



## IN THE MODERN SCHOOL EDUCATION SYSTEM, THE ACTIVITY OF MUSEUMS IS AN INTEGRAL PART OF THE EDUCATION OF STUDENTS IN THE SPIRIT OF RESPECT FOR SPIRITUAL HERITAGE

**Nizomkhanova Nargizaposhsha Erkinkhan kizi**

Independent researcher of Karshi State University

e-mail: nargiz-farangiz@mail.ru

**Nizomkhanov Sanjarkhan Erkinkhan ugli**

Senior teacher of Tashkent University of Applied Sciences

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### ABSTRACT

*The article is scientifically and practically based on the importance of virtual museums in shaping the interest of school students in the fine arts and in shaping the educational competencies of students in the field of fine literacy.*

### Introduction.

The Resolution of the President of the Republic of Uzbekistan dated April 21, 2020 No PQ-4688 "On measures to further increase the efficiency of the fine and applied arts" provides for the establishment of a center for retraining and advanced training of teachers and specialists in the field of art education. professional competence has become a priority step in improving at the level of modern requirements. This requires the effective organization of innovative methods of organizing fine arts lessons in school education.

In order to develop a sense of beauty, to form a high aesthetic taste, to understand works of art, historical and architectural monuments, the beauties of Mother Nature, wealth and to form personnel, each subject, especially the individual, has a great educational power. effective use of existing museums of fine arts. It is known that extracurricular activities in the field of fine arts play an important role in the secondary education system. Extracurricular activities serve to meet the artistic and creative needs of students and develop their creative abilities, the realization of their individuality and talent. at the same time it expands the artistic and aesthetic horizons of young people and develops their taste. The organization of museum lessons in fine arts has a great educational value. Because the implementation of these "live" lessons with the direct participation of children increases their artistic taste, expands the scope of artistic knowledge, increases their activity. It should be noted that the view of museum pedagogy of museums as an integral part of the educational process in schools remains relevant today in the preparation of teachers for innovative activities. During the trip from the fine arts to the museums, students will get acquainted with the originals of works of art, will witness the process of creation of works of art. The artist's vivid image and his story thrill children and leave an indelible mark on their memory. Exhibitions of reproductions of artists' works are also extremely diverse. In particular, this or that genre of



fine art, this or that genre can be organized on the basis of the life and work of any artist, the works of artists of any country or period, art galleries or collections of any department of the museum. It is advisable to use the opportunities of the virtual museum for students of educational institutions located far from the regional and district centers. The advent of the Internet has intensified this process internationally. Now you can visit the "Museums", "Culture" sections, "tour" any museum in the world, in addition to general information about museums, information about the fund exhibits, news, special events and scientific conferences. data can be obtained. According to the US consortium AMIKO, there is a file system on the Internet that displays photos of more than two and a half million museum exhibits.

## **Methods.**

The importance of educating youth in their own cultures, as well as using indigenous languages to educate them, was stressed today during the discussion on culture and education in the Permanent Forum on Indigenous Issues. Opening the discussion, a representative of the United Nations Scientific, Educational and Cultural Organization (UNESCO) observed that millions of children continued to be taught in languages they did not use or even understand. She added that the participation of indigenous peoples in designing curricula was still limited, and education still fell short of eliminating prejudice and discrimination targeted at indigenous peoples.

The lack of indigenous education, emphasized a representative of indigenous youth, would continue to set indigenous youth apart from their own cultures. Stressing that education was the key to self-determination, she recommended that educational instruction take place in indigenous languages. A representative of the Ainu Association of Hokkaido said Ainu children were at a much higher risk of dropping out of school due to the discrimination, which could be addressed by teaching Ainu culture and history in public schools to both Japanese and Ainu children. At present, Ainu children were deprived of the opportunity to take pride in their indigenous background, which hindered their identification with the Ainu culture and history. Other speakers highlighted the lack of adequate funding for indigenous youth, the difficulties experienced in adapting to western standards, and the high drop-out rate. Greater attention must be paid to youth who were dropping out of school, they stressed, by offering culturally specific and language assistance. Many recommended that indigenous languages be integrated into national curricula, and urged United Nations agencies to design materials sensitive to the cultural and educational needs of indigenous peoples. They also stressed that multilingual education should occur at all educational levels, and that indigenous peoples be trained so that they could compete both nationally and internationally.

