

**THE ROLE OF TRAVELING EXHIBITIONS IN THE DEVELOPMENT OF  
MUSEUM COMMUNICATION**

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**Annotation.** The article reflects the history of the process of development of exhibition activities of museums, cultural and educational activities of museums, the concept of traveling exhibitions and their goals, requirements and basic rules of exhibition design, the activities of traveling exhibitions of the State Museum of History of Uzbekistan, as well as the development and experience of cultural and educational activities of the State Museum of Arts of the Republic of Karakalpakstan named after I.V.Savitsky.

**Keywords:** museum, museum education, socio-cultural institute, art, museum communication, traveling exhibition.

Museums occupy a unique position among the socio-cultural institutions of contemporary society, which exists under the conditions of the evolutionary dynamics of knowledge as a fundamental factor in the development of modern civilization. They record, preserve, and present in a distinctive form both the material and natural environment of humans, becoming an important channel for the dissemination of retrospective information.

Museums represent values that are disappearing from society and can draw attention to enduring universal values whose loss is threatened by modern progress. They emphasize the significance of these values as heritage for maintaining the continuity and succession of culture.

As a socio-cultural institution, the museum has always been oriented toward public engagement. However, throughout different historical periods, perceptions of the museum's educational role were primarily shaped by the characteristics of societal development at that time. It was only in the late 19th and early 20th centuries that society began to fully recognize the importance of museums in the processes of enlightenment, education, and upbringing.

Art surrounds us everywhere: at home, on the street, and in museums. Yet there is a special way to engage with artistic creativity: the opportunity to visit an exhibition. An exhibition is a presentation of works of art to the general public, organized for a specific period.

Exhibition activity has long become one of the most important forms of museum work. Every year, museums organize hundreds of temporary exhibitions that vary in theme, content, structural principles, and artistic design. Nevertheless, the rich experience of museums in creating and presenting both permanent and traveling exhibitions has not yet been sufficiently studied and systematized.

A museum exhibition is a temporary display dedicated to a relevant topic and based on museum materials. Its primary purpose is to promote the museum's collections and to reveal their scientific, educational, and instructive significance.

Both permanent and temporary exhibitions should be the result of the museum's research and collection activities, be grounded in historical and cultural artifacts, and practically fulfill the main social functions of the museum: scientific research and cultural-educational outreach.

Exhibition activity possesses specific functions determined by the temporary nature of the display, as well as its concreteness and dynamic character.

Exhibitions can be either permanent or traveling and are often dedicated to current issues of contemporary society: significant political events, cultural phenomena, anniversaries, important problems, and notable events of the past and present. They enhance the accessibility and public significance of museum collections (collection-based exhibitions) and promptly introduce the museum's scientific achievements into public circulation, such as expedition reports, demonstrations of restoration work, or new acquisitions.

The temporary nature of exhibitions influences the composition of the displayed objects. Such exhibitions may feature museum items that are not normally exposed for extended periods in order to ensure their preservation, as well as objects from other repositories. Exhibitions offer the opportunity to present comprehensive material on a given topic, which can sometimes extend beyond the museum's primary profile. The topicality, and occasionally the urgency, of exhibition themes imposes special requirements on their architectural and artistic design.

Exhibitions significantly enhance the educational and instructive role of museums, sharply increase visitor numbers, and expand the geographical reach of the museum's activities, as traveling exhibitions serve remote regions of the country. In the modern context, international exchange of exhibitions is actively developing, promoting mutual enrichment of cultures and fostering understanding between peoples. The preparation of museum exhibitions is thus an integral part of the museum's overall exhibition work.

An exhibition should not simply replicate the main collection but complement it, expanding the scope of use of the holdings of the museum itself, other museums, and private collections. It should allow for the prompt development of relevant themes using museum resources, serve as a necessary stage in the preparation of a permanent exhibition on the corresponding topic, and contribute to the activation of the museum's research and collecting activities, as well as the improvement of exhibition and educational methods.

Practice demonstrates a direct correlation between the effectiveness and impact of museum promotion and the timeliness and quality of the exhibitions produced.

At all stages of organizing a museum exhibition (as with any display), including installation, design is of paramount importance. This encompasses scientific, artistic, and technical aspects. While the development of the scientific concept of the exhibition plays the leading role, all three aspects are inextricably linked. Therefore, to adequately convey the content of the display, it is essential during the planning process to fully consider not only the goals, objectives, and core materials of the exhibition but also the forms of its artistic realization and the conditions for installation and subsequent operation.

