

## **The Role of Projects in Culture and Art Management**

**Mominmirzo Kholmuminov Zokir oglu**

Uzbekistan State Institute of Arts and Culture

### **Abstract**

The article raised the features of project management in Uzbekistan, ways of its implementation and methods of solving the issue of management in the field of art and culture. The analysis that emerged in the field of the relationship between culture, art and management would allow us to identify positive trends, the importance and prospects for the development of the culture and art sector were emphasized. At the same time, the article shows that strong management can bring the creative industry to a new level of efficiency.

**Keywords:** spheres of culture and art, management, project, project activity, project management.

The relevance of the topic of project management in the field of culture and art is explained by the increased interest in the spiritual factors of the development of modern society, the influence of creative heritage on the sphere of the national heritage of society, and its connection with socio-economic changes in the politics of Uzbekistan.

Over the past ten years, many cultural projects have been implemented in Uzbekistan, and experts have rightly assessed the importance of a project approach to the development perspective in the field of culture and the realization of its potential. At the moment, it is the need of the hour to apply project management in the field in order not to lag behind the rapid development of cultural goods and to meet world standards. Currently, the project base in the field of culture is weak, because it is not sufficiently studied and is represented by a small number of scientific studies for the training of project managers.

At the same time, it will be necessary for us to take foreign experiences in the field of project management, then to form a certain management structure and to implement works with significant economic potential on the basis of projects based on the experience of foreign colleagues. In Uzbekistan, there are all conditions for mastering the field of project management based on mutual cooperation with state, commercial and non-commercial organizations, which ensure the attraction of additional resources in the field of cultural management. This, in turn, has a positive effect on the creation of a civilized market of cultural goods and services for the population of Uzbekistan.

Previously, project activities were related to documents reflecting structural and technological aspects in the field of construction. At the same time, thanks to the theory of project management, this method has been successfully implemented in other areas of society [1]. The project approach makes it possible to involve various bodies in the formation of cultural events, which, in turn, significantly increases the resource base of events.

One of the factors determining the success and efficiency of an artistic manager is the ability to design (creating a social-cultural project). The term “project” comes from the Latin “projectus”

which literally means “thrown forward”, and the object of management, manifested as a project, is characterized by the possibility of its prospective placement.

Although different sources interpret the concept of the project in different ways, all definitions clearly indicate the characteristics of the project as an object of management due to the complexity of the tasks and work, to achieve specific goals and time, budget, material and labor resources of this complex. direction and management and coordination process is called project management. Initially, this concept was related to the management of complex technical projects, and now it has moved to the socio-cultural sphere.

Initially, the term “management” was used only in the field of industrial production. When management principles and laws began to be applied in other areas of human activity, the term “art management” was introduced to distinguish these concepts. In this case, we mean the non-industrial service sector - art and culture.

Thus, management as a process is the task of any organized systems (parties, army, production, service, science, etc.) increase, then “art management” is interpreted as the management of socio-economic processes in the market economy, in order to gain economic influence.

Also, “management” is called both the management process and administrative-management staff (a set of managers of various levels who are professionally engaged in organization and management). The modern concept of «art manager» means that a certain person belongs to professional management activities. The demand for managers appears when there is a need to coordinate the activities of individual specialists and parties as a result of narrow specialization and division of labor. As long as the production and sale of any product is carried out by an individual, there is no need for management (because it is carried out by the manufacturer himself). However, if the production process (film production, exhibition organization, jewelry, organization of public holidays, concert and theater activities, fashion design, etc.) requires joint efforts of various specialists, management is needed to coordinate their activities.

It is known that management is a management process that is carried out within the framework of certain structures, having certain authority, having certain knowledge and experience, and only interdependent units (hierarchical organization). It follows that the work of the manager is of decisive importance in the entire production chain and covers not only internal relations in the organization, but also ensures the interaction of the organization with the outside world. In addition, the higher the manager's level, the more he manages internal relations, the greater his responsibility for the organization's relations with external relations groups (suppliers, government bodies, customers, etc.).

The ability to implement a project based on the «model of the desired future», that is, effective imagination, creative and free transformation of reality, is determined by the essence of culture, which is primarily the mastery of the «project» (ie, ideal, spiritual) world and methods and results of change means nature, society and man himself [2].

Technology - a set of knowledge about the methods and means of project implementation, socio-cultural design technology, implies a certain ideological attitude of the designer, his positional self-determination in relation to the object of the project activity, which can be implemented in two alternative changes (development) or preservation. The definition and nature of project goals, depending on the value position of the designer, have important consequences both in terms of the success of the project and in terms of the acceptability and benefit of the changes implemented.

Depending on the position of the designer, two types of project strategy are distinguished:

- aimed at the maximum understanding and consideration of the specific characteristics of the culture, which is the object of the first type of project activity. In this case, the goal of the project is to preserve (preserve) the cultural space of the region - the object of project implementation, and to create conditions that ensure the self-development of the cultural

subject. The development processes themselves are implemented as if they were placed “on top” of the goals of maintaining and stabilizing the situation.

- in the second type of projects, the priority is to export one's own cultural samples (values, norms, technologies) to the “alien” cultural context, which will be changed due to this, “artificially” changed.

There are two global approaches to project management in culture:

- Anglo-American (results are measured by the degree of realization of the planned goals), which used a systematic analysis of the goal method (management by goals);
- The French method involves the implementation of group projects for social and cultural purposes.

According to Zareyev's definition, the theoretical foundations of social design in literature in the “internal” space can be derived from three different but related approaches: object-oriented, problem-oriented, and topic-oriented (thesaurus). All these approaches are based on efficiency and, as a result, are directed to the organization of work, taking into account the real needs of society and the individual [3].

