

## THE IMPORTANCE OF PLANNING, ORGANIZATION AND MANAGEMENT OF CREATIVE INSTITUTIONS

***Yusupaliyeva Dilafruz Kahramonovna***

*Acting Professor at the Uzbekistan State Institute of  
Arts and Culture, Doctor of Political Sciences (DSc)*

**Abstract:** This article analyzes the importance of the processes of effective planning, organization and management of the activities of creative institutions. At the same time, the interrelationship, interaction and importance of management processes necessary for the optimal functioning of institutions in the creative sphere are discussed. Also, creative institutions in Uzbekistan and their activities are analyzed.

**Keywords:** creative institutions, culture and art, organization, planning.

Creative production is the process of creating the wealth necessary for the life and development of society, based on human knowledge, ability, talent, imagination, and experience. It can take various forms. For example, it can include a new idea, script, work, play, movie or TV show, radio broadcast, song, different types of shows, and so on, all recognized by society. Creative production is one of the widely used concepts in the sociology of culture and cultural studies. This concept reflects the characteristic of the existence of cultural wealth in modern societies and the features of cultural creativity.

In contemporary societies, specialized cultural institutions that focus on preserving, promoting, and producing cultural examples such as ideas, images, and material-cultural artifacts are becoming more established. These include museums, libraries, theaters, television, artistic studios, creative artistic teams, exhibition halls, film studios, media outlets, and more. The use of the term “creative production” in relation to the creation of cultural wealth indicates a rethinking of the concept of creativity. Creative production is intrinsically linked to material production. In other words, the product of material production can serve creative production. For example, when creating a song, we use tools that are products of material production (musical instruments, amplifiers, recording equipment, etc.).

The “cultural product” (idea, song, work, book, script, computer game, painting, etc.) goes through certain stages before it becomes a commodity or an object of consumption. The production of a “cultural product” is market-oriented, just like the production of material goods. Creative activity becomes an element of economic relations and accepts the logic of these relations. To make it clearer, let's use the example of theater: initially, the writer comes up with an idea and creates a drama based on it. A script for the play is written based on this drama. Based on the script, the director selects actors, assigns roles, and stages the play. Each actor performs their role based on their ability. Once the play is ready, tickets are sold, and it is performed in theaters. At this stage, the creative work transforms into a product. The main difference between material production and creative production is that material production satisfies human material needs, while creative production satisfies his spiritual needs.

Today, among the many reforms being implemented in our country, the development of the sphere of culture and art is recognized as a priority issue of state policy, and in this regard, continuous innovations, one might say developments, are being observed. Any people, any nation, of course, has its own mentality, customs and traditions. In a situation where “mass culture” is under threat all over the world, it is a difficult issue for peoples to preserve and develop their national cultures. The Uzbek people are also known and famous all over the world for their unique culture and art, customs and traditions.

The rapid development and the increasing dominance of cold robots and technologies in our lives in the conditions of the 21st century, as well as the global focus on a country like Uzbekistan, which has managed to preserve its culture and ancient traditions, are noteworthy. Today, we can highlight several factors that play a significant role in the development of our unique national culture in the Republic. Among them, it is important to emphasize the role of creative institutions that serve to unite many people and contribute significantly to the development of our national culture. The main goal of their activities today is to preserve our historical heritage, traditions, culture, and arts, promote them among the people, and if necessary, pass them on to future generations.

The wide-scale spiritual reforms being carried out in our country, the preparation of modern specialists who can manage cultural and artistic institutions in line with the demands of the market economy, are entrusted to the Uzbekistan State Institute of Arts and Culture. At this institute, master's degrees are being offered in the specialty of "Cultural and Art Management." The establishment of the Uzbekistan State Institute of Arts and Culture was approved by the Decree of the President of the Republic of Uzbekistan on June 4, 2012, under number PQ-1771 [1] based on this, a master's program in “Cultural and Art Management” has been established, and for the past 12 years, it has been preparing highly qualified master's specialists for the field of culture and arts. In the master's program in “Cultural and Art Management”, the subject “Planning, Organizing, and Managing the Activities of Creative Institutions” has been introduced as a core subject in the curriculum. The objectives and tasks of the subject are as follows: In Uzbekistan, the following objects are included in the list of creative institutions:

The Ministry of Culture of the Republic of Uzbekistan, the Ministry of Culture of the Republic of Karakalpakstan, regional and Tashkent city cultural departments, and cultural sections;

The Directorate of International Festivals;

The state institution “Uzbekconcert” and its regional branches.

