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**THE RELEVANCE OF COOPERATION AND CONVERGENCE IN THE ACTIVITIES OF NON-PROFIT GALLERIES****Zunnunova Umida***Associate Professor Of The Department Informatics And Management, National Institute Of Fine Art And Design Named After K. Behzod, Uzbekistan Tashkent***ABOUT ARTICLE****Key words:** Non-profit galleries, gallery, public service, cooperation, coordination, cooperation convergence.**Received:** 01.06.2023**Accepted:** 05.06.2023**Published:** 08.06.2023**Abstract:** Non-profit galleries are by all indications specialized institutions. Each gallery has a unique mission, a unique collection, and unique community programs. However, all galleries have a lot in common: to collect, preserve and interpret. Galleries across the board recognize that they perform these functions to benefit society.**INTRODUCTION**

Non-profit galleries are by all indications specialized institutions. Each gallery has a unique mission, a unique collection, and unique community programs. However, all galleries have a lot in common: to collect, preserve and interpret. Galleries across the board recognize that they perform these functions to benefit society. Indeed, this spirit of public service is the thread that ties all the galleries together. While each gallery goes its own way, they all end up moving towards the same destination. If all galleries strive towards the same end goal, maybe if they work together they won't reach the common goal any easier? Such a process is hardly unprecedented, and there are many directions along which this process can take place. Moreover, there are varying degrees to which institutions can combine their efforts, some more radical than others. At the same time, no cooperation process is without obstacles, and the more galleries seek cooperation, the more serious these obstacles can become. While galleries cannot ignore these challenges, the benefits of collaboration far outweigh the challenges that are bound to arise from the process. The study of these factors ultimately shows that collaboration, collaboration and even convergence represent the way forward for galleries in the 21st century.

The bulk of the literature on the topic of interorganizational cooperation is devoted not only to galleries, but rather to the totality of libraries, archives, museums and galleries combined. In many ways, libraries, archives and museums are ideal partners for galleries to collect and preserve a variety of materials. For galleries and museums, collaborating with libraries and archives is definitely the way to

go—in fact, it's not unheard of for museums and galleries to maintain their own libraries and archives. Considering that this thesis primarily concerns museums, however, here the analysis will focus primarily on cooperation between galleries.

If galleries wish to continue the program of even closer cooperation, it is necessary to determine how this process can take place. Nonprofit gallery staff conceived of collaboration as a continuum of five distinct stages: contact, collaboration, coordination, collaboration, and convergence. In this scheme, the process begins with contact and ends with convergence. Each step of the process requires a lot of investment, entails a lot of risk, but also brings a lot of benefits. The phases of contact and collaboration speak for themselves: institutions start by communicating with each other and then work together on a limited or specific project basis. Planning becomes more important during the coordination phase, as does mutual accountability - unlike in previous phases, institutions in the coordination phase are now truly interdependent. In the fourth stage, collaboration, participating institutions engage in major paradigm shifts. Collaboration leads to new procedures and policies: “as units reorganize their workflows and policies around a shared capacity, they discover new ways to leverage their combined assets and, over time, realize the transformational quality that is the hallmark of deep collaboration.” In the final stage, convergence, the collaborating institutions function not as partners, but as divisions of a de facto unified organization. Collaboration has “grown to the level of infrastructure and is becoming, like our water or transportation networks, a critical system that we rely on, regardless of the collaborative efforts and trade-offs that made it possible.”

Non-profit galleries, admittedly, offer their model in the context of campus-based libraries, archives, galleries, and museums—in other words, institutions sponsored by a university or college. Since the university serves as an umbrella organization for these institutions, the logistical hurdles they face are likely to be somewhat less problematic than those that independent galleries may face - with such a location, the university can provide the means and incentive to collaborate more closely. However, their collaboration continuum provides a critical framework for defining a collaborative process for galleries that do not report to institutional bosses.

The current state of collaboration through the prism of a continuum of collaboration among galleries sees their efforts fall within the first three phases of the continuum. It is common practice for galleries to lend items from their collections to other institutions, whether for the purposes of exhibition or research (collaboration). In addition, traveling exhibitions are a well-established practice in the gallery industry and require a close working relationship between the institutions hosting the exhibition (coordination). Finally, galleries participate in a number of professional organizations to promote best practices and advocate for gallery interests. These organizations are regional (eg the Mid-Atlantic Association of Museums), national (eg the American Alliance of Museums), and global (eg the International Council of Museums) in scope. These organizations cover many purposes and functions, including establishing the degree of responsibility. However, the member galleries remain largely autonomous, with little interdependence. Therefore, the consequences of such organizations arise among the first three phases of the continuum. These collaborative efforts among the galleries certainly represent a solid foundation, however the lion's share is temporary, in duration and limited in scope. Establishing deeper and longer-term partnerships between galleries will be necessary if they hope to benefit from the collaboration.