The theme of an exhibition is its title, which should fully and accurately reflect the content of the display. It should be remembered that the theme is one of the main criteria determining the exhibition's impact on visitors, shaping the sharpness of the questions posed, the depth of their exploration, and guiding the appropriate artistic solution. Primarily, exhibition themes are determined by the socio-political, socio-economic, and cultural life of the country as a whole.

The preparation of the main exhibition documentation is an important component of the process. It is necessary to determine in advance the duration of the exhibition, taking into account the materials, tools, and technical possibilities (lighting, sound, photographs, slides) that can be utilized. The development of the scientific concept of the exhibition should be carefully planned, encompassing the system of main themes, ideas, and issues to be addressed, as well as the selection of appropriate methods for realizing the proposed concepts.

The development of the thematic-expositional plan is concluded with the creation of installation sheets – schematic plans for the placement of exhibits on stands, walls, and display cases. All objects of the planned exhibition are entered into the installation sheet to scale with the exhibition space, including key texts and supporting scientific materials. Installation sheets are prepared by the author of the thematic-expositional plan, as they are best acquainted with which exhibit should occupy a particular place in the display, how to arrange the exhibits correctly so that they acquire semantic and logical connections, and how to reveal the exhibition's theme effectively to the audience.

Museum objects intended for transportation must be thoroughly inspected by the Restoration Board or a special commission appointed by the museum director's order, which includes responsible museum staff (heads of relevant departments, curators, and restorers).

Packing of objects is carried out by qualified packers under the supervision of the staff member responsible for packing, or a curator, and a restorer.

The packaging must ensure that the objects are isolated from external atmospheric influences and protected from mechanical damage. Each object should be securely fixed within its packaging.

Every Uzbek museum, by determining its place in the historical and cultural landscape of the region and the country, recognizes itself as a bearer of specific aspects of culture, acting as a unique form of historical presence in the modern world and offering its visitors various ways of navigating the cultural space. Contemporary museum practice, regardless of the museum's profile, is built with consideration of visitor interests and the needs of the local community. The overarching goal of museum activity is the preservation of heritage and its activation, integrating it into a living educational, cultural, and tourist framework.

Today, museums serve as platforms for educational processes, bringing together functions that were previously dispersed across different components of culture, as the museum increasingly acts simultaneously as a theater, a school, and a library. Its sphere of influence is expanding, the reach of museum communication is growing, and the level of public engagement in cultural projects is increasing. In these projects, the forms of content within spaces beyond the traditional museum environment for material culture objects are becoming more complex and diverse. Currently, one can observe a variety of productive directions in museum activity, including the search for new forms, the development of innovative approaches, and the expansion of experimental practices beyond the confines of permanent museum exhibitions.

Naturally, the solutions found and the adoption of new practices reflect not only internal museum conditions (the nature of collections, the specific profile of a particular museum, and the professional skills of its staff) but also external socio-cultural processes and the new demands placed on museums by contemporary audiences.

In Uzbekistan, anniversaries were celebrated for the cities of Karshi, Margilan and Tashkent. To mark these significant dates, the staff of the State Museum of the History of Uzbekistan prepared commemorative exhibitions highlighting the history of these cities. Materials from the museum's collections were provided for the publication of anniversary albums.

The museum actively participates in the organization and hosting of international exhibitions, showcasing treasures from its collections. A number of joint projects have been carried out with Japan and the Republic of Korea.

To develop international cultural relations between the Republic of Uzbekistan and the Republic of Korea, as well as to promote Uzbekistan's rich historical and cultural heritage to a wide international audience, and in accordance with Resolution No. 496 of the Cabinet of Ministers, the National Museum of Korea planned a special exhibition titled "Ancient History and Culture of Uzbekistan." To facilitate the creation of this exhibition, a formal agreement was concluded between the Academy of Sciences of the Republic of Uzbekistan, the Ministry of Culture, and the National Museum of Korea. The exhibition was successfully opened, featuring unique artifacts preserved in the State Museum of the History of Uzbekistan.

In addition to joint exhibitions with other museums, particular attention is paid to arranging independent thematic exhibitions organized solely by the museum, which allows for greater focus on specific topics and the unique presentation of its collections.