State and non-state theaters and theater studios (Uzbek National Academic Drama Theater, Alisher Navoi National Academic Grand Theater, Uzbekistan State Academic Russian Drama Theater, Uzbekistan State Musical Theater named after Muqimi, Uzbekistan State Drama Theater, Uzbekistan State Satire Theater, Uzbekistan State Musical Comedy (Operetta) Theater, Uzbekistan State Youth Theater, Uzbekistan State Youth Audience Theater, Uzbek National Puppet Theater, Berdakh National Academic Musical Theater of Karakalpakstan, Karakalpakstan State Youth Audience Theater, Karakalpakstan State Puppet Theater, Andijan Region Musical Drama Theater, Andijan Region Youth Theater, Andijan Region Puppet Theater, Bukhara Region Musical Drama Theater, Bukhara Region Puppet Theater, Jizzakh Region Musical Drama Theater, Jizzakh Region Puppet Theater, Namangan Region Musical Drama Theater, Navoi Region Puppet Theater, Samarkand Region Musical Drama Theater, Samarkand Region Russian Drama Theater, Samarkand Region Puppet Theater, Katakurgan City Drama Theater, Syrdarya Region Musical Drama Theater, Surkhandarya Region Musical Drama

Theater, Surkhandarya Region Puppet Theater, Fergana Region Musical Drama Theater, Margilan City Musical Makom Theater, Fergana Region Puppet Theater, Fergana Region Russian Drama Theater, Kokand City Musical Drama Theater, Kashkadarya Region Musical Drama Theater, Kashkadarya Region Puppet Theater, Khorezm Region Musical Drama Theater, Khorezm Region Puppet Theater, “Diydor” Youth Experimental Theater Studio state institution, “Tomosha” Children’s Musical Theater Studio, “Turon” Military Theater State Institution, “Ilhom” Theater).

“Uzbeksirk” State Institution;

Cultural Centers;

Uzbekistan State Philharmonic and its regional branches;

“Uzbekistan State Symphony Orchestra” State Institution;

Uzbek National Makom Art Center and its regional branches.

“Yusufjon Qiziqu Shakarjonov” Republican Askiya and Variety Art Center State Institution;

Mukarrama Turgunboyeva named “Bahor” State Dance Ensemble State Institution;

Republic Baqshichilik Art Center;

Uzbekistan National Television and Radio Company and its regional branches, state and private TV channels;

Uzbekistan Cinematography Agency and its affiliated companies (Karakalpakkino Agency, Uzbekfilm Cinematic Concern, Alisher Navoi Cinema Palace, Uzbekistan National Film Fund, Qoraqalpoqfilm, Dormon Filmmakers’ House, Uzbekistan Film Museum, Youth Cinema Studio, National Center for Cinematic Development, S.A. Gerasimov All-Russian State Institute of Cinematography Branch, Documentary and Documentary Film Studio).

Higher Educational Institutions in Culture and Art (Uzbekistan State Institute of Arts and Culture, Uzbekistan State Conservatory, Botir Zakirov National Estrada Art Institute, Uzbekistan State Choreography Academy, Nukus Branch of the Uzbekistan State Institute of Arts and Culture, Fergana Regional Branch of the Uzbekistan State Institute of Arts and Culture, Nukus Branch of the Uzbekistan State Conservatory, Urgench Branch of the Uzbekistan State Choreography Academy, Yunus Rajabiy named Uzbekistan National Music Art Academy);

Vocational Education (Specialized Art and Culture Schools and Boarding Schools, Colleges, and Technical Schools: Opera Art Special School-Boarding School, Andijan District Music School, Bukhara Dance Art School-Boarding School, Karshi Dance Art School-Boarding School, Namangan Dance Art School-Boarding School, Khorezm Dance Art School-Boarding School, R.Glier Named Republican Specialized Music School, V. Uspenskiy Named Republican Specialized Music School, Republican Choreography Specialized School-Boarding School, Nukus Specialized Cultural School, Ellikqala Specialized Art School, Andijan Specialized Art School, Bukhara Specialized Art School, Jizzakh Specialized Art School, Karshi Specialized Art School, Karshi Specialized Cultural School, Navoi Specialized Cultural School, Namangan Specialized Art School, Namangan Specialized Cultural School, Samarkand Specialized Art School, Gulistan Specialized Art School, Termiz Specialized Art School, Fergana Specialized Art School, Urgench Specialized Art School, Tashkent Regional Specialized Cultural School, Bekobod Specialized Art School, Republican Music and Art College, Karim Zaripov Named Republican Estrada and Circus College, and Technical and Service Providers in the Culture and Art Sector at the Uzbekistan State Institute of Arts and Culture).