While the benefits that collaboration and convergence represent for galleries can be numerous, they essentially fall into one of two broad classifications: financial sustainability or educational utility. These classifications present unmistakable parallels with two genealogies of galleries: economic and humanitarian. A thorough analysis of the benefits of collaboration and convergence in galleries should take into account both of these factors. Since the economic problems facing galleries are the most relevant, it will first be relevant to study collaboration and convergence from an economic point of view. The financial benefits of collaboration and convergence are twofold: more efficient use of limited resources and the potential for increased revenue. Let's start with wisely applied collaboration. The model should reduce galleries' operating costs by distributing them evenly among a coalition of galleries. This model represents a scenario in which a group of galleries form a consortium by sharing costs and collaborating on special exhibitions: "Participating galleries will have a single purchasing opportunity to present higher-level exhibitions, educational programs, marketing and sponsorship opportunities, and as a result they can achieve significant cuts in project funding. Moving on a continuum from collaboration to convergence, bringing the gallery consortium members together into unified organizations" will increase economic and operational efficiency by eliminating the redundancy of individual institutions." Essentially, convergence can simplify multiple operations in a single block. In this respect, it is analogous to the merger of two or more commercial enterprises. Convergence is also similar to the rationalization process in terms of lowering operating costs.

Beyond the immediate reduction in operating costs, higher efficiency convergence generates deeper implications for fundraising. Proven effectiveness An associated gallery or consortium of galleries is a more attractive investment for grant-giving organizations, whether private or public. Such organizations want to know that the funds they provide will be used efficiently and effectively by the recipient institution, and a gallery or consortium that can demonstrate effective use of its resources is much better placed to successfully apply for increasingly limited grant funds. Indeed, grant funds from organizations such as the Institute for Gallery and Library Services can provide momentum for collaborative efforts. In addition, as corporate sponsorships become an increasingly important source of income, efficient galleries or consortiums are more attractive advertising partners. This is especially true for consortiums as organizations, multiple funds provide corporate sponsors with many opportunities for impact. As irreplaceable as the economic benefits of collaboration and convergence are. In the gallery context, these financial considerations must ultimately be subordinated to the educational goals of the galleries. But if one goal of the collaboration and convergence process is to create a solid financial foundation for galleries, the same process can serve as a launching pad for larger gallery education activities. Indeed, it is in the humanist realm that collaboration and convergence is most promising for galleries.

If the main function of galleries is to make their collections available to users, a joint consortium or convergent organization can fulfill this responsibility more effectively than a free association of individual galleries. This is especially true on the Internet: "Disclosure of collections in online information centers, social networking sites and search engines. Institution-by-institution-based mechanisms are far less effective than collective mechanisms for disclosure." In other words, it will be much easier for users to find what they are looking for through a single website rather than through several different sites. Moreover, improving online access to gallery collections is becoming increasingly important. Important in light of the fact that the Internet has become the primary means

by which organizations reach and develop their audiences, as well as the first place most people will look for information. Thus, the presence on the Internet depends not only on the convenience of the user, but also to attract new users. However, as collectors of physical objects, it is not enough for galleries to publish digital representations of their collections, however thorough they may be: "this new digital space is an addition to, not a replacement for, physical spaces." Physical objects are the heart and soul of gallery collections, and gallery goers should expect these items to be accessible. Collaboration and convergence allow galleries to meet these expectations. A variety of ways, at the level of cooperation, a small gallery with limited gallery space can exhibit items from its collection in a partner museum that has more free gallery space. In the case of a converged organization, many small collections can be combined into a larger, more comprehensive collection. Consequently, galleries will be able to create exhibitions with more diverse content and produce a greater variety of programs for a wider audience.

