



INTERNATIONAL COUNCIL OF MUSEUMS ICOM

Kamilla Dilshodovna Kuralbayeva
2nd Year Student Art and Design Named After
Kamoliddin Behzad National Institute

Abstract:

The article considers the role and influence of the International Council of Museums - ICOM, and its further development. Attention is paid to the issue of improving the qualifications of museum workers in museum and related areas of training.

Keywords: ICOM, museum sphere, museum business, research centers, cultural community.

Introduction

International Council of Museums, ICOM is a non-governmental professional international organization established in 1946 in Paris (France). ICOM has the highest consultative status of category “A” at UNESCO and the UN Economic and Social Council. ICOM is an international organization of museums and museum specialists who are engaged in the storage, development and interaction of society and the world’s natural and cultural heritage, present and future, tangible and intangible heritage.

The second stage of the development of the museum’s educational activities (late 1940-80s) was largely related to the idea of the International Organization for Culture (UNESCO) to attract a wide audience of children and youth to European museums. A special “problem group” under the International Council of Museums (ICOM - ICOM) dealt with work with children and adolescents. Among the most interesting of the numerous events and exhibitions held by ICOM is “Children’s Toys in Ancient Greece”, opened in 1948 at the Pedagogical Museum of Paris. It reflected one of the main ideas in the activities of children’s museums of the post-war years - the strengthening of international understanding through the display of toys for children from different countries.

Responding to this idea, American members of the International Council of Museums took the initiative to use the museum as an effective means of



international understanding (E. Moore, G. Morley) and the development of interest in the culture of other peoples. To this end, their museums began to actively include film materials in their programs, conduct classes with representatives of the country under study, and the children's museum itself became for UNESCO a means of exchanging professional information and promoting the ideas of a “progressive” museum, that is, implementing the requests of the youngest part of society - children. The theme “Museum and Children” becomes one of the leading in the materials devoted to the problems of museum education. It is no coincidence that all UNESCO conferences held between 1948 and 1958. (Paris, London, Bergamo, Berlin, Athens, etc.), were devoted to the role of museums in education. In turn, the official printed organ of ICOM - the magazine “Museum” - publications of a wide range of opinions on this

topic actively contributed to the development of practical work in this direction. Great assistance here was also provided by the conferences held by the International Council of Museums, at which work with children in the museum was considered within the framework of the problem of democratic education, including both children’s and adult audiences. At the same time, considerable attention was paid to the interaction between the museum and the school, because the state of affairs in this region, especially with the teacher training programs in the museum, was deplorable.

The National and International Organization of Museums is one of the professional associations of museums. The emergence and development of such organizations indicates the improvement of the museum sphere. In the context of the rapid development of time and expanding communication opportunities, the need to attract highly qualified specialists in the field of education, culture and international organizations is growing.

The downside of globalization is glocalization, which follows the principle of “Think globally, act locally”. Glocalization combines two opposite ideas: universalization and particularism. This phenomenon is expressed in a combination of global technological influence and the desire to preserve cultural identity at a certain level. Museums play a key role in promoting cultural diversity. A deep study of the history of museology at the national and international levels became the basis for the creation of museum organizations and meeting the need for their development.



This process requires clarification of approaches. A brief analysis of the formation of the museum sphere enhances the relevance of research. Then (based on brief reviews) the formation of museology as a scientific discipline, the emergence and development of leading national and international museum organizations should be considered. In the process of studying primary sources and scientific materials, answers to important questions will be found.

What is a museum specialty? What are its main criteria? North American researcher Dorothy Mariner, who worked as the head of the Art Council of Ontario (Canada) in the 1960s and 1970s, identified six key aspects of museum activity:

1. Cultural traditions as a basis for the study and qualification of a particular region.
2. Academic beginning of technical training and scientific research, providing a deep study of cultural traditions and customs.
3. Deep knowledge and professional leadership, including ensuring institutional standards of ethics.
4. Professional social structures related to communication and publishing activities, as well as the development of culture and professional associations.
5. Strengthening control over the level of knowledge and skills in the museum sphere.
6. Deep awareness of the value of the cultural traditions of the region, its unique heritage and related responsibility.

