

## **Development of Production Activity in Uzbekistan**

**Vahobjon Rustamov**

Associate professor of the Department of "Culture and Art Management" at the State Institute of Art and Culture of Uzbekistan

### **Abstract**

This article is written about the important aspects of production activity in Uzbekistan. It provides enough information about the functions of this activity aimed at the development of society, especially in the sphere of culture and art, and the satisfaction of people's spiritual needs.

**Keywords:** producer, film art, production, culture, art, director, spiritual need.

One of the prominent writer Shakespeare stated that "Life is a theater, and people are the actors in it" and this statement has been passed from mouth to mouth since the time of Shakespeare. No one can deny that this word has a high meaning and truth. If we compare the problems and realities of Shakespeare's time and today, it is possible to observe important aspects that are unique to both periods. It is not difficult to understand that even if the above-mentioned expression refers to the art of theater, it covers all aspects of life. Our government pays serious attention to the issues of spirituality in Uzbekistan. It should be noted that the task of all artists and teachers is responsible for the development of the young generation with high potential, knowledge, intelligence and in guiding them towards the right goal. The fact that a new field in the conditions of Uzbekistan - production activity is considered as one of the areas that can influence the development of our unique society. After Uzbekistan gained independence, along with the development of science and technology, great changes took place in the field of art. In particular, the need for producers has increased. The profession of production has been proving to be a necessary activity for the development of a certain field of art. Nowadays, the fact that the producer stands alongside the director or the leading actors is a proof of this. How to approach production preparation? We can say that the producers should improve their knowledge in the field, get acquainted with additional literature, determine the relevant aspects of the field, and approach all goals - to educate people in a way that will benefit society, to be spiritually mature. For this, it is necessary to know the exact type of art perfectly, to understand its subtleties.

The difference between a producer and a director is that they covers and manages all the processes of this activity. A director does everything from putting a work on stage. He solves all issues related to staging with the help of the producer (funds, location, formation of creative groups, provision of technical equipment, etc.). And the producer forms a group of performers, creates all the conditions for performing rehearsals or sound recording, filming clips, in a word, creative and organizational processes, and "sells" it on the market. In developed countries, the creative activity in all aspects of art can be observed in the production sector. Their activity is especially significant in the Hollywood film industry. In our country, this field is just beginning. Producers can be found on the credits of films shot at private studios, on posters of private theater studios and other concert programs. Currently, no special states have been established to carry out this activity. Only a few production centers operating in our country are engaged in such important issues as the development of the art sphere and the promotion of our culture.

Nowadays, one of the simple methods of production is seen in carrying the singer around the weddings. Partners work with singers using their repertoire. They dress up a singer and take them to weddings and earn a lot of money. This leads to limiting the possibilities of the production industry and the singer or artist. It is advisable to approach this field from a professional point of view. In theaters, the duties of the producer are mainly performed by the administrator. He mainly deals with ticket distribution, audience gathering and hall filling. Funding is carried out on the basis of legal regulations established by the theater management. The main goal of the administrator is to constantly provide the theater with viewers, and they do not care about repertoire, acting and directing. This situation cannot be called production activity. Because the producer chooses a resource that is focused on a specific goal, improves it and prepares it for taking it to the "market". And the market needs only quality products. That's why he goes on the path of self-recovery and "profit" by arranging the performance, making decorations, providing costumes, masks and props with business-like financial support. In our country of Uzbekistan, which is based on a market economy, the role of production in the development of culture, art and education is extremely important. Finding money, using it appropriately, purposefully, spending it and preparing products requires a special knowledge.