During the morning session on culture, speakers stressed the importance of preserving indigenous languages and sacred sites, as well as recognizing traditional lands and natural resources. Lamenting the tragic disappearance of entire indigenous cultures, they urged governments to protect traditional languages in national constitutions, and encouraged UNESCO to set up programmes aimed at recovering indigenous culture. Addressing those concerns, a representative of the Alaska Federation of Natives said her culture had fallen prey to government policies emphasizing English at the expense of indigenous languages. Ignoring



those languages had severed ties between indigenous youth and their ancestors, damaging the confidence of her people. Similarly, a representative of the Asia Caucus said indigenous cultures were severely threatened in his region, which was perhaps the most culturally diverse in the world. Not only was commercial tourism destroying cultural integrity, but mainstream education was distorting indigenous history. UNESCO's representative stressed that cultural diversity played a vital role in today's globalized world, and that culture was an essential element of sustainable development. His organization had decided that tangible heritage should be regulated by an international convention, and was currently preparing another instrument on cultural diversity. Efforts were already being made to halt illicit traffic in cultural artifacts, he added, through UNESCO's 1997 Convention on the Return of Cultural Property, and some property had been returned. Cambodia, for example, had recovered 70 objects that had been in the hands of the Khmer Rouge.

## Results.

Virtual templates of a number of museums of fine arts of our country have also been created. For example, in the virtual museum of the Uzbek Museum Foundation <http://museums.uz> A. Barnoev's "Landscapes of Chimgan", "Wise", "Bojalar", R. Hakimov's "Ancient Bukhara", R. Avezov's "Landscapes of Bukhara", E. Juraev's "Good day", "Life", "Landscapes of Bukhara", O.Mavlonov's "Composition" and Bukhara series, F.Razzakov's "Remembering storks", B.Karimov's "Dream", Mountain landscapes, M.Khafizova's "Spring Ayub" ", "Nodir devonbegi", A.Avezova's works "Sukunat", "Anor" play an important role in shaping the aesthetic outlook of schoolchildren. Or the Termez Archaeological Museum, founded in 2002, has become one of the favorite places of students and foreign tourists in the oasis. It was noted that an electronic edition of the museum has been prepared, which includes more than 61,000 unique exhibits on history, archeology, art and numismatics. Currently, the museum is working on the creation of a separate classroom for students of secondary schools on the basis of advanced information technology. After a virtual trip to the fine arts museums, it is advisable for the teacher to exchange ideas with the students about their impressions of the trip or to increase the written work in the form of a short story. The choice of teaching materials from virtual museums in fine arts classes requires a separate pedagogical and psychological approach from the teacher. The use of electronic publications of virtual museums in fine arts classes requires special attention to:

- To inculcate in students the consistent study of fine arts in museums in the education of respect for spiritual heritage;
- to develop skills and abilities to know the historical roots of spiritual heritage;
- to form an understanding of the creator of each work of art, its specific features;
- to understand the examples of fine arts as a whole, integrated spiritual heritage; Thus, the continuous conduct of museum activities and educational process in the visual arts classes of school education, educating students in the spirit of respect for the spiritual heritage through museums requires an innovative approach.

## Discussions.

Islam at the museum Exhibitions of Islamic artifacts have since September 11, 2001 been surrounded by a growing rhetoric of tolerance. The Victoria and Albert Museum opened