Different experts interpret these criteria differently. For example, Canadian museologist Lynn Teaser, professor and president of the University of Toronto since 2010, as well as head of the International Committee for Museum Training at ICOM (ICTOP), in 1990 called the museum business an "unformed specialty" and even a "false profession". In his opinion, the main problem was the lack of a conceptual basis for museum work and the necessary scientific data. Nevertheless, he considered the museum business as a promising industry that is dynamically developing.

In contrast to him, the Dutch museologist Peter van Mens expressed high confidence in museology as a profession. In his thesis "Methodology of Museology" (Zagreb, Croatia, 1992) he examined in detail the professional skills of museologists. Van Mens argued that the development of museology as an academic science is connected with its independent direction and goals. He

emphasized that a museologist is a museum practitioner whose deep knowledge and professional skills distinguish him from other specialists.

Let's consider some historical professional criteria proposed by D. Mariner. Training of museum workers in the past: The initial systems of training museum personnel appeared in the XIX century, during the so-called first museum revolution. In 1882, a movement for the creation of the Louvre School, initiated by the Minister of Education and Fine Arts Jules Ferry, began in France. Initially, the school's program included training in archaeology, and then, in 1902, art history was added to it. Since 1927, the first museum studies courses appeared. This educational model has spread around the world, including university museums.

In 1908, American archaeologist Sarah York Stevenson opened curator training courses at the University of Pennsylvania. In 1910, the University of Iowa began classes on exhibition activities. In 1923-1953, Professor Paul J. Sachs lectured on museum work and art expertise at Harvard University.

In Russia, the first education in museology was organized in 1907 at the Moscow Archaeological Institute. In 1920, museum studies courses appeared at the Petrograd Archaeological Institute, where famous archaeologists A. A. Miller and S. I. Rudenko.

In 1922 in Czechoslovakia, at the University of Masaryk (c. Brno), the position of a museum lecturer was introduced for the first time.

In the second half of the 20th century, museums and universities in many countries began to actively develop programs for the training of museum specialists. In 1966, the Department of Museology was established at the University of Leicester (UK), its first head was Raymond Singleton. The program was focused on practical training of museum specialists. In the 1960s and 1970s, museology programs appeared at the universities of Toronto (1969), Washington (1976), Paris (1971-1982), Leiden and Amsterdam (1976). These programs focused on exhibition activities, museum pedagogy, collection management and curatorial work.

Modern development of museology. In the second half of the 20th century, museums became not only repositories of artifacts, but also educational and research centers. In 1948, at the first general conference of ICOM in Paris, the importance of training museum specialists was emphasized. In 1965, at the VII



ICOM Conference in New York, the need to include museology in university programs was recognized.

Since 1999, the University of Leicester has been operating the Center for Museum and Gallery Research, which is engaged in improving educational standards for museum specialists.

By the beginning of the 21st century, museology had taken shape as an independent discipline, including research in the field of museum management, cultural policy and heritage preservation. Today, many countries are actively developing educational programs aimed at training specialists in the field of museology, which contributes to the further strengthening of this profession in the scientific and cultural community.

In conclusion, I would like to add that the study of international exhibitions and the role of museums, especially within the framework of the International Council of Museums (ICOM), emphasizes the dynamic development of museology as a scientific discipline and professional sphere. Since its foundation in 1946, ICOM has played a fundamental role in the formation of museum education, promotion of cultural exchange and preservation of tangible and intangible heritage. The integration of museum education into international politics, such as UNESCO initiatives, demonstrates the growing importance of museums in promoting global cultural understanding.

In addition, the historical development of museum research, from the creation of specialized curricula to the formalization of museology as an academic discipline, emphasizes the need for continuous professional development in this area. The evolution of museology from a profession with blurred boundaries to a recognized academic discipline reflects its growing importance in preserving culture and interacting with society.

Today, museums act as both keepers of history and centers of research and education. As globalization develops, the balance between global influence and local identity, known as globalization, is becoming increasingly important. By maintaining a close connection with cultural heritage and introducing modern methods, museums contribute to the preservation of culture. The study of museology is still crucial for the further development of museum practice and their role in international cultural discourse.



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