Until recently, the most common in project management was the approach of directing the theoretical developments of the 70s and 80s of the last century to the specified objects. The goal of the project, in terms of these approaches, was to create a new or reconstruction of an existing social or cultural object. The object may have a certain structure, but its implementation may be influenced by various social relations and relationships. The peculiarity of the object-oriented approach is the natural nature of the project and its scientific validity is characterized as objectivity. Here the weakness of the concept is revealed. Thus, the scientific validity of the predicted object is confirmed only in the most general rules and arises as a result of a dispute over a specific management decision.

Since 1986, a group of Russian researchers-scientists have been using social diagnostic research, available resources and development goals for the regulated social situation at the expense of predictive social project activities, and humanitarian knowledge to the process of developing examples of solutions to current and prospective socially significant problems. put forward the idea that it is a specific social technology aimed at integration. The problem-oriented approach is characterized by: considering the objective and subjective factors of social reproduction as equal; understanding design as an organic and final stage of social diagnostic work; pay attention to the relationship between the diagnostic and constructive stages of the decision-making process. The specific features of the approach under consideration - the cases that allow to describe it as a problematic or targeted direction were analyzed [4].

Today, the most popular, concept-based subject-oriented (thesaurus) approach is effective in the market economy, where the subjective direction of the project is limited by the freedom to choose other subjects of life.

In modern conditions, the subjective direction of design reflects new features that were not characteristic of the social structure before. The most important modern European type of social organization for the activity of our social project shows three characteristics: the decline of the traditional normative role, the division of the perception of the world and the speed of changes coming as a destabilizing factor of social life [5].

Such an approach allows solving social and cultural reality, primarily at the level of everyday life, which forms a picture of the world in accordance with cultural codes. The social design approach is one of the leading methods of modern organization of social life, community management and social design (regardless of what objects are created) features of the subject of project activity, expands its worldview.

This concept is more acceptable from the point of view that the development of subject-subject relations in the socio-cultural sphere has become the need of the hour. Today, the most common

goal-oriented project outcomes are 2 types: organizational or problem-oriented projects and subject-oriented projects.

Based on the definition “Socio-cultural design is a technology for solving problems in conditions of maximum uncertainty of tasks and variability of their solutions”, it defines conceptual rules that determine the general rules and ideological foundations of project activity.

The socio-cultural project is a targeted block, which is implemented through a system of practical activities. Creating the project idea and developing the conditions and methods for its implementation constitute the system of basic principles, that is, the main starting points, theoretical and ideological foundations, and the most general standards of project activity. The principles of socio-cultural design perform a double function: firstly, they determine the worldview of the designer, as well as the style and moral intonation of the concepts, projects, programs, initiatives developed by him. According to the level of their implementation (in the objective and substantive part of the project), it is possible to evaluate the organicity of the program, its creativity or destructiveness. Secondly, these principles form the theoretical basis of socio-cultural design technology.

The guiding principles of socio-cultural design include:

1. “On the verge of critical change” principle;
2. The principle of optimizing the “zone of direct development” of the person;
3. The principle of personalization of socio-cultural design process and results;
4. The principle of optimal orientation to conservation and change;
5. The principle of problem-goal and subject-goal direction.

The specific principles of socio-cultural design are mainly technological in nature:

- the principle of proportionality of planned changes, i.e. their compatibility with the physiological, mental, ecological and socio-cultural nature of the person who is the main structural element of the project audience;
- the principle of social and personal expediency, ensuring the compliance of the expected results with normative goals and personal needs in its implementation, developing organizational forms of experimental testing and introducing the most socially effective option from the proposed design solutions;
- the principle of complexity, which includes taking into account all the main directions and forms of human interaction with the natural, social and cultural environment;
- the realism principle of solving important cultural problems on the basis of realistically identified and usable resources (economic, personnel, information); calculation of economic possibilities and social efficiency of the project; Maximizing the use of already existing positive ways in the field of culture; attitude to innovation, such as consistent change of existing cultural activities; justifying the limits of research and projects [4].

Regardless of the concepts, the characteristics of socio-cultural projects:

1. Orientation to achieve a certain goal. It requires the use of a method called structural goal setting (target management) with the separation of primary and secondary goals. The main task of the project manager is to classify the goals - sorting them to the level of the highest, secondary, specific tasks. Therefore, such projects are often defined as projects for the implementation of well-thought-out goals.
1. The project is a system that involves a number of interrelated actions.
2. Projects start and finish at the same time, the method of network planning is used, it is the order of implementation of vertical positions corresponding to the horizontal axis of the time required for the implementation of the project in each case.

3. Each project is unique and unique to a certain extent.
4. Any project means the same process and result, and often the process itself is the result.
5. The project assumes equal importance to efficiency and economy as its main results.
6. Development of a system of risk assessment and risk reduction measures;
7. Organization of effective project and program implementation management system;
8. Provide control, accounting and analysis of the project.

According to the definition of the project given by the US Institute of Project Management, “a project is an idea that represents a specific task with specific preliminary information and the necessary results (goals) that determine the method of its solution, the means of its implementation and the obtained results. should include”. In the book “Culture: Management, Animation, Marketing” by Milena Dragisevich-Sesic and Branimir Stojkovic, as a continuation of this definition, the following definition is given: a project is an idea implemented in a process that produces certain results.

Generally, there are four phases of a complete project cycle:

- an idea or concept
- planning and execution
- make it happen
- completion [7].

Mandatory components during the project life cycle summarize monitoring, evaluation, current and final results of project activities. The general logic of project formation can be expressed in the form of two interconnected blocks.

1. Important equipment to be addressed by the project:

- identifying the problem;
- setting goals and tasks;
- determination of instrumentation methods (activity and activity content), forms of organization of performers and project audience, resources (tools).

