

ART SHOP AT MUSEUMS OF UZBEKISTAN

Shakhzod L. BAKHODIROV

Student

National Institute of Fine Arts and Design named after K. Behzod
Tashkent, Uzbekistan

DOI: <https://doi.org/10.37547/ssa-V2-I3-06>

Abstract: Traditionally, museums perform the functions of collecting, storing and broadcasting cultural values to the public. Today we can talk about a new trend – the transformation of museums into cultural, historical and leisure centers, which makes it necessary to abandon the traditional approach to museum activities in the broad sense of this concept.

Museum management should now pay attention not only to the creation of exhibitions and exhibitions, but also to the work of recreational areas, leisure centers, infrastructure development. An important aspect is the work with the visitor, the organization of the process of his stay in the museum: today it is necessary to focus on finding new effective ways of interacting with the visitor to meet a wide range of intellectual and cultural and everyday needs of society.

Key words: museum, the museum business, museum shops, museum administration, management, public museum, private museum, budget funds, visitors, history, law, modern requirements, international standards, art stores, customer satisfaction.

INTRODUCTION

There are many types of museums in Uzbekistan, one of the classifications according to the form of ownership: state, public and private. Private museums have a wider range of opportunities for development, they have the right to independently dispose of their funds and direct them to implement certain cultural programs.

At the same time, state museums face difficulties: a complex management structure causes a long coordination of the museum's development program, the allocation of budget funds is strictly regulated, etc.

In all types of museums today, one of the components is the creation of innovative art stores that meet the demand and demand of visitors. A wide range and reasonable prices play a big role in sales volume.

In this regard, it is necessary to study the purchasing power well and find out the actual desires of visitors. As well as create all the necessary conditions, amenities and organize an art store well to achieve customer satisfaction.

Currently, the museum business in Uzbekistan is being revived. Uzbekistanis are becoming interested in their history, in the history of the world, humanity as a whole. A high indicator of the state's concern for the preservation of the national cultural and historical heritage concentrated in the country's museums was the

Law "On Amendments to the Law of the Republic of Uzbekistan "On Museums", adopted back in 2008.

In this regard, a natural question arises: why is it necessary to adopt a new law?

Firstly, the current law does not define the legal basis for museums to carry out economic activities, including the sale of goods and the provision of services.

Secondly, currently budgetary funds are allocated to state museums mainly for the maintenance of museum activities, construction and repair. This does not allow museums to adapt the quality of their services to modern requirements and international standards based on their income.

It is in order to overcome the above shortcomings, to bring the quality of services provided by museums in line with modern requirements and international standards, to increase their attractiveness for local visitors and tourists, and it became necessary to adopt this Law. It is also planned to grant museums the preferential right to use cultural heritage objects.

THE MAIN RESULTS AND FINDINGS

Museums of Uzbekistan today are, first of all, rich collections that need to be preserved and maintained in good condition; interesting expositions and entertaining exhibitions. But it is worth remembering that times have changed, and in addition to pleasant memories and vivid impressions, visitors want to take away from the museum and material evidence of their stay in it. A museum store can be an additional incentive to visit a museum.

And so, museum stores are often important sources of income for museums as government funding is reduced, and museum workers often view them as important elements of visitor education. An art store is one of the most important tools for creating a positive image of a museum.

This is due to the fact that souvenirs purchased in the museum store are both advertising and a way of actively introducing the museum into the culture of society.

A special place in the organization of the museum is occupied by the sale of souvenirs, which is one of the three main components of museum marketing, along with the completion of the exposition and the release of information products telling about the museum. The main part of them contains the most generalized museum symbols.

In the houses-museums there is a stylized portrait of the person to whom the museum is dedicated. Museums tend to represent recognizable objects,

obviously, based on the considerations that souvenirs with such objects are better sold. The presentation of interesting, original, but not "promoted" museum objects is not typical in the practice of our country.

Today, 37 museums and 67 of their branches operate in the system of the Cultural Heritage Agency. Of this number, 7 organizations are nature reserve museums, 12 are museum houses.

In the funds of the museums of the republic there are a total of 2 million 400 thousand exhibits and collections, of which more than 1 million 700 thousand are stored in the main fund, 600 thousand – in the scientific and auxiliary.

Museum shops appeared in the world after the Second World War. At first, they were often small and unprofessionally managed. They became important sources of income in the 1980s. Museum shops have become an important element of the perception of museums by visitors. Indeed, some studies show that visitors spend more time in the store, cafe and so on than with exhibits.

The museum's services are constantly developing, the field of interaction with the audience is expanding. The task of obtaining additional funds encourages museums to develop a program of additional sales to visitors through special shops and kiosks.