Uzbekistan Academy of Arts and its affiliated institutions;

“Ilhom” public fund supporting the creative artists of Uzbekistan;

Uzbekistan Composers and Songwriters Union;  
 Uzbekistan Artists Creative Union;  
 Uzbekistan Theatre Workers Union;  
 Uzbekistan Journalists Creative Union;  
 Uzbekistan Cinematographers Union;  
 “Supporting Talented Youth” State Center;  
 Art Palaces (“Xalqlar Do‘stligi” Art Palace, Islam Karimov named Fergana Regional Theatre and Concert Hall, Surkhandarya Art Palace, Nukus Art Palace, Turkistan Art Palace);  
 Writers’ Union and its regional divisions;  
 Ministry of Defense of the Republic of Uzbekistan, Ministry of Internal Affairs of the Republic of Uzbekistan, State Security Service, and the cultural centers and ensembles under their authority;  
 And other creative institutions.  
 In Organizational Management and Creative-Production Activities:  
 Organizing and managing creative-production activities;  
 Optimizing organizational structures in the culture and art system, organizing the increase in professional qualifications of employees, and planning effective labor use and motivation;  
 Organizing and managing creative projects on a scientific and practical basis;  
 Ensuring the rational management of labor, material, and information resources, improving management according to cultural, social, and economic development trends;  
 Planning the key indicators of creative-production activities, analyzing them, and preparing reports;  
 Developing cultural and artistic event plans (for public events, seminars, and conferences);  
 Preparing summaries, conducting research, and producing documents related to events and programs;  
 Organizing cultural-educational services for the public;  
 Developing and applying practical processes for providing cultural and domestic services to the public;  
 Collecting, revising, and analyzing information about internal and external factors affecting decision-making in cultural and artistic institutions;  
 Gathering information for decision-making, planning activities, and managing internal information systems of institutions;  
 Developing and managing the internal document circulation system of institutions, maintaining a database of various activity indicators;  
 Evaluating the effectiveness of projects;  
 Preparing reports based on the results of information and analytical activities;  
 Evaluating the effectiveness of management decisions.

On the initiative of the Head of State, a meeting was held with the creative intellectuals of our country on August 3, 2017. This meeting became a historic event that marked a turning point in organizing the activities of creative intellectuals. During the meeting, the Head of State defined clearly and substantively the content and essence of creative activities, the theoretical foundations of planning creative activities, material resources, and the necessary historical conditions for enhancing creative activities, all within the current period of intense reforms. On the initiative of the Head of State, a meeting was held with the creative intellectuals of our

country on August 3, 2017. This meeting became a historic event that marked a turning point in organizing the activities of creative intellectuals. During the meeting, the Head of State defined clearly and substantively the content and essence of creative activities, the theoretical foundations of planning creative activities, material resources, and the necessary historical conditions for enhancing creative activities, all within the current period of intense reforms.

The President emphasized during the meeting: “As I have mentioned before, the creative intellectuals of the people have been trusted with great responsibility”. It is evident that the Head of State showed great respect for the creative intellectuals, urging them to further develop our national culture and to dedicate their creativity and talent to serving the interests of the people. The meeting also involved a critical analysis of the activities of the Ministry of Culture, the Uzbekistan Cinematography Agency, and all the organizations working with creative intellectuals. Key tasks were set for the heads of all these organizations to address shortcomings and resolve existing problems. Sponsoring organizations were also assigned to allocate funds and provide material support for each organization. The President stated: “Every creative individual who has stepped into the sacred realm of culture, literature, and art, which is of great importance to millions of people, first listens to the heart of their own people, strives to bring relief to their struggles. I consider all of you as devoted individuals who have lived by such life-long beliefs through your creative work. I believe that, if destiny allows, our future will be filled with great achievements, remarkable literature, and art.”

The meeting, which became a significant event in our country’s cultural life, gave a sense of responsibility and pride to all the leaders of creative organizations and representatives of the fields of literature, culture, and art – writers, poets, actors, composers, directors, and artists – and to the entire creative intellectual community of Uzbekistan. In the meeting, the President introduced a new model for the creative activities in Uzbekistan. This new model is based on critical and analytical conclusions about the nature of creative activities, its planning, theoretical foundations, and historical conditions. This, in turn, determined the future development and prosperity of creative work in our country. Currently, as science and technology rapidly progress, various fields and areas are being focused on and significant discoveries are being made. As a result, new terms, names, and concepts are entering our lives. The term “creative production”, used in the field of culture and art, is among these new concepts[3]. There are specific qualities required from employees, specialists, or managing leaders responsible for planning, organizing, and managing creative activities, as well as ensuring their implementation in practice. Only when these qualities are present can effectiveness, positive results, and, consequently, success be achieved in creative activities.