2. A system of actions that reflects the general logic of project solution implementation.

It should be noted that real design technology and project implementation represent two opposite vectors of our activity. In the process of finalizing the design decision, the design subject must mentally reproduce not only the “direct” algorithm of the project activity, but also the logic of its implementation. That is, the analysis of the final result of the project requires the “reverse” sequence of the system of actions, which allows you to calculate the possibilities and effectiveness of solving problems, using the planned methods and taking into account the available (or expected) resources. In the process of analysis and monitoring, 3 approaches are used: smart, SWOT and damage reviews are appropriate at all stages of project support.

Today, various projects are being implemented with public-private partnership for the development of culture and art. For this purpose, the decision of the President of the Republic of Uzbekistan on August 1, 2018 “On measures to create conditions for the development of public-private partnership in the field of culture and art” PQ-3892, 26 Resolution PQ-3920 “On innovative development of culture and art in the Republic of Uzbekistan” on August 9, 2019 of the Cabinet of Ministers “On implementation of public-private partnership in the field of culture and art” No. 570 “On Assistance and Financing Measures” and “On Approval of the List of State Property Objects Provided on the Basis of Public-Private Partnership in the Field of Culture and Art” dated January 20, 2021 decisions No. 30 [4:470-478] were adopted. The entry of public-private partnership into the industry creates new economic opportunities and new jobs. It also brings investment policy into the field.

In Table 1 below, we provide information about the beautification, reconstruction and equipment of the recreation park "Youth" located in the town of Juma, Pastdargom district, Samarkand region, which is expected to be established on the basis of a public-private partnership project:

Table 1

T/p	Key indicators	Informations
1.	Name of the project	Park "Yoshlar" is located in the town of Juma, Pastdargom district, Samarkand region
2.	Name of project parties: State partner  Private entrepreneur	Republic of Uzbekistan Ministry of Culture "Ozga Olam" private enterprise
3.	The direction of the project.	Culture and recreation park
4.	Location of the project.	Juma town, Pastdargom district, Samarkand region
5.	Project implementation period.	18 years.
6.	Tariffs of goods (works, services) sold to consumers; The total cost of the project.	Re-improving the activities of the culture and recreation park, setting up new playgrounds, creating all the amenities for the visitors and tourists to enjoy cultural recreation.
7.	State support.	3.1 billion soums.
8.	Size and types of the total cost of the project.	The total area of land belonging to the recreation park "Youth" located in the town of Juma, Pastdargom district, Samarkand region It is 48,000 m2.
9.	Number of jobs to be created.	20

The meaning of cultural activity is its direction of "improvement", which undoubtedly creates opportunities for improvement and optimization of human existence. Through this design, it is possible to create ideal images of movement, creative activity and its transformation and improvement of reality as an innovation. The socio-cultural design process itself is based on logically structured and meaningful concepts: values - as a design methodology, as a subject-object relationship; goals - expected results based on the specialist's understanding of culture and professional skills; knowledge and methods - should reflect information about practical goals and methods of activity to achieve effective results in art management.

**The list of used literature:**

1. Bukina D. M. Madaniyat sohasidagi faoliyat. Darslik. // - M., 2016. 320 b.
2. Kukushkina L. A. Madaniy loyihalar bozorida xayriya va homiylik // Omsk ilmiy xabarnomasi. 2016. №8-82. 73-77 b.
3. Zarev V. A. Loyihani boshqarish: Darslik. – Moskva: DIA, 2014. 312 b.
4. Matyushok V. M., Burchakova M. A., Smarjevskiy I. A., Yakubova T. N., Lazanyuk I. V., Sorokin L. V., Matyushok S. V. Loyiha menejmenti. M-RUDN, 2010, darslik. 553 b.
5. Kukushkina L. A. Madaniy loyihalar bozorida xayriya va homiylik // Omsk ilmiy xabarnomasi. 2016. № 8-82. 73-77 b.
6. Matyushok V. M., Burchakova M. A., Smarjevskiy I. A., Yakubova T. N., Lazanyuk I. V., Sorokin L. V., Matyushok S. V. Loyiha menejmenti. M-RUDN, 2010, darslik. 553 b.
7. Lazanyuk I.V, Kareke G. T. Innovatsion loyihalar xatarlarni boshqarish: xatarlarni tahlil qilish va baholash // "Fan va ta 'lim" LTD, 2015, 96 b.
8. A.Haydarov. Madaniyat – milliy yuksalish poydevori. – Toshkent, Oltin meros press, 2021. – 480 b