Finally, collaboration and convergence can have a transformative effect on how galleries are perceived. By adhering to a collaborative spirit, galleries can dispel the all too common notion that galleries are insular, elitist institutions and reimagine themselves as vital institutions by contributing to their communities. Just as a unified online presence can improve the digital profile of partner institutions, galleries that join forces. In the physical realm, can enhance their social status. Whether in the digital world or in the physical, collaboration and convergence will ultimately improve the ability of galleries to serve as a valuable resource for their users. From both an economic and a humanistic point of view, galleries have much to gain from collaboration. However, this process is certainly not without difficulties. Like any ambitious program, cooperation involves risk and requires overcoming obstacles in order to achieve its goals. These processes highlight four main risk categories for interorganizational partnerships: capacity, strategy, commitment, and compatibility. Capabilities are a matter of resources - successful collaboration requires an investment of money, energy and time by the parties involved. Without the right resource, galleries may not be able to fulfill their part of the collaborative deal. Strategy is planning - collaborations can be well thought out, but can still fall victim to unforeseen events. Commitment requires cooperating partners to know exactly where they are and that they are establishing and maintaining relationships based on mutual trust and accountability. Finally, there is the issue of compatibility. No two galleries are exactly the same. Even within these categories, galleries have different collecting foci, different missions, and even different approaches to their work. Where one or more of these elements do not fit together, cooperation becomes general, the more difficult.

Achieving convergence comes with its own set of obstacles. Galleries - especially modern galleries - are "brutally independent" institutions. Thus, they may bristle at the prospect of a merger with a previously separate institution. In addition, each gallery is run by its own board of trustees, and these board members will be passionate about their gallery. They are unlikely to voluntarily relinquish their powers in their gallery to a higher power, even if it is in the gallery's best interests - in their opinion, this may seem the equivalent of a hostile takeover of the commercial sphere. With this in mind, the consortium model may be a more viable alternative to direct convergence into a single entity. There are a number of strategies that galleries can use to mitigate the risks that arise from collaboration and convergence. Setting clear and realistic goals, maintaining a line of communication, and recognizing the contributions of all parties are just some of these strategies. However galleries approach collaboration, leadership will be absolutely essential - just as dedicated management is essential to maintaining a balance

between galleries' financial and humanistic commitments, it is also essential to ensure that the collaboration process realizes its potential.

It would be irresponsible to ignore the risks associated with collaboration and convergence. Even with the best planning and best intentions, such efforts may not succeed: "Collaboration is a potentially effective strategy, not a panacea for well-being." However, galleries can benefit from collaboration and convergence far outweigh the associated risks. All galleries are in the same boat, although they may not all realize it. To save the future, they will need to sail together.

In and of themselves, collaboration and convergence do not represent a radical change for the gallery (or, for that matter, libraries and archives). However, galleries have come to a point where these processes are becoming much more important. On the one hand, the tightening of financial turns is forcing galleries to be more frugal with their limited resources; on the other hand, galleries face great internal and external pressure to make their collections relevant and useful to their communities. On their own, even the most efficient galleries will struggle to kill this two-headed hydra. Rather, the solution is to come together: by joining forces and sharing their resources, galleries can meet the challenges facing the industry as a whole. Conscious of this fact, galleries (along with other educational and public benefit institutions) are finding ways to build bridges between institutional divisions. Galleries are diverse institutions, so it makes sense that their combined efforts use different tactics. However, a review of these efforts reveals a number of recurring themes and methods. These common elements represent the building blocks of successful gallery collaboration and convergence. It is from this basis that galleries can put the theory of collaboration and convergence into practice.

A review of the literature shows that there is general agreement on the importance and usefulness of collaboration. The importance of technology, especially in the form of online database collections, is another point on which there is general consensus. However, much less agreement exists on the issue of cooperation. Convergence - in practice. In addition, much of the literature is devoted to cooperation between galleries and other types of institutions - museums, libraries and archives, in particular, and not about cooperation between galleries and other galleries. Finally, it seems that there is a greater propensity for collaboration between contemporary art galleries - or galleries set up and operating on the model of contemporary art - than among national galleries. This is not to suggest that there have been no attempts at national galleries to collaborate or converge on the area, nor that these efforts have been unsuccessful. Rather, the problem is that galleries in our Republic do not want to engage in deeper cooperation. This may be due to the absence of an umbrella organization in the form of ministries of culture of Uzbekistan, as such institutions can provide impetus for joint efforts. In addition, it may reflect a desire among national galleries for self-sufficiency (another example, perhaps, is entrepreneurial thinking in the gallery industry). This does not mean, however, that collaboration is unheard of among galleries in Uzbekistan. Gallery collaboration certainly takes place in Uzbekistan, and it is instructive to start by looking at these efforts closely. Collaboration between museums in Uzbekistan tends to be on a project basis.

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