

**შემოქმედებითი მემკვიდრეობის ტრანსმისიის
არხების განვითარების მიზნით წარმოებული
სამუზეუმო მენეჯმენტის სრულყოფის
პერსპექტივები საქართველოში**

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შოთა რუსთაველის თეატრისა და კინოს სახელმწიფო უნივერსიტეტი

კულტურული მემკვიდრეობის დაცვა – განვითარება ნებისმიერი სახელმწიფოს კულტურული პოლიტიკის მთავარი საზრუნავია. საქართველოს კულტურული მემკვიდრეობა ქვეყნის გეოგრაფიული მდებარეობის და უძველესი ისტორიის გამო, ბუნებრივია რთულ, მრავალშრიან და მრავალწახნაგოვან ორგანიზმს წარმოადგენს.

კულტურული მემკვიდრეობა მატერიალური, ხელშესახები ღირებულებების გარდა, ის სულიერი ფასეულობებია, რომელიც ქართული პოლიფონიური მუსიკის, ცეკვის, ხალხური სანახაობების სახით შემოგვინახა ჩვენმა ხალხმა. ამავდროულად, ქვეყნის კულტურული მემკვიდრეობის დაცვა მხოლოდ ქართულ სულიერ, თუ მატერიალურ ღირებულებებს როდი იტევს. საქართველოს პოლიეთნიკური კულტურა საუკუნეების განმავლობაში, ჩვენს ცისქვეშეთში მცხოვრებ ეროვნულ უმცირესობათა მემკვიდრეობების დაცვა – განვითარების ხელშეწყობასაც გულისხმობს, რაც კულტურული პოლიტიკის სტრატეგიის მნიშვნელოვანი საკითხია. ამ მხრივ, დროულია საქართველოს ტერიტორიაზე მაცხოვრებელ ხალხთა სულიერი ურთიერთკავშირის ამსახველი მუზეუმის ჩამოყალიბება, თავისი კვლევის ცენტრით. ამგვარი სამუზეუმო ექსპოზიცია, თვალნათლივ დაანახვებს ჩვენს დედაქალაქში ჩამოსულ სტუმრებს, როგორც კულტურათმორისი კავშირების შიდა პროცესებს, ეთნიკურ უმცირესობათა სუბკულტურების მოზაიკურ სურათს, ასევე საქართველოს საერთაშორისო, გარე კულტურულ ურთიერთობებს.

ნებისმიერი სახელმწიფო იმ შემთხვევაში შეძლებს წარმატებული კულტურული პოლიტიკის წარმოებას, თუკი ეცოდინება რა სახის კულტურულ მემკვიდრეობას ფლობს. ამ ასპექტით, კულტურული პოლიტიკის მენეჯმენტში განსაზღვრული უნდა იყოს სრულად ხალხური ხელოვნების ფორმების სრული დემონსტრირება და აგრეთვე, კერძო კოლექციებში დაცული მნიშვნელოვანი კულტურული ფასეულობების წარმოჩენა კერძო კოლექციათა მუზეუმის შექმნის გზით. სტატიაში საუბარია იმ მიზნებსა და ამოცანებზე, რომლებსაც უნდა ისახავდნენ კულტურული მემკვიდრეობის დაცვისათვის მნიშვნელოვანი აღნიშნული პროექტები.

Prospects of Museum Business Improvement in Modern Georgia for the Purpose of Successful Transmission of a Creative Heritage

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The creative heritage is a conglomerate of cultural values. Any nation by means of cultural values identifies itself with the ethnos. Proceeding from it, in the cultural policy of any state the care of cultural heritage preservation should be priority. Specific geopolitical arrangement in a joint of Asia and Europe and ancient historical development were reflected on cultural development of the Georgian people, having transformed it into a many-sided and difficult organism. It is necessary to notice that protection of material- cultural monuments and also cultural wealth and national creative traditions is impossible without morphological and semantic studying of these values. Thus, purposeful construction of a cultural policy entirely depends on knowledge of structure of a cultural heritage.

Proceeding from told, distribution of cultural values in the course of intercultural interrelations demands creation of protective valuable systems. In cultural heritage structure are meant not only national monuments of the fine arts but also spiritual riches which by means of music, dance and national shows pass from generation to generation.