9. Irisboyeva D. E. AMIR TEMUR DAVRIDA MADANIYATNING YUKSALISHI //ARXITEKTURA, MUHANDISLIK VA ZAMONAVIY TEXNOLOGIYALAR JURNALI. – 2023. – T. 2. – №. 5. – C. 31-33.
10. Mardihev, Shahbozxon Abdusamad O‘G‘Li, and Xolmo‘minov Zokir O‘g‘Li Mo‘minmirzo. "YANGI O‘ZBEKISTON TARAQQIYOTIDA YOSH RAHBARLARGA QO ‘YILADIGAN TALABLAR." Oriental Art and Culture 3.2 (2022): 243-247.
11. Axmatov, Otabek Murod O‘G‘Li, and Xolmo‘minov Zokir O‘g‘Li Mo‘minmirzo. "YANGI O‘ZBEKISTON TARAQQIYOTIDA YOSH RAHBAR KADRLARNING O‘RNI." Oriental Art and Culture 3.2 (2022): 395-399.
12. Xolmo‘minov, Mo‘minmirzo. "RAHBARNING ISH USLUBIDA IMIJNING O‘RNI." *Educational Research in Universal Sciences* 2.2 (2023): 156-160.
13. Nilufar M., Kholmuminov M. Requirements for Young Leaders in Culture and Arts Management //Web of Semantic: Universal Journal on Innovative Education. – 2023. – T. 2. – №. 3. – C. 5-9.
14. Mo‘Minmirzo Zokir O. G. L. et al. TEATR FAOLIYATIDA BOSHQARUV JARAYONLARINI TASHKIL ETISH USULLARI //Oriental Art and Culture. – 2022. – T. 3. – №. 2. – C. 57-62.
15. Xolmo‘minov M. Z. O. L. PROFESSOR AZAMAT HAYDAROV KITOBLARIDA MA‘NAVIYMA‘RIFIY ISLOHOTLAR TAHLILI //Oriental Art and Culture. – 2022. – T. 3. – №. 2. – C. 255-263
16. Холмўминов М. З. Ў. САНЪАТ МЕНЕЖМЕНТИ ФАНИНИ ЎҚИТИШДА МЕЪЕРИЙ ҲУЖЖАТЛАРНИНГ ЎРНИ ВА АҲАМИЯТИ //Oriental Art and Culture. – 2021. – T. 2. – №. 4. – C. 123-130
17. Mardihev S. A. O. G. L., Xolmo‘minov M. Z. O. L. BOSHQARUVDA RAHBAR QIYOFASI VA UNING AXLOQI //Oriental Art and Culture. – 2023. – T. 4. – №. 1. – C. 391-397.
18. Mardiev S. A. O. G. L., Xolmo‘minov M. Z. O. L. RAHBARLARNING BOSHQARUV QARORLARINI QABUL QILISH VA IJROSINI TA’MINLASH //Oriental Art and Culture. – 2023. – T. 4. – №. 1. – C. 509-514.
19. Mardiev S. A. O. G. L., Xolmo‘minov M. Z. O. L. RAHBAR FAOLIYATIDA IJTIMOIY-PSIXOLOGIK XUSUSIYATLARNING BOSHQARUV JARAYONIGA TA’SIRI //Oriental Art and Culture. – 2022. – T. 3. – №. 3. – C. 169-174.
20. Ashiraliyeva M. Q. Q., Xolmo‘minov M. Z. O. L. BOSHQARUV JARAYONLARIDA RAHBARLIK FAOLIYATINI RIVOJLANTIRISH //Oriental Art and Culture. – 2022. – T. 3. – №. 3. – C. 41-44.
21. Mardiev S. A. O. G. L., Xolmo‘minov M. Z. O. L. BOSHQARUV JARAYONLARIDA RAHBARLIK FAOLIYATINI RIVOJLANTIRISH //Oriental Art and Culture. – 2022. – T. 3. – №. 3. – C. 164-168.
22. Xolmo‘Minov M. M., Qolqanatov A. O‘ZBEKISTONDA MADANIY-MA‘RIFIY ISHLAR VA KUTUBXONALAR FAOLIYATI (XX ASR TAJRIBALARIDAN) //Oriental Art and Culture. – 2022. – T. 3. – №. 1. – C. 281-290.
23. Xolmo‘minov M. Z. O. L. 2017-2022-YILLAR MOBAYNIDA MADANIYAT VA SAN’AT SOHASIDA AMALGA OSHIRILGAN ISHLAR SARHISOBI //Oriental Art and Culture. – 2022. – T. 3. – №. 2. – C. 558-567.
24. Xolmo‘minov M. Z. O. L. et al. MADANIYAT BO ‘LIM MUDIRLARINING ISH FAOLIYATINI RIVOJLANTIRISH MEXANIZMLARI //Oriental Art and Culture. – 2022. – T. 3. – №. 3. – C. 95-101.

