

IMPLEMENTATION OF VISUAL LITERACY IN A MUSEUM USING THE NEW MODELS OF PEDAGOGUE

Latofat Tolibovna Yuldosheva

Assistant teacher at the department of social and humanitarian disciplines, Samarkand
branch of Tashkent state agrarian university

latofatyuldosheva@gmail.com

ABSTRACT

Museum environment extensively passes through the processes of global political, economic, social and cultural transformation and changes. It is crucial to remember inevitably museums are considered to be mirrors to identity, mentality and history of the nation. Museums are regarded as a resource of rich cultural heritage and cultural values. According to tourism scientists, museums serve as an attractive magnet for tourists while deciding to visit a particular tourist destination. Museum staff regularly examine every educational or entertaining activity before establishing it in the museum and they should adopt to the latest changes in museum pedagogue and contemporary interactive technologies which expand the roles of museums with regard to preserving and passing the rich cultural heritage onto the future generations. This article defines the role of new models in the museum pedagogue, the main factors of implementing visual literacy of visitors.

Keywords: participatory pedagogue, recreational model, sensory repertory,

Museums are considered as heritage institutions. Museums can provide wide range of information about their collections, venues, exhibitions and modern facilities to the communities through museum websites which offer interactive online learning about history and unique cultural values, besides it, flexible working exploring to the cultural heritage can be provided by these websites.

Modern digital era demands conducting constantly changeable activities and services beyond the traditional boundaries. Museums should provide open and flexible environment for learning without any discrimination of age, religion, gender, race and formal education.

In the developing countries, museums focus on children, young people and women to facilitate informal education, and then, in such way museums can make

difference for creating better future for the community. Museum activities can be art, drama, reading exhibitions and cultural films and movies.

The role of museums is different in different times; which is understood to be more educational and moral in a complex society. Nowadays, museum's role has changed in a wider context, referring to irreversible changes in population and sustainability issues in terms with ecological, social and economic developments. These sides of more complex society have significantly changed museums' role and function. It is wide knowledge that complicated problems require interprofessional approach and collaboration. Some intersectional issues have emerged between museology and education. Three models of museums have been overviewed by experts and scientists: the historical model, reactionary model and interruptive model.

Historical model

In this model government-led initiatives have priority to grow more responsible, morale and aesthetically sensitive individuals for the development of national pride, So museums have supported many ideologies and political missions for many years, such as neoliberalism, colonialism and nationalism. Just museums have delivered knowledge to enhance public awareness of their social responsibility and history of a nation prioritizing collections-focused and inward practices rather than outward direction. Museum professionals and exhibitions feed the answers of visitors and museum-goers trusted them. Knowledge delivery was authoritarian.

Participatory pedagogy model

In recent years, many museum experts have understood that the previous model of museums are fallible and misleading, interpretation of museum collections is misguiding way to encourage and be impressive visitors. This belief has fueled the new public-driven model. Museums reassessed their mission and function and a new collaborative participatory method have been invented by experts, it is known as "participatory pedagogy". This model has changed museums into outwardly focused institutions which prioritize the experiences of visitors co-produce knowledge. The model boosts the public engagement without authoritarian undercurrents.

Interruptive model

Gert Biesta suggests that model who claim that education is not teaching and learning, it is asking yet-unasked questions and problems, it is not only about reading

between lines, but about putting things in broader context, in which point person understands something his or her own subjectivity, education is no borders and answers are not guaranteed this process is totally unpredictable (Biesta, 2018). According to her, different forms of art: painting, sculpture, music and dance, first and foremost, different ways of being in dialogue with the world and teach us a wide range of different lessons of what it means as a subject in the world.

Biesta suggests that unanswerable questions should be engaged in a dialogue which requires new professionalism and special expertise that change our societal impact and their own practices, in addition, museums can make difference in formation of critical and ethical human beings with the new context.

There have been many articles and researchers in which the matters of expanding the level of visual literacy are discussed by scientists and the importance of museums in educating people to achieve and develop this skill. First and foremost, it should be mentioned that what kind of information about an object makes people visual literate. Is it enough to provide the information about the physical characteristics of one particular item or is it sufficient to add the background knowledge of history of art and repertory of the world's great masterpieces?

