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VIRTUAL MUSEUMS AS PART OF A DIGITAL CULTURAL ENVIRONMENT

Abstract: The phenomenon of virtual museums is associated with attempts to present information about cultural objects in the Internet space. With the development of digital technologies, the possibilities of virtual museums are expanding, and their importance in opening the potential of the country's and world cultural heritage is increasing.

The theoretical and methodological basis of the research was formed by normative legal documents regulating the work in the field of social sciences and educational sciences, as well as relations in the field of culture. The methods of analogy, comparison and generalization were used in the learning process. As a result of the studies, measures are proposed to eliminate obstacles to the development of virtual museums. Such museums can act not only as a way of presenting information about cultural objects, but also as an entertainment, educational and socializing tool.

Keywords: museum; culture; virtual museum; virtual museum functions; digital culture; information field; information Technology; video art.

The technical recommendations define a virtual museum as "an interactive multimedia software product that displays museum collections in electronic form." In world practice, the term "virtual museum" appeared in the 1990s. At the time, it was used to describe "unofficial" museum resources. The goal of

creating virtual museums was not to reproduce the original in detail, but to convey a general understanding of the cultural object. Currently, virtual platforms can not only reproduce traditional museum exhibitions, but also expand the capabilities of real cultural institutions. Providing the possibility of virtual visits to museums through the Internet simplifies the process of acquiring new knowledge about history and culture, helps popularize the activities of cultural institutions, and expands the reach of the target audience. In addition to the scientific and educational impact, such a platform can be a necessary condition for increasing the tourist attractiveness of the region and attracting additional funds for the development of the cultural sector of the region.

Today, virtual museums can act not only as a way of presenting information about cultural objects, but also as a means of entertainment, education and socialization. Here are seven functions of online museums:

- socially oriented (ensure the use of cultural values regardless of belonging to a social group);
- epistemological (acquaintance with global and national cultural values);
- communicative (possibility of placing exhibits in virtual museums and expressing opinions on the Internet through social networks);
- education (ability to use information during education);
- integration (uniting people according to their interests);
- free time (access to virtual museums during free time);
- socially transformative.

Based on these functions, we can see that virtual museums can be used by people for different purposes: in educational institutions, they can serve as educational tools and be used in the course of the lesson. Addressing this format at home can be relaxing and entertaining, for example, it allows you to travel through a virtual museum with friends to visit new places and enjoy the aesthetic beauty of museum collections and exhibits.

At the same time, the pedagogical functions of the virtual museum can be realized at a potentially higher level compared to the classical format. A single visit to a main exhibition or museum exhibition provides limited knowledge, whereas in a digital environment, large-scale cultural projects involving the collections of various museum funds can be carried out. In addition, the participation of not only traditional "status" museums, but also small and regional experts in virtual communication between museums increases the importance and value of all cultural institutions. Such interaction has stimulated the development of museum pedagogy as a separate discipline, which shows the heuristic value of virtual museums.

The development of a virtual museum tool seems relevant in the context of transferring a significant part of communications to digital format. The use of modern IT technologies to present cultural objects in digital format allows the most accurate presentation of information about cultural and historical heritage to users. A cultural object can be presented dynamically, which attracts the attention of this cultural object not only to true lovers of art, but also to ordinary people using different methods of perception.

The virtual space of museums strives for the most complete representation of the art object and the possibility of interaction with such objects. For this, components are formed in the virtual sphere that reproduce the objective reality: the material object of art is presented as an image in the digital environment. In this regard, virtual museums act as a means of access to real art objects. This platform does not aim to fully replicate the experience of visiting real museums - being directly at museum exhibits has its own characteristics that cannot be conveyed through a screen. Virtual museums allow you to partially immerse yourself in the cultural and historical environment and get the necessary information about cultural objects located in different geographical locations. This platform can be relevant both for researchers of the cultural space to obtain

new information about difficult cultural objects, and for ordinary people for educational and entertainment purposes.