a new gallery of Islamic Art in 2006, the Ashmolean Museum opened new Islamic galleries in 2009, the Louvre in 2012, the Museum of Islamic Art in Berlin is working for a re-launch in 2019 as one of the final parts of the great Museum Island project. It should be noted that there is a major difference between temporary and permanent exhibitions, in finished products as well as in working methods and processes. Permanent exhibitions at large keep the same overall structure throughout the period since WWII, sorting its material according to region, dynasty and material. More temporary exhibitions have been influenced by the movement of new museology; representing a shift of perspective from curators concerns to the social function of museums and the agency of local and what is called source communities. The aim is social inclusion and empowerment rather than the appreciation of bourgeoisie connoisseurs Kamel. Even if the aim is good, the outcome might not reach its goals. As Shatanawi argued “the representation of cultural diversity by means of ‘communities’ reinforces a focus on difference—that which distinguishes migrant visitors from a regular museum public—rather than communalities”. The discrepancy between the history framing of Islamicate art in scholarship and the heritage framing of museum exhibitions of the same material is getting stronger and stronger. The classical ethnographic and museological approach has been to collect and present the most typical examples of a discrete and clearly delimited culture. Even when this is done in an appreciative and informed way, it enhances the understanding that cultures are separate entities with typical traits. The contemporary investments in new museums of Islamic art seem to follow the same perspective. In opening the Louvre’s new wing on Islamic Art, French President Francois Hollande called it “a political gesture in the service of respect for peace.” However, Jennifer Polland of the Business Insider, who quotes president Hollande goes on to ask: “Now that the Louvre and the [New York] Met have opened their Islamic art wings, the world has taken note. So the question is: Will these new galleries help heal the rift between the West and the Muslim world?”

The idea of two separate worlds that need to tolerate and respect each other seems to be strengthened by most museums. Like the introductory textbooks, the major exhibits on Islam are very much centered on past reified expressions of a great and impressive civilization. As the mission statement from the museum project “Discover Islamic Art” informs, Islamic art is a historic category. All the same, the display of the best examples of this art is said to make them ambassadors for a civilization (Schubert 2007). In order to show that contemporary world culture is a joint production, transgressing the division of classical world cultures, it is vital that other ways of normalizing Islam, as contributors to the global human existence, are given room in major museum projects; not only in separate wings for Islamicate heritage.

Understanding through gazing?: Museums at large As earlier stated, Islamic art departments and museums, like ethnographic museums, display the heritage of “other” cultures. It might therefore be helpful to graft on to the larger discussions on ethnography. With the advent of new museology and the crisis of ethnographic museums, as tied to an imperialist world view and world order, there have been a continuous concern that “many anthropological museums in recent years have begun to display some of their objects as ‘master pieces’”. James Clifford describes how objects move from being collected and displayed to metonymically represent a traditional, collective culture, into being treated as





original and singular objects of art. This also means that the object-as-object becomes more important than its context of origin. If the ethnographic and anthropological museums were ideally about learning the there-and-then, the art museum is about refinement of taste and appreciation of objects as works of art. The art way of looking reifies cultural objects, and the value of them becomes similar to the value of commodities. Ethnographic master pieces are described as treasures, splendors, and such. Their value is in some way measured as wealth and riches. One problem of course is that the concept of a masterpiece relies on a well-established canon marking certain objects as extraordinary and genial. There are unique objects that Modern individuals know you should have seen, that are important parts of building cultural capital, such as: the Eiffel Tower, the Grand Canyon, Mona Lisa at the Louvre, any painting by Picasso, van Ghogh or Rembrandt and maybe Andy Warhol. Most people know about them. They are famous for being famous, even if many of them have lost the basis of their fame. The Empire State Building became famous as the tallest building in New York. It is far from that now, but still attracts some two million visitors. There are also vaguer kinds of sights that do not relate to a specific object, such as an English pub, an Alpine landscape, a Pacific beach.

Normally, a massive institutional support is required in order to sacralize a sight or make a masterpiece of an art object. It is achieved through a process of naming, framing, enshrining, mechanical reproduction and social reproduction. According to sociologist Dean MacCannell, there is "a twofold process of sight sacralisation that is met with a corresponding ritual attitude on part of the tourist [or museum visitor]". The first step to make an object visible is to give it 1) a specific name, to distinguish it from similar objects and the surroundings where it is displayed. This leads to a 2) framing and elevation of the object. It is set apart from the mass by cases, podiums, lightning, and labels and so on. This builds up to 3) an enshrinement of the object where it becomes more and more obvious that this is something out of the ordinary that requires a special respect and response from the viewer. This will more or less inevitably lead to 4) mechanical reproductions of the object, pictures, posters, replicas and souvenirs. On any major master piece there are a multitude of books, they are frequently referred to in films and might even be a daily reference in many languages. This leads to the final step of a full sacralization when there is 5) social reproduction; when a group or a district (a museum) starts naming themselves in relation to the object. As writers later have argued, this process depends today very much on public mediation through "film, newspapers, TV, magazines, records and videos which construct that gaze". A museum cannot decide that they want to be a sacralized sight or display a masterpiece. This process is in the hands of many other actors, and it is thus very difficult to control. Multiple interests have to be involved to make an object into a masterpiece, or to construe a heritage site. Even if one aims at a sacralization on a local level, and small scale, a range of other interests must mobilise to use the object for its own cultural promotion, enjoyment and production. This will take some time. Visiting a museum is like, and often part of, being a tourist. As John Urry states in the classic *Tourist Gaze*: "Particularly as tourists, we see objects which are constituted as signs. They stand for something else". Urry states that the gaze within museums has changed in central ways: the objects deemed worthy of preservation and