In Uzbekistan, the term "producer" has been used since the middle of the 20th century. Before that, more directors, composers, singers, ballet masters and those engaged in other fields (for example, from sports performances to various folk games or wrestlers, goalkeepers) have been showing their art in different forms and under different conditions. They tried to implement all creative and organizational processes taking their responsibilities<sup>1</sup>. Since ancient times, people who are close to the field of art have performed tasks close to production. For example, in the religious rituals of Zoroastrianism, including the rituals related to "Avesta", excerpts from the works included in this ancient book and applause were read, sung or performed by specialists. Those who promote and maintain Zoroastrian religion are called "Mughals". According to Professor M. Kadirov, Mughals are skilled people who perform "Avesta" odes, narrations, masters of words, reciters, hafiz, players are divided into separate categories. Or, in ancient cities, people's holidays were held in the form of public spectacles. Bunday shaharlarda tomosha san'ati an'analari rivoj topganligiga sabab, ularda har bir daha, har bir mahalla va guzarning o'z san'atkorlari, o'z korformonlari bo'lib, ular xalq sayillari va bayramlarni tomoshabop qilib o'tkazishda bosh-qosh bo'lishgan. The reasons of developing this kind of art is that there were several heroes that they always participated in different public holidays actively. For example, at the beginning of the 20th century, people named Mirza Abdurahim and Jalal Mirzaboshi were engaged in art work in Bukhara Emirate.<sup>2</sup> Public games and performances of our people, who are fond of art, are essentially the only product of artistic activity that is connected to each other. Because these cultural events are unique forms of theatrical performance art, they have a performer, an audience, a natural scene - a park and a field, and at the same time, there is a specific life scenario, folk direction and natural scenery. Such national games and performances can be shown individually and in public (group) form. For example, solo performers - bakovuls, hobbyists, bakhshis, muqallids, bear, monkey and snake players, wordsmiths, poets perform their creative products individually. These creative artists performed individually in urban and rural areas and performed their art in crowded places where people gather - bazaar, guzar, neighborhood and large open spaces. Artists engaged in creative activities united in certain groups - singers, musicians, entertainers, clowns, gatekeepers, wrestlers who carry stones, puppeteers and other similar arts and the performers demonstrated their skills mainly in large parks, market squares, charsu, as well as on special stages designed for theatrical performances.<sup>3</sup>

In any case, although the first steps of Uzbek art began with the performing arts, to this day, our national traditions, customs, and values are being improved, progressed, and are facing the world. To improve and fundamentally improve the level and quality of training of highly

<sup>1</sup> B.Sayfullayev, V.Rustamov. Prodyuserlik mahorati asoslari. Toshkent, 2016,87b.

<sup>2</sup> B.Sayfullayev. Tomosha san'ati san'ati tarixi va nazariyasi. T.,2014, 55-b.

<sup>3</sup> B.Sayfullayev. Tomosha san'ati san'ati tarixi va nazariyasi. T., 2014y, 57b.

qualified specialists who meet the growing intellectual, aesthetic and cultural needs of our people in the field of culture and art in the field of theater, cinema, television, music, folk art in our republic, as well as Expanding the capabilities of existing material and technical bases created in higher education institutions in the field has a great impact on the further development of this field. By uniting creative forces in the field of art and culture, creating a great creative environment and creating a great creative process, further raising the level of art and culture, and of course, spreading and glorifying the art and culture of Uzbekistan to the world- is one of the main tasks of this field. The cultural heritage of the Uzbek people is ancient. It has developed and progressed in different eras. According to the sources, the role of the event organizer is extremely important in presenting to the public various holidays, mass games, performances created by our ancestors and having great social and spiritual significance. As we mentioned above, they are called by different names. Those who have worked under the name of korfarmon, director, event organizer are not too long ago. According to the sources, the producer is a trusted person of the film company who exercises ideological, artistic and financial control over the production of films in developed countries.

A producer is a specialist who arranges the financial, administrative, technological or legal spheres of activity, as well as implements a policy in the implementation of a project. No matter what kind of art a producer works in, it is required to have a deep understanding of it, as well as a good understanding of accounting, estimating, and economic fields. This field includes the fields related to the organization of cultural events, directing, acting skills, dance art, art history, art and cultural studies, spirituality, law and economy. Because the producer is responsible for the implementation of the goals guaranteed to him in the organization of the work. The task of the producer is to create a commercial product.

