

**MINISTRY OF HIGHER AND SECONDARY SPECIAL EDUCATION OF
THE REPUBLIC OF UZBEKISTAN**

BUKHARA STATE UNIVERSITY

**In the manuscript of
UDK 069(575.146).001.76**

KURBANOV FIRUZ GOLIBOVICH

**MECHANISMS OF IMPLEMENTATION OF INNOVATIVE SERVICES
IN THE MUSEUMS OF BUKHARA REGION**

5A610301-Tourism (on segments of activity)

**Dissertation written to obtain masters
academic degree**

Research advisor:

Phd Kakhkhorov O.S.

Buxoro – 2019

The dissertation was done at the Department of "Tourism and Hotel Management" at Bukhara State University.

Research advisor: _____ PhD Kakhkhorov O.S.

Official opponent: _____ PhD Ibragimov N.S.

Head of the department: _____ PhD Ro'ziyev S.S.

The head of the Masters Department: _____ PhD To'rayev A.

**MINISTRY OF HIGHER AND SECONDARY SPECIAL EDUCATION OF
THE REPUBLIC OF UZBEKISTAN**

BUKHARA STATE UNIVERSITY

Faculty: **Economics
and Tourism**

Master student: **Kurbanov F.G.**

Department: **Tourism
and hotel management**

Research advisor: **PhD Kakhkhorov O.S.**

Year of study: **2018-2019**

Speciality: **5A610301 –
5A610301-Tourism (on segments of
activity)**

ANNOTATION

to Master's thesis of Kurbanov Firuz –2nd year Master's Degree student of Faculty of Tourism, 5A610301 -Tourism (on segments of activity) Department of Tourism of the Bukhara State University on the topic “Mechanisms of implementation of innovative services in the museums of Bukhara region”

Relevancy of the topic. It is important to see the socio-economic face of contemporary museums, demand for the museum's economic sustainability, and to understand that museums gradually have become a primary information source for society. It is worth noting that in many museums around the world there is a need for innovative services along with classical museum services. Among the world's most prominent museums the mechanisms for the introduction of innovative services and the expansion of the museum audience through them is becoming widely practiced. Thus, the use of innovative services in museums of Bukhara region and the reinforcement of the position of the museums as a main resource for the development of tourist destination, as well as diversification of museum services in this context will ensure that the tourist market offer is more competitive. The points raised above make the chosen topic of research relevant for the development of the museum services in Bukhara region along with their further integration into the touristic potential of the area.

Aim of the research. The main aim of this thesis is to prepare mechanisms of innovative museum services that can be implemented in Bukhara museums based on the positive experience of museums around the world (with special emphasis on European museums), research and analyses of existing literature on the topic. Prepare proposals for the implementation of chosen innovative services in museums of the Bukhara region based on the theoretical knowledge gained and peculiarities of the museum exhibition. Thereby, working out practical suggestions for creation of the tourist brand for the Bukhara region.

Objectives of the research. The research questions I am seeking to answer are:

- What is the current socio-cultural face of the museum and what is the level of partnership between tourism sphere and museum?
- What is the existing state of museum marketing and what perspectives of the development it has (on the example of Bukhara region museums)?
- What kind of innovative services are relevant for Bukhara museums?
- What are the mechanisms of their implementation?

Object and subject of the research. The object of the research is the innovative museum services available at local and international museums. The subject of the research is to work out mechanisms of implementation of the innovative services in the museums of our historical cities (Bukhara) in order to increase touristic potential and attractiveness of Uzbekistan and assist in creating a touristic brand of Bukhara city.

Methodology, theoretical approach and sources. The research is based on various sources. For the theoretical part of the thesis the main sources have been of three kinds: first, literature on museology, both on the theoretical and practical issues, as well as recent documents on museum issues from international organizations like ICOM. Secondly, literature on tourism's principles and practices and documents from organizations like WTO. Finally, various books and recent articles dealing with the relationship between museums and tourism, focusing on topics like stakeholders, cultural heritage and the idea of sustainability. The practical part is structured according to the main considerations in the theoretical part and is also built on some of the previous mentioned literature. But it also includes studies and analyses of different data: mission statements, cultural policies and statistics, reports of some museums that have been already using innovative museum services. The intention is that this broad range of sources gives the whole thesis more depth and value.

The methodology used in the analysis is taken from recent literature on museum management, especially a marketing approach and theories regarding measuring museum performance and museum evaluation. This dissertation is thus an exploratory research, based on theory from the fields of museum and tourism studies, rooted in practical evaluation and problem solving methods. As mentioned before, the approach to this vast topic is from a museological point of view, where some ideas from museum studies are combined with conceptions from tourism studies. This is a research into the meaning and public role of museums and how it overlaps with some fundamental conceptions of tourism. By this I hope to give a new perception of museum through innovative museum services to increase competitiveness of Bukhara city in tourism sphere.

The scientific novelty of the research is as follows:

The role and functions of contemporary museum in society were analyzed and the scientific definition of the sociocultural face of modern museum has been improved.

New approaches have been developed in using the basic strategies of museum marketing for the economic sustainability and for expanding museum audiences.

Number of innovative museum services were worked out and suggested to apply into museums of the Bukhara region.

The practical significance and application of research results. The practical significance of the research results is that the innovative services that are introduced in this thesis could substantially increase the interest to the museums of Bukhara region, some of this service's might be an instruments for increasing amount of visitors and for attracting attention to the exhibitions and museum activity. Therefore, it could lead to economical sustainability of the museum and to increase mutually beneficial partnership between museum and tourism sphere. The results of the research, the prospects for increasing amount of tourist in museum and the role of the using innovative museum services and some of the museum

marketing strategies that directly affect to creating touristic brand of Bukhara region are determined. 3 scientific works on the subject of thesis, including 2 article and 1 conferences and lecture theses is published.

Structure and composition of dissertation. Introduction to the Dissertation, three chapters, summarizes the list of publications. The first part of the dissertational work is devoted to “Museum and tourism: review of the current state of partnership”, the second part of the “Relevency of museum innovative services development: from theory to practice" and the third part is devoted to the " Providing cultural- historical heritage of Bukhara region with popularity and accessibility through applying a museum innovative service".

A brief overview of conclusions and recommendations. The findings and recommendations of the research process are as follows: 1) In this research was formed elaborate definition of the museum goals and functions. 2) Reviewed the current state of partnership between museum and tourism and outlined the main direction of their collaboration in future. 3) Reviewed the most efficient museum marketing strategies and among them were chosen some that will be appropriate for Bukhara museums. 4) Exploring these marketing strategies as instruments for expanding museum audience and for attracting visitors to museum. 5) Innovative services as mechanisms for creating touristic brand of Bukhara region. 6) Perspectives of the souvenir- commercial activity development in the museum 7) to sum it up, perspectives of creating an economical sustainability of the Bukhara region museums.

Academic supervisor _____ PhD Kakhkhorov O.S.
signature

Master _____ Kurbanov F.G.
signature

MAGISTRLIK DISSERTATSIYASI ANNOTATSIYASI

Mavzuning dolzarbligi. Hozirgi kunda zamonaviy muzeylarning ijtimoiy-iqtisodiy qiyofasini ko'ra bilish, iqtisodiy barqaror muzeylarga bo'lgan talab va muzeylarning asta-sekinlik bilan jamiyatimiz uchun asosiy axborot manbaiga va ta'lim tarbiya markaziga aylanganini tushunish muhimdir. Ta'kidlash joizki, dunyodagi ko'plab muzeylarda klassik muzey xizmatlari bilan bir qatorda innovatsion xizmatlarga ham ehtiyoj tobora o'sib bormoqda. Dunyoning eng mashhur muzeylari orasida innovatsion xizmatlarni joriy etish mexanizmlari ishlab chiqilgan va ular orqali muzey auditoriyasini kengaytirish chora tadbirlari keng qo'llanilmoqda. Shunday qilib, Buxoro muzeylarida innovatsion xizmatlardan foydalanish va viloyatdagi turizm sohasini rivojlantirish uchun muzeyga asosiy resurs sifatida yondashib, muzeylarning mavqeini mustahkamlash, ularning iqtisodiy barqarorligini ta'minlash, shuningdek, muzey xizmatlarini diversifikatsiya qilish bu jihatdan turistik bozor taklifini yanada raqobatbardosh qilish ancha dolzarb masalaga aylangan. Buxoro viloyatida muzey xizmatlari rivojlanishi uchun innovatsion xizmatlardan foydalanish mintaqaning sayyohlik potentsialiga muzeyning yanada integratsiyalashuvi bilan ifodalanadi.

Ishning maqsadi. Ushbu disertatsiyaning asosiy maqsadi Evropa muzeylariga alohida urg'u bergan holda dunyodagi muzeylarning ijobiy tajribasini o'ganib chiqib, mavzu bo'yicha mavjud adabiyotlarni tadqiq va tahlil qilish asosida Buxoro muzeylarida joriy etilishi mumkin bo'lgan innovatsion muzey xizmatlari mexanizmlarini ishlab chiqishdan iborat. Nazariy bilim va ko'nikmalar asosida Buxoro muzeylarining o'ziga xos xususiyatlarini inobatga olgan holda, ular uchun to'g'ri keladigan innovatsion xizmatlarni tatbiq etish bo'yicha takliflarni shakllantirish va bu orqali Buxoro turistik brendini yaratish bo'yicha amaliy takliflarni berish.

Tadqiqotning vazifalari ilmiy ishning maqsadidan kelib chiqqan holda tadqiqotchi oldida turgan asosiy vazifalarni quyidagi savollarda ifoda etish mumkin:

- Hozirgi kun muzeyining ijtimoiy-madaniy qiyofasi qanday? Muzey va turizm sohasi o'rtasidagi hamkorlik qay darajada qo'yilgan?

- Muzey marketingi hozirgi kundagi holati qanday? va uning rivojlanish istiqbollari (Buxoro viloyat muzeylari misolida)

- Buxoro muzeylari uchun qaysi innovatsion xizmatlar muhim?

- Innovatsion xizmatlarni muzeyga tatbiq etish mexanizmlari qaysilar?

Tadqiqotning obyekti. Tadqiqot obyekti - mahalliy va xalqaro muzeylarda mavjud bo'lgan innovatsion muzey xizmatlari.

Ishning predmeti. O'zbekistonning sayyohlik salohiyati va jozibadorligini oshirish va Buxoro shahrining sayyohlik brendini yaratish maqsadida tarixiy shahar muzeylarida innovatsion xizmatlarni joriy etish mexanizmlarini ishlab chiqish.

Tadqiqotning metodologiyasi, usullari va manbalari. Tadqiqot turli manbalarga asoslangan. Dissertatsiyani nazariy qismini yozishda qo'llanilgan asosiy manbalar uch xil: birinchidan muzeyga oid adabiyotlar: ham nazariy, ham amaliy masalalar, shuningdek ICOM kabi xalqaro tashkilotlar tomonidan muzey masalalari bo'yicha so'nggi hujjatlar. Ikkinchidan, turizm sohasi bilan bog'liq bo'lgan nazariy va amaliy adabiyotlar va WTO kabi tashkilotlarning hujjatlari. Nihoyat, turli kitoblar va muzeylar bilan turizm o'rtasidagi munosabatlarni tartibga soluvchi so'nggi maqolalar, manfaatdor tomonlar, madaniy meros va barqarorlik g'oyalari kabi mavzularga e'tibor qaratildi. Amaliy qism nazariy qismda asosiy masalalar bo'yicha tuzilgan va avvalgi aytib o'tilgan adabiyotlarning ayrimlariga asoslangan. Shuningdek, u turli ma'lumotlarni o'rganish va tahlil qilishni o'z ichiga oladi: muzeyshunoslik masalalari, madaniy siyosat va statistika, muzeylarning innovatsion xizmatlaridan foydalanganligi, muzeylarning hisobotlari. Natijada, bu keng ko'lamli manbalar dissertatsiyaning chuqur va metodologik nuqtai nazardan to'g'ri yoritilganligini ta'minlaydi. Tahlil qismda asosan muzeyni boshqarish bo'yicha so'nggi adabiyotlardan, xususan, marketing yondashuvlaridan va muzey ishini baholash nazariyalaridan ma'lumotlar olingan. Ushbu dissertatsiya muzey va

turizmni o'rganish sohasidagi nazariy bilimlarga asoslangan, amaliy baholash va muammoni hal qilish usullaridan foydalanilgan. Yuqorida ta'kidlab o'tilganidek, bu mavzuga yondashuv muzey nuqtai nazardan olingan bo'lib, unda muzey tadqiqotlaridan olingan ba'zi fikrlar turizm tadqiqotlari kontseptsiyalari bilan birlashtirilgan. Bunda Buxoro muzeylarida innovatsion xizmatlarni tatbiq etish orqali turizm sohasining raqobatbardoshligini oshirish va muzey auditoriyasining ko'lamini kengaytirish maqsadi ko'zlangan. Tadqiqot davomida analiz va sintez, induksiya va deduksiya, tizimli yondashuv, tahlilning mantiqiy va taqqoslama usullari, statistika, istiqbolli prognozlash kabi usullardan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

1. Jamiyatdagi zamonaviy muzeyning roli va vazifalari tahlil qilindi va zamonaviy muzeyning ijtimoiy-madaniy qiyofasi ilmiy ta'rifi takomillashtirildi.

2. Muzey marketingining asosiy strategiyalaridan foydalanilgan holda muzeyning iqtisodiy barqarorligi va muzey auditoriyasini kengaytirish uchun yangi yondashuvlar ishlab chiqildi.

3. Bir qator innovatsion muzey xizmatlari ishlab chiqildi va Buxoro viloyat muzeylariga joriy qilish uchun topshirildi.

Tadqiqot natijalarining amaliy ahamiyati va tadbiqu. Tadqiqot natijalarining amaliy ahamiyati shundaki, ushbu dissertatsiya ilmiy ishida taqdim etilayotgan innovatsion xizmatlar Buxoro viloyatining muzeylariga katta qiziqish uyg'otishi mumkin, bu xizmatlarning ba'zilari tashrif buyuruvchilar sonini ko'paytirish va ko'rgazmalarga e'tiborni jalb qilish vositasi bo'lishi mumkin, bu esa o'z navbatida muzey faoliyatida iqtisodiy barqarorlikga erishishni ta'minlaydi. Muzeyning iqtisodiy barqarorligi, muzey va turizm sohalari o'rtasida o'zaro manfaatli hamkorlikni kuchaytirishga asosiy istiqbolli yo'nalishlari ishlab chiqildi. Tadqiqot natijalari, muzeyda sayyohlar sonini ko'paytirish istiqbollari va Buxoro viloyatining turistik brendiga bevosita ta'sir ko'rsatadigan muzey marketingi va muzeylarda innovatsion xizmatlardan foydalanishning o'rni

aniqlandi. Dissertatsiya mavzusi bo'yicha 3 ta ilmiy ish, shu jumladan 2 ta ilmiy maqola va 1 ta konferentsiyada tezis chop etilgan.

Ish tuzilishi va tarkibi. Dissertatsiya kirish, uchta bob, xulosa, adabiyotlar ro'yxatidan tarkib topgan. Dissertatsiyaning birinchi bobi «Muzey va turizm sohasining o'zaro hamkorlik masalalari», ikkinchi bobi «Innovatsion muzey xizmatlarini tatbiq etish: nazariyadan amaliyot sari» va uchinchi bobi «Buxoro viloyati muzeylarini yanada takomillashtirish va ularning ochiqligini taminlashda innovatsion muzey xizmatlarining roli» kabi masalalarga bag'ishlangan.

Xulosa va takliflarning qisqacha umumlashtirilgan ifodasi. Tadqiqot jarayonining natijalari va tavsiyalari quyidagilar: 1) Ushbu tadqiqotda hozirgi kun muzeyning maqsadlari va funksiyalari ta'rifi takomillashtirildi. 2) muzey va turizm o'rtasidagi hamkorlikning hozirgi holati o'rganib chiqildi va kelgusida hamkorlikning asosiy dolzarb yo'nalishlari belgilab olindi. 3) Muzey marketingida mavjud bo'lgan eng samarali marketing strategiyalari o'rganib chiqildi va ular orasida Buxoro muzeylariga mos keladigan strategiyalar tanlab olindi. 4) ushbu marketing strategiyalariga muzey auditoriyasini kengaytirish, muzeyga tashrif ko'rsatkichlarini oshirish, muzey faoliyatiga e'tiborni jalb qilish vositasi sifatida yondashildi 5) Buxoro viloyatining turistik brendini yaratish mexanizmi sifatida innovatsion muzey xizmatlarining o'rni yoritildi. 6) Muzeyda esdalik(souvenir) - tijorat faoliyatini rivojlantirish istiqbollari belgilandi 7) Buxoro viloyat muzeylarining iqtisodiy barqarorligini yaratish istiqbollari ishlab chiqildi.

TABLE OF CONTENTS

Introduction	13
CHAPTER-I. Museum and tourism: Review of the current state of partnership	21
1.1 Socio - cultural face of the current museum.....	21
1.2 The role of the museum services in the tourism sphere.....	28
1.3 Museum marketing as an instrument for expanding museum audience....	35
Conclusion.....	42
CHAPTER-II. Relevance of museum innovative services developing: From Theory to practice.....	44
2.1 Innovative services in Europe museums.....	44
2.2 Using of innovative services in museum as visitor attracting mechanism.....	52
2.3 Role of innovative museum services in creating touristic brand of Bukhara region.....	57
Conclusion.....	61
CHAPTER-III. Providing cultural- historical heritage of Bukhara region with popularity and accessibility through applying a museum innovative services.....	63
3.1 Qr code and Audio guides.....	63
3.2 Museum in social networks and virtual museum.....	68
3.3 Perspectives of the souvenir- commercial activity development in the museum.....	81
Conclusion.....	89
Conclusion.....	90
References.....	93
Appendix.....	101

INTRODUCTION

Justification of dissertation theme and its relevance. Development of tourism sphere has already become one of the main tasks for the economy of Uzbekistan. In recent years there has been much attention paid to this issue. A number of laws for reinforcement and development of tourism sphere have been passed by the government of Uzbekistan. The normative - law base of the tourism sphere is also being revised and complemented. [1.5] Government and private sector are making efforts to work out samples of touristic destination that comply with world standards. All directions of tourism sphere are being researched and analyzed carefully by scientists with the aim to prepare relevant suggestions for its development. By the Decree of the President of the Republic of Uzbekistan dated January 5, 2019 N UP-5611 "On Additional Measures to Accelerate the Development of Tourism in the Republic of Uzbekistan" Development Concept has been approved. We can point out following decrees connected to tourism sphere that were enacted in recent years:

Decree of the President of the Republic of Uzbekistan “On primary measures for development of tourism sphere in years 2018-2019”.

Decree of the President of the Republic of Uzbekistan “On measures for swift development of domestic tourism” signed on 07.02.2018.

Decree of the President of the Republic of Uzbekistan “On measures for swift development of touristic sphere”.

Tourism sphere has extensive economic, social and political influence almost everywhere in the world. During the recent years, cultural tourism has proved itself being the fastestgrowing aspect of tourism and it is predicted that in the coming years it “will only continue to grow as tourists become more sophisticated and as more people can afford to travel globally.” The economic influence of tourism, including cultural tourism, has long been recognized. Museum is one of the

indispensable aspects of the developing of cultural tourism. Consequently, we should take into consideration the development of museum sector as well.

