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## ANALYSIS OF MUSEUM CONSTRUCTION AND DEVELOPMENT OF MUSEUM TOURISM IN UZBEKISTAN (EARLY TWENTIETH CENTURY)

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### Abstract

**The purpose of the research** The purpose of the research in this thesis, the issues of the organization and expansion of museum networks in Uzbekistan at the beginning of the 20<sup>th</sup> century, the main place was occupied by historical-revolutionary and memorial museums. Expositions have appeared in all existing historical and local history museums, demonstrating the achievements of the new system, absorbing its ideas for the general public.

**Research methods** The processes of formation of the activity of museums in Uzbekistan and its significance in museum tourism were studied on the basis of the principles of historicism and scientific approach, as well as such methods of scientific research as comparative comparison, chronological system analysis.

**Research results** As a result of the research, the relevance of the formation of the history of museums in Uzbekistan and the activation of the museum's research work, the development of excursion topics relevant to the period of the 20th century, the organization of scientific expeditions, as well as the organization of publishing activities in museums was revealed.

**Practical application** based on the analysis of the degree of studying the problem of the formation of museums' activities, the negative and positive aspects of the policy of that period are shown, as well as the development of museum tourism in the process of working with visitors.

**Keywords:** *historical museums, socialist construction, art museums, Museum lectures, traveling exhibitions, Turkkomstaris, Sredazkomstaris, political propaganda, activities of organization museums, scientific research activities of museums*

### Introduction

Although the study of museums and their features in Uzbekistan is not the main purpose of the study, the study of the basis of the development of museums during the period

of independence, with the help of comparative analysis, helps to identify the positive and negatives in the practice of museum work. While experts of the Soviet era covered the museum of Uzbekistan and their activi-

ties within the ideology of the former regime, today they have been given the opportunity to give an impartial assessment of the previous historical process. This determines the conduct of research based on a critical approach based on world experience, free from the influence of the era and the former ideology, while not refuting the positive aspects of the experiments of Soviet-era museologists.

By 1917, there were 3 museums within present-day Uzbekistan. The oldest museum was the Tashkent Museum, founded in 1876. Later (in 1896) appeared in the city of Samarkand and the city of B. Skobelev, now the city of Ferghana (in 1898). Thus, if we consider 1876 the first year of museum “construction” in Turkestan, then for a period of 40 years Uzbekistan was “enriched” by three museums, and in the second half of this period in the twentieth century, not a single museum was created. It is difficult to talk about the activities of museums of that time, since all of it was expressed only in the storage of collections and objects received as donations from individual amateurs — archaeologists, ethnographers, naturalists, etc. There were museums for minor government handouts and donations in the form of private charity. They worked in museums, especially in the early period of their existence, completely random people.

### Literature review

Various exhibitions organized in Turkestan before 1917 and their significance in the formation of new museums were investigated by G.N. Chabrov (Chabrov, G.N., 1957). D.T. Kuryazova, who conducted research on the formation and development of museum activities in Uzbekistan. This dissertation by D.T. Kuryazova formulated the new needs of society in the second half of the 19th century, realized the need for museums in Uzbekistan and studied the processes associated with the emergence of a large number of collections and the creation of the first museums (Kuryazova, D.T., 2009). In the article by ethnographer I.A. Sukhareva “The current state and the next tasks of museum construction in Uzbekistan”, published in the journal “Soviet Museum”, critical comments on the development of museums are expressed (Sukhareva, I., 1933). Also among the stud-

ies on museums and museology, the works of N. Sadykova stand out. With the exception of ideological aspects introduced into them at the request of that period, the progress, achievements and problems of museum work in Uzbekistan for almost a century have been studied in detail (Sadykova, N., 1987).