The producer has a big task to inspire the whole team to effectively perform all the work on the project.

The producer is, first of all, the organizer of a whole team that implements the project. Another of its main tasks is to finance activities, or in other words, to attract funds under mutually beneficial conditions. Reimbursement of the funds involved, provision of funds to project participants, invitees, members of the creative team, compensation of funds spent on organizational work - the financier, that is, the producer, should take into account the most is one of his duties. The policy of the market economy had a significant impact on the art sphere. This strengthened the competitiveness of the art industry. The development of production as an active profession in Uzbekistan dates back to the first years of independence. The basic concepts of production activity appeared in Hollywood in the late 1910s. This, in turn, was the first big step towards establishing personal responsibility for creative, organizational and financial issues. Everyone knows that financial issues are considered one of the most important things in the art of filmmaking, without which it is impossible to make a film. Our scholars who work in this field have noted that producers have a greater role than directors in spreading the fate of American films to the world. Classic Hollywood producer Irving Thalberg is a vivid example of this; after his death, the Academy of Motion Picture Arts and Sciences later established an award in his name to honor the best film producers.

After the establishment of the production company, the demand for it increased. The introduction of this profession to Western Europe was a major reason for the development of art forms. The demand for producers has increased, especially in music, pop shows, television, and theaters.

As we noted above, production requires knowledge of many areas. He should have financing, accounting, management, i.e. management skills, good knowledge of laws, ability to combine creative and organizational processes, good knowledge of art, foresight, great success in taking risks, entrepreneurial qualities should be a knowledgeable person. A producer is required to be aware of many areas. In particular, he should be able to perform the duties of a manager at an excellent level.

The main activity of the producer requires working directly based on the principles of the market. In this case, the ratio of costs and benefits should be clearly defined. In today's market economy, the producer's choice rule becomes more serious. After all, only when the resources for production "service" are correctly selected and they are used effectively, costs can bring high profits. One of the important features of this activity is that success can only be achieved through proper management. A large-scale work on production is being carried out in Uzbekistan. They try to organize weddings and parties on various topics through the Internet and producers. For example, if we take a wedding, there are artists, dance groups, tour guides, enthusiasts, and others who should be invited to hold one wedding. In addition, decoration of the house, wedding hall and other similar services are considered the main activities of the producer in Uzbekistan. Also, this field can fully manifest itself in the organization of national and international festivals.

The government allocates special funds from the budget for the creation of cinema and films in Uzbekistan. However, in the creation of private films, traditional methods are used, which do not give the desired effect in the development of cinema. In the decree of the President of the Republic of Uzbekistan dated April 7, 2021, "On bringing film art and industry to a new level, further improving the system of state support of the industry" No. PF-6202" National film art determined the priorities for the development of national cinematography in order to systematically continue the reforms aimed at the development of cinematography, improve the system of state support for the industry, introduce effective mechanisms of film production in our country based on world experience, create a modern film industry infrastructure and develop the film distribution system.

The cooperation between the producer and directors has developed, and examples of joint creation towards the idea and goal have emerged. This spurred the development of the production profession in all areas of art.

In conclusion, it should be said that effective work is being done in this field in Uzbekistan, which glorifies our Uzbek art and culture to the world.

### **List of used literature**

1. Decree No. PF-6202 of the President of the Republic of Uzbekistan dated April 7, 2021 "On bringing the cinematography and industry to a new level, further improving the system of state support of the industry." Retrieved from the Internet. <https://lex.uz/docs/5374440>.
2. B. Saifullayev, V. Rustamov. Fundamentals of production skills. Tashkent, 2016. P.87.
3. Kadirov M. "Avesta" and performing arts // "Avesta" and its place in human development. - Tashkent-Urganch. 2001. – P.44.
4. B. Saifullayev. History and theory of performing arts. T., P.55.
5. Irisboyeva D. E. AMIR TEMUR DAVRIDA MADANIYATNING YUKSALISHI //ARXITEKTURA, MUHANDISLIK VA ZAMONAVIY TEXNOLOGIYALAR JURNALI. – 2023. – T. 2. – №. 5. – C. 31-33.
6. 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.
7. 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.
8. Xolmo‘minov, Mo‘minmirzo. "RAHBARNING ISH USLUBIDA IMIJNING O ‘RNI." *Educational Research in Universal Sciences* 2.2 (2023): 156-160.
9. 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.