Tourism economy considers museum as a possible resource that is included into touristic infrastructure of the given region. This thesis is devoted to the review of the current state of the museum, its interactions with tourism sphere and relevancy of the use of innovative types of museum services as a possible instrument for attracting attention to activity of the museums of Bukhara region. Modern museums target the preferences of their visitors.

However, in the context of global tourism, this is not about the culture itself, but about the forms of its presentation. So, in present research, only the presentation forms as well as new forms of cultural consumption within the tourism industry will be discussed. The concept of the economic sustainability of museums and the possibility of their self-financing became a very important circumstance pushing the museum to reveal its economic potential in recent years. The search for effective and mutually beneficial partnerships, the development of museum marketing, the relevance of the development of joint projects with the tourism industry and the implementation of the museum mission using innovative types of museum services have all turned into today's reality for the museum's.

Aim of the research. The main aim of this thesis is to prepare mechanisms of innovative museum services that can be implemented in Bukhara museums based on the positive experience of museums around the world (with special emphasis on European museums), research and analyses of existing literature on the topic. Prepare proposals for the implementation of chosen innovative services in museums of the Bukhara region based on the theoretical knowledge gained and peculiarities of the museum exhibition. Thereby, working out practical suggestions for creation of the tourist brand for the Bukhara region.

Objectives of the research. The research questions I am seeking to answer are:

- What is the current socio-cultural face of the museum and what is the level of partnership between tourism sphere and museum?

- What is the existing state of museum marketing and what perspectives of the development it has (on the example of Bukhara region museums)?

- What kind of innovative services are relevant for Bukhara museums?

- What are the mechanisms of their implementation?

Object and subject of the research. The object of the research is the innovative museum services available at local and international museums. The subject of the research is to work out mechanisms of implementation of the innovative services in the museums of our historical cities (Bukhara) in order to increase touristic potential and attractiveness of Uzbekistan and assist in creating a touristic brand of Bukhara city.

Literature review

Innovative methods are basically not implemented in the museum practice of Uzbekistan. Changing the position of the museum and its objectives in modern society and a new cultural context, providing museum with economic sustainability and the wider use of marketing and management in the structure of museums are some of the most important tasks facing the museums and museology of Uzbekistan.

I chose this topic for research to fill a gap in this direction of the museum activities of Uzbekistan based on the experience of museums in Europe and other countries. The main basic publications on the changing role of the museum in modern society, the development of marketing and management in the structures of museums are the following: Marilyn G. Hood (1983), David M. Wilson (1991), John H. Falk and Lynn D. Dierking (1992), Neil Kotler and Philip Kotler (1998, 2001, 2005), Nobuko Kawashima (1997, 1998), A.P. Pankrukhin (1995), N. A. Nikishin (1999), Stephen E. Weil (1997).

They were among the first to note the need for changes in the activities of museums. These publications are important as fundamental works to such a degree that many modern researchers cite their positions and arguments.

There are a number of recent publications such as Philip Kotler and Neil Kotler (2000, 2009), Philip Kotler, Keller, Lane Kevin (2006), M. Easterby-Smith, R. Thorpe, A. Lowe (2002), U. Flick (2002), A. Bryman, E. Bell, (2007), Dictionary (2009), F. Candlin (2017) that touch on the basic questions of my research topic. One of the activities that are important for all museums in the world is a research of the Center for the Future of Museums (CFM) that helps museums to use the cultural, political and economic possibilities and to plan strategies to organize a better future. CFM is a think-tank and research and design lab for fostering creativity and helping museums transcend traditional boundaries to serve society in new ways. CFM is an initiative of the American Association of Museums (Museums, 2008). Their reports are directed on demographic changes and growing of new cultural expectations. The main aim of such special museum development projects as “EuroVision—Museums Exhibiting Europe” (EMEE), funded by the Culture Programme of the European Union is to adjust the role of the museum in a changing demographic situation and large-scale migration to Europe from different countries. The basic element of the project is the idea of Change of Perspective (COP); the EMEE project develops theoretical principles of COP. It also puts into practice the ideas and reflections of the experiences of international and interdisciplinary cooperation in attempting to present cultural heritage in a contemporary European way [2.7]

Current socio-cultural face of museums. At present, there is a growing need to rethink the traditional model of museum activity, “museum and the public will have revolved by a full 180 degrees. The museum's role will have been transformed from one of mastery to one of service.” [3.1]. For that to increase the use of museum collections, which will strengthen the museum's potential for attracting the bigger number of visitors and for the development of regional

tourism in general [2.13; 2.14; 2.24; 3.2; 3.3; 3.14;]. Mutual cooperation between museum and tourism needs balance between expectations of modern consumers and the socio-cultural space. The role of the museums in the development of tourism industry, the new opportunities for cooperation and competition, cultural tourism strategies, role of the museums in regional economy are described by researchers in series of articles [2.28; 3.19]. The issue of paying more attention to objects at the museum exhibition and their ability to create experiences is discussed in an article of Peter Bjerregaard (2014). Camarero Carmen, Garrido María José, Vicente Eva (2015) are seeking to explore the relationship between visitor expectations and museum exhibitions. Further publications are devoted to the balance between museums, visitors and their background, influence on the local community in the broadest sense [2.24] cultural and visual interactions between museums and architectural buildings [3.14].

Museum marketing: A number of articles and books are devoted to the problem of museum marketing [2.11; 2.17], museum strategy and marketing [2.5; 2.8] cultural tourism and a balance between tourism development and cultural heritage conservation [3.9]. The two main strategic directions of museum marketing include the presentation of the museum through the creation of various temporary and permanent exhibitions, providing access to the museum's collections for research purposes, various educational programs, books, catalogs, postcards and museum booklets. In the period between 1970 and 1980 the idea of business in the activities of the museum began to increase. Consequently, Museum Accounting Guidelines by the Association of Science-Technology Centers clearly “indicate a move to a business philosophy...” [2.24]. There are publications on the topic of influence of market orientation on museum, museum performance in Germany and connection between market orientation and income of the museums (2.29; 3.13). The research devoted to the results of public management in Italy, which analyses large-scale data focuses on the managerial significance in the field of cultural heritage [3.20]. Furthermore there are publications that consider

audiences as an important part of museum marketing [2.27; 3.49]; issues of museums function from an economic point of view (2.30; 3.50); consumption patterns of cultural tourists visiting cities and museums [3.51].

Innovative museum services. Creativity and ingenuity are two main criteria for the creation of new innovative services for visitors of museums. Among them are a virtual museum, virtual exhibitions, tours using an audio guide, the use of QR codes for transmitting information in different languages of the world, thematic 3D installations; use of sound domes and information kiosks in museum exhibitions; viewing of thematic videos, slides in the museum exhibitions.

Innovations include the use of digital media and computer technology (such as software websites, mobile devices, CD-Roms), that emerged less than 20 years ago. New media, however, has had a profound impact on museum marketing as it is one of the most widely available innovations relevant to both management and cultural practitioners. One of the widely spread ideas among the innovation methods are “Virtual Museums” and virtual galleries. It aims to make wider communications and interaction between people visiting them, widen geographical borders and can give new possibilities for research directions (3.28; 3.29). Importance of the emerging technologies, such as VR, AR and Web3D that are widely used is also mentioned in series of articles (3.29; 3.52).

Nowadays museums are highly interested in the digitizing of their collections not only for preserving the cultural heritage problem, but to also make the collections accessible to the wider public in a manner that is attractive [2.31; 3.29]. Especially interesting example of a small museum in South Italy, where the using of Augmented Reality (AR) helped to change the perception and increase the awareness of visiting a small museum [3,52]. Digitization of works of art has become necessary to provide people with knowledge of the museum collection in a virtual space [3.28]. In the recent literature researchers are paying attention to Data Envelopment Analysis (DEA) models that “allow to take into account the

multidimensional nature of the museum performance [3.23]. This study is a first attempt to joint DEA and BSC (Balanced Scorecard) to museums.

Methodology of the research. During the research, such methods as analysis and synthesis, induction and deduction, systemic approach, logical and comparative methods of analysis, statistical and econometric modeling, prospective forecasting were used.

The scientific novelty of the research is as follows:

The role and functions of contemporary museum in society were analyzed and the scientific definition of the sociocultural face of modern museum has been improved.

New approaches have been developed in using the basic strategies of museum marketing for the economic sustainability and for expanding museum audiences.

The scientific and practical significance of the research results. The practical significance of the research results is that the innovative services that are introduced in this thesis could substantially increase the interest to the museums of Bukhara region, some of this service's might be an instruments for increasing amount of visitors and for attracting attention to the exhibitions and museum activity. Therefore, it could lead to economical sustainability of the museum and to increase mutually beneficial partnership between museum and tourism sphere.

Publication of research results. The results of the research, the prospects for increasing amount of tourist in museum and the role of the using innovative museum services and some of the museum marketing strategies that directly affect to creating touristic brand of Bukhara region are determined. 3 scientific works on the subject of thesis, including 2 article and 1 conferences and lecture theses is published.

Brief description of the dissertation composition. The introduction of the dissertation consists of three chapters, a summary, a list of publications. It has 3 tables, 16 pictures. The total size of the work is 101 pages.

The **Introduction** is based on the relevance of the dissertation, the purpose and objectives of the research, as well as the object and subject and the scientific results and practical results of the research, the scientific novelty of the research, the dissertation structure.

The **First chapter** of the thesis is entitled "Museum and Tourism: Review of the Current State of Partnership," which illustrates the current relationships between museums and tourism, and provides a comprehensive overview of the socio - cultural image of the contemporary Museum and its various scientific approaches to "museum marketing" comparative analysis; The concept of "museum services" has been studied in the interpretation of the general tourist services and its internal structure, specific aspects, and the attractiveness of the tourist area through the "museum marketing".

The **Second chapter** of thesis is entitled "Relevance of Museum Innovation Services: From theory to Practice" is devoted to innovative museum services available in a number of museums in the European countries, offering "innovative museum services" as instrument for expanding museum audience, as the main mechanism for the creation of touristic brand of the region, raising the competitiveness and attractiveness of the touristic destination, and the role of the innovative museum in the formation of the tourist brand of the Bukhara region.

The **Third chapter** of the thesis is called "Providing cultural and historical heritage of Bukhara region", which is based on the museums of Bukhara region, which is now available in the modern world of communication between the museum and its visitors. the innovative museum services that enhance the interest to the museum have been selected, and mechanisms have been developed to introduce these museums to museums in the Bukhara Region.

In the **Conclusion** section all suggestion and conclusion about implementation of the innovative services into Bukhara museum are presented.

CHAPTER-I. MUSEUM AND TOURISM: REVIEW OF THE CURRENT STATE OF PARTNERSHIP

1. Socio - cultural face of the current museum

Man lives in the environment of natural, transformed and self-made products of the tangible and spiritual activity of the humankind. Museum in this context can be considered as a mirror of these processes. Museums exist for conserving, researching and exhibiting items that being recognized as real relics of the ancient cultures, which link us with our ancestors. Operating in this paradigm, museum, which has been created initially for preserving, researching and exhibiting items of interest in terms of culture and science, museum gradually has acquired a status of the social memory depository and was transformed to the socio-cultural institution. Museum presents values which are gradually lost by society and attracts attention to those human values which are threatened by modern progress. Museum preserves values as historic- cultural heritage and in this way it is contributing to preserving and succession of the generations and cultures. Museum also operates as a transformer and translator of the intangible and tangible values. Thus museum is projecting saved values to future, educating a new generation in order to realize the unity of the past, present and future in the history of the mankind.

Museum is a complicated socio-cultural institution that being explored by diverse sciences. For example: Philosophy and history, Sociology and psychology, archeology and culturology, pedagogics and museology. Each of these disciplines has specific definition of museum mission, tasks, purposes, and about place of museum in socio-cultural life of the society. However in my opinion, definition which may be considered as a cornerstone of the understanding of museum nature is one by International Council of Museum (ICOM).

“A museum is a non-profit making, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of

humanity and its environment for the purposes of education, study and enjoyment” [1.8].

This definition is acknowledged, as a key definition of the museum nature and encompasses almost all of its activities. However, I believe that some statements of this definition require a more careful exploration. For instance, three main purposes of the museum activity are presented in this definition. Main task in this thesis for me is trying to present these three definition through real museum services and to express them within context of museum and tourism partnership. In order to understand current state of museum in socio- cultural space of society and to determine relevant challenges which are faced by museum let’s consider some other definitions which are given to the museum.

So Museum is a social institution where items that are relating to the human history, culture and art are collected, stored, conserved, recorded and displayed. At the same time the main function of this institution to make these items available for the research and for the instruction and interest of the public or, in the case of some specialized museums, of a restricted public” [5.1].

Certainly museums are “complex organizations with multiple purposes, functions, and roles to perform”. Each of this function is so valuable in the social mission of this organization. However, one of the principle challenges to this organization is to balance the conservation and use of the resources, the cultural heritage – and to sustain that balance [2.1].

Are museum free and independent in choosing their policy and strategy? And in what measure museum tuning up to always changing attitudes and moods of public? Because now museums do have such complicated obligations, they are facing all kinds of other challenges and difficulties, for example related to financial issues and funding. Today most museums are under pressure, simply to prove their social value and the importance of their existence. There is also an increased demand for contemporary museum to “apply a new ways of evaluating of their performance which are more appropriate to the commercial world [2.2].

It means that museums have to increase their collaboration with segments of commercial world and seek ways of economical sustainability. For example, Stephen E Weil considers that lots of changes have occurred in relationship between museum and public. He is asserted is that by some point not more, in all likelihood, than forty to fifty years into this coming century the relative positions of the museum and the public will have revolved by a full 180 degrees. In their emerging new relationship-already to be flashed in a myriad of ways it will be the public, not the museum that occupies the superior position. The museum's role will have been transformed from one of mastery and preserving to one of service. Toward what ends that service is to be performed, for whom "it is to be rendered, and how, and when those are all determinations that will be made by the museum's newly ascendant master, the public" [3.1]. So we can state that nowadays museum is most human-oriented than ever. In this context definition of museum that was given by Fiona Candlin may be considered appropriate. Museums first of all are for people for their cultural needs and to explore and learn from collections for understanding, enlightening and inspiration. Working in this field, a museum collects, safeguards, researches, develops, makes accessible and interprets collections and associated information, which it holds in trust for society" [5.1]. This kind of expression of museum mission is also reflected in European Commission approach that indicates that in recent years Museums are increasingly community-oriented, it means that already became more human oriented and led by people and their stories, for example proposing heritage-based narratives that involve the personal stories of community members into the interpretation of larger historical events. This approach seems more alive in relation between museum and its visitors. They place audiences on a par with collections, at the heart of their activities, do not shy away from exploring sensitive and difficult issues, and address contemporary topics that speak to more diverse audiences" [1.6]. Summarizing these definitions of the museum, I will try to make some conclusions about the nature of the museum.

First of all, museum is a sort of storage (of the universal values, social memory, tangible and spiritual heritage of the mankind etc.).

Secondly, museum is a significant research institution which activity is associated with researching and processing of huge amount of data. Based on this activity museum is recognized as one of the most important educational and research institution in society.

Finally, based on increasing of public-orientation of museum and emerging range of challenges that are faced by the museum we can consider museum as organization which occupy with rendering of services in cultural market and through these services museum is shaping image of socio- cultural reality of society.

Final point is interesting for my research. It makes it possible to research museum in the context of its economic and business activity. It gives an opportunity to trace interactions of museum with other sphere (in my research it is tourism industry). In order to see how image of the museum changes we should also discuss the changes which have occurred in socio- cultural space.

We can call current state of society superficially as transitional period in development which is defined by researcher as a process of the establishing of the informational society. We are all surrounded in some measure by information. This process will drastically transform socio – cultural space by setting of its own methods of interpretation of cultural heritage, patterns, paths and forms of the development of cultural sphere. The formation of the information society determines not only new forms of interpretation of cultural heritage, but also the principles of its organization [3.2].

In the 21st century one of the decisive factors for museum as socio – cultural institution became specificity of its functioning in the time of globalization. Here we may consider trend of transformative processes in the culture within a scope of the globalization which are formulated by a lot of researchers. For museum sphere the following points are having special meaning [3.3].

- Multiculturalism as a policy and practice of conflict-free coexistence in common socio – cultural space of diverse cultural systems;
- Formation of the common planetary information space, developing of the Internet which leads to the accessibility of the information on one hand and to the expansion of the information and unification cultural views of the world on the other;
- Formation of the international committee of the museum employees and working out common cultural values, norms and standards in museum sphere;
 - Decreasing of the cultural diversity (Cultural homogenization), universalization of the cultural life, reduction of differences in cultural and social development of society.
 - Loosing exactness of the socio – cultural norms and values;
 - Denationalization, drastic drop in status of the national state and its culture.
 - Violation of the natural links in culture and mechanisms of the cultural identification (crisis in cultural, national and religion identity);
 - Domination of the mass culture at times to the detriment of high particularized culture and nation culture;
 - Cultural localization, ethnization

One of the main activities that are significant for all museums in the world is a research of the Center for the Future of Museums (CFM) that helps museums to use the cultural, political and economic possibilities and to plan strategies to organize a better future. A new future where museums will be more economically sustainable. CFM is a think-tank and research and design lab for fostering creativity and helping museums transcend traditional boundaries to serve society in new ways. CFM is an initiative of the American Association of Museums [5.2].

Working on these issues in European context museum also should be aware of some relevant trends. For example in Europe we can distinguish three global topics within which European cultural cooperation (accordingly all cultural policy focus on this issue) is mostly expressed

- Human rights
- Supporting of the local territories and sub- state entities
- Managerial experience of the enterprising in the practice of the cultural sphere

So the tasks which are faced by museum managers include struggle with the issues of maintaining their museum's integrity as a distinctive collecting, conserving, research, exhibiting and educational institution, and, at the same time, making their museum more popular and competitive. The traditional standard for collections based museums has been well articulated by a former Director of London's British Museum, Sir David M. Wilson: "Museums are about the objects they contain. The first obligation of the museum curator is to look after that objects. His second duty is to make that objects available to whoever wants to see it" [3.5].

Based on this we can state that researches which are related to economic activity or business activity of the museum become more relevant. More and more museums in their policy pay attention to the economic sustainability. That means that more interest is absorbed to the issue of how museum operate in market economy and what it can offer to its clients. What the museum teams are doing to attract new visitors and how good is creativity as the policy of museum. There are a lot of researches which propose to us to regard museum activity with certain infrastructures or spheres of business activity. For example it is popular among researches to do some researches which results related to interaction between museum, cultural heritage and tourism. Hence researchers who explore museum services from these angles underline that museum is a "corpus" of the tourism industry and it plays an important role in producing and realization of the touristic product. Now it is quite popular for a lot of museums to use marketing schemes in order to promote its services. Expanding of the museum audience through new activity and services leads also to increase of attention to the museum and touristic potential of the region. Thus museum has already become indispensable part of the touristic industry.