### Research Methodology

The attendance of museums, due to their isolation from life, was extremely insignificant. So, for a relatively large Tashkent Museum, the following figures can be given: 1906–4985; 1908–1010. Attendance at the Samarkand Museum (according to the visitors’ schedule book): 1896–103; 1898–44; 1903–3; 1909–33; and only since 1913 the attendance has increased slightly, giving in 1914 the largest figure — 1658 people. There is a revival of the work of museums that existed before the revolution: museums are trying to get closer to the masses, increasing the number of days a week when the museum opens for viewing; in this regard, attendance increases, reaching 2395 people in the Samarkand Museum in 1919, 10036 people in 1921, 27733 people in 1923, etc.; systematization is carried out museum collections; labels and explanatory inscriptions will gradually be introduced into the practice of museums, not only in Russian, but, however, somewhat later, in Uzbek; independent collecting work of museums is revived (Sukhareva, I., 1933).

On the other hand, work is beginning on the creation of new museums, mainly in the largest cities. The Committee for Museums and the Protection of Antiquities, Art and Nature (Turkkomstaris, later Sredazkomstaris) played a big role here. After the abolition of the latter and the organization of the Narrow Committee, the management of museum construction in Uzbekistan passes to the People’s Commissariat of the Uz SSR in the person of its Science Sector).

In 1920, the Namangan Museum was organized on the basis of a physical room and a warehouse of textbooks. In 1923, in Bukhara, then the capital of the Bukhara People’s Soviet Republic, the Kara-Yuldashev Museum was organized (opened in 1924). Being liquidated at the end of the same 1924, it was re-organized in 1927 under the name of the

Museum of the Zeravshan district (now the State Bukhara Museum). In 1924, the Central Art Museum was organized in Tashkent, which was based on collections of paintings, sculptures, etc., requisitioned from the former Grand Duke Nikolai Konstantinovich.

In 1925, the Kokand (later, Ferghana District) Museum was organized. The basis for the creation of this museum was the Fergana Agricultural Exhibition of 1924. At the same year, the Central Asian Museum of the Revolution opens, which is based on the materials of the Uzbekistan Security Department and the Party of Central Asia.

To the same period belongs the organization of the so-called Old Town Tashkent (later called the First Uzbek), mainly agricultural, and the museum in the city of Khiva.

This period of museum construction, coinciding in time with the restoration period in the national economy, is characterized mainly by an increase in breadth; the internal content of all newly organized museums was far from unsatisfactory. The exposition, being formally ordered, remained a dry, academic exposition, sometimes with significant elements of the *Kunstkamera*.

The period of reconstruction of museums in Uzbekistan, a radical change in their work, the creation of a truly Soviet museum began around 1929–1930.

Major changes in the museum network, the reorganization of some of the largest museums belong to this time.

By the beginning of 1933, there were 10 museums in Uzbekistan. Here is their list:

1. Central Asian Museum of History and History of the Revolution, Tashkent.
2. Central Asian Museum of Nature and Productive Forces, Tashkent.
3. Central Asian District Museum of the Red Army, Tashkent.
4. Central State Museum of the Uzbek SSR, Samarkand.
5. Bukhara State Museum, Old Bukhara.
6. Interdistrict Museum of the Fergana Valley, Kokand.
7. Ferghana City Scientific Museum of Ferghana.
8. Namangan City Museum, Namangan.
9. Khiva Museum, Khiva.
10. Sherabad District Museum. The district center is Sherabad (Sukhareva, I., 1933).

The availability of funds for museums in Uzbekistan varies for individual museums and is directly dependent on the size of museums and on a number of other conditions: the activity of the museum as a political, educational and scientific institution, the presence of employees, etc.

The size of budgets and their growth for some museums is expressed in the following figures: The Central State Museum of the UzSSR in 1932 had a budget (except for special means) 109,963 rubles, in 1929–30, on the eve of its reorganization, the budget was 5,382 rubles; thus, it grew 20 times in three years. The budget of Samps was 125,000 rubles in 1932, plus 42,000 rubles of special equipment. The Bukhara State Museum in 1929 had 5,000 rubles, and in 1932 44,000 rubles; an increase of almost 9 times. In the 1930, using the experience of museums in Uzbekistan, another form of work with the audience was applied: museums began to study the viewer. This ensured the effectiveness of the public and scientific and educational activities of the museum. The popularity and impressive nature of the excursions have increased even more.