The cultural heritage of the multinational population of Georgia is a multilayered and difficult organism. It is mainly caused by interrelations of subcultures of the ethnic minority occupying the country since the most ancient times.

Inclusion of cultural property of national minorities in system of a general state cultural heritage of the country, in the long term demands correct and purposeful management. Thereupon, in our opinion, it is necessary to create “the Museum of friendship of the people of Georgia”, the including research center occupied not only studying, but demonstration of spiritual interrelations of the people occupying our multinational country. Also, the demonstration of traditions of tolerance the Georgian to cultural values of national minorities of the country would be possible by creating the Museum of the People occupying the Georgian state.

Creation of such museum which does not have of analog, in our opinion, will show cross-cultural space of Georgia in which various cultural traditions peacefully coexist, in that number of the Abkhazian and Ossetian people. To reach desirable results, the exposition of the mentioned museum showing dynamics of cultural values of the people, centuries living in territory of Georgia, shouldn't be standard and gray.

It is possible only by live dialogue of art-value with visitors of a museum, by means of dialogue of an exhibit with the spectator.

Such permanent and updated exposition will be demonstration of a mosaic of subcultures of ethnic minority and internal processes of an intercultural contact of the people of Georgia. Besides, it will promote an embodiment of cultural dynamics of historical and modern external interrelations.

As to the research center, here on the basis of museum pieces forms of intercultural dialogue should be revealed.

The typology of cultural interrelations, in turn, means following models of intercultural dialogue: - process of change by one - perceiving culture under the influence of prepotent culture; - adaptation of cultural traditions and cultural wealth under the influence of prepotent culture; - ignoring (aversion) of prepotent culture.

Thereupon, it is necessary to note the scientific work, created in emigration by known Georgian scientists of Assyrian culture and the first sociologist of Georgia Mihako Tsereteli, "About civilizations perceiving and civilizations transferring" (M. Tsereteli-1990).

The scientist asserted that in the world there is no region, the cultural which life of inhabitants wouldn't influence culture of the next regions.

On Mihako Tsereteli - there is no spiritual isolates and all people are united in general interrelations. The cultures of different nationalities, formally different from each other, have many common features. M. Tsereteli considered that they are united at least by that fact, that they are cultural phenomena with rich attitude.

In the above-stated scientific work it is noticed, that any nation has the basic cultural core, which reveals the mixed multilayered essence, so-as each nation, was genetically created by mixing of different ethnoses.

It is thought that on an example of creation of the mentioned museum of friendship of the people it is possible to show spiritual relationship, and also distinctions, national cultures of the population of Georgia.

For today, when economic growth of the country depends on improvement of investment space that, in turn, stimulates cultural tourism, it is necessary to give great attention to museum management.

The expert concerning the cultural policy from the USA Saimon Mond, marking huge value of cultural tourism, specified in one paradox that foreign tourists in museums search for exotic exhibits, characteristic for the country which they visit. At the same time rejoice to detection of similarity to the national cultural values.

He, also, warned about possible damages of cultural exhibits by tourists that causes of toughening of system of protection of cultural monuments (S. Mond, 2000).

Proceeding from the above-stated, it is necessary to coordinate work of employees of museums and travel companies.

The basic core of cultural property of any nation is folk creativity. It is possible to confirm that all kinds of professional art formed by transformations of folk bases. In management of a cultural policy forms of those spiritual and the material assets which transfer from generation to generation depends on non-failure operation of channels of transmissions should be accurately defined.

When we contemplate a problem of management of cultural values, naturally, we mean accurate work of those social institutes by means of which there is a giving of cultural values to recipients, whether it is local population or visitor tourists.

At the present stage culturologists allocate 4 basic forms of folk creativity. The first - not isolated from the ethnographic environment, connected with the national way of life which has generated it. These forms meet in mountain regions of Georgia.

The second form-creativity of individual masters based on collective experience, keeping and developing art tradition.

The third - the art craft growing spontaneously because of local cultural tradition.

The fourth form - an art craft based on workshops with the necessary equipment.

All four forms of national creativity especially stimulate interest of visitors and tourists.

The original exposition will be demonstration of development of national forms of creativity of the people occupying our country.

