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THE ROLE OF HISTORICAL AND ARCHAEOLOGICAL MUSEUMS AS SOCIAL INSTITUTIONS IN THE FORMATION AND POPULARIZATION OF HISTORICAL AND CULTURAL MEMORY (ZHOUKOUDIAN MUSEUM, CHINA)

The article analyzes the role of historical and archaeological museums as public institutions in the formation and promotion of historical and cultural memory in modern conditions of constant change: from the functions of museums through technology to public expectations and needs of the audience. The historical and archaeological museum is considered a socio-cultural institution that fulfills the mission of preserving, broadcasting, and interpreting historical and cultural memory. Based on the properties of historical and cultural memory defined by the author, the functions of museums are established, which ensure its preservation, transition, and interpretation. The article analyzes the dependence of the functions of historical and archaeological museums on changes in the field of communications, technological integration, and the post-epidemic crisis. Given that education and culture are the greatest values of mankind, the author considers one of the main tasks of historical and archaeological museums in the education and cultural development of society based on historical and cultural heritage. And hence the concept of modern historical and archaeological museums is considered in the direction of scientific and socio-cultural centers.

Key words: *historical memory; cultural memory; historical and archeological museum; socio-cultural research; knowledge; values society; Zhoukoudian.*

Introduction

Nowadays, society throughout the world is within the framework of new formats of internal interaction under the influence of global technological integration of communications and epidemiological crisis, which are inherently much more dynamic for decision-making.

In the first instance, these changes concern institutions that directly affect the formation and support of public consciousness, ideology, and relationship between generations. Therefore, in modern conditions, historical and archaeological museums, in our opinion, are considered one of the important centers for the formation of cultural and communicative memory of society.

Therefore, as now we are faced with not just cultural, but cultural and historical transformation, which can lead to a certain strain, blurring or even the complete disappearance of cultural and historical memory. Historical and archaeological museums that ensured its formation and hereditary transmission between generations, require us to study and integrate fairly closely in accordance with new conditions.

The purpose of this article is to identify models of participation of the Institute of historical and archaeological museums in the formation and broadcast of cultural and historical memory on the example of the Zhoukoudian Museum.

Research methods

Changes in operational conditions of museums in modern society motivates to study the role of historical and archaeological museums as socio-cultural institutions that contribute to the formation and promotion of historical and cultural memory and their methodological potential to deepen understanding of socio-cultural reality. To obtain the results of the study, we used the following methods: (1) analysis; (2) descriptive; (3) historical and (3) logical.

Results and Discussion

The reassessment of social values and the definition of new ideals actively encourage the world community and representatives of socio-cultural institutions to look at cultural and historical memory in a new context. This problem applies to each country individually and is global, given that much of the cultural and historical heritage is a global value regardless of its location.

Nowadays, historical and archaeological museums as socio-cultural institutions functionally go beyond the category of culturology and museum studies. Time poses much broader challenges for museums. The horizons of the processes of interaction between museums and society, museums with other cultural institutions in the current socio-cultural situation in society have expanded, modern museum practices and communication technologies have changed. Along with this, the socio-cultural functions of historical and archeological museums of different levels

are being considered in the direction of ensuring the continuity of the transmission of cultural and historical values, the growing role of regional culture in connection with global urbanization.

Modern humanities studies consider historical memory as a topic of special significance. Scientists recognize its great potential power in the ability to be retained in the mass consciousness of members of society, assessments of past events that are transformed into value orientations that affect the actions and behavior of people in society. In turn, the historical and archaeological museum as a phenomenon and socio-cultural institution, closely related to the concept of historical memory, preserving and passing it on to future generations, is an important factor in the formation of historical and cultural memory (Bozhchenko, 2012).

If the structure of historical memory is a set of interconnected elements, the historical and archaeological museum can be considered as a space in which they are connected and reflected. Each component of historical and cultural memory plays an important role in the museum space, and in their interaction, they contribute to the preservation, actualization and transmission of historical and cultural memory from generation to generation (Bozhchenko, 2012).