In this partnership between museum and tourism for museum it is important to conform to the requirements and expectation of the modern consumer of socio – cultural space. It is very important for museum in order to adequately and timely to react to the changing tastes within socio- cultural space, to have clear understanding of the modern realities of this space. In this context I consider it is very important to discern what induce modern people to go to museum and makes them continue to be interested in the museum activity. Managerial experience of the enterprising in the practice of the cultural sphere means active participation of the elements of socio- cultural sphere (as single whole) in implementation of enterprising activity in the socio- cultural sphere. We can notice this tendency in a lot of world museums, in its turn this wording is also correlating with third function of the museum which we have already seen “museum is an organization which occupies with rendering of services within socio – cultural space of society and how it was mentioned above in definition of the museum which was proposed by ICOM, there is task before museum to satisfy needs in “enjoyment”. Thus the main purpose of this cultural policy is using a socio cultural sphere as a single whole balanced and tuned mechanism which could have a few aims:

- Cooperation of the elements of cultural space as opportunity to create a touristic brand of the region.

- The possibility for some elements of the cultural space escapes from noncommercial status and use common resource scape in of the cultural space for improving their material state.

- . The ability rapidly and adequately react to expectation and requirements of the society concerning to the museum services scape in socio – cultural space, by means using marketing and public relation implements

Realization of these aims inevitably involves structural and organizational changes in museum activity.

Firstly, Museum integration to the business activity in cultural space will increase. In that case museum step forth as touristic resource and this has positive

affect which reinforce relation between museum and tourism. Hence this relation in turn leads to mutually profitable partnership. It also shift accent from traditional perception “resources for culture” to “culture as resource”

Secondly, Museum can notably amend its socio – cultural face. Acting within paradigm of the “satisfying of cultural needs” or “satisfying needs to enjoyment” of modern museum visitor, museum will generate a lot of innovative services. This in turn may become resistant link between museum and its visitors.

Thirdly, types of museum communication will change notably. Possibility to use modern informational technologies (for example social networks) will provide presence of the museum in modern virtual space.

Finally, possibility to use museum as vanguard of touristic policy of the region. It means that through evolving potential of the museum and increasing its status to achieve improving situation in cultural tourism and increasing competitiveness scape in touristic destination

2. The role of the museum services in the tourism sphere

At the first paragraph, I tried to correlate two concepts. The first one is the global role of the museum in the socio- cultural life of society and the second concept understanding how museum realizes its projects and achieve its goals with conception of the always-changing socio – cultural interests of the society. In this context it is interesting to consider how rapidly museum can react to these changes and challenges and how adequate will be these reactions. As it has already mentioned major trend, which is set in cultural policy of the number of countries induce to increase managerial experience of the enterprising in the practice of the cultural sphere. In this context it is interesting to consider interactions between Museum and Tourism sphere. Active cooperation between them has been fixed in recent years.

We should say that indeed Tourism is one of the main supplier of visitors to museum. In turn Tourism confers people with possibility to see and learn unique

cultural and historic values which preserved in museums. This function of tourism is considered as important link between museum and its audience. Therefore we should research more carefully these relations. As well as define current reality and attempt to define perspectives of these relations. The key concept for museum today are its audience and ways of attraction of this audience. As it was mentioned by Neil Kotler “Today, museums are visitor centered rather than collection centered. As a result of this shift to visitor concerns museum focus on visitor experiences and services and whether these mesh with visitor needs and expectation”. (Neil Kotler 2003). Museums are exhorted to adopt audience techniques that are related to the accountability factor. The key is striking the right balance between finding new audiences and nurturing existing ones (Ruth Rentschler 2006). Balancing the relationship between audiences and museum experts therefore depends on knowledge on audiences and on building long-term relationships as well [2.7].

In my opinion finding new audiences is directly relate to tourism industry. Let’s see some facts about developing of the cultural tourism. Tourism has extensive economic, social and political influence almost everywhere in the world [3.6]. During the past decade, cultural tourism has proved itself being the fastest growing aspect of tourism and it is predicted that in the coming years it “will only continue to grow as tourists become more sophisticated and as more people can afford to travel globally [3.7]. The economic influence of tourism, including cultural tourism, has long been recognized [2.1] but now greater attention is being paid to its overall social impact, “which can be positive or negative, depending on how tourism is planned and managed [3.6]. Basically that is a matter of management or even a political concern and it all depends on cooperation where the challenge is in achieving “responsible, sustainable and universally accessible tourism”

Orientation on tourism leads to unite museum and recreation zones. For example there are a lot cafe and shops on the territory of the museums. Nowadays

museum programs don't consider visitors as object for education but direct to satisfy their requirements. As it has already mentioned museum should have firm relations with tourism sphere. Because one of the important moment during arranging touristic itinerary is choosing the right place for visiting and active involving museum in to the touristic program. However we should not forget that we speak about Museum activity in the context of touristic space. For that reason we should set some key concepts here. Conditions of the touristic trip express some restrictions.

- Restriction of the time (It means tourist should see all places which included in itinerary in limited time)
- Restriction of the orientation (Mostly tourists is oriented to relax and entertainment and this dictate a special ways of the culture enjoying. But there are some exceptions)

We can conclude that museum which aspires to be commercially success in tourism field should have to have features of the touristic resources.

- Attractiveness
- Laconism

The most famous museums in the world such as Louvre, British museum or Hermitage have a great authority in the world tourism industry. They started symbolized a high cultural standards and recognized as a brands in socio – cultural space of society. Currently we can discern another interesting tendency which shows us consequences of the informational technologies developing bring some elitist values pass to the mass consumption and perception. That means that culture became more accessible today than ever. Certainly the developing of the tourism industry all over the world makes big contribution to this process. For that reason today visiting museum is not just part of itinerary but a special rite of initiation to high culture.

Modern museums more and more are oriented to their audience. We can consider it as positive moment. It is stimulates conception of the developing of the

“alive” and “open” museum. However in the global tourism context mostly it is not talking about culture itself but about ways and forms of its presentation.

Therefore, we should pay more attention to instruments which are using by museums in order to present itself to society. From economic point of view these are services which reflect museum activity. It is necessary to recognize that the output of a museum is not only the physical accessibility to the cultural capital – the straightforward display of its collections, but also a complex experience, which has to develop within the historical and geographical context [2.1]. Service in museum terms does not mean merely preparing exhibitions, planning educational activities, running museum bookshops or gift shops, or providing food services: “it includes dealing promptly and reliably with questions, complaints and requests for facilities from the public, with matters which are unplanned, uncontrolled, and quite possibly inconvenient” [3.8]. From a marketing point of view we should remember that the appreciation of a museum involves the visit of touristic destination. Therefore, sharing a sustainable approach to heritage tourism management, in order to promote the tourism development of new potential cultural destinations, local museums are required to innovate their services [3.9]

Museums that can make innovative services will succeed in creating cultural value for its users creates economic value for itself, attracting more resources to guarantee the long-term conservation of its tangible and intangible cultural heritage directly, through revenue from tickets, and indirectly, through public and private funding. [3.10]

Popularity of the museum in terms of tourism in some measure can be reached by its accessibility and rightly organization of the touristic itinerary. Eventually notion about value of particular museum depends on level of education and national peculiarities of the tourists. Frequently interest to cultural objects is expressed by fashion. In this case most important task for museum is to correspond with value criteria’s which have already formed among touristic contingent. It is very difficult task because we always deal with multitude factors which impact to

these values criteria's. For example: national mentality, religion notions, level of the culture, absence of the prejudice and stereotypes, aspiring to dialogue e.t.c. It also require the constant investigation, which pursue as goal expanding knowledge about different nation and types of people. As a result it provide museum with opportunity to offer diverse museum services in scope of tourism sphere. Key concept in this statement is suitable service.

As we know “service – is any action, activity or benefit which one of the sides can offer to other side and which are generally intangible and don't lead to own something” [2.5] and according to Parasuraman, service quality is a results from comparing customers' expectations and perceptions of service performance [3.11]. I think that is also one of the main criteria's in museum services evaluation as well. Because like most of services “museum services are delivered in physical environment or site encompassing land or building space, shape, and lighting means of directing or orientating the visitor and methods for simulating interest and involvement” [3.12]. Consumers of the museum services receive information, esthetic satisfaction, certain experience and enrich of their cultural educational level. We can distinguish some features of the museum services as well. For example: emotional experience, impression and satisfaction. These feelings appear owing to context which is contains:

1. Museum as material object: building, peculiarities of the architecture, interior and exterior.
2. Objects of the culture: Funds and collections
3. Instruments of interpretation: Museum labels, Explication, Navigate tablets in the rooms, guidebooks and catalogues.
4. Excursions and programs: Lections, master classes, events
5. Additional services: Parking, Rest place in the halls, cafes, souvenir shops [2.1].

Summarizing all of this and speaking about museum services within tourism industry we can say that Museum services is result of the museum activity which is both tangible and intangible asset of territory which is playing important role in

creating of the historic, cultural and touristic image of territory. They are also very significant in terms of developing of touristic potential because museum directly responsible to satisfy socio- cultural needs of society and increasing incomes of the budget through attracting of tourist. Developing of the museum services are also indirectly impact on increasing value of the immovable property which is located alongside of the museum and on the creating touristic brand of the territory as well. Particular feature of this definition is that initially museum services did not consider as commercial activity. But based on recent researches we can state that currently museum services are considered as one of the significant instrument for the economic developing of the territory.

Provided through tourism sphere museum services really can effect on economic prosperity of the region and make positive climate for investment. In more detail we will consider this mechanism of mutually advantageous interactions in next paragraph. For now we concentrate on marketing strategies of the museum. Because I am sure that with properly arranged museum marketing strategy properly from one side and correctly chosen communication with society from another side lets museum generate a huge potential of touristic attractiveness of the region. So museum marketing what is this? In 1994 Lewis P gave definition to museum marketing. He said “this is a process which directed to realization of museum mission through defining, predicting and satisfying needs of the different groups of society” [2.8]. Within the marketing framework museum develops providing of the additional services. Follow to Bjorn Stenvers stated “additional services should be the corner stone in museum business model” [2.9]. According to PMMP indicator of Carlo Amenta (Performance of Museum as a Marketing Product) is proposed, made up of 4 dimensions constituting the four P’s of marketing: ‘Product’, ‘Place’, ‘Promotion’ and ‘Price’ [3.13] and they are considered as crucial indicators of museum marketing strategy. Convenience of exhibition visiting and reading the inscriptions, spreading of the information about museum, programs which museum offers to its audience, information about new

projects, exhibition and cultural events and so on are belong to these marketing strategy. Museum marketing also is a process of museum managing which is directed to realization of its mission and preserving socio- cultural significance through researching needs of the different groups of society and set of instruments of influence and satisfaction them through museum activity. Under term society we understand different segments of visitors and under term groups of influence we understand- state, sponsors, benefactors, distributor's and partners. Museum marketing is working on symbols market. Mostly it does not concern museum product and services but it is a work with socio- psychological motives, wishes, values and prejudice of people. It is very important to taken an account this aspect during researching and working out marketing strategies for museum. Classic definition of the system of marketing information by F. Kotler sounds in follow way "System of marketing information – is a system which consists of people, equipment and procedures to gather, sort, analyze, evaluate and distribute needed, timely and accurate information to marketing decision makers. System of marketing information includes system of inner reporting, gathering current external data, system of marketing research and system of marketing information analyze" [2.10]

Marketing of the museum services assumes systematic approach to whole activity of the modern museum. It is very important to have clear aims and concrete measures which are worked out for achieve these goals. There should be taken an account, organizational, managerial, material, financial and technical mechanisms which will use for achieving the goals as well. Museum Marketing have to functioning through 4 P's strategy and it should be appropriate for certain audience. Promotion of museums on the market as tourist attractions is an important strategic task of any tourism development plan. Of particular importance are the opportunities of museums to acquaint tourists with the culture to serve as their starting point for choosing further travel routes. In addition, tourists should be encouraged to visit the network of museums and combine their impressions with

the experience gained as a result of acquaintance with memorial places and participation in other cultural events.

In addition to the function of tourist attractions, museums can also serve as important guides for the history and geography of cities or states they represent. This is particularly true for small museums that are everywhere, which, like guides, serve as an illustration or a brief introduction to the geography and history of a given territory or particular epoch. Museums are responsible for showing and interpreting collections in such a way that it helps educate visitors, understand and evaluate the culture or cultures presented in the museum. This should be done in a creative, exciting manner, using a wide range of tools and technologies to convey to the visitors the essence of the narrative to help the "stranger in the land of strangers». Here the views of the museum and the tourist intersect. They require that museums acquaint them with authentic materials, while not violating their integrity. At the same time, they expect from the museums a creative manner of showing and explaining their contents, so that it gives visitors pleasure.

3. Museum marketing as an instrument for expanding museum audience

In previous paragraphs of this thesis, we have already considered the place of museum in socio- cultural space of society, perspective direction of museum services development in relation with tourism sphere and targeted of the museum services towards different types of audience. We considered the main features and distinction of museum service, parameters that should have museum services and relevance creating of innovative museum services for attracting broad masses to museum. In order to carry out ambitious goals and tasks, realization of actual museum projects and keeping research and scientific activity museum should have financial independence. Therefore, museum should use various methods of marketing in its policy, develop sponsorship and to become more social oriented in terms of expanding social communication of museum.

In my opinion, issue of economic sustainability is one of the most important and actual issue in this field now. So, all of the suggestion and advices in this field can provide museum with great economical opportunity's which in turn has positive affect on realization of number of the museum projects. It means that experts who deal with this issue should consider economic sustainability as one of the essential goal. Consequently, we can point out changes in the museum structure. For instance, appearance of sub units which activity relate to marketing research, public relation and social media communication with potential audience of the museum. It pushes museum to be more active in its seeking of partners. The main criteria in this seeking is regarding interesting and mutually beneficial projects. Which on one hand supply museum with additional financial privilege on the other hand will be related to actual museum issue. It is the main challenge to the modern museum to be active as market operator. In this, regard statement of the Di Maggio "Although, lot of museum are nonprofit organizations they are operating in market" [3.36].

In general, definitions that are given to museum in academic circles based on functions that museum carry out than on aims that museum pursuit. (Weil, S.E. 1990). It means that in number of researches which are devoted to museum in terms of define essence of this institution, accent is given to function that museum carry out in socio- cultural space of society. According to some researchers, this scientific approach can be considered as inner oriented. A distinctive peculiarity of this approach is that it based on museum activity that is concerning its funds: Acquire, preserve and exhibit.

Each of this element in museum activity have already been researched in detail way. There are number of scientific publication devoted to these issues. However, according to the more recent researches result we can detect shift of the accent in definition of the museum activity. Relatively new approach, which is widely spread among researchers, is purpose approach to the museum activity. In this approach, definition to museum activity is given through main goals that museum

pursuit. In this case a distinctive peculiarity of this approach is that, it is outer oriented. In this approach to the forefront comes such of concepts as image, and role of museum in sociocultural space of society. However, in this case, role of museum in terms of its correlation with current cultural needs of society. It means that evaluation of museum is directly connected to amount of visitor satisfaction. Therefore, museum services itself should reflect expectation and interests of the museum audience.

To sum it up we can say that in this context museum services can be considered as an instrument to attract attention of visitors. However, in order to offer a right type of museum services no less important is rightly carried out marketing investigations. As a result a suggested, certain marketing policy. Because it is important not only to have a good and attractive museum services but also knowing how to sell them to the customers.

In order to understand, how works marketing frameworks within museum activity I consider it is important to regard the development of the museum marketing

Museum marketing has been academically conceptualized as falling into three main periods, each building on the previous—the foundation period, the professionalization period and the entrepreneurial period [3.30].

Research on the foundation period (1975–1983) has found that articles on museum marketing were dominated by issues of educating visitors; raising staff awareness of the benefits of visitor studies; and, occasionally, the economic impact of the arts on the community. The articles in the first two groups have a data-collection focus rather than a strategic action-oriented focus. The modus operandi operating during this time was beginning to be challenged from a number of sources that herald the beginning of a more professional period, in which cultural change occurred in museums.

Museums became more democratized in the professionalization period (1988–1993). These changes forced the recognition of the applicability of

marketing to non-profit arts organizations [3.31] and marketing departments were added to museums [3.32]. Restructuring of the public sector also had an impact: evidenced by a shift in power and authority from producer to consumer, funders demanding greater accountability and the contracting out of services occurring at the local level. All of these elements empowered ‘a new managerial elite’, less focused on ‘cultural gate keeping’ and more engaged with the “celebration of entrepreneurship” [3.33]. It is assumed that professionalization will draw closer to achieving the twin aims of increasing and diversifying audiences [3.34]

Marketing in museums is in transition, heralding the beginning of an entrepreneurial period (1994–present). Recently, collaborative marketing models and a new view of visitors are evident, which diversify revenue sources by obtaining new audiences, products, venues and multi-art experiences [3.35]. In tandem with this shift, has been increased focus on identifying the nature of the relationship between the visitor, the museum and the market [3.17].

Based on this classification it should be noted that currently museum marketing is placing on stage of the development which is called by experts as entrepreneurial marketing. Lot of cultural institutions move on this direction. What museum is doing in this field is called a marketing of culture. In this approach should be considered interests of all stakeholders: scientific employees of the museum, sponsors and curators and entrepreneurs. [2.20]. However, at last this strategy is directed to attract to the museum new visitors and to broaden range of museum audience. For that, reason a cornerstone of any marketing is analyze of real and potential audience of the museum. Skill to stand at on visitor position and to look at museum is one of the important in this context.

“You cannot please everyone at the same time” this should be a principle for the directors of museum. In process of determining of their mission and making their cultural product, museum team should remember about it. Today museum does not only address to broad auditory and make a demand to their services among different social groups, museum actively work out new patterns of their

communication with their audience: Agreements, services and offers that in turn should lead to satisfaction of their audience. [3.5]

During this process, director and employees of the museum have an opportunity look to the museum and its mission through prism of visitors that in turn assists to detect assets and resources which museum already has but which are missed in past. In this context, issue of addressed museum service became actual. For realization of this no less important to pay attention to the museum marketing which is a significant link between museum and audience. The main task for museum marketing is audience investigation. The good marketing strategy base on audience investigation, it means that first task for specialists is to determine museum audience. In this approach museum should recognize and divide their audience. (In marketing, it calls segments of museum market) Then work out actual package of services, which will be addressed to the certain audience.

Generally, there are several categories of visitors, which are museum oriented in its activity. In this field museum use different methods and techniques of marketing. It might be local schoolboys, families, tourists, representative of different national, professional and confessional cultures. In order to, rightly determine primary audience (segments of the market) there should be accurate analyses during this analyses potential audience investigate in terms of political, economic, social and technological conditions within which museum is operating. During defining of the amount of potential visitors of museum that is, reveal measurement of the market, experts should be confident that this certain market segment is considerable and it is worth to make effort to conquer it. One of the major marketing pattern for museum, which is considered as most popular in academic circles, is R. Rentschler and A. Gilmore museum marketing pattern. Admittedly, this marketing pattern is a most universal for different museums and it can be regarded as general marketing pattern for museum, which helps to increase amount of visitors and to extent museum audience. The primary parameters in this pattern are:

- Museum architecture
- Museum programs
- Museum accessibility
- Museum communication

Each of these parameters pose a significant block in museum marketing construction. In general, currently marketing should be considered as an important instrument of communication of the museum with its audience. Marketing also helps to manage relation with audience and affect to their cultural tastes. In this point of view museum marketing is an effective instrument which helps not only to define, predict and satisfied cultural needs of society but in some cases effectively affect to form this cultural needs and sometimes can even directly create this cultural needs in society.