The basis of a similar museum of folk creativity I consider expedient in a city of Batumi where flow of tourists stimulates national economy.

Cultural heritage transmission means transfer of traditions existing in all spheres of culture from generation to generation, their moving to time and space. At first sight, the tradition during moving as though should keep the constant character in archetypes, created by collective consciousness of the people. And actually, mifologemas which never sputter out, nevertheless are subject to changes during transfer from generation to generation. Thus, transfer to time and space changes character of traditions.

There is an opinion that selection of eternal values depends on time. Only that value becomes eternal which will successfully pass examination in time.

There is also more true reason that esthetic taste, according to public requirement, on change hierarchy of eternal values so much that, in this context, the concept about "eternity" can become under doubt.

So-as each generation from the positions and interests approaches to a cultural heritage, the question is brought: nevertheless, what there is eternally, a masterpiece or the relation of mankind to it? The answer to this question is that, dialogue between cultural value and its perceiving person is eternal.

Therefore, the exhibit dusty a museum dust is dead, nothing speaking. The exhibit should be in live dialogue with the person. Thus, cultural value at ethnic isola-

tion loses the value which reveals only at its inclusion in the international dialogue. The aforesaid speaks about necessity of the correct organization of management of presentation and demonstration of cultural values.

When speak about the transmissionary channels of transfer of cultural values, mean serviceable work of those social institutes by means of which cultural values are transferred to recipients, be it local residents or visitors tourists.

Museums, archives, galleries, the international auctions, the television and printing media, tours, concerts, etc. is an incomplete list of channels of transfer of a cultural heritage, places where cultural values are protected and shown.

At the present stage, in the conditions of tourism intensification in Georgia, on the agenda there is a question of search of ways of the best representation of national traditions and values to foreign tourists. Cultural heritage management, along with another, should mean and the maximum benefit from tourism for rehabilitation of cultural values.

“Pirosmani can’t be held locked up” - known Georgian poet George Leonidze, when transferred in gift to the Museum of Arts of Georgia of product of this ingenious artist from the private collection, spoke. Unfortunately, for today very few people follows its example, because of what many masterpieces from private collections remain unknown for general public. Nevertheless, if to glance in history the organization of museum business in Georgia completely depended on private donations, as acknowledgement of that the history of a complete set of our museum funds can serve.

At 18-19 centuries representatives of the higher aristocracy of our country gave great attention to creation of private art collections. On the basis of these collections known Georgian public figures: E. Takaishvili, D. Shevardnadze, A. Saradjishvili, D. Djhgushia and others in the beginning of 20th century have laid the foundation for protection of monuments of arts being in Georgia. It is well-known that all the largest art museums of the world have personal collections in the basis. Now we have a number of private collections with unique exhibits. The majority of them till now are unknown to the wide public. Also they aren’t brought in the register of the values which are in territory of the country.

On the present in Georgia there is a number of private collections, in which are thematically united set of unknown persons for wide audience of valuable products of arts.

The idea of creation a museum of private collections, on the one hand, becomes the guarantor of the legal rights protection of the collector, and with another - the state will create all conditions of its safe storage. Any state including Georgia only in that case can carry out successful cultural policy if it is known what property it possesses. In management of cultural policy, there should be determined the forms which represent spiritual and material values.

The result of such museum of private collections would be that the state would be informed about values being on its territory and the private collections, would be in standard ecological conditions, which protected from damages. In this extensive exposition the private property should be legally protected and contain in the conditions of corresponding to the Law on protection of monuments of art. Together with it, thanks to exposition space and art of the modern exhibiting, many, before the unknown products, stored “under seven locks” art masterpieces, will appear on a general review of local and foreign visitors.

To me the positive position of some the Georgian private collectors concerning creation of a museum of the specified type, which is successfully tested abroad, is already known.

Known scientist Michael Bakhtin, comparing a cultural heritage to a fantastic bird the Phoenix, notices that, each time reviving from ashes, it comes back to people only in case of deep comprehension of value of this heritage (Bakhtin of M, 1990).

From the point of view of prospect of development of museum management in Georgia, I consider expedient creation of the above-stated, three various types of museums, which will promote appreciably to business of cultural dialogue of local population with the international community and, thereby, can be a subject of the international cultural exchange.

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