Structural analysis of the role of historical and archaeological museums in the formation and promotion of historical and cultural memory helps to reveal those points of contact that will allow us to talk about their mutual influence.

Consequently, in the process of life, historical memory can manifest itself as a way of consolidating historical experience through the accumulation of knowledge about the past, thus acting as a kind of interpretation of the past, thereby building the connection of this past with the present, and, at the same time, as the basis of the future which is a necessary prerequisite for the formation of the national idea (Ovchinnikova, 2018).

Accordingly, in the current socio-cultural space, the inclusion of artifacts of historical and cultural memory in the general cultural context of modern reality and the popularization of related images are carried out by museums, including historical and archaeological.

Manifestations of "material memories" (artifacts) are monuments of history and culture and objects of cultural heritage, which not only demonstrate the image of the past, but also determine the vision of a common future in the cultural space, without which the integration of social communities such as people, ethnicity, nation is impossible (Ovchinnikova, 2018).

The museum allows the audience to imagine the history of human society as a single process, offering a certain periodization of history, and gives the opportunity to see common things in the historical development of different societies.

Historical and archaeological museums, acting as a kind of basic mechanism, the foundation that ultimately provides the reproduction of all elements of culture, in a sense, is able to predict the future development of society.

In our opinion, world science should be interested in the historical and archaeological sites of China as objects for research in the direction of study, transition and interpretation of historical and cultural memory.

In this aspect, the study of the early periods of human history in this region is of particular interest, because it is

in China, and in particular in the Zhoukoudian Historical and Archaeological Museum, that humanity has been able to view the long, presumably continuous path of human development from *Homo erectus* (Moruo, et al., 1955; Lanpo, 1951) and even its ancestors to *Homo sapiens*, which is not so clearly traced in any other part of the world mastered by mankind. It is here that a number of discoveries have been made that have new and sometimes completely unexpected conclusions about the phenomena in this part of East Asia. Finally, many archaeological finds from this site are of great value internationally because they complement materials obtained in other parts of the globe, and thus become part of a holistic picture of the past of the *Homo sapiens* (Kuchera, 1996; Science Pres, 1952; Guangming Daily, October 18, 1967; Guangming Daily, October 21, 1967; Beijing Review, 1979).

Obviously, only with these facts it is possible to identify patterns, commonalities and differences in the processes that took place in different parts of the planet. They are important for learning the history of all mankind, not just one nation. Archaeological material suggests a general conclusion that human history in China began very early, much earlier than might be expected, and spans not thousands or even hundreds of thousands, but millions of years. Also, there is the evidence that during the Paleolithic, human tribes lived not in one limited area, but in different parts of China. Thus, the Zhoukoudian Historical and Archaeological Complex is the best example of the reproduction of the original way of life in the early period of human existence. As a cultural center, it is known for its emphasis on honoring the ancestors and heritage of the peoples who lived in China. As a socio-cultural institution, the museum seeks to mostly represent and shape the value world of people (Zhoukoudian Museum).

Selecting, preserving, interpreting the objects of the cultural past, Zhoukoudian positions itself as a socially active institution that preserves, studies and promotes historical memory, which is enclosed in the intangible cultural heritage and is the property of world civilization. The main collection of the Zhoukoudian Museum includes immovable and movable cultural artifacts. Immovable cultural artifacts are represented by fossils found at the site. The total number of locations is 27 units. The location of Zhoukoudian is known for numerous excavations of human fossils, representing different stages of human development. A large number of objects found at the location of Zhoukoudian, which made it known as a treasure trove of ancient culture, are closely related to human life, namely: stone tools, deserted fireplaces, various fossils of mammals. Basically, these collections include models of ancient human fossils of different geological ages, ancient fossils of animals and plants, objects of human activity – stone tools and deserted fireplaces. The museum's collection includes more than 7,000 items. But given the age, it is difficult to make these ancient fossils and stone tools meeting aesthetic and artistic standards in the general sense of public life, and the scientific and cultural values of the collections are often not recognized by the general public, the museum had to find the relationship between the content of the exhibition and the design of the form. The museum faces the challenge of prioritizing large collections for display and in what form these seemingly "boring" collections should be presented to the public, and what means should be used to objec-