The assortment of the museum store consists of three groups of goods.

The first group is souvenirs related to the museum: magnets, badges, calendars, bookmarks, mugs, decorative plates, T-shirts, notebooks, pens, etc. The museum logo is applied to souvenirs, often a famous exhibit or a museum building. For successful sales of souvenir products, the maximum breadth of the assortment by types and images is necessary, as well as the possibility of buying in different price categories. Of course, most sales take place at a minimum price, but there should be products for more affluent visitors.

The production of fine, printed, souvenir and other replicated products and consumer goods using images of museum objects and museum collections, museum buildings, objects located on museum territories, as well as using their names and symbols is carried out with the permission of the museum directorates.

The museum administration should keep in mind that successful souvenirs are not just a commercial product, but also a means of advertising and attracting other visitors. Large museums spend a lot of effort and money on the development of brightly distinguished souvenir products, taking into account the corporate identity, this requires the work of professional graphic designers.

So, clothes and accessories with the symbols of the museum have an effective advertising effect: in addition to the mentioned T-shirts, they can be baseball caps, caps, scarves, scarves, backpacks, bags and plastic bags. Usually prints or other images are applied using the brand name, the most famous exhibits, bright slogans and eloquent quotes.

The peculiarity of clothing is its impact not only on the social circle of the museum visitor, but also on random people on the street, in public transport, in tourist centers and hotels.

The second group is the publications of the museum itself. The most common are the exhibition plan, brochures describing the exhibition, postcards, albums, catalogs, gift editions, wall posters and reproductions.

For successful sales, the museum's cooperation with the publishing house is necessary: it is necessary to prepare, edit and correct texts, conduct professional photography, guarantee the quality of layout and printing execution.

The modern museum is not at all the collection of values and rarities accessible to a select few that existed in the XVIII century, and not exactly the educational institution where the broad democratic public was introduced to the achievements of the past, which was formed in the XIX and dominated for most of the twentieth century.

The modern museum, existing in contradictory and constantly changing conditions, forced to respond to the challenges of today from rapidly changing audience demands to competition with new technologies, is a fundamentally different structure. Therefore, museums, in order to keep up with the times, are beginning to use all new marketing technologies.

Many museums combine the distribution of paid and free materials: each visitor is offered a free promotional booklet at the entrance (for example, an exhibition plan or a calendar of museum events) with the expectation of a paid purchase of museum publications at the exit.

If the museum is of international importance, it is necessary to provide translated editions in various foreign languages. English is the most universal language, literature in German, French, Chinese and Japanese is widely distributed.

The success of a museum store depends not only on the level of the museum and the quality of the goods offered. The most important role is played by the personal qualities of the sales consultant. This position is especially suitable for sociable and energetic employees who are well versed in people and are ready to choose an individual purchase option for everyone. As in other "selling" structures, material stimulation of the activity of the sales consultant is of great importance, which can be expressed in the form of a bonus based on the results of work or in a bonus from the amount of sales. Working at this vacancy is a good option for additional employment for students.

The art store at museums is a space for creating new ideas to promote the heritage that the museum keeps. The promotion of a museum store should be connected both with the financial goals that the store pursues, and with educational goals that meet the specifics of the museum store. The financial strategy includes various actions to increase attendance or increase sales. And the educational strategy includes those promotional events

that carry a social message that stimulates the interest of visitors to the educational component of the museum.

In addition to guides, shop assistants are the only available representatives of the museum, who, with the help of a conversation with the buyer, strive to both increase sales and support the educational functions of the museum, making references to the museum's collection, describing a particular product.

It is necessary to clearly understand who the audience of the museum is and what their expectations are. Visitors differ not only in their socio-demographic characteristics. Some visitors, for example, decide in advance what they want to visit the store, as well as what exactly they want to buy. For others, visiting a store is not a top priority. I am also of the opinion that the audience of the museum is divided into tourists and locals, and the interests of both should be taken into account for successful functioning.

The process includes various methods and procedures that can improve the service delivery process. When creating a store, it is necessary to evaluate the organization's capabilities. The decision to open a store should begin with an analysis of the market and relevant marketing, financial, and environmental factors.

Identifying the needs of potential buyers will allow you to determine the type of store. To optimize the activities of the museum store, it is important to form the goals of the store's activities, which should be as quantifiable as possible in order to evaluate the results of the activity. The market review should be carried out on an ongoing basis, throughout the entire activity of the store. This allows you to improve the financial strategies of the museum store.

On the other hand, it is necessary to review potential customers and their behavior, which will allow forming an educational strategy.

Licensing is an important component of the successful operation of the museum store. Physical presence implies what kind of atmosphere is created inside the store in order for the customer to feel comfortable there.