Various marketing methods and strategies which on one hand are using in museums aiming to increase amount of visitors of the museum, on the other hand to carry out a substantial transformation of the museum role of the museum from the social institution which should preserve cultural values of the society, enlighten people through this museum collection to cultural organization which primary aim is attract attention various audience aiming to satisfy their cultural needs through new innovative museum services. Which in turn on one hand require correlation of this services with main function of the museum and on the other hand in a way require obeying of this innovative museum services to cultural demands of society. For that reason, corner stone of every marketing approach is analysis of real and potential audience. Ability to stand on position of visitor and look to museum with his eyes. "You cannot please everyone at same time" this should be the main principle of the museum team when they determine and choose the way of their development. It also should be taken an account when museum choose its primary mission and create its product.

Whatever the reason for the focus on audience (e.g., public subsidy and accountability, need to generate revenue, pressure to include under-served groups),

museums are seeking ways to reach a broader public, forge community ties, and compete effectively with alternative providers of leisure and educational activities.

Museums, decades ago, were content to reach a small, narrow and self-selected audience. Their narrow programmatic focus in the past (i.e., the focus on collections and scholarly and professional activities) reflected their small, relatively homogeneous constituency base. Today, museums are not only reaching out to larger audiences and building demand among new groups, they are designing proactively the arrangements, services and offerings, which will generate satisfaction and positive outcomes for their visitors. In the process, museum managers and staff are discovering assets and resources, which museums possess and were in the past often overlooked. [3.5]

If museum as priority, considers expanding amount of visitors. The most appropriate solution in terms of marketing and more profitable would be focus on that segments of visitors who are already know museum and visit it several time. However, if museum suppose expand and change audience in this case the best solution is to carry out marketing investigation of new and potential audience which may be attracted to the museum. In this marketing investigations experts should take into account local, regional and national tendency which helps to outline a future marketing policy.

According to basic scheme of demand classification, customers usually divide to four main types.

- Who knows about proposing products and services, hence do not consume them.
- Who knows but don't consume
- Who knows and consume
- Who knows but consume competitive products and services

So this classification quite appropriate for the museum marketing. Although museum has one very important advantage. Uniqueness of the nature of this social institution put museum beyond competition. Furthermore, if we consider museum

in alliance with some other sphere (for instance tourism) it provides this organization with a great potential to gain market.

Development of new form and methods of communication in cultural space of society makes actual issue of marketing investigation. Indeed, through this marketing investigation we can shape current position of museum in cultural life of society we can suggest types of promotion of museum (public relation). Eventually it helps to expand museum audience. Smart marketing also helps to detect, satisfy and affect to demands of museum customers and sponsors. All of this show us how is important museum marketing today.

Conclusions on the first chapter

The scientific literature presents several approaches to defining the main functions of the museum as a social and cultural institution of society. In this study, it will be important to say that the museum is an organization engaged in the provision of services within the sociocultural space of society and how, as mentioned above in the definition proposed by ICOM, there is the task of satisfying the need for “pleasure”. Of course, among the functions of the museum, the function of communication is important. Museum communication, by what museum tools is it carried out and what spheres of commercial activity can the museum master? These questions became key for the first chapter of this work. Trying to answer these questions, I came to some conclusions.

- The sociocultural image of the modern museum has changed dramatically in recent years just as the very model of the museum’s communication and its audience has changed.
- The issue of the economic sustainability of the museum has become one of the key in the whole scientific and educational activities of this organization.
- The search for strategic partners has become a necessity for the museum in recent years there has been a mutually beneficial partnership with the tourism industry.

- The question of the focus of museum expositions and events on the visitor provoked serious marketing research in the field of museum activities.
- Marketing strategies are designed to expand the horizons of museum communication and increase the number of museum visitors.

CHAPTER II. RELEVANCY OF MUSEUM INNOVATIVE SERVICES DEVELOPMENT: FROM THEORY TO PRACTICE

1. Innovative services in Europe museums

In Europe has been a clear tendency of sociocultural rapprochements among nations in recent years. Strengthening of migration processes has shaped more variety cultural audience and as consequences in Europe has been overseeing forming of new shape of cultural perception and habits. [2.7]. Based on this a new challenge for museums of Europe has already come. One of possible solution for Europe museum would be transformation of museum into institution with more diverse mission and aims. Of course museum services will be also involved into this process. In Europe this process has already found their reflection in number of projects. One of the most significant projects that targeted to find solution of issues in cultural field in Europe is “Eurovision – Museums Exhibiting Europe” (EMEE). The main aim of this project is present museum in new light. The main concept of this project is to change perspectives of museum development which is presented three layers’ conception. This conception is forming a new goals for museum thus determine a new cultural environment where museum is operating. Museum should become more visible: review of the role of museum in society and nature of relations between museum and its visitors. Reinforcing of international relations among cultural organizations for expanding borders of national perspectives of cultural heritage and overcoming Euro centric views in society [5.3]

In order to work over these three main directions within conception of EMEE in social processes context museum should determines main challenges and form its own attitudes to this processes. In EMEE strategy are presented four main actual challenges for European museums.

Firstly, there are demographic changes that call for museums to react. The European society is getting older with the population pyramid losing its shape as more and more elderly people are replacing a diminishing group of younger people

[5.4]. This brings numerous challenges mostly discussed with relation to the economy and to pension schemes, but also relevant for museums as young people are the visitors of the future. Migration has also changed and continues to change the society. People with different migration histories and with different backgrounds with regard to culture, identity, values, and experiences do not only form the European society, but also the one in which the respective museum is directly located. So for museums the task is to represent different communities instead of concentrating only on the majority society.

Secondly, a shrinkage of public space is noticeable, public in the sense of being open to all individuals unconditionally [3.4]. This development can be counteracted by museums by opening their premises not only for exhibitions but by turning them into social arenas where everybody is welcome and respected and allowed to speak and be heard.

Thirdly, the developments in the sector of new media have led to a lower rate of face-to-face communication since many communication processes are now run digitally [5.5]. With the opening of museums as public spaces, they can also become places of direct communication and exchange of knowledge and opinions.

Finally, tendencies of individualization and privatizing can be seen in the European society, which seem to endanger democratic participation [2.3; 5.6]. By offering meaningful and engaging social experiences, museums can become places of close communication and bring people together. These challenges museums face in the twenty-first century are a starting point for the museum development project “EuroVision—Museums Exhibiting Europe.

According to the Keller opinion which is presented in third point, issue of museum communication with its audience in period of digitization is one of the indispensable term retaining museum its cultural attractiveness and expanding museum audience. Museum should speak in the same language use same technologies. Just in this case it can save its position in socio cultural space of society. Therefore, museum more and more need to use in its practice a new types

of innovative museum services. Speaking about innovative museum services in Europe we can find two types of applying these innovative services at museums. Both of which increase level of communication between museum and visitors and helps to digitization of cultural heritage that are keeping in museums:

- traditional digitization
- complex formats. [3.28]

Traditional digitization: In this group, digitization formats as well as documents that are commonly used in museums are been taken into account. For instance, the cost of digitizing museums [2.23]:

- High-resolution scans to support conservation and conditional assessment
- Low-resolution images for delivery through online collection databases
- Low-resolution images to illustrate records in Collection Management Systems
- Inclusion in catalogues and posters for the purposes of marketing and promotion
- Images of various resolutions for image licensing, retail and art-on-demand services

Complex formats. In this group, a set of digital devices or applications that let citizens create new experiences and ways to visit museums are identified. In fact, most of them are outlined:

- Three-dimensional reconstructions.
- Virtual and augmented reality: virtual tours, reconstruction of architectural spaces...
- Interactivity: Smart and multimedia guides for smartphones or tablets that may include audio, video, educational games...
- Touch screens to seek works of art, access to catalogs, three-dimensional projection...
- Interactive showcases and tables that allow users to access to multimedia information.
- Tactile tools for virtual tours or interaction with real objects.
- Audiovisual scenography tools, such as natural or historical reconstructions

In complex format is presented range of innovative museum services, which have been applying in European museums. As during work on this thesis I also pass a traineeship in Europe I have an opportunity to consider in more detail way some of this innovative museum services that are already applied in Europe museum.

In 2011 V- MUST. NET interviewed among museum directors, representative of information – communication technologies. Results of this questionnaires become that 40% of interviewed said that they have been already developing a virtual museums and 57 % of interviewed said that they are seriously interested in creating and developing of 3D virtual museums.

In 2013 Italian MIBAC (Ministry of cultural Heritage and Activities and Tourism) interviewed in 4198 museums of Italy which shows that 88.5 % museums of Italy still use a written texts for providing with information museum visitors. However along with traditional methods of museum exhibits demonstrating museum are also increasing percentage using of innovative technologies. For instance, 26 % museums of Italy are using multimedia interactive devices, 12 % are using audioguides and 6% are using various mobile applications. [1.7].

Digitization has become a routine in many cultural institutions in which commercial companies usually participate. According to some reports and studies, 11% of the European cultural heritage have been already digitized. [2.23]

In 2014 Maraceta University (Italy) has started two years project FACS (Full Access to Cultural Spaces). The main aim of this project is an offer addressed to 128 museums of Italy and European countries that evaluate an accessibility of the museum through innovative museum services and applying new technologies in museum activity. During first stage of the project *Nazionale del Cinema* (National Cinema Museum, Turin), was selected as a “case study” for evaluating an experience of museum visitors. The main criteria’s in these evaluation parameters were:

- Accessibility of museum content
- Applying of innovative museum services
- Effectiveness of these innovative services
- Perspectives of applying new innovative services in European museums

To sum it up, this evaluation provide European museums with ideas about how significant is using innovative museum services in European museums and to unify these innovative services in museums of Italy and Europe.

If inclusion and universal design constitute the main reference framework for this project its pioneering nature made it possible to focus mainly on access services for certain categories of the population. Therefore, besides the traditional portable guides and information panels for different languages, it will evaluate the effective implementation by European museums of more contemporary tools such as tagging systems for mobile phones, tablet supported multifunctional guides, specific materials for the visually, hearing, and cognitive perception.

During FACS project researcher has collected and worked up enormous amount of information concern to using types innovative museum services and applying a new technology in the activity of European museums. (Table 1,2,3).

In terms of size, our sample included small, medium and large sized museums, with different numbers of visitors during the 2012–2014 two-year period, as well as museums based in both well-known cultural districts and in smaller geographical areas: from *Casa Leopardi* located in Recanati, a small village in the Marche region, to the Picasso Museum in Barcelona; from the *Übersee-Museum Bremen* to London’s British Museum. [3.39]

Table 1¹

Nº	What multilingual access service(s) does your museum offer to its visitors?	%
1	Print guides/brochures/leaflets	78
2	Panels/posters	53
3	Portable audio guides	33
4	Downloadable guides for use on smartphones and/or tablets	13
5	Tagging systems	8
6	Guides available on tablets	7
7	Google glasses or similar	0

As we can see in this table still now the main instrument of museum communication with its audience in different languages are booklets, brochures and leaflet (Elements of traditional printed material). While innovative technologies (Google glasses or similar) don't use at all.

However as shows this research results printed material as an instrument of museum communication with its audience (in different languages) is still most favored among European museums.

Mostly this type of museum communication has spread in France and Belgium. (Table 3). At the same time, most museums in these countries are reluctant to develop and use types of innovative museum services.

¹ Table 1. FACS (Full Access to Cultural Spaces) project report. 2014 Maraceta University (Italy)

Table 2²

	BEL	FRA	GER	GRE	ITA	POL	POR	SPA	SWE	UK
Print guides/ brochures/leaflets	100	100	70	73	83	92	75	62	67	75
Panels/posters	71	40	30	72	79	31	33	31	58	0
Portable audio guides	29	20	50	36	38	46	17	31	17	0
Downloadable guides for use on smartphones and/or tablets	43	40	0	18	8	0	0	23	17	0
Guides available on tablets	0	40	10	5	0	0	0	8	25	0
Tagging systems	0	20	10	9	4	15	0	15	8	0
Google glasses or similar	0	0								

² Table 2. FACS (Full Access to Cultural Spaces) project report. 2014 Maraceta University (Italy)

Also a very interesting point of the study was the question of the development by museums of Europe of additional types of museum services based on innovative technologies in the next three years. (Table 3) In which almost all museums have relied on the development of technologies associated with all sorts of applications for smartphones and tablets. The second position was left for multimedia innovations in the field of museum services. Also among other things. Creations of tactile material, an increase in the presence of museum content on the Internet and social networks, an improvement in the anatomy and geography of the museum, and the use of new marking systems were noted. It is worth noting that, although a small but a certain percentage of European museums answered the question “nothing.”

Table 3³

Nº	What new or additional services your museum is planning to include in the next three years	%
1	Smartphone/tablet technology	35.4
2	Audio guides	30.9
3	Multimedia technology	23.6
4	Tactile material	14.5
5	Braille	7.2
6	Website/online sources/social media	9
7	Print material	9
8	Nothing	3.6
9	Audio description	3.6
10	Tagging system	1.8

Summing up, I would like to say that most European museums are aware of the scale of the changes taking place in their society, both conceptually and meaningfully. Accordingly, the issue of economic independence and sustainability

³ Table 3. FACS (Full Access to Cultural Spaces) project report. 2014 Maraceta University (Italy)

of the museum is directly related to giving this public institution a new modern look. In this light, the development of innovative types of museum services mean one important task.

2. Using of innovative services in museum as visitor attracting mechanism

Museums, as before, remain the repositories of evidence of the originality of the peoples and cultures of the world, representing diversity, and sometimes their synthesis and the merging of different peoples and cultures. But besides, the social role of the museum in a society that has increased significantly in recent years, which is confirmed both by an increase in the number of museums around the world and by increased public interest in them, an important aspect of the development of museum activities is their representation in the cultural environment of modern times. an integral part of our leisure information technology.

The museum becomes an active participant in modern cultural, national, political processes. And also he himself becomes the most important factor of the cultural genesis of his region. Such interest in the museum environment and the exposure of visitors, thanks to the introduction of innovative technologies and new methods of presenting material that make the excursion and exposition interesting, become emotionally rich and quite accessible to any visitor to the museum. The visitor becomes not only a listener, but also a participant, can make a journey through the halls of the museum and solve puzzles that museum staff has prepared for him. [3.40]

An important element in the work of the museum in attracting visitors is the policy of disseminating its activities, which at the same time becomes an important part of marketing, contributing to increased access to cultural and historical values for all market segments. In this direction, the museum can organize range of activities.

a) Annual thematic exhibitions and the Museum Partnership Program. Thematic exhibitions and the Museum Partnership Program are fundamental factors for the work of a large number of museums in the country. They allow the museum and the cultural institutions involved in this activity to effectively use and promote the national cultural heritage. Also, by resolution of the Cabinet of Ministers of the Republic of Uzbekistan under number 189 of July 11, 2014, the museum week is held annually from September 2 to September 8. These events allow residents of the regions to get direct access to the museum's collections and provide substantial support to regional museums and galleries in strengthening ties with their regular visitors and attracting new visitors. In addition, it promotes the exchange of professional knowledge and thus provides support to cultural institutions of the regions, bringing together and disseminating this knowledge in the promotion of the cultural and historical heritage of Uzbekistan. Consequently, the museum, becoming the mover of tourism, through thematic exhibitions and affiliate programs helps regional museums and galleries become the movers of tourism in the regions.

b) Research, educational, cultural and other publications of the museum. In addition to scientific and educational purposes, these publications are also used for the presentation and promotion of the museum product.

c) Educational programs of the museum. This type of museum activity is a significant factor in the knowledge of the cultural and historical heritage, which also has important social significance. In this direction, the museum offers a wide range of activities, including participation in various events, attendance of courses and trainings both in the museum itself and through online events. Museum exhibits became available to students as part of a program to study the history of Bukhara and Central Asia. The museum provides support to people working in the field of cultural and historical heritage through a variety of training programs and knowledge sharing.

A special place is occupied by the policy of promoting the activities of the museum, which aims to inform society about the cultural and historical museum products and services. In this direction, the museum builds its work through cooperation with the media and Internet portals. Events carried out by the Bukhara Museum are announced by the press through press releases and partner media. The museum cooperates with a number of well-known electronic tourist portals.

The relevance of equipping museum exhibits with innovative technologies that will provide an opportunity to bring the museum's communication with its audience to a new level requires careful analysis of the relationship between "innovative museum services - drawing attention to the museum". How much change in the types of museum services will draw attention to the activities of the museum, and is there a direct connection between these processes?

Trying to find answers to these questions, I looked through a large amount of literature devoted to the future appearance of the museum, which is directly related to innovative types of museum services. [2.25; 3.41] among them a large number of scientists dealing with these issues rely on the gradual full integration of the museum into the Internet space and social networks. As well as the development and promotion of a large number of types of museum services associated with new technologies and innovative types of services.

The key concepts for the museum now are communication, social contacts and tourism. Accordingly, the possibility of expanding the museum audience is associated with these concepts. In my opinion, the most favorable and promising area of cooperation for the museum is tourism. Nowadays, the role of the museum in the development of tourism is becoming more and more important. The museum provides an opportunity to perceive the tourism industry as a special form of cultural consumption and familiarizing the broad masses with culture. In building a museum's strategy with a relatively new approach, the use of innovative museum services as a tool to attract attention, investment, strengthen the capacity of tangible and intangible assets, as well as develop tourism and social and

commercial events [3.43]. Today, such concepts as museum marketing or territory marketing have become an integral part of the policies of leading museums in the world. Marketing strategies are being developed to increase the number of museum visitors, as well as to advertise and popularize museum activities in order to attract sponsors and investments. In this regard, it becomes relevant, a new understanding of the role of the museum in the cultural life of society, as well as the goals, objectives and basic functions of the museum.

The museum is one of the most significant scientific, educational and cultural institutions in the life of society. The main function, which is the storage and transmission to subsequent generations of cultural heritage, as well as the generation, accumulation, storage and transmission of spiritual and historical experience.

In the definition of data E.N. Mastients "The museum at various periods of cultural changes and social transformations was and remains an institution for which the storage and transmission of sociocultural experience, as well as an understanding of the values of the past and the meaning of the present, is immanent and necessary"[3.48]. According to modern researchers, the panoramic vision in the museum is achieved not only within the framework of specialized scientific disciplines, but also results from the intersection of, inter alia, ideological, scientific and artistic discourses, which are deeply understood in the process of museum activities [4.1]. In addition, the museum is a part of the urban space, where a relaxed atmosphere is created to meet people whose imagination gives impetus to creativity and innovation, helping to create a bank of ideas that determines the future success of cities. The 2006 ICOM Museum Ethics Code states that the "Museum is a non-profit institution, a permanently acting society and its progress, open to the public, which acquires, preserves, researches, promotes and exhibits — for education, education and pleasure. - tangible and intangible evidence of man and the environment" [1.9]

I consider it important to emphasize cultural enjoyment among the main goals of the museum. That is, we have the right to say that the modern visitor of the museum is guided not only by educational and educational purposes, but also by the possibility of obtaining cultural and aesthetic pleasure. Accordingly, the marketing strategy of the museum should reflect the types of services that will be aimed specifically at meeting the cultural and aesthetic needs of visitors.

In this matter, it is important to understand how the cultural space has changed and what are the requests and expectations of potential museum visitors at the present time. The current state of society is marked by a transitional period of development, which researchers have identified as the process of the information society formation, this process radically transforms the sociocultural space, setting its own ways of interpreting the cultural heritage, ways and forms of the development of cultural spheres. The formation of the information society defines not only new forms of interpretation of cultural heritage, but also the principles of its organization [3.2]. Thus, thinking about increasing its popularity and attendance to museums is worth actively promoting its activities on the standard of new information technologies. And also to develop types of innovative services. These types of services should be built on the principle of the creative approach of the museum team in the implementation of their cultural product and the wide use of modern information and communication technologies.

