The reason is that it was concluded that the programs for training qualified specialists for museums do not meet modern requirements.

One of the efforts to solve the problem was the publication of the monograph "The Museum and the Teacher" by the International Council of Museums, which was intended for pedagogical institutes. It provides information about the role of the museum in the educational process, methods of training museum teachers in different countries. In particular, H. Rose reveals the possibilities of the museum in mastering history, geography, literature, natural sciences, art, design, singing lessons.

Modern concepts of the educational activities of museums are described from the point of view of the "communication" theory, which entered the scientific field in the late 1940s. Its creation can be traced back to two sources. One of them is the mathematical theory of communication developed by K. Shannon in 1949, which defines the main elements of information transmission. The second is the works of the philosopher M. McLuhan, in which there was a direct mention of museum communication in the dialogue between museums and the audience. D. Cameron, the director of the Calgary City Museum, was a scientist who directly studied the concept of communication for

the museum. The scientist who put this concept into practice in the 60s of the last century proposed to look at the museum as a means of communication between the audience and the exhibits. On the basis of this process, on the one hand, the viewer's ability to understand the "language" of objects in the museum, and on the other hand, the ability of museum experts to express their own thoughts freely. D.Cameron developed a number of proposals for establishing mutual cooperation with the audience, which are at the center of communication systems in the organization of museum activities. The process of increasing the number of visitors to the museum and "rejuvenating" its contents made it possible to test the theory of museum communication in practice and to identify its weak points. During this period, not only the audience's communication with the museum, but also the issues of aesthetic development and artistic education of the young generation grew. The widespread popularity of museums requires the renewal of their traditional expositions. As a result of the demands of the audience, the activity of the exhibitions increased sharply, especially the interest in the art of the 20th century, its various aspects, as well as the technical achievements of the period increased.

Therefore, the connection of museums with general education schools, firstly, educates students in the spirit of respect for spiritual heritage, and secondly, increases the effectiveness of education. Because

interdisciplinary connection with museum expositions increases students' thinking ability, visual memory, creative imagination, and aesthetic taste. In museums, students are introduced to things that they read about but have never seen before. Of course, it is important to pay attention to its specific features when working with museum expositions.

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