CONCLUSION

I believe that visitors' perception of their environment affects their impressions. The museum store is characterized by the process of active immersion of the visitor and his personal transformation associated with the educational process during a visit to the museum itself.

The atmosphere in the exhibition area and in the store can be "not stimulating/boring" or "exciting/overly stimulating". Accordingly, the museum and the store inside it can either complement each other, or function in contrast. I also suggest placing separate shops for children and bookstores separately in order to avoid crowding people.

Based on the above, in conclusion, I propose to focus on finding new effective ways to interact with the visitor to meet a wide range of intellectual and cultural and everyday needs of society.

To do this, it is necessary to bring the quality of services provided by the museums of our country in line with modern requirements and international standards and increase their attractiveness for tourists and local visitors

To do this, it is necessary: Firstly, to make the necessary changes to the current legislative acts in order to grant museums the preferential right to use cultural heritage objects. Since the current laws do not define the legal basis for museums to carry out economic activities, including the sale of goods and the provision of services.

Secondly, you need to study the purchasing power well and find out the actual desires of visitors. And also to create all the necessary conditions, amenities and well-organized art stores to achieve customer satisfaction.

In this regard, it is necessary to make every effort to organize and restore the work of art stores at museums. We need to create a new method of doing business in this area, which will be based primarily on the needs of customers.

REFERENCES

1. The Law of the Republic of Uzbekistan "On Museums" dated September 12, 2008 No. ZRU-177, the newspaper "Narodnoe Slovo" No. 181.
2. The Law "On Science and scientific activity" dated October 29, 2019.
3. Decree of the President of the Republic of Uzbekistan on the strategy of actions for the further development of the Republic of Uzbekistan dated February 7, 2017 No. UP-4947.
4. Decree of the President of the Republic of Uzbekistan "On measures to radically improve the system of spiritual and educational work" - Tashkent, 26.03.2021.
5. Volkovich A.Yu. The model of museum communication in the concept of foreign museologists. //Museum in Modern Culture. - St. Petersburg, 1997.
6. I.IIalov Museology – T: "Musika", 2006.
7. Korpuseenko O. Integration of the museum store into the marketing concept of museums // kizhi.karelia.ru
8. Lord B., Gail D., Management in the museum business. 2002..Logos.//Lord Barry, Lord Gayle D. Management in museum business. - M.: Economics, 2002.
9. Miles R., Ranyard S. How a museum should take care of a visitor // Museums. Marketing. Management. M., 2001.
10. Zero L.Ya. Museum shop on the Internet // Museum of the future: information management. – M., 2001. - pp. 98-99.
11. Fedorov N.F. Museum, its meaning and purpose // Fedorov N.F. Soch. in 6 volumes. M., 1982.
12. Yureneva.T.Y. Museology. Moscow: Academic Project, 2003.
13. Bennett, T. (2015). Thinking (with) Museums: From Exhibitionary Complex to Governmental Assemblage. In A. Witcomb, & K. Message (Eds.), The International Handbooks of Museum Studies: Museum

14. Black, G. (2012). *Transforming Museums in the
Twenty-first Century*. London & New York: Routledge.

15. Borg-Barthet, J., & Lyons, C. (2016). *The
European Union Migration Crisis*. *Edinburgh Law
Review*, 20(2), 230–235.

16. Cameron, D. F. (1971). *The Museum, a Temple
or the Forum*. *Curator: The Museum Journal*, 14(1), 11–
14.

17. Chuvilova, I., & Shelegina, O. (2015). *The
Museum's Mission in the Modern Society and Problems
of Museum Communication (With a Focus on Russia)*.
ICOFOM Study Series, 45b, 303–313.

18. Coelsch-Foisner, S. (2012). *The Museal Turn:
Introduction to a New Concept in Cultural Studies*. In S.

Coelsch-Foisner, & D. Brown (Eds.), *The Museal Turn*
(pp. 11–16). Heidelberg, Germany: Universitätsverlag
Winter.

19. Desvallées, A., & Mairesse, F. (Eds.) (2010).
Key Concepts of Museology, International Council of
Museums. Paris: Armand Colin.

20. Gnedovsky, M. (1997). *Modernizacija
muzejnogo dela v Rossii* [Modernization of Russian
museums]. In N. Nikishin (Ed.), *Muzej i demokratija* (pp.
7-20). Moscow: Rossijskij institut kul'turologii.

21. Gourievidis, L. (Ed.). (2014). *Museums and
Migration: History, Memory and Politics*. London and
New York: Routledge.

22. Gray, C. (2015). *The Politics of Museums*.
London: Palgrave Macmillan.