Creativity and ingenuity are probably the two main criteria by which you need to be guided to create innovative services for museum visitors.

In the leading museums of the world offer the following innovative services:

- Virtual Museum;
- Virtual exhibitions;
- Excursions using audio guide;
- The use of QR codes for transmitting information in different languages of the world;
- Thematic 3D installations;

- The use of sound domes and information kiosks in the museum expositions;
- View thematic videos in the museum expositions.

The introduction and use of these types of services can significantly increase the level of museum advertising (by the example of a virtual museum and virtual exhibitions) and also significantly diversify the range of services provided in museums, which in turn will significantly increase the interest in museums and promote them in the vanguard of tourism services. And if we consider innovative types of museum services in the territorial marketing paradigm, they can serve as one of the mechanisms in creating the image of the territory and thus increase the tourist attractiveness of the region.

Attraction of attention to the museum is a task, though not an easy one, but most scientists do it so feasible. Most scientist in order to fulfill this task considers it very important:

Extended hours, more staffing, customer-service training, community outreach, more programming, audio tours, computers and other interpretive aids—the cost of better accommodating and engaging audience’s must seem daunting to most museums. But, as many are discovering, when done in conjunction with other efforts to make their institutions more visitor centered, the payback and rewards make these investments worthwhile.

3. The role of the museum in creating of the brand of tourist destination

Cultural heritage become significant resources in any society. At the same time issue of economic sustainability induce lot of cultural institution to make choice between innovations and custodial. A lot of museum directors all over the world were confused with sayings of Frank Howarth (director of Sidney museum) “museums should exhibit in shopping malls as that is where the audiences are” [3.14]. That statement imply that museum should be contemporary and relevant in order to be sustainable. All of this induce museum to apply of for-profit strategies

aligned with marketing principles. Competition with other leisure proxies [3.15] along with the technological advances such as the rise of Internet [2.11] and rapid change of behavioral patterns [2.11; 3.16; 3.17] have heightened the need of branding within museums as a tool of museums' sustainability [3.17; 2.1; 2.18]. The terms sustainability and sustainable development are often linked with the natural environment.

However, in the tourism context, sustainable development can be related to other fields, for example culture and heritage. Goeldner and Brent Ritchie insist that the future of the tourism industry depended on protecting the region's environmental, heritage, and cultural resources. They also said that sustainability belong to the ability of a destination to maintain the quality of its physical, social, cultural, and environmental resources while it competes in the market place. Most museums, on the other hand, already have visitor potential without menace for their exhibits. In this sense, museums can provide a cultural heritage experience, without risking damaging cultural heritage resources. Thus, a relationship between museums and tourism that is based on ideas of sustainable development can have positive implications on the local community, on tourism and on cultural heritage itself [3.18].

Among the various occasions of collaboration and competition among territories, cities and regions, the ones which concern heritage and cultural activities, play an increasingly relevant role. In such a context museums are among the structures that receive greater attention from local government and from the local and regional governances, on the basis of a better protection, knowledge and exploitation of the cultural heritage. With the spreading of the different types of competition–collaboration on a global level, the aims attributed to museums have gone beyond the cultural and educational field. They have indeed become instruments for strengthening the image of cities and territories and the sense of belonging of the town-dwellers. They also demonstrate they can be a driving force from the economical and touristic point of view, too [3.27]. Another important

aspect which helps museum to attract visitors is significant to better understanding tourist motivation because it is at the core of tourists' behavior [3.21]. Understanding impulses and motivation of tourists to travel to a tourism destination theoretically contributes to a better understanding their expectation in touristic destination.

So, what kind of arsenal does the museum have for preserving its competitiveness in order to increase the tourist attractiveness of the region. It is about the readiness of the museum to keep pace with the times and to integrate into the world tourism industry in parallel glorifying the cultural heritage of the region. Naturally, each museum is based on its funds, which store and display the most valuable exhibits of human history.

But in our time of technological and information progress, the most important bridge or so to say guide between the museum itself and its potential audience are museum services. Through which, the audience is informed in the beginning about the existence of this masterpiece (here it is possible to include all the activities for advertising and PR) and subsequently this audience is attracted to visit the museum. The museum in its turn becomes a kind of space in which the visitor has the opportunity to see this masterpiece. In this respect, another important aspect of museum services is associated with the creation of a special atmosphere and special services, through which this exhibit will be perceived. Accordingly, in my opinion museum management and marketing (each in its segment) should focus on three important stages or stages of communication with the museum visitor.

- Information and advertising activities of the museum stage in which potential museum visitors enter the information range of the museum
- museum services while visiting the museum. A whole range of services designed to improve the quality of the perception of information, services accompanying the comfortable stay of the museum. Creating an environment in which the visitor receives the maximum of impressions and knowledge.

- Activities related to the creation of a specific structure of communication between the museum and the audience (after visiting the museum) in order to increase attention and interest in the museum on the one hand and coordinate museum services on the other hand.

In turn, each of these stages communicating with a potential audience includes a certain set of museum services.

Information and advertising activities:

- organization of special programs, excursions, lectures, thematic circles, studios,
- organization of events: festivals, holidays, "museum nights", concerts, evenings
- Manufacturing of souvenirs
- Publishing books, catalogs, brochures, booklets, videos, slides and presentations.
- Reflection of the activities of the museum on the Internet and social networks

Creativity and ingenuity are two main criteria for the creation of new innovative services for visitors of museums. Among them are a virtual museum, virtual exhibitions, tours using an audio guide, the use of QR codes for transmitting information in different languages of the world, thematic 3D installations; use of sound domes and information kiosks in museum exhibitions; viewing of thematic videos, slides in the museum exhibitions. Innovations include the use of digital media and computer technology (such as software websites, mobile devices, CD-Roms), that emerged less than 20 years ago. New media, however, has had a profound impact on museum marketing as it is one of the most widely available innovations relevant to both management and cultural practitioners. One of the widely spread ideas among the innovation methods are "Virtual Museums" and virtual galleries. It aims to make wider communications and interaction between people visiting them, widen geographical borders and can give new possibilities for research directions [3.26; 3.28; 3.29]. Importance of the emerging technologies, such as VR, AR and Web3D that are widely used is also mentioned in series of articles

Nowadays museums are highly interested in the digitizing of their collections not only for preserving the cultural heritage problem, but to also make the collections accessible to the wider public in a manner that is attractive (Especially interesting example of a small museum in South Italy, where the using of Augmented Reality (AR) helped to change the perception and increase the awareness of visiting a small museum. Digitization of works of art has become necessary to provide people with knowledge of the museum collection in a virtual space. In the recent literature researchers are paying attention to Data Envelopment Analysis (DEA) models that “allow to take into account the multidimensional nature of the museum performance” [3.23]. This study is a first attempt to joint DEA and BSC (Balanced Scorecard) to museums.

Conclusion on the second chapter

The key concepts for the museum now are communication, social contacts and tourism. To understand how to organize the activities of the museum and link it with these concepts, a scientific analysis was conducted on the use of innovative technologies in the museum in European countries. Most European museums are aware of the scale of the changes taking place in their society, both conceptually and meaningfully. Accordingly, the issue of economic independence and sustainability of the museum is directly related to giving this public institution a new modern look. In this light, the development of innovative types of museum services becomes one of the important tasks. From the conducted scientific research follows:

- A special place is occupied by the policy of promoting the activities of the museum, which aims to inform society about the cultural and historical museum products and services. In this direction, the museum builds its work through cooperation with the media and Internet portals.
- in building a museum strategy with a relatively new approach, the use of innovative museum services as a tool to attract attention, investment, strengthen

the capacity of tangible and intangible assets, as well as develop tourism and social and commercial events

- museum activities to increase the number of visitors - Extended hours, more staffing, customer-service training, community outreach, more programming, audio tours, computers and other interpretive aids—the cost of better accommodating and engaging audiences must seem daunting to most museums. But, as many are discovering, when done in conjunction with other efforts to make their institutions more visitorcentered, the payback and rewards make these investments worthwhile

CHAPTER-III. PROVIDING CULTURAL- HISTORICAL HERITAGE OF BUKHARA REGION WITH POPULARITY AND ACCESSIBILITY THROUGH APPLYING A MUSEUM INNOVATIVE SERVICES

1. Qr code and audio guides

The previous chapters of this work focused mainly on the potential and possibilities of introducing innovative types of services into museum practice, how the introduction of innovative museum services affects sociocultural processes in society, and finally what models of museum development can be built on the basis of these innovative types of museum services. Also in previous chapters, we reviewed the European experience in the active use of innovative types of museum services and the prospects for their use in museums around the world. The world museum community has reached a consensus on the question that the appearance of a contemporary museum is seriously changing and changing accordingly with the changing sociocultural space of society. In this regard, I would like to consider the state and readiness of museums in the Bukhara region to meet the challenges of modern society. In subsequent chapters, we will discuss current types of innovative museum services that should be used in the activities of museums in the Bukhara region, as well as the mechanisms for their implementation in the existing environment of the Bukhara Museum Reserve.

The Bukhara State Museum-Reserve is one of the oldest museums of the Republic of Uzbekistan. Founded on November 8, 1922, today the museum holds numerous and undoubtedly valuable collections, which are important sources for the study of the history of our region. It is safe to say that there is not a single century from deep antiquity to modernity, which would not be represented by a group of interesting objects in the museum collection. One of the important features of the Bukhara State Museum of the Reserve is that almost all the museum expositions are located in architectural monuments of Bukhara. Accordingly, the

issue of attendance at museum exhibits by local and foreign tourists is to some extent so acute. But this in turn gives rise to a number of other issues, which would be worth a closer look:

- The location of the museum exhibits in historic buildings (which naturally were not built for museum), respectively, the limitations in the exhibition space
 - Huge collections of museum exhibits that are simply impossible to put on public display (including a large number of repeated exhibits)
 - Attendance of museums by foreign tourists: The issue of communication of museum expositions with their visitors in different languages of the world.
 - A very old and not updated museum policy regarding museum marketing.
 - Weak museum presence in social networks and media space
 - Absence or weak coverage of free Internet networks in museums
 - limited bandwidth of museum expositions during the peak tourist season.
- (as a result, long queues at the entrance and in the museum expositions themselves).

Each of the above presented issues of the museum is to some extent solved by means of using innovative types of museum services, and on the whole the solution of these problems makes the cultural heritage of ancient Bukhara more accessible and competitive within the framework of world tourism. The development of innovative types of museum services and the development of mechanisms for their implementation in the museums of the Bukhara region is one of the most urgent tasks in this area.

The first paragraph of this chapter will deal with the Qr Code system and museum audio guides. The QR Code system has become quite popular lately. It is a quick response to the application. The data can be:

- a text with 7089 numbers, or 4296 letters, or 2953B digital information;
- URL;
- sent SMS or e-cards;

- downloaded file;
- phone numbers;
- etc.

Provide opportunity for greater sophistication in exhibits. QR codes become very popular in recent years. It is a very short time. If you have a smartphone or tablet, you can use it. The use of the QR code system today is widespread. The field of culture also did not remain aloof from the practical application of this technology. In recent years, it has been expanding. There is a great chance to improve your experience. It can also be used as a guideline. It has been proven that it is 4-5 times in the average (N. Chivarov et. Al. 2013.)

In the case of the implementation and use of the QR Code system, this system helps to solve a number of urgent tasks:

- The issue of communication of museum expositions with their visitors in different languages of the world. (the possibility of creating explanatory museum labels in different languages of the world)
- Ability to provide more detailed and detailed information about the exhibit.
- The possibility of enriching information about the museum exposition through the use of thematic video or audio material.
- The possibility of saving museum exhibition space.

To reinforce this theoretical information with practical knowledge, I decided to use the QR code system to enrich the information of the museum's "History of Tarikati Nakshbandi" exhibition at the Bukhara State Museum of the Reserve. To implement this project, I divided the process into two parts:

- Organizational
- Conceptual

In the organizational part, I chose the software, with which I had to work, having studied the technical characteristics of several programs for transforming information into QR codes and superficially studying the algorithm of actions, I proceeded to the robot. In the second stage of organizational activity, I entered the

required information and transformed this information into a QR code. In the third stage, I printed the Qr code and attached it to the museum exhibition.

In the Conceptual part, I analyzed the most relevant areas of information that in my opinion do not reach the Museum of the History of Nakshbandi Tarikati. Among the different options of information that the museum lacks in my opinion the most important and unified information for all museums of the Bukhara region are:

- Lack of information in different languages of the world (in all museums of the Bukhara region the information is given in Uzbek, Russian and English)
- The limited definition of museum exhibits only through museum labels (Short texts only with the name of the exhibit and periodization)
- Lack of multimedia content that would help to revive the exhibit its history and functions
- Lack of informational links to other sources in which the visitor could receive more detailed information.

Here you can see the basic operations necessary to create an audio guide for the museum.

Below is a diagram of the simple structure of a virtual museum and how it looks on the screen of a mobile audio guide.

The top position in the hierarchy is the object "Museum". In the mobile audio guide, it is presented as an object containing a photograph of the museum, its text and audio descriptions, as well as several nested objects - exhibits. Each of the nested objects (exhibits) also contains a photo, text description and audio history.

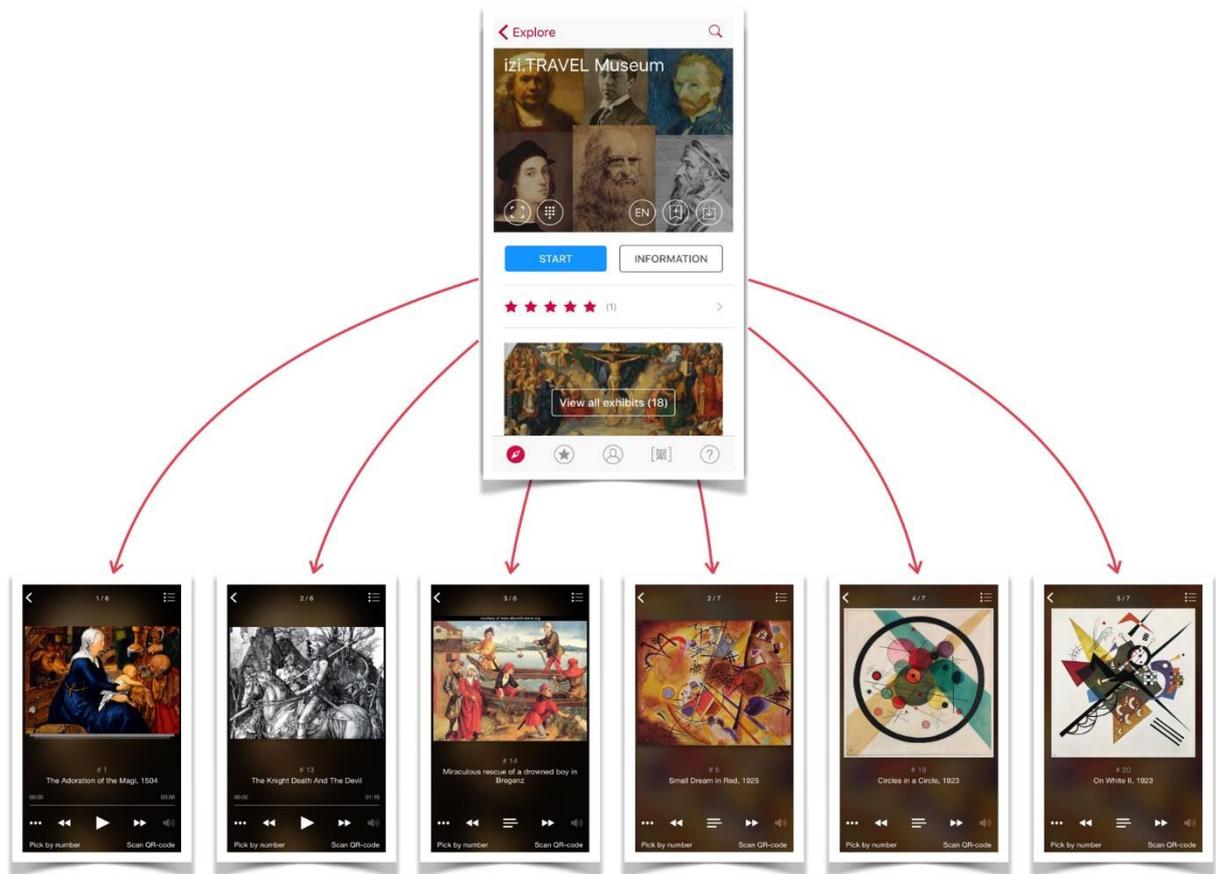


Photo 1. photo has been taken from <https://academy.izi.travel/ru>

Let's create an audio guide through the museum:

1. First, we will create the “Museum” object and fill it with description, photography and audio history.
2. Then create an exhibit. We will also fill it with description, photography and audio history.
3. Check the result obtained on the izi.TRAVEL mobile audio guide.

For this, we will need photographs of the museum and the exhibit, as well as their text descriptions and audio stories. When preparing photos and audio files, we recommend using common formats. For photos - jpg, for audio - mp3. You can take a photo from your collection or make a new one, and you can record audio using the laptop's built-in microphone or an external microphone connected to the computer. Also, audio can be recorded on the phone and transfer the file to a computer.

2. Museum in social networks and virtual museum

No less important aspect in expanding the museum's audience is the representation of the museum in the Internet space and social networks. The modern information society places special demands on the museum. Traditional ways of presenting cultural institutions in print publications and mass media limit the reach of the audience and the way information is presented. Most of the world's museums are represented in all popular social networks and Internet sites. Social networks have become a platform for communication between the museum and visitors. With the advent of thematic museum communities in social networks, potential visitors have the opportunity to better navigate the world of museum information. Entering the community, users actually stay in constant communication. Museums, who want to promote their collections and services in social networks, must learn to speak in a language understandable to users, in this case they can count on an increase in attendance and brand awareness. Coverage of the museum, information about the activities that the museum holds, the poster of the upcoming exhibitions all this is provided online. There are five main activities of the museum in the information space, namely

- Affiliate - building relationships with external institutions to create and promote new resources and products;
- Resource - the gradual transfer of traditional museum activities in the information format;
- Communication - building and developing new forms of communication with museum visitors, both inside and outside its building, actively responding to current problems and issues, creating a positive information field;
- Educational - conducting research projects on the basis of the museum, participation in conferences, seminars;
- Management - building a system of management relations of the museum, managing museum projects in accordance with it.

In this section, the communication direction of museum activities will be considered in more detail, since it is precisely this that is the basis for building a museum communication strategy.

The development of the museum today is strongly influenced by the process of digitalization of art and culture in general. The widespread introduction of new technologies into the museums of the world is changing their traditional communication models. Under the process of digitalization usually mean "transfer processes and their content, the content in digital format." Regarding the museum sphere, digitalization is talked about in two main directions: in relation to the digitization of the museum collection, and in relation to the introduction of interactive digital technologies in the museum exposition.