The issue of museum personnel is quite acute. The composition of museum researchers consists, on the one hand, of old museum workers who started working at the museum more than ten years ago, or old specialists who switched to museum work relatively recently (there is a small minority of them), and young workers with museum experience from one to three to four years. It is not uncommon to work in a museum, “temporarily”, until the moment when a convenient opportunity presents itself to switch to another job. The number of museum researchers, their distribution among individual museums and the presence among them of persons belonging to the local main nationalities is characterized by the following figures for individual museums (Sadikova, N., 1981):

1. The Central State Museum of the Uzbek SSR — 10 researchers, 50% of them belong to the local main areas.

2. Central Asian Museum of History and History of the Revolution — 7 researchers, 1 person from the local main nationalities.

3. Bukhara State Museum — 7 researchers, one of the local main nationalities.

4. The Interdistrict Museum of the Fergana Valley — 3 researchers, all are Europeans. In other museums, except for Central Asian Museum of History and History of the Revolution, for which the author has no information, one person works.

Thus, the state of museum personnel is characterized by:

1) A small percentage of employees with sufficient work experience, and sometimes the presence of simply inappropriate workers,

2) Unsatisfactory situation with the involvement of national employees,

3) Incomplete staffing of researchers in some museums,

4) Completely unsatisfactory state of training of new personnel.

Important for museums is the issue of premises for both exhibitions and funds, workrooms, etc.

Four Uzbek museums are housed in buildings that represent monuments of Muslim monumental architecture: madrassahs, khan palaces. The Central State Museum of the Uzbek SSR, in addition to the Mirzo Ulugbek madrasah, where the historical departments are located, has a European building built in 1909 specifically for the museum. Common to all museums is crowding, an acute shortage of space suitable for exhibition or storage. There is a scattering of department premises around the city (Central Asian Museum of History and History of the Revolution, Central State Museum of the UZSSR);

By its type and internal content, the museums of Uzbekistan presented a rather motley picture. All museums were local history, built on the material of the territory on the scale of which they work. Only the Central Asian District Museum of the Red Army belonged to special museums. Most of the museums were complex; only Central State Museum of the Uzbek SSR and Central Asian Museum of History and History of the Revolution specialized — the first in showing the peoples and productive forces (national economy), the second in working in the field of history. The structure of construction and the nomenclature of departments are different in most museums. Some museums suffered from a lack of clarity in the structure, the presence of a large number of small disparate departments. An example of vague-

ness, incompleteness and one-sidedness is the structure of the interdistrict museum of the Fergana Valley. There are departments there: 1) natural conditions and productive forces, 2) agriculture and industry, 3) historical-revolutionary, 4) anti-religious, 5) artistic, 6) ethnographic (collapsed).

In most museums there is no display of early periods of history. This is due to the lack of archaeological materials or the inability to use them to show the history of ancient society. The absence of nature displays was characteristic of some museums (Bukhara State Museum, Khiva). In the main museums, already in 1930–1932, a radical re-exposition of all departments was carried out. The unscrupulousness of expositions, the arrangement of things on a formal basis, the dismemberment of nature into closed and isolated so-called “kingdoms of nature” were eliminated, modern methods of design of expositions were introduced, etc. However, some museums also defended. The Khiva Museum could be cited as an example of a hopelessly lagging museum. Having visited it in 1932, the expedition of the Central State Museum of the Uzbek SSR stated that its main department is an unnecessary and useless dump of old junk; it’s not even a museum routine, but the absence of any display at all; the museum is forgotten by everyone, helpless, devoid of leadership.