Originally, the term "visual literacy" was used to refer to visual communication through films and electronic media tools. Nowadays, the term is being used by educators and museum professionals with regard to the understanding content of collections and using fine arts. The definition of museum education was adopted by the Denver Meeting of Art Museum and the main purpose of museum education "is to enhance the visitors' ability to understand and appreciate original works of art and to transfer these experiences into other aspects of visitors' lives." was defined by the participants of Meeting. However, it is not simple task to apply our sense of art and experiences which are derived from the objects in a museum collection to our daily lives. There are large number of reasons why achieving this goal is more difficult than it seems. Firstly, Visual literacy is realizing what to do while you are faced with an object in a museum setting. Just looking at the masterpieces is not enough without art history, criticism and esthetics to understand the sense of fine arts. Even though you are a well-educated person, if you do not have profound knowledge in art, it will be impossible to find yourself enthusiastic about the art in a museum, on the contrary, you will find yourself at a loss in art. So many museum visitors are dependent to the structured and thematic materials and sources of exhibitions. Museum people have fully understood that visual literacy is primarily a set of skills which should be

educated in a museum setting. These skills also include the simple elements of an object: the composition, color, shape, design and space. Trying to analyze these formal elements can help museum goers to focus more attention on a fine art without the necessity of in-depth knowledge about it. It is a high-minded goal to teach people how to look at an object analytically and critically. Because visual literacy is completely dependent to cultural literacy. In modern western culture, fine arts are not made just for looking at which are created to be danced, prayed with and used every single day expressively. One of our sensory repertoires is touching that is natural thing we do when we confront with a new thing. Just looking and observing in a distant come much later after accumulating basic information about the tangible reality of object. Paintings have more abstract meaning rather than other artworks. Especially they need to be exposed previously or grasped knowledge of art to some extent. Paintings are pleasing to the eye because they serve as a reminder to our past pleasant events and unforgettable moments and experiences. These feelings connect us to a painting, for example, when we look at the painting of awesome sunset of enchanting park, we remember our experiences relating the walks in a such park in heartfelt moments. However, paintings also require the familiarity with history, background knowledge of art and formal structure of painting: shape, color and line of picture. Needless to say, it is not impossible to get passion and enjoyment without any training in art or having taken a course of fine arts, but it would be more satisfying if we lay groundwork for understanding art objects before our visits, we can wander in the museum setting with in more purposive way. All of them can enhance our motivation and spiritual enrichment about acquiring knowledge of art and walking inside treasure of humankind significantly. Natural esthetic delight in a museum bear in our minds instantly if we come to museums with sufficient familiarity with works.

Generally, it is clearly said that people who visit museums should be aware of the mythology, history and literature to have more meaningful experiences. As to be mentioned earlier, analytical and structural approach to an art object derived from art criticism, esthetics and art history. When we go to the museum, we need to have an interactive touring guide to have meaningful interaction with art objects and exhibitions in a museum setting. Developing a disciplined approach to the museum education may put museum educators at the risk of losing their favorite jobs. Enhancement visual literacy can not be achieved through given instructions of museum educators which totally requires a set of analytical and structural skills,

occasional encounter with a museum teacher and interaction with him or her is not sufficient to admire an artwork in a full meaning. Two main mistakes regarding museum education have been observed: the first one is too many information are informed about art history; facts and dates about specific art in a museum which takes too much time to getting a great deal of information instead of looking at an object and make conclusions about the content. As a consequence of this, they can not have meaningful experience with their visits which surges their dependency on guided tours, spreadsheets and informative materials.

In general, museum has internal partnership with formal education in the teaching of visual literacy, museums can boost classroom-learned skills. Nowadays museum educators should be constantly shifting gears being a now artist, an art historian and a now critic to actively interact with visitors, respond promptly to their questions, perceptions and issues, museum professionals can serve as excellent mediators between artworks and observers. The success of meditation depends on well-trained staff of museum settings to certain extent.

REFERENCES

1. Biesta, G. (2018). Art, artists and pedagogy, Philosophy and the Arts in education.
2. Chandra, D. (2016). The role of museums in the developing countries.
3. Linsermeyer, Ch. Westerland, H. (2020). “21st century curators as transformative professionals: Music museums, public pedagogy and social responsibility” .*University of the Arts Helsinki and Yale University*.
4. Rice, D. (1988). “Vision and culture: The role of museums in Visual Literacy. *Journal of museum education*