Museums are the main source of information about world culture and history, but they cannot always present it in an accessible form to a wide audience. One of the ways to solve the problem of preserving information, interpreting it and providing it for review is digitizing the museum collection, translating it into electronic format. Digitizing the museum collection gives the museum a number of possibilities, namely:

- preservation of museum collections;
- wide access to research and facilitation of restoration work thanks to high-quality digital media;
- digitalization of the museum fund for commercial use;
- providing access to the electronic fund to people who are physically unable to familiarize themselves with the genuine collection;
- information support of the main (physical) exposure due to access to the virtual collection.

As for digital technologies directly in the museum's exhibition space, there are two models of interaction between exposure and digital technologies:

1. Digital technologies play a supporting role in the interpretation of the exposition, support its design and provide additional information to visitors;

2. Digital technology (apparatus) itself acts as a museum object, replacing the original exhibits.

When developing a strategy, the following points should be specified:

Purpose

The main semantic part of the document, which describes the main purpose of the use of social networks by the museum. Setting a goal will determine the range of tasks that need to be addressed, as well as the formats and methods of work.

The objectives of the museum may be different: the promotion of the brand of the museum; drawing attention to exhibitions and events in the museum; increasing museum attendance; collecting statistics for analyzing the audience and future project activities, etc.

Tasks

It is necessary to consistently list the actions that will lead to the achievement of the stated goal.

For example, for the purpose of “increasing museum attendance”, it is necessary to create a positive image of the museum, consistently talk about the museum’s activities for different categories of visitors, hold raffle tickets, advertise souvenirs, etc.

The target audience

At this stage, it is necessary to determine the portrait of the target audience: it is not only about geography and social demographic parameters, but also about the style of communication, the range of interests. When choosing a target audience, it is worth conducting an analysis of potential user groups interested in participating in the official group.

The social networks that the museum uses

After determining the target audience, it is necessary to understand on which platforms it is focused, to give a brief description of the opportunities offered by

one or another social network, as well as an analysis of how these networks will help to solve the set tasks.

At this stage, it is also important to define not only global platforms (VKontakte, Facebook, etc.), but also local (communities within social networks, blogs, forums). In this case, the museum will be easy to use the format of "circular promotion." The greater the number of networks from which the user receives information about the museum, the higher the likelihood that he will perceive and remember the information of this institution. As a result, there will be a partial exchange of audiences between the museum's communities.

Content Strategy

Any SMM specialist will confirm: without quality content, promotion tools are useless. Museum staff need to pre-plan a content strategy based on the interests of the target audience.

The elements of content strategy are:

- main topics of publications;
- the frequency of publications;
- style of publications;
- publication time.

At the same time, each site develops its own optimal format of materials. Thus, the majority of VKontakte users perceive visual content better, so it is recommended that at least 50% of all materials should contain photo and video content. The optimal format for Facebook - informative posts in the microblogging, the size of 300-1000 characters. The main focus of Twitter - the publication of eye-catching ads with links to pages where you can get more information

It is also worth paying attention to new forms of presenting information: video reports and video reports from events, photo and video broadcasts in real time, voting and raffles.

Teamwork organization system

It is necessary to prescribe official duties of employees who administer museum accounts in social networks, as well as the procedure for interaction between responsible employees. It is worthwhile to think over in advance the system for obtaining images, video, an algorithm for creating, editing and publishing texts, etc.

Efficiency mark

In order to understand whether the goals set for the museum are being fulfilled, whether a correction is required, it is necessary to determine the system of performance indicators in advance and focus on them in the process. The analysis of the achieved results should be carried out with a certain frequency and, on its basis, the campaign should be adjusted.

The described sections can become the main document, which over time can be adapted and adjusted under the influence of the needs of subscribers and the constantly emerging new trends of social networks.

When implementing the strategy of promoting the museum in social networks, certain difficulties may arise:

1) A large number of spam in open groups, as well as the possible hacking of the official page. It is necessary either to limit the pages for editing or to spend the staff's enormous daily efforts to combat spam.

2) Daily increasing amount of work related to objective reasons - the widespread development of the Internet and the increase in the number of users.

3) The need to maintain a constant, round-the-clock activity that is difficult to organize, because employees working with social networks usually perform other duties as well.

4) Personnel shortage, it is necessary to allocate specially trained employees - managers of social networks with knowledge in the field of psychology, information technology, communication in different foreign languages.

When working in SMM culture, it is especially important to understand your target audience. You need to be prepared to contact a critically minded audience. She is not afraid to express her opinion and defend it in the comments, so you need to learn how to correctly respond to these phenomena: not to remove criticism, but to engage in dialogue with subscribers. Thus, when working with an audience, it is important to correctly combine the laws of branding, positioning and promotion of cultural organizations and projects in social networks.

Summarizing the above, it is worth noting that, despite these difficulties encountered when working with social networks, this site is an effective advertising tool for museum marketing strategy. Proper use of all the opportunities offered by social networks will help establish long-term trusting contacts with users and convince them to actively participate in the community's life, much less attend "real" meetings and events.

In turn, the strategy of working with social networks can be a useful tool that will help efficiently use resources to achieve the goals and objectives set for the museum.

One of the types of inexhaustible resources of the World Wide Web are virtual museums. These products of the computer industry provide free mass access of visitors to world artistic achievements and cultural heritage. The attendance rate of museum sites is very high, which indicates the importance of this type of resources for users.

In the 1980s, it was the museums influenced by the public. It was more important than the item itself. The potential of the world's potential has been. It's more than a matter of course. There is no official number.

When creating a virtual museum, the following elements are used:

- Museum (1).
- Collections (2).
- Exhibits (3).

A virtual museum can contain just a collection of exhibits, and it can combine exhibits in a collection.

The figure below shows the structure of the virtual museum: Museum (1) - Collections (2) - Exhibits (3).

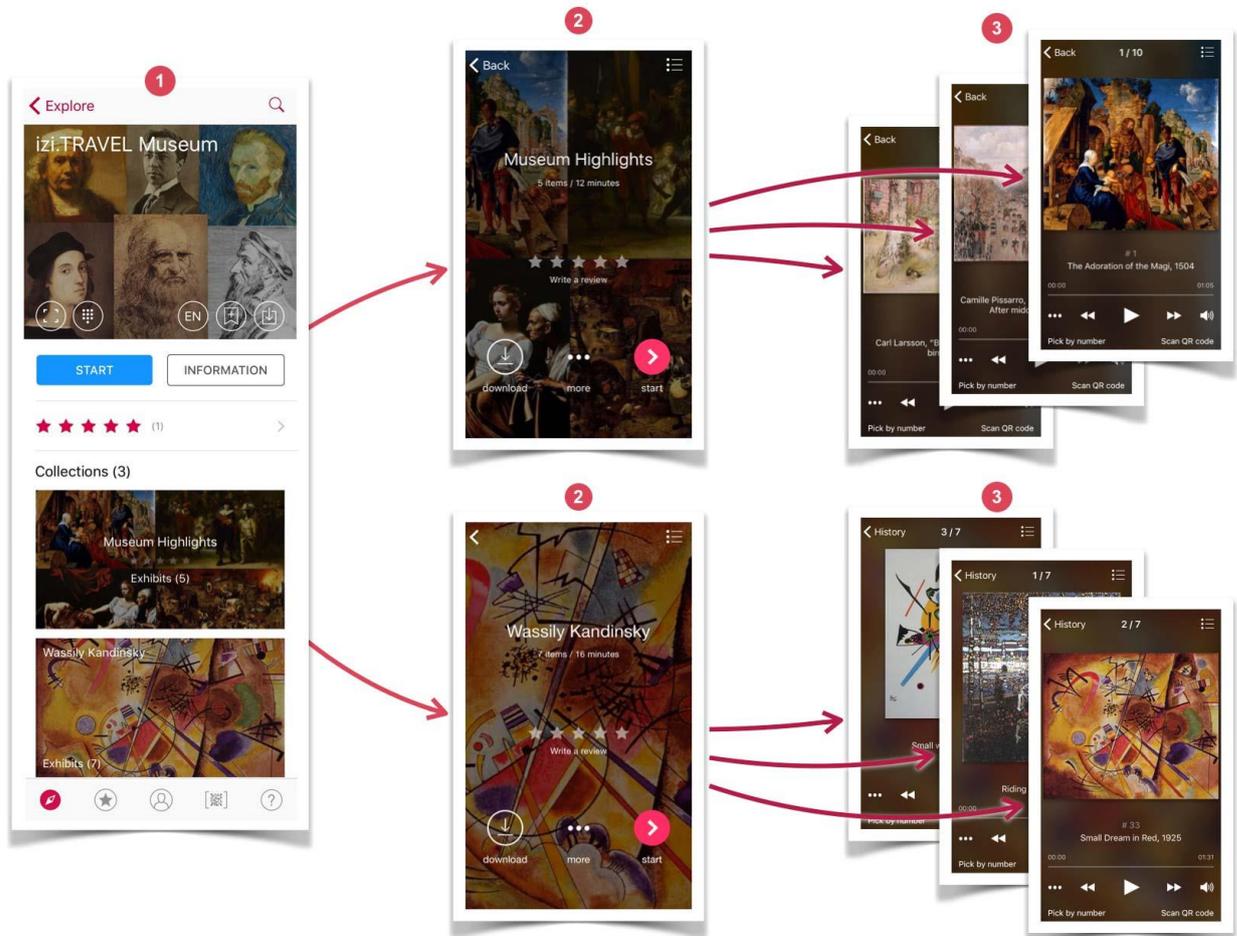


Photo 2. Photo has been taken from <https://academy.izi.travel/ru>

The museum is the main object of the structure of the virtual museum. It contains a description of the museum, information about its location and a plan of the museum (diagram).

The structure of the museum includes collections and exhibits.

Description of the museum

Description of the museum is intended to represent the museum in the mobile audio guide. It contains:

- The text of the museum description (1).
- Audio story about the museum (2).
- One or more photos of the museum (3).
- Video story about the museum (4). Optional.
- Quiz (5). Optional.

The figure below shows what a museum description looks like in izi.TRAVEL CMS and on the screen of a mobile application.

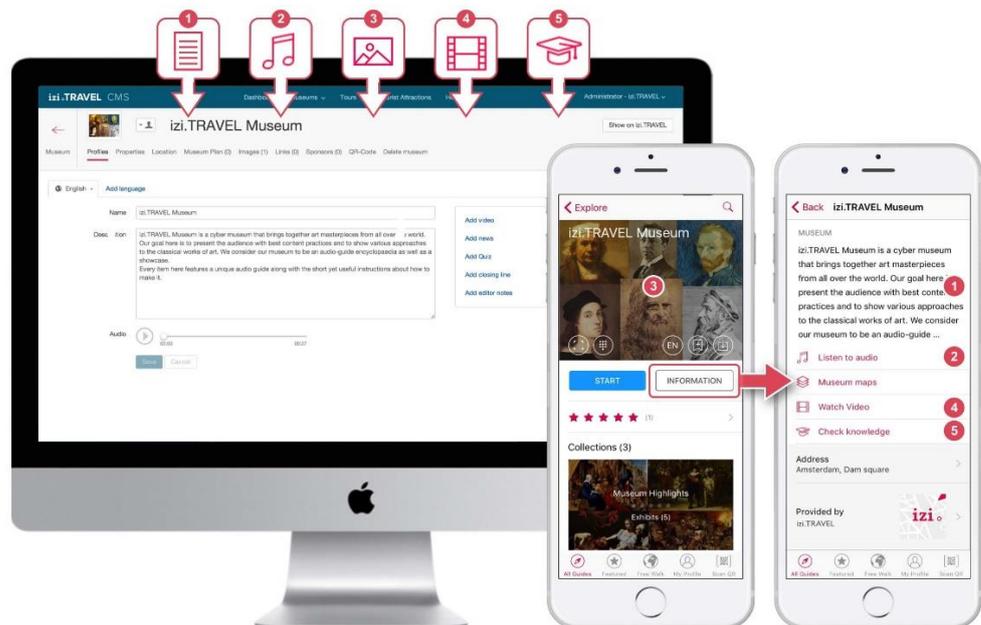


Photo 3. Photo has been taken from <https://academy.izi.travel/ru>

Museum coordinates

The coordinates of the museum are used in the mobile audio guide to display the museum on the map and to calculate the distance from the current position of the tourist to the museum.

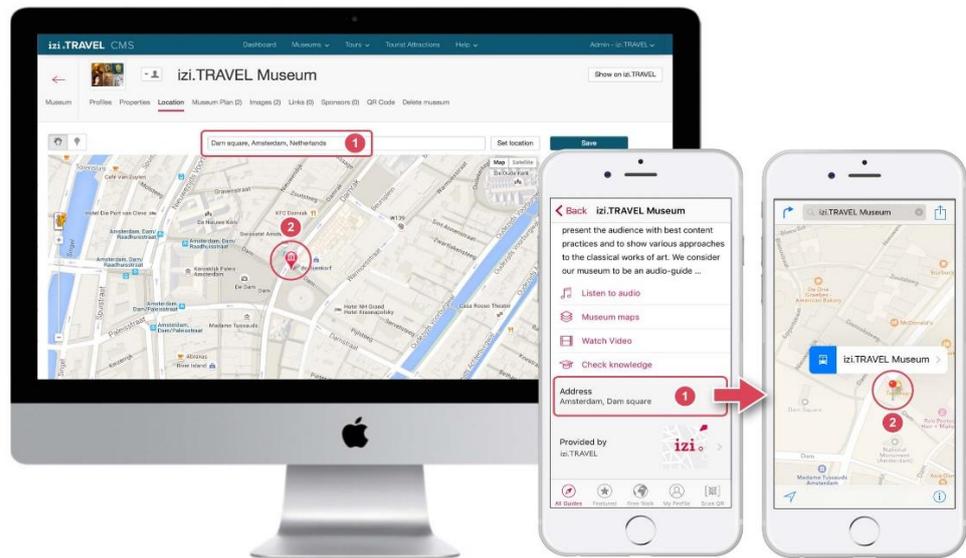


Photo 4. Photo has been taken from <https://academy.izi.travel/ru>

Museum plan

The plan of the museum is placed in the mobile audio guide in the “Museum Plan” section. Helps tourists navigate the museum.

The plan of the museum can be presented as one scheme, and several (floor plan).

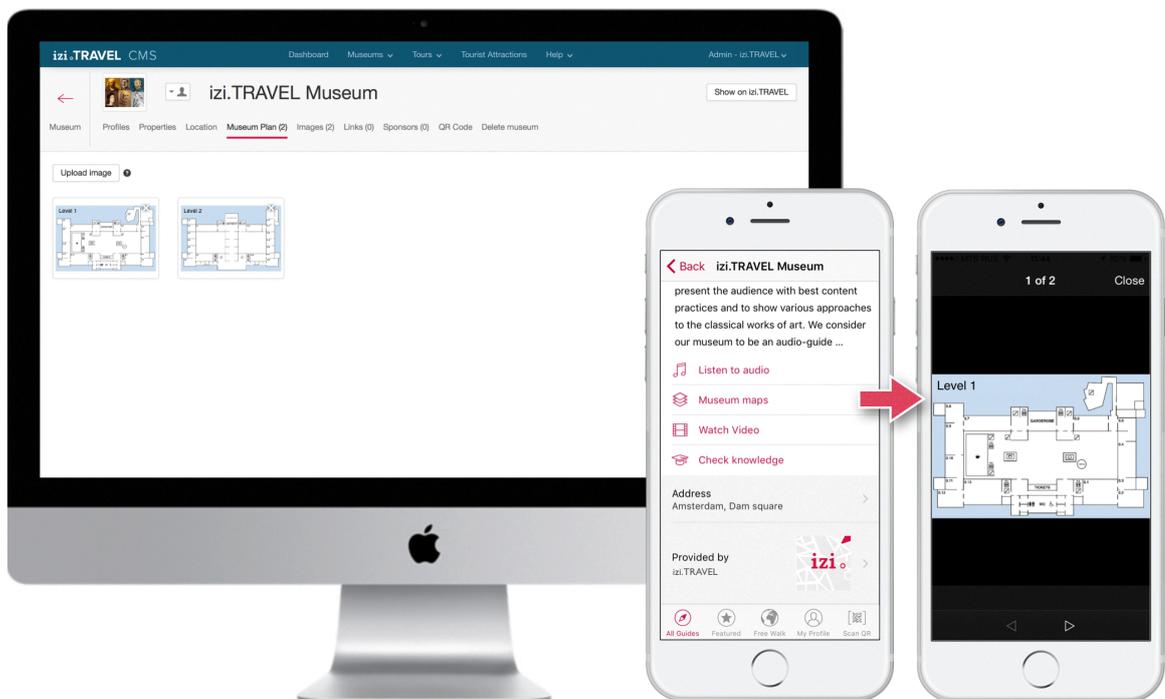


Photo 5. Photo has been taken from <https://academy.izi.travel/ru>

Exhibit

The exhibit is the main element of the virtual museum. Description of the exhibit consists of:

- Text description (1).
- Audio exhibit stories (2).
- One or more photos (3).
- Video stories about the exhibit (4). Optional.
- Question quizzes (5). Optional.



Photo 6. Photo has been taken from <https://academy.izi.travel/ru>

Simple museum structure

The simple structure of the museum is a collection of exhibits.

Below is a diagram and a view of such a structure in the CMS and mobile application.

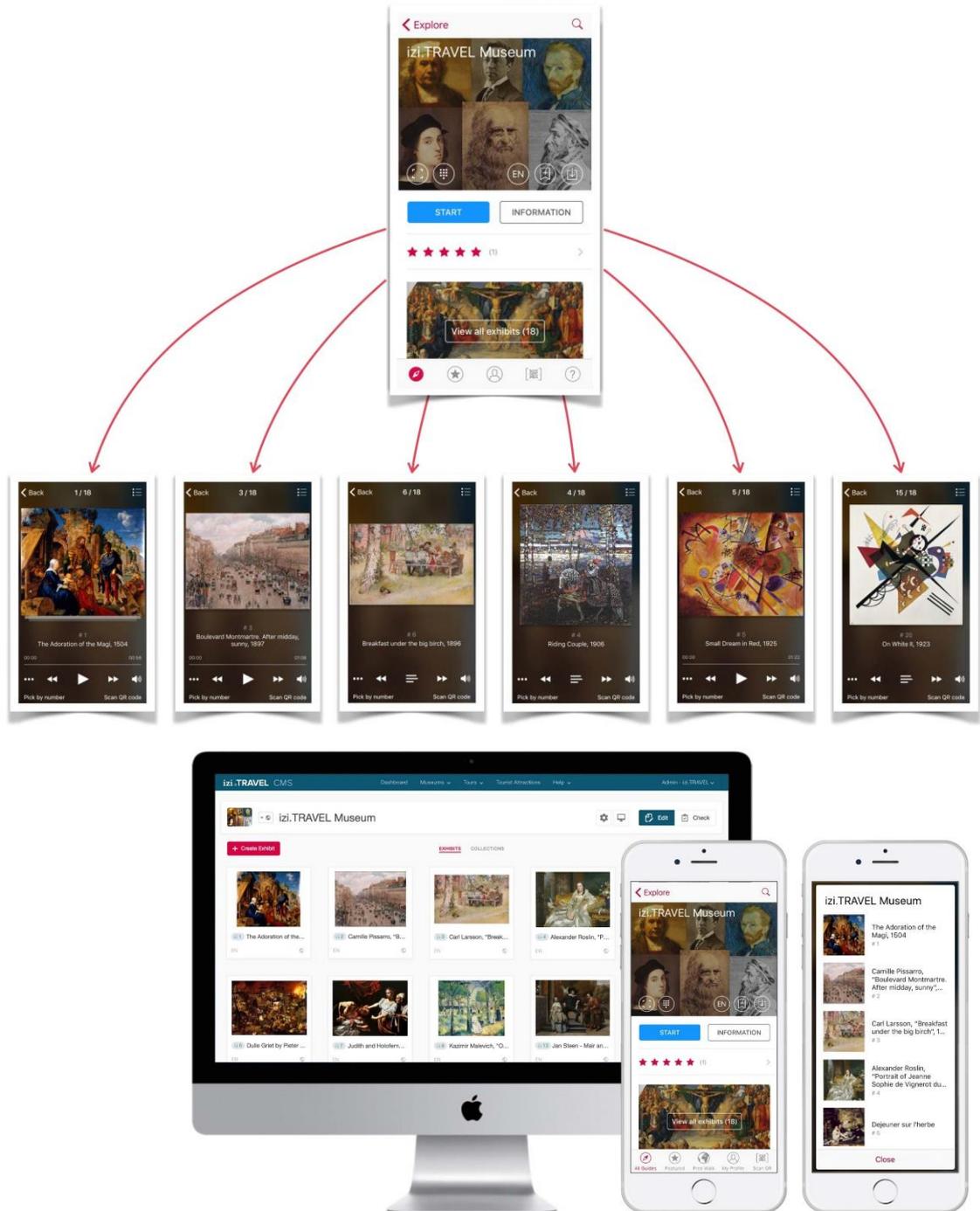


Photo 7. Photo has been taken from <https://academy.izi.travel/ru>

the complex structure of the museum

The structure of the museum may be more complex and consist of collections, which, in turn, will consist of exhibits.