Participation in the conduct of economic and political campaigns in the form of organizing exhibitions, exhibitions and traveling every year more and more begins to enter into the practice of museums. In 1932, the Central State Museum of the Uzbek SSR organized a small “museum corner” at the Samarkand silk-winding factory. This is the first attempt in Central Asia to create grassroots museums. Research work of various forms, during which suggestions and feedback from viewers were taken into account, to improve the expositions exceeded the number of museum viewers (see Table 1). If in 1937 all museums were visited by 315 thousand 193 people, then in 1940 they were viewed twice as many — 630 thousand 392 people. The number of guided tours, readings and organized exhibitions has also doubled and even tripled, respectively. Thus, the main emphasis in the scientific and educational work of

the museums of the republic was placed on educational work promoting the advantages of Soviet power and national policy through visual propaganda among the population.

**Table 1.**

Museums	Year	quantity			
		audience	excursants	exhibitions	lectures
Central History Museum	1937	65000	–	2	–
	1938	116331	1028	8	–
	1939	129826	1230	8	2
	1940	88826	626	18	–
Nature Museum	1937	9229	–	2	7
	1938	26091	597	1	43
	1939	40935	613	2	–
	1940	83013	916	5	4
Samarkand Museum	1932	38352	–	–	–
	1937	55220	–	–	–
	1938	75312	145	2	2
	1939	80074	352	2	115
Khorezm Regional Museum of Local Lore	1940	67619	284	14	12
	1939	35958	195	2	–
	1940	32592	264	8	18
	1937	20062	–	3	–
Central Polytechnic Museum	1938	9703	28	–	19
	1939	49245	639	2	8
	1940	92599	993	1	17
	1937	–	–	–	–
Central Museum of Local Lore	1938	7572	23	1	1
	1939	32533	50	3	2
	1940	31656	97	3	2
	1937	–	–	–	–
Kokand Museum of Local Lore	1938	31942	283	3	1
	1939	45665	226	6	16
	1940	35969	63	5	10
	1937	15526	–	1	–
Ferghana Museum of Local Lore	1939	11374	98	–	–
	1940	29390	178	6	6
	1937	–	–	4	–
	1938	8009	46	3	–
Termez Museum of Local Lore	1939	11748	46	11	–
	1940	10443	27	19	17
	1937	–	–	1	–
	1938	3652	2	–	–
Andijan Museum of Local Lore	1939	7945	46	2	–
	1940	8818	30	3	–

*This table is N. Sadigova (“Treasure of cultural monuments” Tashkent: Fan, 1981. – 270 b.) from a reference of his monograph, pp. 154–156. The author in the process of preparing this table is the National Archive of Uzbekistan 94-Fund, 5 list, 3011 work, 5,7,10,12,15, 17,19,21–23, 27, 28 quotes were made on the basis of the sheets*

This work of museums differed from the activities of educational institutions, that is, clubs, in its various forms, such as public and group excursions, lectures and traveling exhibitions, which took into account the demand and needs of various social groups of the population. This period is characterized by the fact that the issues of methodology of excursion and lecture work are put on the agenda and are being developed.

By the beginning of the 20<sup>th</sup> century, as a result of the development of transport and service infrastructure, wide opportunities for tourism opened up. The creation of the All-Union Joint Stock Company “Intourist” on April 12, 1929 was the reason for the unification of almost all types of activities in the field of tourism (The Great Soviet Encyclopedia. 1956).

Intourist was a monopoly organization in the field of international tourism development, which offered tourists about 150 destinations throughout the former Soviet Union, and museums in Uzbekistan also began to actively participate in these processes. According to research, about 100,000 foreign tourists visited the territory of the Soviet state within the framework of this organization between 1929 and 1934, and in 1934–1937 their number reached 700,000 people (Kudinov B. F., 1986). The number of tourists increased from year to year. Every third tourist is a citizen of the United States, and tourists mostly visit it in order to study the existing socialist reality or get acquainted with cultural tourism, that is, historical monuments and museums. In 1930, Intourist also opened its first bureau in Uzbekistan. Mostly tourists at that time were accompanied by excursions to more domestic buildings, industrial facilities, and not to cultural sites. In 1937, the Research Institute of Local History-Museology was founded. Simultaneously with the development of scientific and theoretical problems of museology, this institute also began to study the history of museums in the country. A number of works prepared by the Institute were very useful and provided significant assistance in the post-war years in creating expositions to museums of national republics, replenishing funds, organizing exhibitions.