tively and accurately convey the value and information contained in these collections to attract a larger audience, and, most importantly, to play a major role in society, namely the formation and promotion of historical and cultural memory. Therefore, at an early stage of reconstruction, the museum conducted a large number of in-depth studies of the audience, and in parallel, work was carried out in the direction of studying and rethinking the exhibition. After extensive research and discussions with the exhibition team, the renovated Zhoukoudian Museum received new models of interaction, which are to demonstrate the “history and values of Zhoukoudian” as the main theme of the location, the basic concept of which reveals such aspects as: “discovery, excavation, research, protection and use”. It goes through the history of human evolution and the passage of time, and carries a comprehensive and systematic reflection of the historical mission of the museum. The cultural relics of the Zhoukoudian location are an extremely important material that reflects the ancient historical and cultural memory behind which active and rich historical and cultural information is hidden. No cultural relics exist in isolation, they are closely connected with the environment of that time. In previous collections, the audience could only see some simple information on the board with explanations. The explanatory board did not mention the historical value of this cultural relic, its connections to other cultural relics, people and historical events, let alone how this cultural relic was used at the time. The vast majority of the audience that visited the museum wanted not only to look at the exhibited cultural relics, but also to understand all aspects of ancient social life through cultural relics left as a legacy of a long history. Therefore, the museum began to work towards the modernization of the territory and the development of new models of interaction with the audience. In July 2011, the construction of a new Zhoukoudian Museum was officially launched. The main area of the object was increased. The layout of the location was started to be developed and planned at an early stage of construction of a new museum, taking into account the concept and use of the new museum space, preserving the basic principles to be followed when designing a museum exhibition.

The modern model of presentation of the exposition of the Zhoukoudian Museum naturally corresponds to the characteristics of the building structure, fully using its special shape. The exhibition halls have an open design on the territory of which there is an exposition of restored archeological objects. The new models of exposition demonstration take into account the combination of natural and artificial lighting. The light is organically integrated with the colors of the exposition panels. These unique designs create a harmonious and comfortable visiting environment that allows the audience to experience the difficult history of human evolution during the visit. The introduction of new models presupposes the need to deeply explore the connotation of cultural relics in order to more fully present all aspects of ancient social life to a wide audience. The museum introduces such models of interaction that allow the exhibited cultural relics to “talk”, telling about the historical phenomenon and related stories behind the cultural relics. The theme of the exhibition is clear and based on a clear context. The content and form of the display is a major part of the display action, and is a key factor in determining the display activity. Display content elements run through the entire display

theme, including characters, events, and the environment. The new models focus on identifying objects and exhibits that can reflect the content of the display and are representative according to the theme of the display. The exhibition hall uses the method of “a combination of physical exhibition and interactive experience, a combination of demonstration of cultural relics and reproduction of the environment and scenes of the historical past, as well as a combination of traditional exhibition and digital technologies”. For example, in one of the exhibition halls there are models of the skull of a Peking man, the remains of ancient people, rough stone tools for chopping, cutting and carving. Another exhibition hall presents caves inhabited by Beijing people, and their places of residence have been reconstructed. The audience has the opportunity to be in direct contact with the excavation site of the remains of a “Peking Man”. The museum conveys to the audience the language of the exhibits in the form of text. It is usually placed next to the exhibits in the form of explanatory signs to accurately interpret the connotation of each exhibit. Therefore, the description of the exhibits is an important source of information for the audience, and its quality is related to the audience’s understanding of each subject and the entire exhibition. Interpretation of exhibits includes a variety of representations. In addition to beautiful display stands, special-purpose stands, bright restoration scenes and advanced technological interactive exhibits, QR-code navigation, support systems such as a Bluetooth audio guide, and long-term volunteer explanatory services allow visitors to learn about the exhibits in various ways (*School of History, Beijing Normal University, 2021*).