### References:

1. Haydarov A. Madaniyat va san’at maussasalarini tashkil etish hamda boshqarishga doir me’yoriy hujjatlar to’plami. – Toshkent: “G’afur G’ulom nomidagi nashriyot-matbaa ijodiy uyi”, 2016. 304 bet.
2. O‘zbekiston Respublikasi Prezidentining “Ma’muriy islohotlar doirasida madaniyat va turizm sohasida davlat boshqaruvini samarali tashkil qilish chora-tadbirlari to‘g‘risida”gi Farmoni. 27.07.2023.
3. Haydarov A. “Ijodiy faoliyatni rejalashtirish va boshqarish”. O‘quv qo‘llanma.-T.: “Kamalak” nashryoti. 2019. 198 b.



4. Yusupalieva, Dilafruz K. "The Importance Of National Values In The Formation Of Intellectual Power." *Journal of Positive School Psychology* 6.7 (2022): 5199-5206.
5. Kaxramonovna, Yusupaliyeva Dilafruz. "Mass-Cultural and Concert-Calendar Year Plans of Watching the Formation of the Event." *CENTRAL ASIAN JOURNAL OF ARTS AND DESIGN* 4.10 (2023): 30-35.
6. Yusupalieva, D. K. "Political role of television in the development of national ideology." *ISJ Theoretical & Applied Science*, 06 (86) (2020): 665-667.
7. Kaxramonovna, Yusupaliyeva Dilafruz. "Modern Trends in the Development of Culture and Art Management." *Journal of Innovation in Education and Social Research* 2.1 (2024): 181-188.
8. Kaxramonovna, Yusupaliyeva Dilafruz. "Implementation of Public-Private Partnership in Culture and Recreation Gardens." *Journal of Innovation in Education and Social Research* 2.1 (2024): 172-180.
9. Yusupalieva, D. K. "Development of mutually beneficial cooperation of Uzbekistan within the SCO." *ISJ Theoretical & Applied Science*, 05 (85) (2020): 901-903.
10. Юсупалиева, Дилафруз Кахрамоновна. "ОПЫТ ЗАРУБЕЖНЫХ СТРАН В СФЕРЕ РЕГУЛИРОВАНИЯ ДЕЯТЕЛЬНОСТИ ИНСТИТУТОВ ТЕЛЕВИДЕНИЯ." *Russian-Uzbekistan Conference. Vol. 1. No. 1. 2024.*
11. Yusupaliyeva, Dilafruz Qahramonovna. "ROSSIYADA BOG ‘-PARK QURILISHI TARIXIDAN." *Oriental Art and Culture* 5.5 (2024): 444-450.
12. Kalkanatov, Asilbek. "PROFESSIONAL QUALIFICATION OF THE MANAGER IN THE CULTURAL FIELD." *JOURNAL OF ECONOMY, TOURISM AND SERVICE* 2.9 (2023): 19-23.
13. VA, INSONGA E'TIBOR, and SIFATLI TA'LIM YILI. "Imom Buxoriy saboqlari."
14. 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.
15. Irisboyeva, D. E. "AMIR TEMUR DAVRIDA MADANIYATNING YUKSALISHI." *ARXITEKTURA, MUHANDISLIK VA ZAMONAVIY TEXNOLOGIYALAR JURNALI* 2.5 (2023): 31-33.
16. Kolkanatov, Asilbek. "IFTIKHORI TIMSOLI TUMOR BRANCH." *JOURNAL OF HEALTHCARE AND LIFE-SCIENCE RESEARCH* 2.11 (2023): 67-69.
17. Nazarbay o'g'li, Qolqanatov Asilbek. "OMMAVIY TOMOSHA MUASSASALARI FAOLIYATI TAHLILI." *Academic Integrity and Lifelong Learning (France)* 2 (2023): 15-21.
18. Nazarbai, Kolkanatov Asilbek. "NEW VOICE IN UZBEK DIRECTION." *Journal of Innovation, Creativity and Art* 2.12 (2023): 65-70.
19. QOLQANATOV, Asilbek. "MA'DANIYAT VAZIRLIGI VA MADANIYAT MARKAZLARI: TARIXIY TARAQQIYOT JARAYONLARIDAN." *News of UzMU journal* 1.1.1. 1. (2024): 16-20.



20. Nazarbay o'g'li, Qolqanatov Asilbek. "OMMAVIY TOMOSHA MUASSASALARI FAOLIYATI TAHLILI." Academic Integrity and Lifelong Learning (France) 2 (2023): 15-21.
21. Nazarbaevna, Qolqanatova Alfiya, and Kojalepesov Sultanbay Serjanovich. "The Importance of Scenario in Cultural Events." EUROPEAN JOURNAL OF INNOVATION IN NONFORMAL EDUCATION 4.2 (2024): 259-262.