

INTERPRETATION PRACTICES AS AN INNOVATIVE FORM OF CULTURAL HERITAGE PRESERVATION AND POPULARIZATION

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Abstract:

This article describes the role of such formats of museum activity as interpretation, its methods and its significance for tourist attraction and improving the quality of human capital.

Keywords: interpretation, small museums, Eco museums, culture heritage, memorial museums, multimedia, interactive, popularization.

Today, any cultural institution, including museums, cannot stand still, ignoring the logic of the development of society, because they are entrusted with the creative task of changing themselves, making the services offered to the public attractive. The most important practical task of museums is the interpretation of museum collections as a specific form of intellectual and artistic heritage; the "removal" of collections into the modern cultural space; the integration of museum tourism into international tourism activities; a reasonable combination of the educational orientation of the museum and the entertainment component of tourism; involvement in the preparation of special tourist programs of various forms of artistic activity and various types of art, allowing from a new point of view to show the museum collection. Museums become interpreters and keepers of the resources of the past, translators of social memory and experience passed down from generation to generation [1].

Interpretation is a communicative process designed to reveal the meaning and interrelationships of cultural and natural heritage to the public through interaction with an artifact or place, and establishes emotional and intellectual connections between the interests of the audience and the meanings embedded in the resource, evoking emotions enriching our lives and experiences, deepening understanding of people, places, events and objects from the past and the real one.

The founder of the theory of interpretation, Freeman Tilden, in his 1957 book "The Interpretation of Our Heritage" defined it as an educational activity aimed at revealing meanings and relationships through the use of original objects, personal experience and illustrative media, and not just the transmission of factual information[2.]. He developed six principles that throughout the following years remained relevant to interpreters around the world: any interpretation that does not connect what is being demonstrated with the visitor's personality or experience will be fruitless; information is not an interpretation, but interpretation is a revelation based on information and including it; interpretation is an art that combines many arts, regardless of whether the materials presented are scientific, historical or architectural; the main purpose of interpretation is not teaching, but provocation, the desire to present the whole, not the part, to address the whole person, and not to any of his phase; the interpretation addressed to children under 12 years of age should not be a dilution of the presentation for adults, but should follow a fundamentally different approach for individual programs [4].

An interpretation center is a type of organization common in the West that popularizes cultural or natural heritage, an ecomuseum, a new—style museum located in connection with cultural monuments,

historical or natural objects, whose main presentation strategy tends to be convenient, multimedia and interactive. Unlike traditional museums, the main purpose of interpretation centers is not to collect and preserve artifacts; Rather, they are special institutions for educating emotional and intellectual explanations of the importance of local heritage, for solving the effective transmission of information about heritage in areas where there may not be resources to create a traditional full-scale museum and where heritage can be an important factor for the development of tourism.

In everyday reality, the practice of thematic interpretation includes thematic communication of interpretive naturalists, teachers of zoos and museums, park keepers and other communicators in natural and cultural conditions in an interesting and fascinating way. Heritage interpretation refers to all ways of transmitting information to visitors of an educational, natural or recreational facility and can be performed in museums, historical sites, parks, art galleries, specialized interpretation centers, nature centers and include conversations, guided walks, performances, stations with staff, screenings, brochures, signage, labels, art works, interactivity, audio guides and audiovisual media. The Ecomuseum, as a form of museum work that has developed in France since 1971, already has more than 400 enterprises created with the participation of the local population and focused on the study of the identity of the place where it is located, with the aim of improving the well-being and development of local communities, a holistic understanding of cultural heritage, in contrast to the concentration on specific objects and objects characteristic of traditional museums. The development of a structured approach to the interpretation of the presented information is called interpretation planning and is carried out by guides, museum curators and other specialists.

On June 19, 2021, the Decree of the President of the Republic of Uzbekistan on measures for the innovative development of the sphere of cultural heritage preservation was signed, creating opportunities for the use of tools of modern museology and information technologies for the development of human capital and tourism potential of the Republic of Uzbekistan. The culturological content of academic museum institutions, architectural and archaeological monuments is a historically sound basis for creating a new image of the country [3.].