In the exhibition design of the museum, the exhibits are presented in accordance with a certain classification form, and visiting is accompanied by a certain exhibition space. A beautiful and thoughtful kind of spatial art and humane design to some extent enhance the resonance between the exhibits and the audience, so that the audience can watch the content of the exhibition in a pleasant mood. Visitors are fully taken into account in the exhibition space and the shape of the exhibits to avoid the discomfort caused by unreasonable design. In addition, attention is paid to the height of the exhibits, which should also take into account the average height and visual habits of the audience. The system of visual signs is thoughtfully reflected in the exhibition space. With the help of these humanized details, the design of the exposition better satisfies the physiological and psychological needs of the audience in the exhibition, the construction of space and the creation of an atmosphere in the museum. Therefore, the design of the museum exposition and the development of models of interaction with the audience is a manifestation of the comprehensive application of many disciplines, such as: museum studies, exhibition concepts, protection of cultural relics, aesthetics and art, spatial planning, ecological construction, science and technology. These unique models create a harmonious and comfortable environment to visit, allowing viewers to experience the complex history of human evolution while visiting. The new models allow for practical classes and summer internships for pupils, students and any interested audience on the territory of the museum (*Huai Jianhua, 2017*).

Based on the fact that knowledge is a structural element of historical and cultural memory and is a special form of reflection of the past in the minds of society,

which helps to create a unified view of the museum audience about its history, in Zhoukoudian various educational activities are held, examples of which are thematic lectures and program classes. Collecting, preserving, studying, and demonstrating artifacts as cultural objects, the museum reveals informational potential in them along with emotional potential.

Here, largely through the prism of their culture, the national self-consciousness of children and youth is born, there is an identification of their needs and interests with the past, present and future.

In recent years, the overall three-dimensional digital survey and mapping of the Zhoukoudian location has been completed with the help of the comprehensive use of high technology, such as geodesy, cartography, and virtual reality. Also, a general digital model of the site, a three-dimensional database of fossil locations, a three-dimensional database of collection samples and archives were created. The database protects location data. It provides an opportunity to manage and display caves, to implement general improvements to basic information about caves, provides heritage monitoring.

During the event, on "the Day of Cultural and Natural Heritage", the museum officially launched an immersive display of the results of three-dimensional digital protection of the Zhoukoudian facility. It allows the audience to get acquainted with the technologies of three-dimensional digitization and restoration of artificial intelligence, travel 500,000 years later, listen to nature, touch history, and talk about ancient times. The immersion experience creates unlimited opportunities for the demonstration and use of cultural heritage (Cheng Qi, 2021).

Connection of past and present, actualization of cultural heritage, inclusion of cultural memory in everyday life occurs due to communication, online and offline interaction with visitors. On the territory of the historical and archeological site the picture of the past is restored, conditions for studying all objects and their traces carefully collected during excavations are created, pictures of life from the past are restored, thanks to which the audience has a chance to rediscover the world of our ancestors and philosophy of their existence. This directly affects the nature of public consciousness, which in turn is clearly dependent on the activities of museums, as by museumification of objects of historical and cultural heritage, the selection of facts of historical memory and their interpretation.

Since memory is relevant not so much to the past as to the present, the demand for historical memory and its interpretation is given to historical and archaeological museums by modern audiences in order to understand what is happening in our time based on past experience. The museum, using new models of interaction with the audience, serves as a motivator for the modern visitor to use the cultural heritage, thus gaining knowledge as a legacy for themselves. And for this purpose the historical and archeological museum motivates visitors to desire to decode the maintenance of artifacts independently, being in dialogue with a museum exposition, the person has an opportunity to construct new senses of things.

It is the historical memory, interpreted by historical and archaeological museums, that is the ideological justification of the way of the common future and the formation of a common national idea, that provides understanding the unity of historical destiny by the members of this society.