10. 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.
11. 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
12. Холмўминов М. З. Ў. САНЪАТ МЕНЕЖМЕНТИ ФАНИНИ ЎҶИТИШДА МЕЪЁРИЙ ҲУЖЖАТЛАРНИНГ ЎРНИ ВА АҲАМИЯТИ //Oriental Art and Culture. – 2021. – Т. 2. – №. 4. – С. 123-130
13. Mardiyev S. A. O. G. L., Xolmo'minov M. Z. O. L. BOSHQARUVDA RAHBAR QIYOFASI VA UNING AXLOQI //Oriental Art and Culture. – 2023. – Т. 4. – №. 1. – С. 391-397.
14. 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. – Т. 4. – №. 1. – С. 509-514.
15. 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. – Т. 3. – №. 3. – С. 169-174.
16. Ashiraliyeva M. Q. Q., Xolmo'minov M. Z. O. L. BOSHQARUV JARAYONLARIDA RAHBARLIK FAOLIYATINI RIVOJLANTIRISH //Oriental Art and Culture. – 2022. – Т. 3. – №. 3. – С. 41-44.
17. Mardiev S. A. O. G. L., Xolmo'minov M. Z. O. L. BOSHQARUV JARAYONLARIDA RAHBARLIK FAOLIYATINI RIVOJLANTIRISH //Oriental Art and Culture. – 2022. – Т. 3. – №. 3. – С. 164-168.
18. Xolmo'Minov M. M., Qolqanatov A. O'ZBEKISTONDA MADANIY-MA'RIFIY ISHLAR VA KUTUBXONALAR FAOLIYATI (XX ASR TAJRIBALARIDAN) //Oriental Art and Culture. – 2022. – Т. 3. – №. 1. – С. 281-290.
19. Xolmo'minov M. Z. O. L. 2017-2022-YILLAR MOBAYNIDA MADANIYAT VA SAN'AT SOHASIDA AMALGA OSHIRILGAN ISHLAR SARHISOBI //Oriental Art and Culture. – 2022. – Т. 3. – №. 2. – С. 558-567.
20. Xolmo'minov M. Z. O. L. et al. MADANIYAT BO 'LIM MUDIRLARINING ISH FAOLIYATINI RIVOJLANTIRISH MEXANIZMLARI //Oriental Art and Culture. – 2022. – Т. 3. – №. 3. – С. 95-101.
21. Xolmo'minov M. Z. O. L. et al. MADANIYAT MARKAZLARIDA TO'GARAKLARNI TASHKIL ETISH MUAMMOLARI //Oriental Art and Culture. – 2022. – Т. 3. – №. 3. – С. 102-107.
22. Xolmo'minov M. Z. O. L. PROFESSOR AZAMAT HAYDAROV KITOBLARIDA MA'NAVIYMA'RIFIY ISLOHOTLAR TAHLILI //Oriental Art and Culture. – 2022. – Т. 3. – №. 2. – С. 255-263.
23. Mo'Minmirzo Zokir O. G. L. et al. TEATR FAOLIYATIDA BOSHQARUV JARAYONLARINI TASHKIL ETISH USULLARI //Oriental Art and Culture. – 2022. – Т. 3. – №. 2. – С. 57-62.
24. 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. – Т. 4. – №. 12. – С. 146-151.