25. Xolmo'minov M. Z. O. L. et al. MADANIYAT MARKAZLARIDA TO'GARAKLARNI TASHKIL ETISH MUAMMOLARI //Oriental Art and Culture. – 2022. – T. 3. – №. 3. – C. 102-107.
26. Xolmo'minov M. Z. O. L. PROFESSOR AZAMAT HAYDAROV KITOBLARIDA MA'NAVIYMA'RIFIY ISLOHOTLAR TAHLILI //Oriental Art and Culture. – 2022. – T. 3. – №. 2. – C. 255-263.
27. Mo'Minmirzo Zokir O. G. L. et al. TEATR FAOLIYATIDA BOSHQARUV JARAYONLARINI TASHKIL ETISH USULLARI //Oriental Art and Culture. – 2022. – T. 3. – №. 2. – C. 57-62.
28. Kholmuminov M., Qolqanatov A. The Formation of the First Libraries in Uzbekistan and the Role of Increasing the Cultural and Educational Awareness of the Population //International Journal on Integrated Education. – 2021. – T. 4. – №. 12. – C. 146-151.
29. To'G'Onboyeva Z., Xolmo'Minov M. M. MADANIYAT VA SAN'AT SOHASINI RIVOJLANTIRISHDA XORIJ TAJRIBASI //Oriental Art and Culture. – 2022. – T. 3. – №. 4. – C. 650-654.
30. Xolmo'minov M. Z. O. L., Maratova N. L. Q. MADANIYAT VA SAN'AT SOHASIDA LOYIHALARGA MABLAG 'JALB ETISH MASALALARI //Oriental Art and Culture. – 2022. – T. 3. – №. 3. – C. 114-118.
31. Gulchiroy A., Xolmo'minov M. Z. O. L. INSON AQL ZAKOVATINI RIVOJLANTIRISHDA ISHLATILADIGAN PEDAGOGIK BILIMLAR //Oriental Art and Culture. – 2022. – T. 3. – №. 4. – C. 168-173.
32. Zokir o'g'li M. X. et al. "FOZIL ODAMLAR SHAHRI" ASARIDA BOSHQARUV MADANIYATI //PEDAGOGS jurnali. – 2022. – T. 14. – №. 2. – C. 173-178.
33. Xolmo'minov M. et al. MADANIYAT VA SAN'AT RIVOJLANISHINING MADANIY MEROS BILAN UZVIY A'LOQADORLIGI //Educational Research in Universal Sciences. – 2023. – T. 2. – №. 3. – C. 1009-1013.
34. Xolmo'minov M. et al. MADANIY-OMMAVIY TADBIRLARNING JAMIYAT MA'NAVIY HAYOTIDA TUTGAN O 'RNI //Educational Research in Universal Sciences. – 2023. – T. 2. – №. 2. – C. 151-155.
35. Xolmo'minov M. et al. NOMODDIY MADANIY MEROSNING JAMIYAT HAYOTIDA TUTGAN O 'RNI //Центральноазиатский журнал образования и инноваций. – 2023. – T. 2. – №. 4. – C. 162-164.
36. Togonboyeva Z., Kholmominov M. LANGUAGE ISSUES IN BEHBUDI //International Bulletin of Applied Science and Technology. – 2023. – T. 3. – №. 4. – C. 253-254.
37. Samiyev B. N. O. G. L., Xolmo'Minov M. M. YUSUF XOS HOJIBNING BOSHQARUVGA DOIR QARASHLARI VA AXLOQIY O 'GITLARI //Oriental Art and Culture. – 2023. – T. 4. – №. 2. – C. 359-364.
38. To'G'Onboyeva Z., Mo'Minmirzo X. M. O 'ZBEK SAN'ATI VA MADANIYATI DAVLATNING IMIJI //Oriental Art and Culture. – 2023. – T. 4. – №. 2. – C. 502-509.
39. Mardiev S. A. O. G. L., Xolmo'minov M. Z. O. L. MADANIYAT VA ISTIROHAT BOG 'LARI AHOLI DAM OLISH MASKANIDIR //Oriental Art and Culture. – 2023. – T. 4. – №. 2. – C. 390-397.
40. Alibekova H. S. Q., Xolmo'minov M. Z. O. L. YUSUF XOS HOJIBNING "QUTQADG 'U BILIG" ASARIDA BOSHQARUV SAN'ATI //Oriental Art and Culture. – 2023. – T. 4. – №. 2. – C. 58-63.

41. Abdullayeva M. B. Q., Xolmo'minov M. Z. O. L. SHARQ MUTAKKIRLARI ASARLARIDA BOSHQARUV SAN'ATIGA DOIR QARASHLARI //Oriental Art and Culture. – 2023. – T. 4. – №. 2. – C. 43-48.
42. Xayriddinova A. F. Q. et al. XALQARO TEATR VA MUZEYLAR FAOLIYATIGA NAZAR //Oriental Art and Culture. – 2023. – T. 4. – №. 2. – C. 83-89.
43. Xolmo'minov M. et al. BUYUK SOHIBQIRONNING DAVLAT BOSHQARUVI BORASIDAGI FIKR-MULOHAZALARI //Proceedings of International Conference on Modern Science and Scientific Studies. – 2022. – T. 1. – №. 1. – C. 204-207.
44. qizi Maratova N. L., Xolmo'minov M. LOOKING AT THE ACTIVITIES OF CULTURAL CENTERS: PROVIDING CULTURAL CENTERS WITH QUALIFIED STAFF //Educational Research in Universal Sciences. – 2022. – T. 1. – №. 1. – C. 130-134.
45. To'G'Onboyeva Z., Xolmo'Minov M. M. YANGI O 'ZBEKISTON JAMIYATIDA AYOLLARNING O 'RNI //Oriental Art and Culture. – 2023. – T. 4. – №. 1. – C. 635-639.
46. Najimova N. U. B. Q. et al. MASHHUR SHAXSLARNING LIDERLIK QIYOFASI //Oriental Art and Culture. – 2023. – T. 4. – №. 1. – C. 260-263.
47. Xayriddinova A. F. Q. et al. ZAMONAVIY KUTUBXONALAR VA ULARNING FAOLIYATI //Oriental Art and Culture. – 2023. – T. 4. – №. 1. – C. 80-83.
48. Xayriddinova A. F. Q. et al. ZAMONAVIY KUTUBXONALAR VA ULARNING FAOLIYATI //Oriental Art and Culture. – 2023. – T. 4. – №. 1. – C. 80-83.
49. Zokir o'g'li M. X. et al. "OMMAVIY MADANIYAT" NING MILLIY MADANIYATIMIZGA SALBIY TA'SIRLARI //Scientific Impulse. – 2022. – T. 1. – №. 3. – C. 1078-1080.
50. Shahbozxon M. A. O. G. L., Mo'minmirzo X. Z. O. L. JAMIYAT IJTIMOIY HAYOTIDA MUSIQANING TUTGAN O 'RNI //Oriental Art and Culture. – 2022. – T. 3. – №. 4. – C. 568-572.
51. Xayriddinova A. F. Q. BAYRAMLAR TARIXI VA ULARNING ILMIY-AMALIY ASOSLARI //Oriental Art and Culture. – 2022. – T. 3. – №. 4. – C. 178-183.
52. Ashiraliyeva M. Q. Q., Xolmo'minov M. Z. O. L. YOSHLARNI TARBIYALASHDA MUSIQA TA'LIMINING MAQSAD VA VAZIFALARI //Oriental Art and Culture. – 2022. – T. 3. – №. 4. – C. 374-378.
53. Xolmo'minov M. Z. O. et al. BADIY HAVASKORLIK JAMOLARI FAOLIYATIGA NAZAR //Oriental Art and Culture. – 2022. – T. 3. – №. 4. – C. 257-261.
54. Maratova N. L. Q., Xolmo'minov M. Z. O. L. "QOBUSNOMA" ASARIDAGI OILA BOSHQARUVI VA SHAXSIY MUNOSABATLAR XUSUSIDA //Talqin va tadqiqotlar ilmiy-uslubiy jurnali. – 2022. – T. 1. – №. 7. – C. 168-171.
55. Xayriddinova A. F. Q., Xolmo'minov M. Z. O. L. MA'NAVİYAT VA KİTOBXONLIK İNSON QALBİNİ EGALLASH VOSITASI //Oriental Art and Culture. – 2022. – T. 3. – №. 3. – C. 24-30.
56. Xolmo'minov M. Z. O. L., Maratova N. L. Q. MADANIYAT MARKAZLARIGA MALAKALI KADRARNI JALB ETISH MUAMMOLARI //Oriental Art and Culture. – 2022. – T. 3. – №. 3. – C. 108-113.
57. Xayriddinova A. F. Q., Xolmo'minov M. Z. O. L. SOHIBQIRON AMIR TEMUR TUZUKLARINING BUGUNGI KUNDA TUTGAN O 'RNI //Oriental Art and Culture. – 2022. – T. 3. – №. 3. – C. 31-35.