The main task of any developed society is the transmission of cultural and historical heritage to new generations. The role of museums is to assist new generations in discovering the meanings contained in artifacts and understanding the meaning of these meanings. That is, the heritage must bring material, intellectual and spiritual income to the future society. To do this, historical and cultural heritage must be included in the socio-cultural practice of historical and archaeological museums in order to disseminate historical knowledge, which is the result and ultimate goal of these institutions in the formation and promotion of historical and cultural memory.

Conclusion

Having considered the issue of the role of historical and archaeological museums in the formation and popularization of historical and cultural memory, we have determined that historical and cultural memory is an important part of the consciousness of any society and has a heredity of generations. Particular attention is paid to this issue in China, after all, whose strategic goal is to promote the creation of cultural power of the country through the quality development of museums. It is noted that the museum system with Chinese features will be more mature and complete, the social functions of museums will be more complete, and Chinese wisdom and Chinese decisions will contribute to the development of museums around the world (article).

Thus, among all socio-cultural institutions that ensure the development, formation, transition and interpretation of historical and cultural memory, it is the historical and archaeological museums that do it in the most holistic and consistent way, which is confirmed by the functions of these museums. Therefore, historical and cultural memory and historical and archaeological museums have common grounds that allow us to talk about their close relationship and interaction with each other.

Thus, without historical and cultural memory, the continued existence and evolution of society is simply impossible because it disintegrates, losing its overall historical context. Based on the analysis of the museum practice of the Zhoukoudian Historical and Archaeological Museum, we conclude that archaeological materials give a vivid picture of the past, and the clarity of archaeological sources has a great advantage in promoting historical knowledge and influencing the development and education of conscious society. The museum uses conservative and innovative models of interaction with the audience in the formation, maintenance and transmission of historical and cultural memory. Also, for the best effect of visitors' perception of the image of historical memory, the museum preserves the cultural landscape of the location. We should note that the experience of the Zhoukoudian Museum is noteworthy, also that while maintaining the mission of the museum, it changes the concept of curatorial work through online and offline methods in accordance with the requirements of the museum in the digital age and post-epidemic global crisis. The museum is a historical and cultural base that testifies to the evolution of Chinese civilization.

Our study demonstrates that people from different cultures can work together, across borders, to implement innovative approaches into the study of the historical and cultural memory of world heritage.

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РОЛЬ ІСТОРИКО-АРХЕОЛОГІЧНИХ МУЗЕЇВ ЯК СУСПІЛЬНИХ ІНСТИТУТІВ У ФОРМУВАННІ ТА ПОПУЛЯРИЗАЦІЇ ІСТОРИЧНОЇ ТА КУЛЬТУРНОЇ ПАМ'ЯТІ (МУЗЕЙ ЧЖОУКОУДЯНЬ, КИТАЙ)

У статті аналізується роль історико-археологічних музеїв як суспільних інститутів у формуванні та популяризації історичної та культурної пам'яті в сучасних умовах постійних змін в межах: від функцій музеїв через технології до суспільних очікувань і потреб аудиторії. Історико-археологічний музей розглядається як соціокультурний інститут, що виконує місію збереження, трансляції, інтерпретації історичної та культурної пам'яті. Виходячи з визначених автором властивостей історичної та культурної пам'яті, встановлено функції музеїв, що забезпечують її збереження, трансляцію та інтерпретацію. В статті проаналізовано залежність функцій історико-археологічних музеїв від змін в сфері комунікацій, технологічної інтеграції та постепідемічної кризи. Враховуючи те, що освіта і культура є найбільшими цінностями людства, автор розглядає одним з основних завдань історико-археологічних музеїв виховання та культурний розвиток суспільства на основі історичної та культурної спадщини. А звідси розвиток сучасних історико-археологічних музеїв автор бачить в напрямку наукових і громадсько-культурних центрів.

Ключові слова: історична пам'ять; культурна пам'ять; історико-археологічний музей; соціокультурне дослідження; знання; суспільні цінності; Чжоукоудянь.

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