25. 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.
26. 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.
27. 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.
28. Zokir o‘g‘li M. X. et al. “FOZIL ODAMLAR SHAHRI” ASARIDA BOSHQARUV MADANIYATI //PEDAGOGS jurnalı. – 2022. – T. 14. – №. 2. – C. 173-178.
29. 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.
30. 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.
31. 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.
32. Togonboyeva Z., Kholmominov M. LANGUAGE ISSUES IN BEHBUDI //International Bulletin of Applied Science and Technology. – 2023. – T. 3. – №. 4. – C. 253-254.
33. 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.
34. 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.
35. 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.
36. 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.
37. Abdullayeva M. B. Q., Xolmo‘minov M. Z. O. L. SHARQ MUTAFAKKIRLARI ASARLARIDA BOSHQARUV SAN’ATIGA DOIR QARASHLARI //Oriental Art and Culture. – 2023. – T. 4. – №. 2. – C. 43-48.
38. Xayriddinova A. F. Q. et al. XALQARO TEATR VA MUZEYLAR FAOLIYATIGA NAZAR //Oriental Art and Culture. – 2023. – T. 4. – №. 2. – C. 83-89.
39. 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.
40. 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.
41. 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.

42. Najimova N. U. B. Q. et al. MASHHUR SHAXSLARNING LIDERLIK QIYOFASI //Oriental Art and Culture. – 2023. – T. 4. – №. 1. – C. 260-263.
43. Xayriddinova A. F. Q. et al. ZAMONAVIY KUTUBXONALAR VA ULARNING FAOLIYATI //Oriental Art and Culture. – 2023. – T. 4. – №. 1. – C. 80-83.
44. Xayriddinova A. F. Q. et al. ZAMONAVIY KUTUBXONALAR VA ULARNING FAOLIYATI //Oriental Art and Culture. – 2023. – T. 4. – №. 1. – C. 80-83.
45. 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.
46. 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.
47. Xayriddinova A. F. Q. BAYRAMLAR TARIXI VA ULARNING ILMIY-AMALIY ASOSLARI //Oriental Art and Culture. – 2022. – T. 3. – №. 4. – C. 178-183.
48. 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.
49. Xolmo‘minov M. Z. O. et al. BADIY HAVASKORLIK JAMOLARI FAOLIYATIGA NAZAR //Oriental Art and Culture. – 2022. – T. 3. – №. 4. – C. 257-261.
50. 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.
51. Xayriddinova A. F. Q., Xolmo‘minov M. Z. O. L. MA’NAVIYAT VA KITOBOXONLIK INSON QALBINI EGALLASH VOSITASI //Oriental Art and Culture. – 2022. – T. 3. – №. 3. – C. 24-30.
52. 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.
53. 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.
54. 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.
55. 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.
56. Xudayberanova 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.
57. 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.
58. 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.

59. Xolmo'minov M. Z. O. L. XORAZM LAZGI RAQSINING O 'RGANISH TARIXIDAN PARCHALAR //Oriental Art and Culture. – 2022. – T. 3. – №. 2. – C. 264-267.
60. 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.
61. Xayriddinova A. F. Q. et al. SHARQ MUTAFAKKILARINING BOSHQARUV BORASIDAGI QARASHLARI //Oriental Art and Culture. – 2022. – T. 3. – №. 2. – C. 547-551.
62. 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.
63. 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.
64. Olimjonova M. H. Q. et al. JAMIYAT TARAQQIYOTIDA AYOL RAHBARLARNING O 'RNI //Oriental Art and Culture. – 2022. – T. 3. – №. 2. – C. 313-317.
65. 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.
66. Xolmo'Minov M. M., Xushvoqov A. MADANIYAT MARKAZLARI FAOLIYATINI MOLIYALASHTIRISHNING ASOSIY OMILLARI //Oriental Art and Culture. – 2022. – T. 3. – №. 1. – C. 164-171.
67. Xushvaqtov A. S. et al. ART MENEJMENTNI RIVOJLANTIRISHDA ZAMONAVIY YONDASHUVLARNING AHAMIYATI //Oriental Art and Culture. – 2021. – T. 2. – №. 4. – C. 65-74.
68. 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.
69. Юсупова Р. К. ЯНГИ ЎЗБЕКИСТОНДА МАДАНИЯТ ВА САНЪАТ СОҲАСИДАГИ ИСЛЮХОТЛАРНИНГ ЖАМИЯТ РИВОЖИДАГИ ЎРНИ ВА АҲАМИЯТИ //Oriental Art and Culture. – 2023. – T. 4. – №. 1. – C. 487-491.
70. Yusupova R. K. YANGI O 'ZBEKISTON TA'LIM TIZIMINI RIVOJLATIRISHDA PEDAGOG KADRLARNING O 'RNI VA AHAMIYATI //Oriental Art and Culture. – 2023. – T. 4. – №. 1. – C. 492-495.
71. 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.
72. 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.
73. Yusupova R. The physical and spiritual well-being of the younger generation in the destiny of the nation. – 2021
74. Юсупалиева Д. К. Историко-социологический анализ развития телевидения в Узбекистане //Вестник Челябинского государственного университета. – 2016. – №. 1 (383). – С. 155-160.