Between 2018 and 2020, twelve memoranda and agreements of understanding were signed between the State Museum of the History of Uzbekistan and the Oriental Institute of the University of Chicago, the Shanghai Museum, the National Museum of Kazakhstan, the Institute of History and Archaeology of the Mongolian Academy of Sciences, and other research institutions.

Positive results have been achieved in joint projects with Japan, the Republic of Korea, Germany, and Austria. Work on experience exchange and staff internships from the State Museum of the History of Uzbekistan will continue in these countries.

To enhance their professional qualifications, museum staff have participated in national and international training courses and workshops, including the UNESCO training "Introduction to Museum Studies, Preservation of Exhibits, and Museum Management," held in Tashkent. Museum staff also periodically undergo internships in the field of cultural heritage preservation at museums and research institutes in Japan, Korea, and Germany. In addition, museum employees have presented their research at international conferences in Azerbaijan, Germany, Kazakhstan, the Republic of Korea, Russia, France, and Japan.

The creation of a traveling exhibition, as with the preparation of any other museum display, begins with the development of a scientific concept. In contemporary museum practice, the preparation of an exhibition involves the development of a single document that occupies an intermediate position between the scientific and artistic concepts – the scenario concept. This concept is prepared by staff from the department responsible for the exhibition's theme or the museum's exhibition department.

Based on the profile of the museum's collection and the relevance of the scientific themes being developed, it is advisable for the museum to maintain a portfolio of up to ten temporary exhibitions intended for display both within the museum's own region and in other regions of the Republic of Uzbekistan.

Depending on the structure, content, and method of presentation of the exhibition material, exhibitions can be categorized into several types, and appropriate methodologies for working with each type can be determined.

When planning temporary or traveling exhibitions, it is necessary to consider the sources of funding for their creation, including mobile exhibition equipment (stands, pedestals, podiums, the production of replicas, models, mock-ups, or reconstructions, and artistic and design work), souvenir or promotional products featuring museum or event branding, and the acquisition and maintenance of multimedia installations and electronic media. Expenses for fuel and transportation must also be taken into account.

If the museum or the institution under which it operates does not have its own vehicles, a practical solution may be to conclude agreements with other organizations that carry out scheduled trips to settlements within the municipality (district cultural centers, libraries, art schools, administrative institutions). The museum's travel schedule should be coordinated in advance with the hosting institution. In some cases, exhibitions can also be transported using the hosting organization's vehicles.

For example, an exhibition from the Savitsky Museum of Art was held in Tashkent in 2004. Following the 2017 exhibition "Treasures of Nukus" at the A.S. Pushkin State Museum of Fine Arts in Moscow, the idea arose to present part of this exhibition in Tashkent, as not everyone has the opportunity to travel to Nukus.

The exhibition features 126 paintings and graphic works by artists of the Russian and Uzbek avant-garde. The works of R.Falk, V.Rozhdestvensky, A.Osmerkin, K.Redko, A.Poret, L.Popova, E.Lysenko and many others reflect a complex and contradictory period in the development of art, capturing both individual explorations and personal responses to the changes of the time. The exhibition also includes works by Uzbek artists from the period of the formation of the national school of painting, which coincided with the avant-garde movement in global art. This naturally influenced the creative output of artists such as N.Karahan, M.Kurzin, V.Ufimtsev, A.Volkov, U.Tansykbayev, N.Kashina and others. The uniqueness of the Uzbek avant-garde lies in its combination of Russian avant-garde stylistics with the traditional culture of the East.

The goal of this program is to enhance museum operations in line with international practices.

The renovation program envisions a gradual transition of museums to a new funding model based on self-sufficiency. Under this model, at least 30% of a museum's budget will be generated through entrepreneurial activities and at least 15% through philanthropy.

Today, the museum continues its activities with increasing dynamism, as both Uzbek and international specialists study and research its collections. Innovative technologies are employed to attract tourists, including the sale of electronic tickets, audio guides, and mobile applications, as well as the development of a unified electronic catalog.

Particularly valuable is the fact that in Uzbekistan it has been possible to preserve the cultural heritage of different peoples and entire layers of art that were threatened with destruction by “those in power.” The Savitsky Museum serves as a cultural crossroads, where diverse destinies, artistic styles, and phenomena, including abstract-constructivist forms of contemporary art, intersect with the decorative language of traditional culture.