display has been fundamentally broadened. Urry describes this as a shift from “aura” to “nostalgia”. Even if this means that just about any object can be expected to be displayed in some museum somewhere, it also means that objects need to be framed as a sign of nostalgia, as something beyond its mere materiality, to be recognized. The logic of the gaze still rules. Like tourism, museums display the world as an aesthetic surface. They are both extreme forms of modernity in their preoccupation with the visual. I would like to argue that this tourism gaze is compatible to what we can call the museum gaze. Urry develops his understanding of the gaze from Michel Foucault’s discussion of the medical gaze (regard médical) in *The Birth of the Clinic*. When “we” leave home, we look at the surroundings with curiosity and interest. The tourist gazes at what he/she encounters. This of course also holds for a museum visit, one of the prime activities of tourism. “This gaze is as socially organized and systematized as is the gaze of the medic” says Urry, and “there are in fact many professional experts who help to construct and develop our gaze as tourists”. The gaze consumes signs of desirable experiences, and knowing how to gaze as a tourist and in a museum is a sign of modernity. The gaze also needs a certain distance; things that differ in some way attract its attention with more ease. Still, neither the tourist gaze nor the museum gaze should be reduced to the behavior of the individual tourists or museum visitors. Urry has been criticized for portraying the tourists as if they have power to choose what to look at. There are, in fact, a lot of brokers and institutional restraints that make things and sites into sights, heritage or master pieces.

## **Conclusion.**

The gulf between scholarship and popular displays described above might point to that the museum gaze is more and more connected to heritage and tourism than to science. In some aspects this relates to a general development within the museum field where the reliance on collections expertise is giving way to interpretation and communicatory perspectives. Generally this is argued to be done in order to take social responsibility and address prejudice. Displays that want to reach a broader public are meant to counter stereotypes, not enhance them. Museums shall be in the service of society, and this is why they shall not mainly be directed towards disseminating sophisticated research findings about objects in the collections that the public finds obscure and irrelevant. Taking the museum’s social responsibility seriously requires collecting new materials, breaking up old categorizations, and addressing new topics. In new museology it is often argued that museums should not be seen as experts, but apprentices helping to learn from, rather than learn about the traditions whose expressions they curate. It might even require that the “traditional object-focused aspirations are reduced or even discarded”. It is quite remarkable that the field of Islamic art has an opposite trajectory. Especially given the discursive importance attached to Islamicate cultural heritage as means for counter Islamophobia. In today’s Europe, Islam is highly politicized topic. Most European countries, including Sweden, have populist parties talking about Islam and Muslims as the greatest existing threat to European values and societies. It is therefore vital to make a distinction between the importance of tradition and heritage, and nationalistic groundings of political solidarity in identity, belonging and similarity. The facts and artifacts museums choose to display are



always incorporated into public narratives that are constructed mainly of other material. Exhibiting Islamdom, mainly or only as the source of a past civilization seems to strengthen the idea that Islam has no room in shaping a common European future, and that contemporary conflicts are best understood in terms of culture rather than as strategies of domination. Giving more room to more elaborate arguments about the intercultural exchanges that historically produced Islamicate culture will not escape this culturalization of Islam and Muslims. Islamic art is still displayed as something to learn more about, not a heritage to engage in and learn from. The use of cultural heritage to promote dialogue and tolerance requires other frames. In its current framing, tolerance does not demand that the tolerant transform themselves. It is rather about letting those who deviate from the norm by belonging to another culture be as they are; even if they are a bit peculiar or behind. The positive sides of our societal norms are thus further normalized—those who tolerate are equal, rational and critical of norms.

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