75. Юсупалиева Д. К. Основные направления политики Республики Узбекистан в отношении Европейского Союза //Молодой ученый. – 2020. – №. 40. – С. 186-188.
76. Юсупалиева Д. К. Деятельность частных телеканалов в Узбекистане //ИННОВАЦИОННЫЕ НАУЧНЫЕ ИССЛЕДОВАНИЯ: ТЕОРИЯ, МЕТОДОЛОГИЯ, ПРАКТИКА. – 2019. – С. 286-288.
77. Юсупалиева Д. К. Телевидение Узбекистана в годы независимости //Культура. Духовность. Общество. – 2015. – №. 17. – С. 38-42.
78. Юсупалиева Д. К. История журналистики Узбекистана //Modern Science. – 2020. – №. 2-1. – С. 330-334.
79. Yusupalieva D. K. The Importance Of National Values In The Formation Of Intellectual Power //Journal of Positive School Psychology. – 2022. – Т. 6. – №. 7. – С. 5199-5206.
80. Yusupalieva D. K. Political role of television in the development of national ideology //ISJ Theoretical & Applied Science, 06 (86). – 2020. – С. 665-667.
81. 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. – Т. 1. – №. 8. – С. 496-502.
82. 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. – Т. 4. – №. 10. – С. 30-35.
83. Юсупалиева Д. К. ЁШЛАР ҲАЁТИДА ВИРТУАЛЛАШУВ САБАЛЛАРИ ВА ОМИЛЛАРИНИНГ СОЦИОЛОГИК ТАҲЛИЛИ //Scientific Impulse. – 2022. – Т. 1. – №. 3. – С. 1043-1050.
84. Юсупалиева Д. К. Сотрудничество между Китаем и Узбекистаном //Проблемы науки. – 2021. – №. 1 (60). – С. 21-23.
85. Юсупалиева Д. К. Традиции архитектурной культуры Узбекистана //Modern Science. – 2020. – №. 2-1. – С. 23-26.
86. Юсупалиева Д. К. Международные отношения-зеркало мирового прогресса //Молодой ученый. – 2020. – №. 23. – С. 522-524.
87. 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.
88. Юсупалиева Д. К. Партия как политический институт //Современная наука и ее ресурсное обеспечение: инновационная парадигма. – 2020. – С. 134-138.
89. Юсупалиева Д. К. НЕКОТОРЫЕ АСПЕКТЫ СТАНОВЛЕНИЯ И РАЗВИТИЯ ТЕЛЕВИДЕНИЯ УЗБЕКИСТАНА //Апробация. – 2017. – №. 1. – С. 103-106.
90. Юсупалиева Д. К. Телевидение Узбекистана как источник духовно-нравственного обновления общества //Апробация. – 2017. – №. 1. – С. 100-102.
91. 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.
92. Юсупалиева Д. К. ПРАВОВЫЕ АСПЕКТЫ МЕЖДУНАРОДНЫХ ОТНОШЕНИЙ //Мир в эпоху глобализации экономики и правовой сферы: роль биотехнологий и цифровых технологий. – 2021. – С. 131-134.
93. Юсупалиева Д. К. ИСТОРИОГРАФИЧЕСКИЙ ОБЗОР изучения САДОВО-ПАРКОВОГО ИСКУССТВА ЦЕНТРАЛЬНОЙ АЗИИ //НАУКА, ОБЩЕСТВО,