The organization of a traveling exhibition is a meticulous and time-consuming process. Order No. 20 of the Ministry of Culture of the Republic of Uzbekistan, “On the Organization of a Traveling Exhibition from the Collection of the I.V.Savitsky State Museum of Arts of the Republic of Karakalpakstan at the Uzbekistan Art Gallery,” was issued on January 14, 2019, and the exhibition was opened in Tashkent just four days later, on January 18.

The goal of this program is to enhance the operations of museums in accordance with international best practices.

The renovation program envisions a gradual transition of museums to a new funding model based on self-sufficiency. Under this model, at least 30% of a museum’s budget will be generated through entrepreneurial activities and at least 15% through philanthropic contributions.

Since Uzbekistan’s independence, the I.V.Savitsky State Museum of Arts of the Republic of Karakalpakstan has been recognized as the leading art museum in Central Asia and the main cultural attraction of the Republic of Karakalpakstan, further strengthening its status on the global stage.

The “Friends of the Museum Club” was initially established in Tashkent as an informal group in the early 1990s and later registered in Karakalpakstan as a non-governmental organization (NGO) in 2001. The “Friends of the Museum Club” represents a small but specialized international network of businesspeople and art enthusiasts. In 2007, it was transformed into the “Friends of the Nukus Museum Foundation” and registered in the Netherlands.

The Foundation collaborated with the museum administration on a range of issues, from developing a long-term development strategy to maintaining connections with potential donors and other museums regarding possible international exhibitions. It also funded practical activities, such as the publication of souvenir and printed materials, staff training, and other smaller initiatives aimed at promoting the museum and generating revenue to support its local outreach activities.

The museum organized the educational project “Museum on Wheels” with the support of the British Council, UNESCO, the Swiss Cooperation Office, and the NGO “Laboratory of Public Development” of the Desht-i-Art Center in Kazakhstan. The project aimed to raise the educational and cultural level of rural youth in Karakalpakstan through lectures, quizzes, traveling exhibitions in village schools, an orphanage, and a summer camp, as well as visits to historical monuments and museum excursions for rural schoolchildren.

By addressing the artistic and aesthetic gap in general education programs, the “Museum on Wheels” project contributed to increasing the museum’s authority among the local population. Over more than a decade of its existence, the project reached over 20,000 students from regional schools through art education activities. As a result, museum attendance among students from district schools significantly increased. Several participants of the project became winners of

inter-district and national competitions and quizzes related to art, and some, inspired by the program, chose to pursue careers in the arts by enrolling in art schools.

In Tashkent, at the building of the Swiss Cooperation Office, a scientific and practical seminar for museum professionals from Uzbekistan, titled “Exhibition in a Suitcase,” was held. The seminar was organized by the Swiss Cooperation Office in collaboration with the museum for staff of museums and art galleries across the republic. The purpose of the seminar was to exchange experiences and information regarding the state of cultural and community activities in Uzbekistan and abroad, as well as to share the museum’s experience within the framework of the “Museum on Wheels” project.

The activities of the “Museum on Wheels” project received positive evaluations not only from ordinary citizens of the republic and parents of participating children, but also from representatives of various organizations. These included officials from the Ministries of Culture of Uzbekistan and Karakalpakstan, education workers, and members of the “Youth Union.” Words of gratitude and wishes for the continuation of this initiative were also consistently expressed by the directors and teachers of schools participating in the “Museum on Wheels” project.

Art surrounds us everywhere: in the home, on the street, and in the museum. However, there is a special way to engage with artistic creativity: the opportunity to visit an exhibition.

The goal of aesthetic education through museum resources is to cultivate a holistic, harmoniously developed personality. A museum exhibition is studied as a system that represents a particularly significant and specific form of communication. The virtuosity of the exhibition’s execution elevates it to a work of art in itself.

Today, special attention must be given to the organization of traveling exhibitions in Uzbekistan. It is important to develop exhibitions emphasizing Uzbek identity, which will highlight the preservation of traditions, contribute to the formation of contemporary Uzbek culture, and allow the region to be represented within the global cultural community.

In the current context, the need to reconsider the social role of museums and art centers in society is evident. Strategic programs related to traveling museum exhibitions must be developed, along with innovative projects for the creation of new platforms and spaces for cultural engagement.

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