Reference to cultural objects in the digital environment has a number of characteristics that affect the perception of this object. Thus, comparing the study of objects in the real environment and in the digital space, a number of foreign researchers concluded that real objects are more easily recorded in human memory. At the same time, a number of advantages of studying the artifact in the digital environment stand out:

- presentation format allows to focus the viewer's attention on important features of the exhibit;

- physical access to real artifacts is often limited, and the virtual environment presents the exhibition in 360 panoramic format and allows the viewer to choose the viewing angle;

- Virtual reality artifacts provide a continuous view of the entire object on any computer.

The active development of video technologies even led to the emergence of a special genre of digital art - video art, which is gradually entering the museum space (especially in museums of modern art). Videoart allows to combine works of art of different formats (painting, music, film) and time (from primitive art to postmodern) into a single installation, which is possible only in the digital space of the museum. Thus, digitization will stimulate the development of art itself, its search for new forms and ways of communicating with the viewer.

Some foreign researchers call the process of reproduction and reunification of cultural objects in the digital environment "virtual". It is proposed to understand this term as "digital integration". By consolidation, the authors mean the integration of physically separate collections of cultural heritage into a single digital platform. Digital reassembly is seen as a more complex process than digitizing exhibits. The concept includes interdepartmental cooperation within the framework of achieving an equal level of competence in digital means of

presenting information for placing exhibits on a single platform, placing exhibits in a single defined format. In the development of standards for the presentation of the exhibition in a virtual environment, it is necessary to establish uniform standards for the design of elements of online collections such as hyperlinks, comments and annotations, translations and historical narratives. In order to implement the concept of digital reconnection, the institutions included in this project require sufficient technical expertise in various areas such as preservation, digitization, web design, asset description, metadata and online curation. In addition, facilities should be equipped with the necessary equipment and tools, such as scanners, to convert and visualize analog materials into digital format. Despite the complexity of the process of digital reunification of cultural heritage objects, this concept is not only an important element of virtual reconstruction of cultural objects, but also a means of improving the opening of museum collections, communication of cultures and cultural diplomacy. appears to be.

Integration of information about digital representations of real museums in Uzbekistan is carried out in cooperation with the Youth Union of Uzbekistan, the Ministry of Culture and the Ministry of Innovative Development. The Republic of Uzbekistan (www.vrmuseum.uz) is included in the list of the main digital information resources about culture of the Ministry of Culture. The website publishes collections of virtual tours, exhibitions and museums from different regions of Uzbekistan, presented by the VRonica company. It should be noted that virtual tours are not integrated: each institution independently chooses the form of information presentation. Such differences in the presentation of information make it difficult to use the site for educational or educational purposes.

The vrmuseum.uz website provides users with a list of virtual presentations of real museums with links to relevant sites, but the lack of a single platform with virtual museums in a uniform format makes it difficult for users to access

these resources and do the relevant work. This list does not indicate whether the list of virtual representations of museums suggested for visiting is complete or not, but only suggests museum complexes selected by the author for consideration. This format excludes the possibility of using this site as an educational tool and, at the same time, significantly complicates its use as a leisure and entertainment component due to the small number of virtual museums presented, the fragmentation of information and the low awareness of users of the available opportunity. These shortcomings significantly reduce the number of users of this digital resource, which is not significant for use.

HS Egamberdiyev, a teacher of the University of Economics and Pedagogy, and A. Khujakulov, a graduate student of the Karshi branch of TATU named after Muhammad al-Khorazmi, made an attempt to develop and implement the virtual space of Abu Muyin al-Nasafi shrine located in the territory of Karshi district. At the stage of experimental development of a number of virtual museums in Kashkadarya region, it was found that they have great scientific, educational and educational potential and can be a platform for organizing remote cooperation between them. Based on the experience of the Kashkadarya region, we can say with confidence that combining virtual museums into a single platform and bringing them into a single format will significantly increase the interest of users in virtual tours, simplify the process of searching for virtual representations, and expand the possibilities of creating museums.

References

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