The importance of museums and cultural heritage in Uzbekistan

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Abstract

Our societies change at a quick pace within the 21st century. Demographic evolution, climate change, economic shifts, the spread of mass tourism. These cultural, economic and environmental changes throw a distinct light on the heritage that can be lost for future generations. Recent imply of collections, new roles for museums in society, debates on heritage are signs of the days. These pressing issues touch a growing awareness of diverging forms and experiences of heritage that we have often overlooked within the past. The study examines the roles of museum to sustainable tourism development of the heritage of the museums with special target to Uzbekistan and how the cultural heritage and museums may be effectively utilized for sustainable tourism and to form suggestions for better utilization of the slave relics for tourism promotion. This research concludes by recommending the way forward and suggests that general infrastructure development should be ensured for better sustainable tourism development.

Key words

museums, cultural heritage, tourism, cultural tourism, heritage tourism, cultural heritage, new media, role of museum, sustainable economy, Uzbekistan.

Annotation

The culture of Uzbekistan encompasses a rich history, which was inextricably linked by centuries-old traditions and lifestyle of the peoples of Central Asia. Located at the crossroads of the good Silk Road, Uzbekistan has collected on its territory many architectural monuments, ancient fortresses and castles, mysterious and unique natural monuments, elements of folklore, many of which are now protected by UNESCO World Heritage. Since the Independence of Uzbekistan, the country has focused not only on preserving cultural heritage through restoration work on monuments, but also on strengthening national consciousness and recognition in world culture. For quite a Millennium, minarets and ancient domes became a sort of symbol of the many cities, a picturesque silhouette of urban landscapes, their religious and academic institutions-mosques and madrassas. Culture is that the totality of the achievements of humanity in industrial, social and spiritual relations. It manifests itself in activities like music, literature, art, architecture, theater and cinematography.

Annotatsiya

O‘zbekiston madaniyati Markaziy Osiyo xalqlarining ko‘p asrlik an’analari va turmush tarzi bilan uzviy bog‘liq bo‘lgan boy tarixni o‘z ichiga oladi. Buyuk Ipak yo‘li chorrahasida joylashgan O‘zbekiston o‘z hududida ko‘plab me’moriy obidalar, qadimiy qal’alar va qasrlar, sirli hamda betakror tabiat yodgorliklari, folklor unsurlarini jamlagan bo‘lib, ularning aksariyati bugungi kunda YUNESKOning Butunjahon merosi sifatida muhofaza qilinadi. O‘zbekiston mustaqillikka erishgach, mamlakat nafaqat yodgorliklarni ta’mirlash ishlari orqali madaniy merosni saqlashga, balki milliy o‘zlikni anglashni mustahkamlashga va jahon madaniyatida e’tirof etilishiga ham alohida e’tibor qaratdi. Deyarli bir ming yillik davomida minoralar va qadimiy gumbazlar ko‘plab shaharlarning o‘ziga xos ramziga, shahar mənzaralarining jozibali qiyofasiga, ularning diniy va ta’lim muassasalari — masjid va madrasalariga aylandi. Madaniyat — bu insoniyatning ishlab chiqarish, ijtimoiy va ma’naviy munosabatlardagi yutuqlari

majmuidir. U musiqa, adabiyot, tasviriy san’at, me’morchilik, teatr va kinematografiya kabi faoliyat turlarida namoyon bo‘ladi.

Introduction

An incredibly wide selection of collections of museum exhibits, which are unique works of art, further as architectural wonders, the worth of which is incredibly difficult to assess. Many of the popular museums, known to a large audience, are of considerable age and are operating within the country for over 100 years. In all museums of Uzbekistan, countless fascinating and interesting exhibits are exhibited for public viewing, including many world-famous and valuable masterpieces of art dating back to periods of your time from ancient civilizations to the current day, and many several exhibits are stored within the funds of all museums within the country, which are very interesting to each history buff and plenty of them are expected to be available to the general public within the near future. These museum exhibits relate to the fields of culture, poetry, trade, science and also the history of the peoples of Central Asia from different historical periods of your time. Handicrafts, valuable manuscripts, musical instruments, further as numismatic items, ethnographic relics and archaeological finds and artifacts are priceless works of art and an upscale cultural heritage of the Uzbek people, which everyone can see just by visiting any of the many museums within the country. In Uzbekistan there are museums of history, ecology, nature, explanation, arts, geological, archaeological, transport, technical, military, scientific, literary, memorial, house-museums, art galleries and in fact open-air museums. In the museums of Uzbekistan there are many stands with the works of ancient masters, filled with artistic treasures and antiquity objects of all eras, exceptional collections of exhibits that are priceless cultural and artistic heritage that reflect the way of life, history and art, still because the creativity and deeds of great people that lived on territories of Central Asia and left a mark within the history of both the region and therefore the whole world,

which testifies to the rich and vibrant historical past of the country, which may be found well during museum excursions.