58. Maylibayeva M. Z. Q., Mo'minmirzo X. Z. O. YUSUF XOS HOJIBNING BOSHQARUVGA DOIR QARASHLARI VA O 'GITLARINING MAZMUN-MOHIYATI //Oriental Art and Culture. – 2022. – T. 3. – №. 2. – C. 318-323.
59. Maratova N. L. Q., Mo'minmirzo X. Z. O. L. O 'ZBEK MILLIY RAQS SAN'ATI: FAG 'ONA VA XORAZM RAQS MAKTABLARINING O 'ZIGA XOS XUSUSIYATLARI //Oriental Art and Culture. – 2022. – T. 3. – №. 2. – C. 307-312.
60. Xudayberganova M., Xolmo'minov M. Z. O. L. XORAZM "LAZGI" RAQSI: PAYDO BO'LISH TARIXI, SHAKLLANISH DAVRI VA TARAQQIYOT BOSQICHLARI //Oriental Art and Culture. – 2022. – T. 3. – №. 2. – C. 587-591.
61. Fayziyev T. R. R., Xolmo'minov M. Z. O. L. MADANIYAT VA SAN'AT SOHASI MENEJMENTIDA LOYIHALAR FAOLIYATI //Oriental Art and Culture. – 2022. – T. 3. – №. 2. – C. 41-49.
62. Fayziyev T. R. R., Xolmo'minov M. Z. O. L. IJTIMOIY SOHADA MARKETING XIZMATLARINING KONSEPTUAL ASOSLARI //Oriental Art and Culture. – 2022. – T. 3. – №. 2. – C. 32-40.
63. Xolmo'minov M. Z. O. L. XORAZM LAZGI RAQSINING O 'RGANISH TARIXIDAN PARCHALAR //Oriental Art and Culture. – 2022. – T. 3. – №. 2. – C. 264-267.
64. Fayziyev T. R. R., Xolmo'minov M. Z. O. L. TEATR VA KONSERT TOMOSHOLARINI BOSHQARISHNING O 'ZIGA XOS XUSUSIYATLARI //Oriental Art and Culture. – 2022. – T. 3. – №. 2. – C. 50-56.
65. Xayriddinova A. F. Q. et al. SHARQ MUTAFAKKIRLARINING BOSHQARUV BORASIDAGI QARASHLARI //Oriental Art and Culture. – 2022. – T. 3. – №. 2. – C. 547-551.
66. To'G'Onboyeva Z. D. Q., Mo'minmirzo X. Z. O. L. YANGI O'ZBEKISTONDA MADANIYAT VA SAN'AT SOHASIGA QARATILAYOTGAN CHORA-TADBIRLAR //Oriental Art and Culture. – 2022. – T. 3. – №. 2. – C. 626-630.
67. Ashiraliyeva M. Q. Q., Mo'minmirzo X. Z. O. L. AYOL RAHBARLARNING JAMIYATDA TUTGAN O 'RNI //Oriental Art and Culture. – 2022. – T. 3. – №. 2. – C. 116-121.
68. Olimjonova M. H. Q. et al. JAMIYAT TARAQQIYOTIDA AYOL RAHBARLARNING O 'RNI //Oriental Art and Culture. – 2022. – T. 3. – №. 2. – C. 313-317.
69. Xolmo'Minov M. M., Xushvoqov A. MADANIYAT VA SAN'AT SOHASIDA DAVLAT-XUSUSIY SHERIKLIK LOYIHALARINI AMALGA OSHIRISH //Oriental Art and Culture. – 2022. – T. 3. – №. 1. – C. 89-95.
70. Xolmo'Minov M. M., Xushvoqov A. MADANIYAT MARKAZLARI FAOLIYATINI MOLIYALASHTIRISHNING ASOSIY OMILLARI //Oriental Art and Culture. – 2022. – T. 3. – №. 1. – C. 164-171.
71. Xushvaqtov A. S. et al. ART MENEJMENTNI RIVOJLANTIRISHDA ZAMONAVIY YONDASHUVLARNING AHAMIYATI //Oriental Art and Culture. – 2021. – T. 2. – №. 4. – C. 65-74.
72. Rahima Y. The Role and Significance of Changes Into the Constitution in Personnel Training in the New Uzbekistan //Central Asian Journal of Theoretical and Applied Science. – 2023. – T. 4. – №. 5. – C. 185-188.
73. Юсупова Р. К. ЯНГИ ЎЗБЕКИСТОНДА МАДАНИЯТ ВА САНЪАТ СОҲАСИДАГИ ИСЛЮҲОТЛАРНИНГ ЖАМИЯТ РИВОЖИДАГИ ЎРНИ ВА АҲАМИЯТИ //Oriental Art and Culture. – 2023. – T. 4. – №. 1. – C. 487-491.