An example of such a structure is presented below.

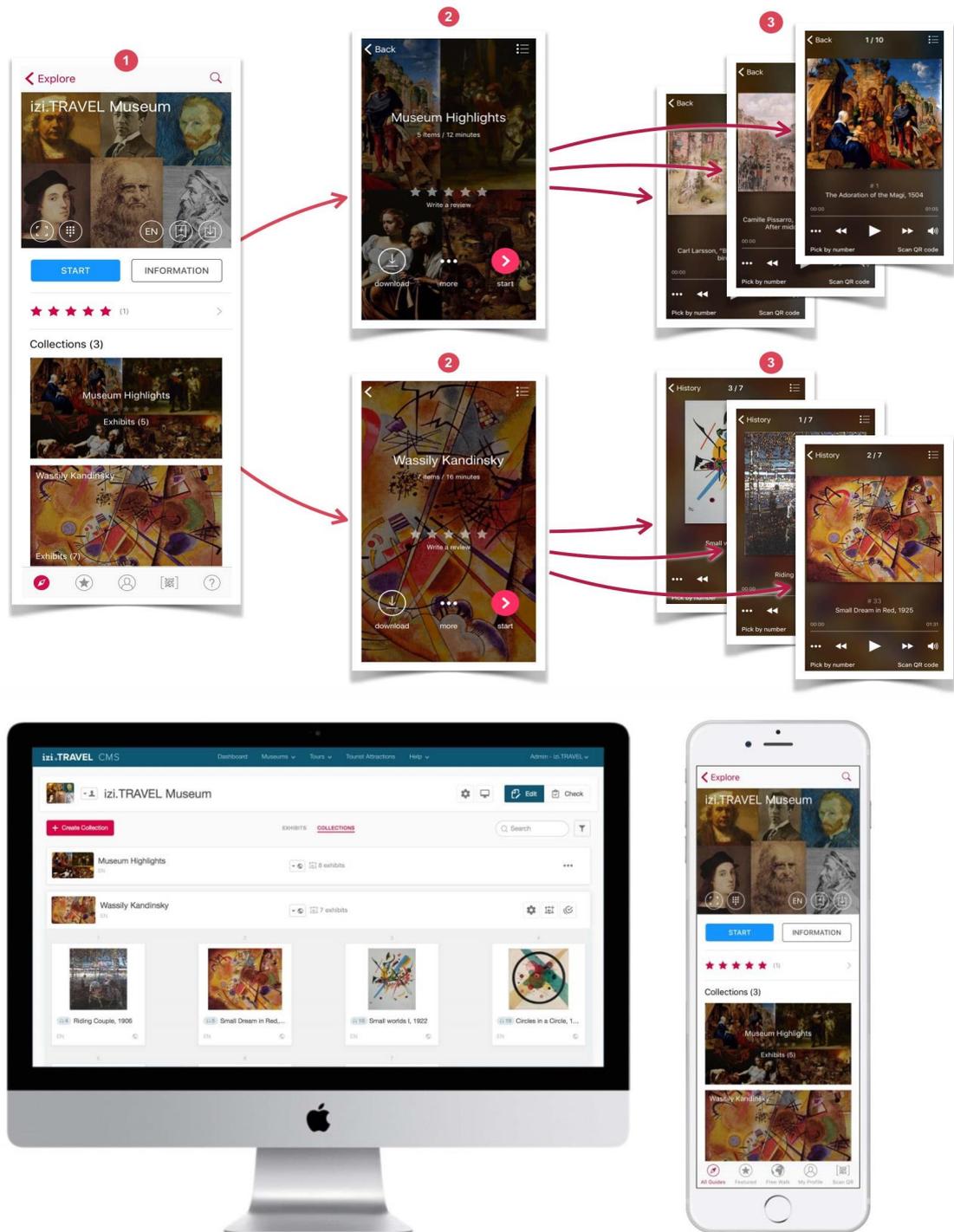


Photo 8. Photo has been taken from <https://academy.izi.travel/ru>

Collection

The collection is a collection of exhibits combined by a common feature. It consists of a description of the collection and links to specific exhibits.

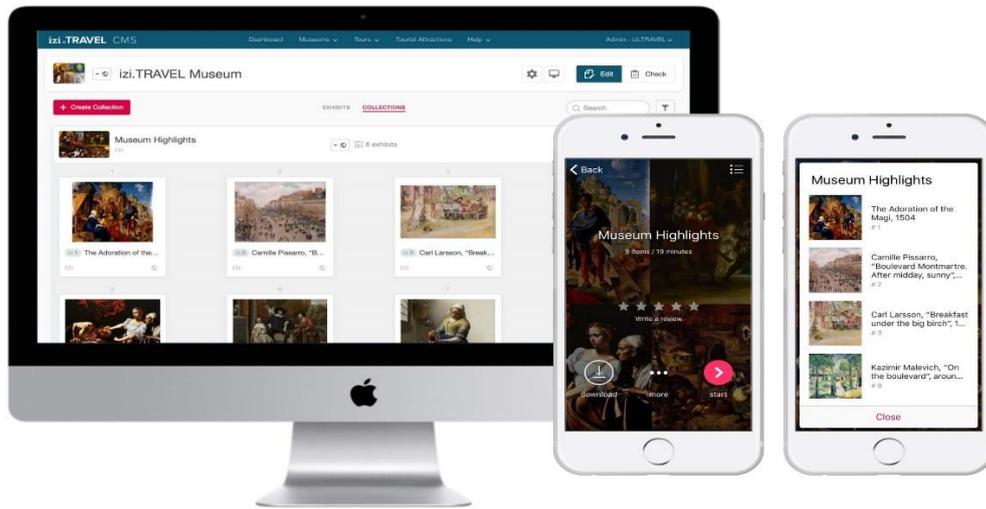


Photo 9. Photo has been taken from <https://academy.izi.travel/ru>

Description of the collection

Description of the collection contains:

- Text description (1).
- Audio story about the collection (2).
- One or more photos (3).
- Video story about the collection (4). Optional.
- Question quiz (5). Optional.

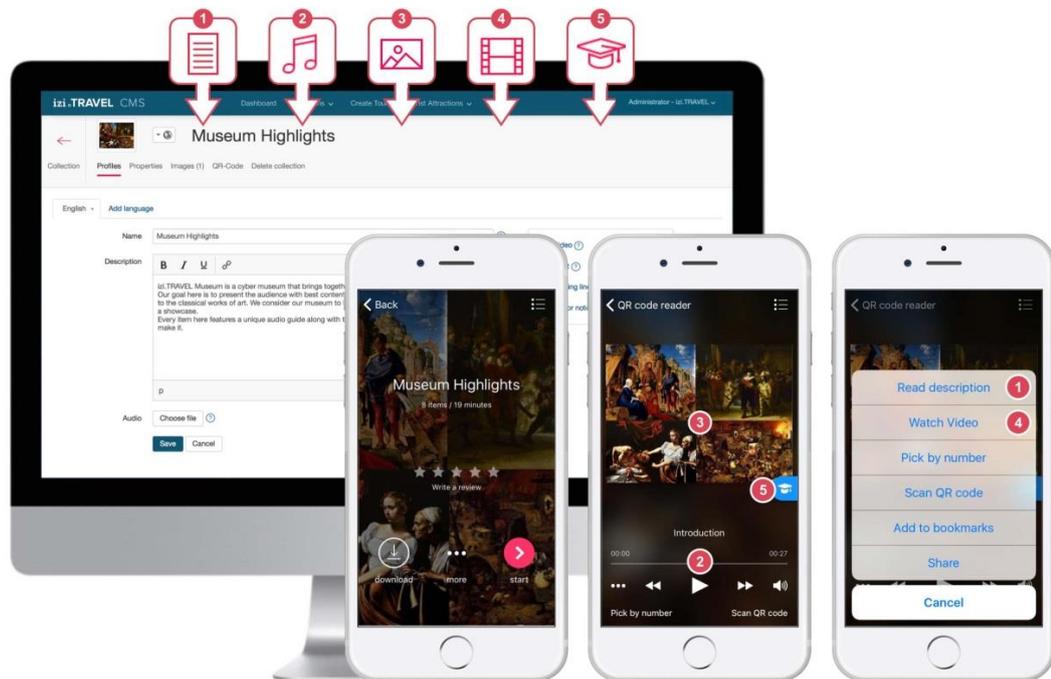


Photo 10. Photo has been taken from <https://academy.izi.travel/ru>

3. Perspectives of the souvenir- commercial activity development in the museum.

Now the theme of a museum souvenir is becoming more relevant in a professional environment. Copyright museum stores have become an integral element of the museum image of a serious financial help in the economic activity of the museum. Creation of the author's souvenir shop of the museum as a type of additional service that the museum can provide its visitors with the possibility of using museum souvenirs (with a museum logo and subject matter) for the purposes of the museum's promotional activities. A profitable and popular trend is the production of souvenirs based on the main collections of the museum and on the most unique and recognizable exhibits of these collections. The museum souvenir is a direct conductor of the museum's mission and a popular popularizer of its collection.

The museum souvenir has several important functions:

- A commercial
- Marketing
- Enlightenment; - Advertising

Each of these functions is very important for the museum. For example, the first two functions are directly related to strengthening the financial and economic status of the museum. The educational function is related to the main activity of the museum. It can be presented in the form of museum catalogs, publications and books. And the last function that is of particular importance in attracting interest to the museum and the formation of public loyalty to this cultural organization.

The main question for me in this part of my work will be to develop the concept of a souvenir shop for the Bukhara State Museum Reserve. Outline the prospects for the development of this gift shop and will try to determine its main directions.

In most cases, a wide assortment that is presented on store shelves in any museum includes a variety of magnets, postcards, stickers, diaries, calendars, and

other printed materials. The visitor may also purchase books and catalogs as a memory of the museum, for example, jewelry, accessories, tableware, decor items, or just a beautiful thing indirectly connected with the museum. Therefore, the assortment of souvenirs in museums should be directed to the very different audiences: from schoolchildren who buy postcards and magnets for a low price, ending with business people who prefer expensive and high-quality things.

It is very important that the souvenir be not only beautiful, but also directly connected with the museum's brand, creating an impression about it and conveying its vision.

From the traditional marketing tools used in museums, the formation of museum souvenirs stands out, which is also an additional opportunity to advertise this institution and subsequently increase its attractiveness. Let's name the main functions of souvenirs (in addition to the functional purpose of the item):

- creating associations and preserving memories;
- the representation and advertising of the brand, the formation of the image of the organization, the image of the visitor acquiring a souvenir;
- aesthetic and artistic value;
- gift and demonstration of loyalty to partner organizations.

The most common and popular museum souvenirs are:

- objects with the image of museum symbols (facades of buildings, objects of the collection or a stylized portrait of a figure to whom the museum is dedicated); often these souvenirs are considered as corporate products when communicating with friends or partners of the museum;

- souvenirs with the symbols of the territorial belonging of the museum;
- souvenirs associated with the profile of the museum;
- polygraphic and multimedia materials of the museum (for example, catalogs, books, guides, disks) are also considered as souvenirs. Many museums enhance and strengthen their reputation in the research environment, acting as publishers.

Thus, thanks to the distribution of their own souvenirs, museums expand their audience (both visitors and the professional community, sponsors).

Museum souvenirs, as a rule, are devoted to subjects of the main exhibition; rarely do museums create souvenirs timed to special events. The souvenir, being a way of emotional communication with tourists, is functionally defined by the following aspects:

- formation of an emotional response from travelers;
- fostering loyalty to the tourist area, program, event, etc .;
- encouraging travelers to re-visit the museum;
- drawing attention to the folk art, traditional holidays and ceremonies, craft;

After analyzing the above mentioned functions of museum souvenirs and looking at the most common and popular museum souvenirs, we suggest considering a list of the most interesting and unique motifs and images for the souvenir shop of the Bukhara State Museum of the Reserve. In my opinion, the emphasis should be on the main collections of the museum and the most recognizable and unique exhibits of these collections. The collection of exhibits of the museum-reserve is represented by works of ancient spiritual and material culture, objects of decorative and applied art of the peoples of Uzbekistan of the periods of the 2nd century BC. - I. c. n er - XX century, including:

- Archeology - 12.127 units.
- numismatics - 20.062 units.
- arts and crafts - 2.452 units.
- household items and ethnography - 8.047 units.
- unique books and documents –19.776 items.
- painting - 776 units.
- graphics - 124 units.
- sculpture - 38 units.
- photo, photo negatives - 4347 units.
- other exhibits - 4036 units.

From these collections you need to select the most valuable and unique exhibits (preferably that are exhibited in museum expositions). If desired, the museum souvenirs can be divided into separate topics related to the museum expositions and its collections. Also no less important aspect in presenting these exhibits on the surface of various museum souvenirs is the development of the design of the decoration of museum souvenirs in my opinion at this stage. It would be advisable to involve designers in the process of robots. I propose to look at several exhibits from the collections of the Bukhara Museum, which in my opinion can become a museum brand:

The following exhibits can be distinguished from the archaeological collection of the museum:



Photo 11. Photo from museum catalogue



108. Женская головка. Резной ганч из Варахши. VIII в.

Photo 12. Photo from museum catalogue

From the collection of numismatics





Photo 13. Photo from museum catalogue

From the collection of the decorative applying art



Photo 14. Photo from museum catalogue

Golden plaque with the image of the face of a female goddess. I century BC-II century AD Silver and gold stripes were attached to women's outerwear and protected it from the evil eye and "evil spirits"



Photo 15. Photo from museum catalogue

Golden earring of amphora form I century BC - II century BC

From the collection of household items and ethnography



Photo 16. Photo from museum catalogue

Each of the above exhibits can be combined with the profile of the museum and the variety of its exhibits.

The second important stage in the formation of the museum souvenir shop is to determine the types of souvenirs, which will be presented to the museum theme and will be depicted museum exhibits. That is, the development of an assortment of museum souvenirs that will represent and carry the image of the museum and its collections. From the above studies it became clear that the following types of souvenirs are very popular among museum visitors.

- printed matter (various magnets, postcards, stickers, diaries, calendars and other printed matter).
- Memorable souvenirs (except for printed products) T-shirts, caps, flags, bags, mats for computer mice, key chains, badges, etc.
- Publications and publications of the museum - Thematic catalogs, museum guides, audio lectures (dedicated to museum expositions and historical periods covered in these expositions) video films, books, etc.

Also in the process of producing souvenirs, you need to pay special attention to several important parameters that are directly related to the success of the museum's gift shop. To be sold a museum souvenir must be:

- affordable,
- compact enough
- of course, original (what is the point of buying a pen in a museum if it looks like a thousand of the same ones that can be purchased in other museums and differing only in the inscription?),
- as well as functional (if the item cannot be used in any way, it will rarely be accessed).

Conclusions on the third chapter.

The main task in writing the third chapter of this scientific work was to ensure the popularity and accessibility of the historical and cultural heritage of the Bukhara region through the introduction of innovative museum services. In the course of the study, the following types of museum services were proposed:

- the choice of the innovative services is suitable for museums of the Bukhara region and the theoretical development of mechanisms for their implementation.

The leading innovative museums of the world offer the following innovative services to their visitors:

- Qr codes and audio guides to transmit information in different languages of the world;
- Social networks Virtual Museum Virtual exhibitions;
- Thematic 3D installations;
- The use of sound domes and information kiosks in the museum expositions;
- View thematic videos in the museum expositions.
- Commercial activities associated with the creation of souvenir shops of the museum (the design of a number of souvenirs that will represent the most valuable exhibits of the museum)
- Commercial activities related to the organization of cafes and mini bars in the museum (the development of the authentic look of these institutions, which will organically fit into the look of the museum)
- Creation of a thematic map of the museum (in museums with large exhibition areas and large numbers of exhibits) using the highlights system.
- Prospects for creating a single tourist card of the city. Giving the opportunity to visit the entire museum in the territory of the Bukhara region (to work out a flexible tariff system of this tourist card)

CONCLUSION

Following conclusions can be made based on the results of the current research project:

Firstly, it became clear that a serious change has already occurred within sociocultural space and institutions of this space (and in museum activity as part of this space) during this research. Shifts from basic and undisputable functions of museum (preserving and exhibiting) towards more sustainable museum from economical point of view. Therefore, a great interest is presented in the services that on one hand are concerned with satisfaction of the cultural needs of museum visitors and on the other form one of the significant concepts in tourism sphere “Attractiveness”. Thus, rapprochement is established between museum and tourism sphere. In this way of development, it is very important to have creative and innovative approaches which help in creating of innovative types of museum services. Consequently, they will become one of the main instruments in communication between museum and its audience.

Secondly, - The issue of the economic sustainability of the museum has become one of the key in the whole scientific and educational activities of this organization. The search for strategic partners has become a necessity for the museum in recent years there has been a mutually beneficial partnership with the tourism industry.

Thirdly, development of the new forms of the communication within the cultural sphere of society, emergence of new patterns of consumption of cultural products makes relevant the issue of the marketing research in this field. The primary tasks for marketing will be to define a new face (image) of the museum and expectations of the new audience of the museum. Therefore creating a marketing strategy which will help to expand the museum audience and reinforce economical sustainability of the museum is relevant. Competent marketing can

also help identify, satisfy and affect the needs of stakeholders and potential sponsors. By developing marketing tactics, one can succeed in expanding the museum audience and drawing attention to the museum's activities. Speaking of the Bukhara State Museum, we can say that a well-built marketing policy will enable the creation of a tourist and cultural brand of Bukhara based on the continued trend of the museification of architectural monuments of the city and the use of innovative museum services in communication with its audience.

Lastly, the choice of the innovative services is suitable for museums of the Bukhara region and the theoretical development of mechanisms for their implementation.