Role of museums and cultural heritage

Acknowledging the historical and contemporary role museums (especially local museums, Eco museums, community museums and ethnographic museums) play in identifying, researching and promoting living heritage. These changes see museums opening up to participation and collaboration understood in contemporary ways, focusing not exclusively on objects (tangible cultural heritage) but on stories, emotions, rights, skills, knowledge and processes alike. This reorientation of today's museums meets the necessities for the safeguarding of cultural heritage, whereas at the identical time it can cause misunderstanding, misuse, simplification or commercialization of cultural heritage.

Taking example of contemporary museums, they exist as variously configured sets of institutional coordinates that aspire to function as popular, demotic spaces dedicated to representing a spread of experiences and modes of citizenship. Whereby recognizing the worth of culture as a resource may facilitate or enable a replacement and predicated on the withdrawal of the state from the general public sphere. A good example for that can be the National Museum of the American Indian in Washington DC and also the Museum of recent Zealand Te Papa Tongarewa may well be seen as producing open and inclusive public spaces that encourage debate about what constitutes citizenship in postcolonial multicultural societies. However, I qualify now by adding that this suitability also reveals the double-edged role of culture whether culture provides a key resource for the state's social management discourses, or whether it's connected to discourses of development produced by - or in consultation with - communities.

Making Uzbekistan's cultural heritage accessible

For five years now, scholars of Orientalism have published books on Uzbekistan's rare manuscripts, archaeological artefacts and unique figurines that are scattered round the world in various museums, private collections and libraries. This project is named 'The Cultural Heritage of Uzbekistan in Collections of the World'. Its main purpose is to catalogue and convey together all of Uzbekistan's rich heritage. According to Popova, there's no other project like this anywhere round the world at the instant. Other states have collected work and published them in books and online, but "nowhere has done this on quite the identical scale as Uzbekistan."

Future implementations for preserving museums` heritage

For preserving our priceless tangible and intangible heritage, museums must re-think how they present heritage and the way they interact with the broader community or society around them. it's clearly a challenge for institutions that are predicated on the exhibition of physical objects to seek out ways of presenting the intangibility of these objects. This means giving far more space to the people and cultures that led to the creation of the objects in question, the meanings they need for people and therefore the role they play in people’s lives. additionally, it should also mean placing a greater emphasis on more mundane items, rather than the luxurious, unique and rare objects. Another among the foremost important safeguarding measures that museums can contribute to is that of awareness-raising, not only among outsiders to the heritage community but even among bearers themselves. Museums are a key venue for information sharing and academic programs referring to different cultural heritage elements, like our local museums. They even have the potential to function ‘cultural centers’, not just for such educational programs, but also for hosting transmission activities. Training local people, specifically heritage preserving community members, so as to develop their capacity to spot, document, and safeguard elements is another vital action that museums is an element of. Finally, I personally believe that particularly well

placed to act as a bridge between local heritage bearers and 'the authorities', helping to ascertain an equal dialogue and ensuring that cultural heritage bearers 'have a voice' in setting safeguarding policies.

Conclusion

Heritage or cultural tourism is considered to be a form of tourism where participants "may learn about, witness and experience the cultural heritage of a destination" (Li, 2003). This type of tourism is said to provide a tangible motivation for conservation, but in order to be successful in tourism context, heritage and history require more than preservation: its significance should be conveyed to the visitor, leading to enriched understanding in the context of the present. As Nuryanti points out the priceless value of cultural heritage should be conveyed to the tourists and it is our collective responsibility to protect our heritage for sustainable economy and for our present and future generations. In 21st century heritage practice, museums contribute to safeguarding intangible cultural heritage. In summary, participatory and inclusive collaboration among museums contribute to the continuing transformational process of a cultural heritage sector rethinking and re-inventing itself in an exceedingly changing world facing sustainable development. The opportunities are already here: seize them. In order to figure together and benefit of the collaboration between the museum and also the cultural heritage practices for the good thing about heritage preservation and safeguarding, likewise as environmental and social sustainability, there has to be a high level of understanding and mutual respect.

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