94. Rustamov, V. A. H. O. B. J. O. N. "Zamonaviy bayramlar rejissurasi muammolari." *Toshkent* 4.5 (2013): 8.
95. 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.
96. Rustamov, Vahobjon. "PRODYUSERLIK FAOLIYATDA MADANIYAT VA SAN'AT TARAQQIYOTI." *Oriental Art and Culture* 4.1 (2023): 600-606.
97. Rustamov, Vahobjon, and Xumoyunmirzo Umarov. "MA'NAVIY-MA'RIFIY ISHLARNI TASHKIL ETISH VA UNDA INSONNI QADRLASH MASALALARI." *Oriental Art and Culture* 4.1 (2023): 496-502.
98. Kalkanatov, Asilbek. "PROFESSIONAL QUALIFICATION OF THE MANAGER IN THE CULTURAL FIELD." *JOURNAL OF ECONOMY, TOURISM AND SERVICE* 2.9 (2023): 19-23.
99. 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.
100. Abatbaevna, Saparbaeva Gulshira, and Qolqanatov Asilbek Nazarbaevich. "History of the Development of Spiritual and Educational Processes in Karakalpakstan." (2023).
101. ЮЛДАШЕВА, Манзура, and Асылбек КОЛКАНАТОВ. "ПУТИ ФОРМИРОВАНИЕ ЭКОЛОГИЧЕСКОЙ КУЛЬТУРЫ МОЛОДЕЖИ В СОЦИОКУЛЬТУРНОЙ СРЕДЕ." *Journal of Culture and Art* 1.1 (2023): 16-20.
102. Zokirovich, Muminmirzo Kholmuminov, and Asilbek Kolkhanatov 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.
103. Юлдашева, Манзура, and Асылбек Колканатов. "OILAVIY DAM OLİSH MADANIYATINI RIVOJLANTIRISHDA İJTIMOİY VA MADANIY MARKETING." *Scientific journal of the Fergana State University* 3 (2022): 6-6.
104. Xolmo'Minov, Mo'Minmirzo, and Asilbek Qolqanatov. "MUFASSAL MUSHOHADALAR ME'MORIDAN MUFASSAL MUSHOHADALAR MEROJI." *Oriental Art and Culture* 3.2 (2022): 568-580.
105. Yuldasheva, Manzura, and Asilbek Qolqanatov. "O 'ZBEKISTONDA MUZHEY MENEJMENTI VA UNI TAKOMILLASHTIRISH XUSUSIYATLARI." *Oriental Art and Culture* 3.1 (2022): 254-260.
106. 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.
107. 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.
108. Nazarbay o'g'li Q. A. OMMAVIY TOMOSHA MUASSASALARI FAOLIYATI TAHLILI //Academic Integrity and Lifelong Learning (France). – 2023. – T. 2. – C. 15-21.
109. Kolkhanatov, Asilbek. "IFTIKHORI TIMSOLI TUMOR BRANCH." *JOURNAL OF HEALTHCARE AND LIFE-SCIENCE RESEARCH* 2.11 (2023): 67-69.

110. Nazarbay o‘g‘li, Qolqanatov Asilbek. "OMMAVIY TOMOSHA MUASSASALARI FAOLIYATI TAHLILI." *Academic Integrity and Lifelong Learning (France)* 2 (2023): 15-21.
111. 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.
112. Xolmo‘Minov, Mo‘Minmirzo, and Asilbek Qolqanatov. "HIMMATNING QIYMATI ILM VA TAFAKKUR XAZINASI." *World of Philology* 2.1 (2023): 59-64.