The leading innovative museums of the world offer the following innovative services to their visitors:

- Virtual Museum;
- Virtual exhibitions;
- Guided tours using audio guide;
- The use of QR codes to transmit information in different languages of the world;
- Thematic 3D installations;
- The use of sound domes and information kiosks in the museum expositions;
- View thematic videos in the museum expositions.
- Commercial activities associated with the creation of souvenir shops of the museum (the design of a number of souvenirs that will represent the most valuable exhibits of the museum)
- Commercial activities related to the organization of cafes and mini bars in the museum (the development of the authentic look of these institutions, which will organically fit into the look of the museum)
- Creation of a thematic map of the museum (in museums with large exhibition areas and large numbers of exhibits) using the highlights system.

- Prospects for creating a single tourist card of the city. Giving the opportunity to visit the entire museum in the territory of the Bukhara region (to work out a flexible tariff system of this tourist card)

To conclude, the importance of museums as economic and cultural sources for their cities and regions becomes clearly indicated. Problems, new ideas and projects that are described demonstrate the role and high potency of the museums in changing conditions of our day.

REFERENCES

I. Legal -normative documents

- 1.1 Law of the Republic of Uzbekistan "On Tourism" of August 20, 1999, N 830-I Bulletin of the Oliy Majlis of the Republic of Uzbekistan, 1999, N 9, art. 227; Collection of the legislation of the Republic of Uzbekistan, 2006, N 14, Art. 113; National database of legislation, 19.04.2018, No. 03/18/476/1087.
- 1.2 The Decree of the President of the Republic of Uzbekistan "On measures to ensure the accelerated development of the tourism industry of the Republic of Uzbekistan". Collection of the legislation of the Republic of Uzbekistan, 2016, No. 49, Art. 558.
- 1.3. Decree of the President of the Republic of Uzbekistan "On the Strategy of the further development of the Republic of Uzbekistan". Collection of the legislation of the Republic of Uzbekistan, 2017, No. 6, Art. 70
- 1.4 Resolution of the President of the Republic of Uzbekistan "On the organization of activity of the State Committee for Tourism Development of the Republic of Uzbekistan". Collection of the legislation of the Republic of Uzbekistan, 2016, No. 49, Art. 559.
- 1.5 The Decree of the President of the Republic of Uzbekistan "On the Republic of Uzbekistan On additional measures for the accelerated development of tourism " The January 5, 2019 Decree No. PF-5611. Legal information national database, 06.01.2019, 06/18/5611/2430.
- 1.6 EUROPEAN COMMISSION 2014. Towards an integrated approach to cultural heritage for Europe, COM 477/2014 final, Brussels, 22nd July 2014. Available at: http://ec.europa.eu/culture/library/publications/2014-heritage-communication_en.pdf
- 1.7 MIBAC (2013). *Numero di musei/istituti dotati di servizi per la fruizione del pubblico*. Retrieved from <http://imuseiitaliani.beniculturali.it/sii//statistiche/TipologiaMusei/52/all>
- 1.8 International Council of Museums (ICOM).2007 Article 3, Statutes
- 1.9 Кодекс музейной этики ИКОМ 2006 г.

II. Textbooks, manuals, conference papers and monographs:

- 2.1 Kotler N., Kotler Ph. 2009. Museum Strategy and Marketing: Designing Missions, Building Audiences, Generating Revenue and Resources. Page 28.
- 2.2 Runyard Sue and Ylva French. 2001. Marketing and Public Relation. Handbook. For Museums, Galleries & Heritage Attractions. The Public Historian 23(1) Page 13.
- 2.3 Giesen, B. 2007. Entgrenzung und Beschleunigung—Einige Bemerkungen über die kulturelle Vielfalt der Moderne. In T. Bonacker & A. Reckwitz (Eds.), Kulturen der Moderne. Soziologische Perspektiven der Gegenwart Frankfurt am Main, German: Campus Verlag(pp. 173-182).
- 2.4 Neil Kotler. 2003. Creativity and interactivity: New ways to experience, market and manage museum. Deakin University. Toorak campus. Pp 12-18
- 2.5 Kotler Ph. 2005. Principles of Marketing. Fourth European edition
- 2.6 Kaiser, W., Krankenhagen, S., & Poehls, K. 2012. Europa ausstellen: Das Museum als Praxisfeld der Europaisierung. Wien, Austria: Bohlau. Pp 22- 26
- 2.7 Susanne Schilling. 2016. Change of Museums by Change of Perspective: Reflecting Experiences of Museum Development in the Context of “EuroVision Museums Exhibiting Europe” (EU Culture Programme). 146-147 p.
- 2.8 Lewis, P. 1994. Museums and marketing., in Museum Management. Kevin Moore (ed.). Roundledge. London. P. 216-231
- 2.9 Bjorn Stenvers 2014. Museum is a territory of business
- 2.10 Kotler, Philip; Keller, Kevin Lane. 2006. Marketing Management (12 ed.). Pearson Education Pp 84-88
- 2.11 Kolb, B. 2013. Marketing for Cultural Organisations.
- 2.12 Utkin E. A. 1995 Bank marketing. M.: Infra-M., Pp 43-45
- 2.13 A Common Wealth: Museums in the Learning Age. 1996. London: Department of Culture, Media & Sport. Arnold, K.
- 2.14 Australian Bureau of Statistics. 2005. Museums 2003-2004. 8560.0. Canberra: 27 May Pp 10-11
- 2.15 Assiel G. 1999. Marketing: principles and strategy. M.: ИИФРА-М
Pp 25-28
- 2.16 Belenioti Zoe - Charis, Vassiliadis Chris A. 2015. Branding in the new museum era. Conference Paper · September

- 2.17 Bryman, A, Bell, E. 2007. Business research methods (2nd ed.). Oxford University Press
- 2.18 Rentschler, R., & Osborne, A. 2008. Deakin Research Online. Marketing Artertainment: Are Museums Jumping on the Brandwagon? In 3Rs, reputation responsibility relevance. Otago University, School of Business, Dept. of Marketing, 2007.
- 2.19 Swearingen John. 2002. Operations Management - Characteristics of service
- 2.20 Pesh D. 1993 Marketing in the museums?. Museum world. 1/4,5
- 2.21 Museum Systems in Italy. 2013. National interest.
- 2.22 McLean, F. *Marketing the Museum*. 1997. Routledge, London: New York.
- 2.23 Poole, N. 2010. The Cost of Digitising Europe's Cultural Heritage. A Report for the Comité des Sages of the European Commission.
- 2.24 Museum Systems in Italy. 2013. National interest
- 2.25 Eva Vicente, Carmen Camarero and Mari'a Jose' Garrido, 2014. Insights into innovation in European museums. University of Burgos. The 2nd International Scientific Conference SAMRO 2016
- 2.26 Enzo Badalotti, Luca De Biase and Peter Greenaway. 2011. The Future Museum. The European Future Technologies Conference and Exhibition
- 2.27 Ruth Rentschler. 2006. Museum marketing: understanding different types of audiences.
- 2.28 Burghausen Mario, Varda Ivi. 2016. The corporate heritage of cultural heritage organisations: The case of the British Museum. Heritage Symposium Burghausen Varda
- 2.29 Dietrich Martin. 2009. Market orientation, performance, and competition in the German Museum Industry.
- 2.30 Frey S. Bruno, and Meier Stephan. 2006. The Economics of Museums. Handbook of the Economics of Art and Culture, Volume 1
- 2.31 Dillon, P. and Prosser, D. 2003. Learning Objects from Cultural and Scientific Heritage Resources. Salzburg: DigiCULT Consortium

III. Articles in scientific journals:

- 3.1 Stephen E. Weil. 1997 "The Museum and the Public" *Museum Management and Curatorship*, Vol. 16, No. 3, pp. 257-271.
- 3.2 A. Yu. Gil. 2012. Changes in museum activity in view of the developing tendency of the modern society. *Vestnik Tomskogo Gosudarstvennogo Universiteta*
- 3.3 Imennova L.S. 2011 Museum in globalizing world: innovations and preservations of tradition. *Izv. Penz. gos. pedagog. univ. im. i V. G. Belinskogo*. № 24. P. 34–38.
- 3.4 Leggewie, C. 2015. *Borgerbeteiligung braucht offentliche (Frei-) Raume*. Interview. Retrieved 17 August, pp 12-16
- 3.5 Neil Kotler and Philip Kotler. 2000. Can Museums be All Things to All. *Museum Management and Curatorship*, Vol. 18, No. 3, pp. 271–287,
- 3.6 Goeldner, Charles R. and J. R. Brent Ritchie. 2009 *Tourism. Principles, Practices, Philosophies*. Page 4-5.
- 3.7 McKercher, Bob and Hilary du Cros. 2012. *Cultural Tourism. The Partnership Between Tourism and Cultural Heritage Management*. Page 231.
- 3.8 Hudson, K. *Museums and their customers*. 1985. In: SMC (Ed.), *Museum are for people*. Edinburgh: Scottish Museum Council, pp. 7-15
- 3.9 Cerquetti Mara, Montella Marta Maria. 2015. *Museum Networks and Sustainable Tourism Management. The Case Study of Marche Region's Museums (Italy)*.
- 3.10 Mara Corquetti. 2016 More is better! Current issues and challenges for museum audience development: A literature review. Department of education, cultural heritage and Tourism University of Macerata. *Encatc journal of cultural management and policy*. Vol 6. Issue 1. Issn 2224-2554
- 3.11 Parasuraman, A., Berry, L.L. and Zeithaml, V.A. 1985. "A conceptual model of service quality and its implications for future research", *Journal of Marketing*, Vol. 49, pp. 41-50
- 3.12 Rentschler, Ruth and Gilmore, Audrey. 2002, *Museums: discovering services marketing*, *International journal of arts management*, vol. 5, no. 1, Fall, pp. 62-72
- 3.13 Carlo Amenta 2010. *Exploring Museum Marketing Performance: A Case Study from Italy*. *International Journal of Marketing Studies*. P. 24-36

- 3.14 Marija Dragicevica, Stjepo Letunica. 2014. Should museums and art galleries be just “for arts’ sake” or should they suit the needs of tourists? *Procedia Economics and Finance* 15 (2014) 1197 – 1200
- 3.15 Cole, D. 2008. Museum marketing as a tool for survival and creativity: the mining museum perspective. *Museum Management and Curatorship*
- 3.16 Kawashima, N. 1998. Knowing the Public. A Review of Museum Marketing Literature and Research1. *Museum Management and Curatorship*, 17(1), pp. 21–39.
- 3.17 McLean, F. 1995. Future directions for marketing in museums. *International Journal of Cultural Policy*, 1(2), pp. 355–368.
- 3.18 Markovic Suzana. 2013. Museum service quality measurement using the histoqual model. *Tourism in Southern and Eastern Europe*, pp. 201-216,
- 3.19 Luigi Scrofania, Luca Ruggierob 2013. Museum networks in the Mediterranean area: Real and virtual opportunities. *Journal of Cultural Heritage* 14S (2013) S75–S79
- 3.20 Baraldi Sara Bonini. 2014 The Management of Cultural Heritage in China: A Look from the Outside. *International Public Management Journal*. Vol.170
- 3.21 Allan, M. 2014. Why do Jordanian tourists travel abroad? Push and pull theory perspective. *Dirasat Journal: Human and Social Sciences* pp. 13-17
- 3.22 Amenta Carlo. 2001. Exploring Museum Marketing Performance: A Case Study from Italy. *International Journal of Marketing Studies*. A new strategic approach to the museum and its relationship to society. *Museum Management and Curatorship*, 19(1), pp. 75-84
- 3.23 Basso Antonella, Casarin Francesco, Funari Stefania. 2017. How well is the museum performing? A joint use of DEA and BSC to measure the performance of museums. *Omega* 000, pp. 1-18
- 3.24 Bjerregaard Peter. 2015. Dissolving objects: Museums, atmosphere and the creation of presence. *Journal: Emotion, Space and Society*. 15. P. 74 - 81
- 3.25 Camarero Carmen , Garrido María José, Vicente Eva. 2015. Achieving effective visitor orientation in European museums. Innovation versus custodial. *Journal of Cultural Heritage*. 16. P. 228 – 235
- 3.26 Pescarin Sofia. 2014. Museums and Virtual Museums in Europe: Reaching Expactation. *SCIRES it*. Vol 4. Issue 1. Rome pp 29-32

- 3.27 Scrofani Luigi, Ruggiero Luca. 2013. Museum networks in the Mediterranean area: Real and virtual opportunities. *Journal of Cultural Heritage*. 14S. S75-79
- 3.28 Simón L., Fernando Ramos, Serrano Silvia Cobo. 2014. Licenses and Access to Digital Content in Museums Pursuant to the New Directive on Information Re-use (2013): Prado, Louvre and N. Gallery. *Procedia - Social and Behavioral Sciences* 147. P. 91 – 97
- 3.29 Styliani Sylaiou, Fotis Liarokapis, Kostas Kotsakis, Petros Patias. 2009. Virtual museums, a survey and some issues for consideration. *Journal of Cultural Heritage* 10. P. 520–528
- 3.30 Rentschler, R. Museum and performing arts marketing: a climate of change. 1998. *Journal of Arts Management, Law and Society*, 28, pp 67-70.
- 3.31 Andreasen, A. R. 1985. Marketing or selling the arts: an orientational dilemma. *Journal of Arts Management and Law*, 15(1) pp. 73-77
- 3.32 Ames, P. Marketing museums: means or master of the mission. 1989. *Curator*, 32(1) pp 23-27.
- 3.33 Volkerling, M. 1996. Deconstructing the difference engine: a theory of cultural policy. *European Journal of Cultural Policy*, 2(2) pp 74-78,
- 3.34 Rentschler, R. Museum and Performing Arts Marketing: The Age of Discovery. 2002. *Journal of Arts Management, Law and Society*, 32(1) pp. 36-39
- 3.35 Radbourne, J. (1997). Creative Nation: A policy for leaders or followers? An evaluation of Australia's 1994 cultural policy statement. *Journal of Arts Management, Law and Society*, 26(4)
- 3.36 DiMaggio, P. When the profit is quality. 1985. *Museum News*, June, 63(5) pp. 53-57
- 3.37 Boon, T.(2000) The internet: who needs it?. *Journal for Education in Museums*, 19, pp. 40-43.
- 3.38 Castilla San Martín. P. 2012. Entornos museísticos. Nuevas tecnologías expositivas (The World of Museums. New Technology for Expositions). Telos, Page 90.
- 3.39 Francesca Raffi. 2017. Full Access to Cultural Spaces (FACS): Mapping and evaluating museum access services using mobile eye-tracking technology. Pp. 18-37

- 3.40 Makarov D.V. and Shutova O.V., 2015. “Внедрение технологий и новых приемов в культуру работы современного музея” : Журнал «Современные проблемы науки и образования» 2(1). Pp. 28 – 37
- 3.41 Camarero, C. and Garrido, M. J. (2008) The Role of Innovation in the Relation between Market Orientation and Performance in Cultural Organizations. *European Journal of Innovation Management*, 11:3 pp 413–34
- 3.42 Тургель И.Д., Карпов Е.В. Методические основы стратегического анализа социально – экономического развития муниципального образования// Региональная экономика: Теория и практика. 2008. №36 pp. 93-105
- 3.48 Мастеница Е.Н. 2011. «Феномен музея: опыт музееведческой рефлексии». Pp 43-48
- 3.49 Curiel Javier de Esteban, Antonovica Arta, Idoeta Carmelo Mercado. 2012. Critical factors and consumption patterns of Pergamon Museums visitors (Berlin, Germany). *Procedia - Social and Behavioral Sciences* 65. P. 313 – 320
- 3.50 Corbos Razvan-Andrei, Popesku Rihandra Irina. 2011. Museums, Marketing, Tourism and Urban Development. The British Museum – a Successful Model for Romanian Museums. *Management & Marketing* · January p.241-242
- 3.51 Curiel Javier de Esteban, Antonovica Arta, Idoeta Carmelo Mercado. 2012. Critical factors and consumption patterns of Pergamon Museums visitors (Berlin, Germany). *Procedia - Social and Behavioral Sciences* 65. P. 313 – 320
- 3.52 Cianciarulo Dario . 2014. From Local Traditions to ‘ augmented Reality’ The MUVIG Museum of Viggiano Italy. *Procedia - Social and Behavioral Sciences* 188. P. 138 – 143

IV Dissertations

- 4.1 Беззубова О. В. 2003. Музей как инстанция художественного, научного и идеологического дискурсов. Автореф. дисс. канд. филос. наук. СПб., 2003. <https://www.dissercat.com/content/muzei-kak-instantsiya-khudozhestvennogo-nauchnogo-i-ideologicheskogo-diskursov>
- 4.2 Ибрагимов Н.С. 2008 Ўзбекистонда халқаро туризмни ривожлантиришда “дестинацион менежмент” концепциясини қўллаш. Автореферат дисс...и.ф.н.Самарқанд.2008. 24 б.
- 4.3 Альмеев Р.В. 2009. Музеи Узбекистана и социально культурные перспективы их развития. Диссертация на соискание ученой степени доктора исторических наук. Ташкент. 2009.

V. Internet sites:

- 5.1 Fiona Candlin. 2017 Defining museums. Mapping museums web site 30 October. <http://blogs.bbk.ac.uk/mapping-museums/2017/10/30/defining-museums/>
- 5.2 Museums and Society 2034: Trend and Potential Futures. 2008. American association of museums. Center for the future of Museums. https://books.google.co.uz/books/about/Museums_Society_2034.html?id=cd5iewAACAAJ&redir_esc=y
- 5.3 EMEE Young Scenographers Contest. 2014. Assignment of task. Retrieved 12 August, 2015 from www.emee-young-scenographers-contest.eu/index.php?id%412.
- 5.4 Gans, P., & Schmitz-Veltin, A. 2010. Demografischer Wandel in Europa. bpb Bundeszentrale für politische Bildung. Retrieved 19 August, 2015, from www.bpb.de/internationales/europa/europa-kontrovers/38206/standpunkt-paul-gans-ansgar-schmitz-veltin
- 5.5 Keller, M. 2013. Social media and interpersonal communication. Social Work Today. Retrieved 20 August, 2015, from <http://www.socialworktoday.com/archive/051313p10.shtml>
- 5.6 Beck, U. 1986. Risikogesellschaft. Auf dem Weg in eine andere Moderne. Frankfurt am Main, German: Suhrkamp. <https://www.booklooker.de/B%C3%BCcher/Angebote/titel=Risikogesellschaft+-+Auf+dem+Weg+in+eine+andere+Moderne>
- 5.7 Official site of Bukhara state museum http://bukharamuseums.uz/ru/?app_id=5

APPENDIX

N	Name of the scientific publications	Type of the scientific publications	Publishing information	V
1	Роль инновационных музейных услуг для повышения туристической конкурентоспособности страны (scientific article)	printed	“Tafakkur va talqin” BSU Masters scientific collection of articles. Bukhara.2018. P. 111-113	3
2	Инновационные музейные услуги для развития туризма (scientific article)	printed	Moscow state university Faculty of Economics Collected articles. Moscow. 2019. P. 70-73	4
3	Музейный маркетинг как инструмент расширения музейной аудитории (scientific thesis)	printed	Priority directions of formation of sustainable competitive tourist destinations: innovative management, foreign experience and development strategies. Materials of Republican scientific-practical conference. December 14, 2018: Bukhara: Sadriddin Salim Bukhari Durдона Publishing House, 2018. P. 124-127.	4