There is a complete lull in the field of publishing activities of museums in Uzbekistan. Despite the fact that a number of museums

are conducting serious research work in the field of various disciplines, which results in the availability of ready-to-print scientific papers, museums have not been able to organize their publication, mainly due to the difficulty of obtaining paper.

Many of the museums have managed to organize auxiliary museum institutions in recent years, as well as significantly develop those that existed already in the first period of museum development after the revolution. Some museums have photo laboratories (the Central State Museum of the Uzbek SSR, the Bukhara State Museum, the Interdistrict Museum of the Ferghana Valley), as a result of which photo archives (negative funds) have been laid. So the Central State Museum already has about 4,000 negatives-filming on various topics that had to be developed in the museum. There are also decent libraries, mainly of local history and scientific reference literature (the library of the Central State Museum of the Uzbek SSR has 7000 volumes of books, the library of the Fergana City Museum – 3000 volumes, etc.).

### **Analysis and results**

In conclusion of a quick description of the state of museum affairs in Uzbekistan, it is necessary to touch upon the attendance of museums: the figures of increasing attendance every year speak quite eloquently about the increasing attention of the masses to museums and the development of the mass work of the museums themselves, as well as the improvement in the quality of display. According to the Interdistrict Museum of the Fergana Valley, attendance in 1927–1928. increased from 19,753 people. up to 38,839 people, in 1928–1929. amounted to 42,420 people in 1930–1931. At the Bukhara State Museum, attendance increased from 25,000 people. up to 50,000 people According to the Central State Museum of the UzSSR, attendance in 1929–1931, increased from 12232 people up to 24692 people.

This, in general terms, is the current state of museum affairs in Uzbekistan. There are a number of achievements and positive aspects in the activities of museums. But there are still too many shortcomings and problems in certain areas of museum construction.

A very characteristic fact is that even until very recently, in newspaper and magazine articles devoted to issues of cultural construction and public education in Uzbekistan, which provide data on theaters, cinemas, clubs, red teahouses, radio points, etc., about museums are not even mentioned; Until now, the word museum has not yet entered the vocabulary of workers running cultural, political and educational institutions in Uzbekistan. The main part of the shortcomings developed as a result of the unsatisfactory work of the museums themselves, their isolation from the surrounding life, from the masses for whom only Soviet museums existed, isolation and isolation within the walls of their museum. The lack of the necessary leadership from the People's Commissariat for Education and its local bodies aggravated the situation.

What were the main tasks in the field of museum construction, the necessary measures to overcome the chronic lag of museum affairs from other sectors of the cultural front, which prevented the rise of museums in Uzbekistan to the proper height?

It was necessary to put at the forefront the issue of training qualified museum workers, and first of all workers from local major nationalities, because their absence or delay in their training hampered the development of a new museum network and the reconstruction of some backward museums from among the existing ones. Personnel training could be carried out, on the one hand, by expanding postgraduate institutes at Central Asian and Republican museums, as well as by sending some comrades to postgraduate studies in the central museums of the USSR, on the other hand, by creating a museology department at the faculty of political education of one of the pedagogical universities of Uzbekistan. Short-term courses may be created to train semi-qualified personnel. It was necessary to hurry with the preparation of museum personnel, since this task, especially when focusing on good quality, required time.