74. Yusupova R. K. YANGI O 'ZBEKISTON TA'LIM TIZIMINI RIVOJLATIRISHDA PEDAGOG KADR LARNING O 'RNI VA AHAMIYATI //Oriental Art and Culture. – 2023. – T. 4. – №. 1. – C. 492-495.

75. Yusupova R. K. O'TMISHDAGI O'ZBEK SAN'ATKORLARINING HOZIRGI "SHOUBIZNES" VAKILLARIDAN FARQI VA BUNI YOSHLAR TARBIYASIDA TUTGAN O'RNI //Oriental Art and Culture. – 2022. – T. 3. – №. 2. – C. 612-619.

76. Yusupova R., Dilovar T. THE DEVELOPMENT OF LITERATURE, ART AND CULTURE IS A SOLID FOUNDATION FOR THE DEVELOPMENT OF THE SPIRITUAL WORLD OF OUR PEOPLE //Oriental Art and Culture. – 2021. – №. 6. – C. 132-137.

77. Yusupova R. The physical and spiritual well-being of the younger generation in the destiny of the nation. – 2021

78. Юсупалиева Д. К. Историко-социологический анализ развития телевидения в Узбекистане //Вестник Челябинского государственного университета. – 2016. – №. 1 (383). – С. 155-160.

79. Юсупалиева Д. К. Основные направления политики Республики Узбекистан в отношении Европейского Союза //Молодой ученый. – 2020. – №. 40. – С. 186-188.

80. Юсупалиева Д. К. Деятельность частных телеканалов в Узбекистане //ИНОВАЦИОННЫЕ НАУЧНЫЕ ИССЛЕДОВАНИЯ: ТЕОРИЯ, МЕТОДОЛОГИЯ, ПРАКТИКА. – 2019. – С. 286-288.

81. Юсупалиева Д. К. Телевидение Узбекистана в годы независимости //Культура. Духовность. Общество. – 2015. – №. 17. – С. 38-42.

82. Юсупалиева Д. К. История журналистики Узбекистана //Modern Science. – 2020. – №. 2-1. – С. 330-334.

83. Yusupalieva D. K. The Importance Of National Values In The Formation Of Intellectual Power //Journal of Positive School Psychology. – 2022. – T. 6. – №. 7. – C. 5199-5206.

84. Yusupalieva D. K. Political role of television in the development of national ideology //ISJ Theoretical & Applied Science, 06 (86). – 2020. – C. 665-667.

85. Kaxramonovna Y. D. Socio-Cultural Activity Planning of Culture and Arts Manager Characteristics //American Journal of Language, Literacy and Learning in STEM Education (2993-2769). – 2023. – T. 1. – №. 8. – C. 496-502.

86. Kaxramonovna Y. D. Mass-Cultural and Concert-Calendar Year Plans of Watching the Formation of the Event //CENTRAL ASIAN JOURNAL OF ARTS AND DESIGN. – 2023. – T. 4. – №. 10. – C. 30-35.

87. Юсупалиева Д. К. ЁШЛАР ҲАЁТИДА ВИРТУАЛЛАШУВ САБАБЛАРИ ВА ОМИЛЛАРИНИНГ СОЦИОЛОГИК ТАҲЛИЛИ //Scientific Impulse. – 2022. – T. 1. – №. 3. – С. 1043-1050.

88. Юсупалиева Д. К. Сотрудничество между Китаем и Узбекистаном //Проблемы науки. – 2021. – №. 1 (60). – С. 21-23.

89. Юсупалиева Д. К. Традиции архитектурной культуры Узбекистана //Modern Science. – 2020. – №. 2-1. – С. 23-26.

90. Юсупалиева Д. К. Международные отношения-зеркало мирового прогресса //Молодой ученый. – 2020. – №. 23. – С. 522-524.

91. Юсупалиева Д. К. НАЦИОНАЛЬНЫЙ ВОПРОС И ТЕЛЕВИДЕНИЕ УЗБЕКИСТАНА В УСЛОВИЯХ КРИЗИСА ТОТАЛИТАРНОЙ СИСТЕМЫ //Актуальные научные исследования в современном мире. – 2020. – №. 5-11. – С. 155-159.