Based on this Resolution, in 2022, museologist D. Kuryazova and art historian I. Finkelstein developed the program "Centers for thematic interpretation of Cultural Heritage: the driving force of the development of the regions of Uzbekistan". The project was aimed at training government managers on the establishment and management of interpretation centers, especially in rural areas of Uzbekistan. The analysis of the current situation was made in order to present proposals for the definition or redefinition of local history and memorial museums as centers of interpretation of heritage and public objects. Another goal was to explore the possibility of creating thematic networks as international tools to improve aspects such as management, communication and training of staff of the centers, to facilitate cooperation between different centers and the sharing of resources. One of the tasks was to study the functioning of the European heritage interpretation centers, analyze the characteristics of the centers and the problems they face, as well as to establish criteria for the creation of new centers, defining common minimum functions and services using quality standards and reliable evaluation indicators both in terms of functioning, design, and content.

In order to realize the ambitious task of creating and bringing the cultural brand of Uzbekistan into the international information space by popularizing the existing rich heritage and attracting international interest to it, it was proposed to set practical and relevant tasks:

1. Preservation and museification of architectural and archaeological monuments, as well as the creation of interpretation centers and private museums on their basis.
2. Digitization and multimedia production – preservation of cultural heritage in digital format and its transformation into strategic cultural content for the purposes of education and advertising.
3. Rebranding and promotion of the tourism potential of museums and interpretive centers online and offline, creating on their basis an environment for the development of human capital and educational clusters.
4. Advanced training and retraining of museologists, restorers, interpreters, guides and other representatives of the field of preservation of cultural heritage.

To implement the above tasks, it is necessary to conduct a detailed study of the current situation in museums, architectural monuments, archaeological sites, based on the analysis and recommendations of which a program of practical actions and their financing in the following areas will be implemented:

- digitization and structuring of data banks of collections and funds of existing museums in the republic (including archaeological and architectural monuments), creation of virtual museums, Internet resources, virtual communities and social networks around museum institutions, in order to preserve and promote the cultural heritage of the country;

- professional development of employees in order to improve such aspects as management, restoration, information technology, international academic cooperation, sightseeing and popularization activities;

- development of the architecture of current cultural brands, determining their tourist attractiveness and promoting them to the intended audience based on the following international projects: Uzbek studies (academic exchange), Craft & Soft (edu-touring), Manufacture (craft clusters), The Names (PR). Unfortunately, funds have not been allocated to conduct this research and create, based on its recommendations, a Center for the development and promotion of strategic cultural content for the implementation of the above-mentioned works on the preservation and promotion of cultural heritage in Uzbekistan.

At the same time, there are already examples today of how the activity of museums with great success goes beyond just collecting, storing and documenting collections, but expands its popularization by working with the younger generation. Thus, the memorial House-Museum of Tashmukhamed Kara-Niyazov (1897-1970), an outstanding scientist and public figure, created in August 2007 on the initiative and with the support of his descendants and located in the house in which the scientist lived for many years, was turned by their efforts into a scientific and methodological center of the scientist's heritage, where Kara-Niyazov's office it has been preserved as a museum room, while others have been converted into a computer lab and halls for conferences and seminars, and the center's activities are aimed at supporting the creative activity of young scientists and specialists in the field of mathematics in conducting research and improving methods of teaching mathematics in schools, lyceums and colleges of Uzbekistan [5].

The history of memorial and local history museums of Uzbekistan begins with the Soviet period, marked by the formation of new elites, the history of whose life and activities on the territory of the Union republics were devoted to only 239 state memorial museums, from which today, along with a dozen large ensemble memorial complexes in Uzbekistan, there are about twenty memorial houses of museums that reflected the life and creative path of famous people, who lived and worked in this country and left a worthy memory of themselves, became outstanding personalities, they have made

their unique contribution to the history, science and culture of the country. The activities that glorified them fell on a recent period of history and today there are still people who personally knew their famous fellow citizens, were their students, colleagues, relatives, who work in a number of museums preserving and promoting the activities of their outstanding ancestors [6.].

Despite the relatively remote appearance, it is the memorial museums of Uzbekistan that are institutionally closest to the innovative type of organizations described above and, together with local history museums, could become the flagships of the thematic interpretation of cultural heritage and the driving force of the tourist development of Uzbekistan. This kind of process could become possible with the creation of an informal museum association, for the consolidation of efforts and exchange of experience, as well as in the case of assistance in the allocation of grants and thanks to the cooperation program of organizations such as the Ministry of Innovation, the Ministry of Tourism, the Ministry of Culture, as well as the khokimiyats of cities and regions of the country.

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