An important problem was the development of the museum network and types of museums. The typology of museums and the distribution of individual types throughout the territory of the republic of those times was presented in the following form: 1) The

Central State Museum of the UzSSR — a comprehensive museum of local history, covering all the republics (in Samarkand); 2) inter-district base museums — also complex, covering a number of adjacent and economically close regions (in Kokand and Bukhara). Such museums were to be created for groups in the Kashkadarya region and Khorezm district; 3) regional comprehensive museums of local history (first of all, they should have been created in large centers of cotton regions and cities that do not have museums to this day: Andijan, Margelan, Asaka, Shakhrysbab, Chust, Katta Kurgan, Termez, Urgut, Jizzakh; also in areas of national minorities: Kazak-Karakalpak region, Kurama); 4) grassroots museums of individual new buildings, industrial enterprises, large state farms, MTS and collective farms.

In addition to these main types, it was necessary to include in the network: 1) school museums, both basic and individual schools, with a focus on using local local history material in the interests of polytechnicization and 2) special ones (polytechnic, anti-religious, etc., along with the existence of departments of the same name at complex museums) and departmental museums.

Methodological issues that inevitably arose when creating a new museum network were to be dealt with by the Methodological Cabinet of Museology existing at the Central State Museum of the UzSSR. It went without saying that the construction of a new museum network required providing a sufficient financial basis for it.

In parallel with the construction of new museums, the reconstruction of the above individual museums had to be completed.

It was necessary to resolutely take up the creation of departments for social construction and anti-religious sections. It was necessary to introduce cotton into the exhibition as much as possible, to show the achievements in the field of the struggle for cotton independence of the Union, to mobilize the will of the viewer — the collective farmer and the worker — to fight for the further development of socialist cotton growing, to increase its yield, etc.

It was necessary to raise the mass work of museums to a higher level: to increase attendance, especially at the expense of organized

spectators, to improve service for both excursions and individuals in the museum itself, to expand the exhibition (stationary, mobile) work of museums more widely, to introduce lecture work, to attract the masses to actively participate in the scientific work of museums by creating societies and circles of friends of the museum, creating a correspondent network in the periphery, etc.

The development and revitalization of the scientific research work of the museum, the development by museums of scientific topics relevant to the present period, the organization of expeditions, the organization of publishing activities (the publication of individual scientific works in various disciplines, as well as popular science literature and guides to museums) were also important tasks, standing in front of the museums of Uzbekistan.

A necessary prerequisite for the correct direction of museum construction for the future should have been a summing up of existing achievements, taking into account shortcomings and a collective discussion of the issue of museum construction in Uzbekistan in the second five-year plan in its entire breadth. To do this, the People's Commissariat of Education of the UzSSR had to convene the first museum conference of Uzbekistan as soon as possible, also involving museums from other Central Asian republics. It was assumed that the work of the conference would be greatly facilitated by the fact that there was already a number of valuable materials on the construction of museums in the RSFSR, including some national republics.

### **Conclusion/Recommendations**

Only with hard work on the construction of museums in Uzbekistan, which should have been undertaken not only by public

education authorities, but also by public organizations, advanced museums, other scientific institutions and the entire Soviet public, was it possible to eliminate the existing breakthroughs in museum construction in Uzbekistan and put it to such a height that was conceivable only in the country of socialism under construction. The use of such an important method of mass political enlightenment of work, which was the method of museum work, would make it possible to speed up the growth of the cultural level and mastery of the heights of science and technology by the masses of workers and collective farmers of Uzbekistan.

It is clear that works of art and relics stored in museums, including palace museums, have been the treasures of the people since ancient times. Taking this into account, it is necessary to engage in their preservation and conservation at the state level. Uzbekistan has carried out activities aimed at solving their most basic problems, combined with a policy of sponsorship of their museums. In particular, from this period the creation of museums in the field of crafts and pedagogy began. The new authorities also placed an emphasis on promoting the dominant communist idea among those who come to the museum, rather than providing financial support to museums. It should be noted that in the Russian Empire, before the October Revolution, there was no separate administration for museum management or a set of laws for any special museums. As a result, the number of museums has noticeably increased, along with the achievements of the most advanced museums, general disunity, a low level of organization of work, and the absence of a unified scientifically based system of museum activities.

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