92. Юсупалиева Д. К. Партия как политический институт //Современная наука и ее ресурсное обеспечение: инновационная парадигма. – 2020. – С. 134-138.
93. Юсупалиева Д. К. НЕКОТОРЫЕ АСПЕКТЫ СТАНОВЛЕНИЯ И РАЗВИТИЯ ТЕЛЕВИДЕНИЯ УЗБЕКИСТАНА //Апробация. – 2017. – №. 1. – С. 103-106.
94. Юсупалиева Д. К. Телевидение Узбекистана как источник духовно-нравственного обновления общества //Апробация. – 2017. – №. 1. – С. 100-102.
95. Юсупалиева Д. К. ОСНОВНЫЕ НАПРАВЛЕНИЯ РАБОТЫ В ПАРКАХ КУЛЬТУРЫ И ОТДЫХА //ББК 70 А76 Под общей редакцией ИИ Ивановской, МВ Посновой, кандидата философских наук. – 2021.
96. Юсупалиева Д. К. ПРАВОВЫЕ АСПЕКТЫ МЕЖДУНАРОДНЫХ ОТНОШЕНИЙ //Мир в эпоху глобализации экономики и правовой сферы: роль биотехнологий и цифровых технологий. – 2021. – С. 131-134.
97. Юсупалиева Д. К. ИСТОРИОГРАФИЧЕСКИЙ ОБЗОР ИЗУЧЕНИЯ САДОВО-ПАРКОВОГО ИСКУССТВА ЦЕНТРАЛЬНОЙ АЗИИ //НАУКА, ОБЩЕСТВО, КУЛЬТУРА: ПРОБЛЕМЫ И ПЕРСПЕКТИВЫ ВЗАИМОДЕЙСТВИЯ В СОВРЕМЕННОМ МИРЕ. – 2021. – С. 111-114.
98. Rustamov, V. A. Н. О. В. J. O. N. "Zamonaviy bayramlar rejissurasi muammolari." *Toshkent 4.5* (2013): 8.
99. Rustamov, Vahabjon, and Mirzarakhimov Azizbek Kazimovich. "EL AZIZ, INSON AZIZ IN NEW UZBEKISTAN NEIGHBORHOODS." *Journal of Innovation, Creativity and Art 2.5* (2023): 11-13.
100. Rustamov, Vahabjon. "PRODYUSERLIK FAOLIYATDA MADANIYAT VA SAN'AT TARAQQIYOTI." *Oriental Art and Culture 4.1* (2023): 600-606.
101. Rustamov, Vahabjon, and Xumoyunmirzo Umarov. "MA'NAVIY-MA'RIFIY ISHLARNI TASHKIL ETISH VA UNDA INSONNI QADRLASH MASALALARI." *Oriental Art and Culture 4.1* (2023): 496-502.
102. Kalkanatov, Asilbek. "PROFESSIONAL QUALIFICATION OF THE MANAGER IN THE CULTURAL FIELD." *JOURNAL OF ECONOMY, TOURISM AND SERVICE 2.9* (2023): 19-23.
103. Kalkanatov, Asilbek. "THE IMPORTANCE OF MANAGING THE PARTICIPATION OF CULTURAL AND ART INSTITUTIONS AND ORGANIZATIONS IN CULTURAL ACTIVITIES." *Journal of Innovation, Creativity and Art 2.9* (2023): 7-10.
104. Abatbaevna, Saparbaeva Gulshira, and Qolqanatov Asilbek Nazarbaevich. "History of the Development of Spiritual and Educational Processes in Karakalpakstan." (2023).
105. ЮЛДАШЕВА, Манзура, and Асылбек КОЛКАНАТОВ. "ПУТИ ФОРМИРОВАНИЕ ЭКОЛОГИЧЕСКОЙ КУЛЬТУРЫ МОЛОДЕЖИ В СОЦИОКУЛЬТУРНОЙ СРЕДЕ." *Journal of Culture and Art 1.1* (2023): 16-20.
106. Zokirovich, Muminmirzo Kholmuminov, and Asilbek Kolkanatov Nazarbaevich. "A LOOK AT THE HISTORY OF CLUB ESTABLISHMENTS AND CULTURAL AND EDUCATIONAL PROCESS IN UZBEKISTAN." *Galaxy International Interdisciplinary Research Journal 10.2* (2022): 37-44.
107. Юлдашева, Манзура, and Асылбек Колканатов. "OILAVIY DAM OLISH MADANIYATINI RIVOJLANTIRISHDA IJTIMOIY VA MADANIY MARKETING." *Scientific journal of the Fergana State University 3* (2022): 6-6.
108. Xolmo'Minov, Mo'Minmirzo, and Asilbek Qolqanatov. "MUFASSAL MUSHOHADALAR ME'MORIDAN MUFASSAL MUSHOHADALAR MEROJI." *Oriental Art and Culture 3.2* (2022): 568-580.

109. Yuldasheva, Manzura, and Asilbek Qolqanatov. "O 'ZBEKISTONDA MUZEY MENEJMENTI VA UNI TAKOMILLASHTIRISH XUSUSIYATLARI." *Oriental Art and Culture* 3.1 (2022): 254-260.
110. Xolmo'Minov, Mo'Minmirzo, and Asilbek Qolqanatov. "O'ZBEKISTONDA MADANIY-MA'RIFIY ISHLAR VA KUTUBXONALAR FAOLIYATI (XX ASR TAJRIBALARIDAN)." *Oriental Art and Culture* 3.1 (2022): 281-290.
111. Kholmuminov, Muminmirzo, and Asilbek Qolqanatov. "The Formation of the First Libraries in Uzbekistan and the Role of Increasing the Cultural and Educational Awareness of the Population." *International Journal on Integrated Education* 4.12 (2021): 146-151.
112. Saparbayeva, Gulshira, and Asilbek Qolqanatov. "OMMAVIY BAYRAMLARNI TASHKIL ETISHDA SSENARIYNAVISLIKNING O 'RNI." *Oriental Art and Culture* 8 (2021): 16-21.
113. Kalkanatov, Asilbek. "IFTIKHORI TIMSOLI TUMOR BRANCH." *JOURNAL OF HEALTHCARE AND LIFE-SCIENCE RESEARCH* 2.11 (2023): 67-69.
114. Nazarbay o'g'li, Qolqanatov Asilbek. "OMMAVIY TOMOSHA MUASSASALARI FAOLIYATI TAHLLILI." *Academic Integrity and Lifelong Learning (France)* 2 (2023): 15-21.
115. Kalkanatov, Asilbek, Shahabatdin Makhamatdinov, and Islam Urazbaev. "ACTIVITIES OF NEW KARAKALPAKSTAN CULTURAL CENTERS: REFORM AND ANALYSIS." *Art and Design: Social Science* 3.01 (2023): 1-4.
116. Xolmo'Minov, Mo'Minmirzo, and Asilbek Qolqanatov. "HIMMATNING QIYMATI ILM VA TAFAKKUR XAZINASI." *World of Philology* 2.1 (2023): 59-64.