

**FORMATION OF THEORY AND PRACTICE OF CREATIVE ENTREPRENEURSHIP
IN THE FIELD OF CULTURE AND ART****Qolqanatov Asilbek Nazarbaevich**

PhD student State Institute of Art and Culture of Uzbekistan

Annotation: This article discusses the role and importance of entrepreneurship, especially creative entrepreneurship in the arts and culture. In the New Uzbekistan, under the leadership of President Sh. Mirziyoyev, scientific research has been conducted on new reforms and changes, opportunities. Emphasis is placed on the importance of teaching entrepreneurship to young people in the field of education.

Keywords: entrepreneurship, creativity, economics, art, management, activity, business, culture, opportunity.

Under the initiative of our President Shavkat Mirziyoyev, although a short time has passed since we embarked on building a New Uzbekistan, we have already achieved significant and effective results. A core strategy of the New Uzbekistan is to foster positive development in the creative production sector by training specialists to engage in entrepreneurship.

Notably, the seamless integration of these reforms with the processes of education and upbringing is yielding fruitful outcomes. Since our goal is to transform New Uzbekistan into a developed country, this can only be achieved through rapid reforms, knowledge, education, and innovation. First and foremost, it is essential to enhance the practical effectiveness of current reforms and encourage the public—especially the youth—to be more active and initiative-driven in promoting new initiatives locally. Not all young people can immediately step forward and contribute directly to the country's progress. "At this time, it is necessary to nurture a new generation of personnel who can emerge as reformers, think strategically, and possess knowledge and skills. For this reason, we are systematically reforming all levels of education—from kindergartens to higher education institutions" [1: 23].

Certainly, in the New Uzbekistan, the principle has been established that when the people are prosperous, the state becomes strong. Our ancestors, too, practiced entrepreneurship, contributing not only to the economic development of Central Asia but also significantly to the global economy.

Today, terms such as "Entrepreneurship," "Entrepreneur," "Business," and "Businessman" have become widely used in the socio-economic life of our republic. Understanding their meaning and essence, to a certain extent, helps form a clear idea of small business and private entrepreneurship. Entrepreneurship is a socio-economic phenomenon that encompasses social relations. It includes legal, spiritual, organizational, economic, and historical dimensions. In essence, it refers to productive and efficient activity. The great scholars of past centuries, such as Imam Malik bin Anas, Imam Ismail al-Bukhari, Imam Muslim bin al-Hajjaj, and Imam Abu Dawud Abu Isa al-Tirmidhi, also put forward valuable ideas regarding the development of entrepreneurship in their enduring scholarly legacies.

Our esteemed ancestor, Amir Timur, in his "Temur Code" (Temur Tuzuklari), discussed matters of governance, including whom to rely upon, the rights and duties of the throne bearers, maintenance of ministers and military commanders, salaries of soldiers, administration of territories, and the responsibilities and duties of state officials, military leaders, amirs, and viziers. This work serves as one of the primary sources for thoroughly studying the science of

management for the leaders of any enterprise, organization, or institution [2:6]. It is said that “If entrepreneurship is built on honesty, one’s livelihood will be secure.” History has already demonstrated through numerous pivotal pages that individuals engaged in entrepreneurship, remaining vigilant and diligent, have consistently contributed significantly to the development of society. While some historians assert that entrepreneurship originated in the West, other scholars emphasize that it also developed in the East. Although the systematic analysis of entrepreneurial activity initially began in the West, multifaceted knowledge concerning its essence and development was formed in the East and later advanced in the West, as the evidence cited above confirms. Notably, these ideas were expressed and preserved in educational and doctrinal systems that became established and influential in practice.

Specifically, they are reflected in the 3,000-year-old Zoroastrian teachings embodied in the “Avesta,” as well as in the scholarly traditions of the Muslim world, including the Naqshbandiyya, Yasawiyya, and Kubrawiyya orders.

In particular, the Naqshbandiyya teaching of “Dil ba yoru, dast ba kor,” meaning “Let your heart be with Allah, and your hands in labor,” demonstrates how its founder, Khoja Baha-ud-Din Naqshband, exemplified entrepreneurial skill in his craft and illustrated the necessity of earning a living through honest work. Some sources even note that he owned textile workshops. Evidently, Baha-ud-Din Naqshband had, 400 years before the famous Western economist William Petty, deeply understood that labor is the foundation of human livelihood and had proven this in practice within the scope of his own activities [3: 8]. A significant aspect of creative entrepreneurship is that it approaches business differently from conventional entrepreneurial activities. Entrepreneurship depends not only on an individual’s intellectual potential but also on their life experience, professional skills, and organizational abilities. For example, New Uzbekistan is achieving great successes based on the modern integration of entrepreneurship.

We need economic integration! To be prepared for dialogue and competition in this regard, it is essential that not only leaders but also entrepreneurs, businesspeople, and managers at all levels continuously develop their skills [4: 42].

In the development of culture and the arts, creative entrepreneurship represents a new era, combining knowledge and integration. Creative entrepreneurship plays a significant theoretical and practical role in responding to contemporary economic market relations. From this perspective, it is useful to briefly address the formation of creative entrepreneurship.

Creative entrepreneurship is a relatively new concept in business. In a narrow sense, it refers to enterprises operating in cultural and creative sectors. These sectors may be defined differently across countries, but the core principle is that creative entrepreneurship is based on cultural creativity and utilizes intellectual property.

Creative entrepreneurship includes design and fashion, architecture, the audiovisual sector (creative production, radio broadcasting), publishing, mass media, visual arts, music, cultural heritage (museums, libraries, archives), advertising, and computer games (games, applications).

In a broader context, creative entrepreneurship also encompasses activities at the intersection of cultural creativity and other sectors, where they mutually benefit from one another. For instance, cultural tourism is driven by culture and creativity, motivating tourists to visit a country while simultaneously affecting other industries such as accommodation, logistics, and catering. Why is creative entrepreneurship different from ordinary business, and why were new concepts necessary? Creative entrepreneurship fundamentally differs from conventional business norms, requiring advanced skills, flexibility, and continuous learning. In this context, it is impossible to remain “static.”

Creative production represents the enterprises of the future. Most creative companies are small, sometimes micro, mobile, often seasonal, and project-based. Creative entrepreneurship demands diverse skills and work styles. Its foundation is intellectual capital. The challenge is that effective models for evaluating the true value of such intellectual capital have yet to be developed, making it difficult to attract investors and secure funding. Being a creative entrepreneur is not necessarily harder than being a conventional businessperson, but there is one key difference: you must work with creative individuals who require a unique approach. Talent and cultural creativity are the keys to business success. However, there is a risk that creative and talented employees may not function effectively as a cohesive business, engineering, or marketing team. Therefore, the foundation of success lies in creating an outstanding team that integrates all possible functions—from creativity to management and technology.

The contribution of cultural and creative sectors to global GDP is estimated at 4.5%, with specialists projecting an annual growth of around 10%, outpacing growth rates in production and service sectors. Such statistics underline that culture and creativity are distinct domains that also contribute significantly to finance, the economy, and business. Concepts such as creative entrepreneurship, business, and marketing are widely applied in the arts and culture sector, but their meanings differ. Terms like “entrepreneur” and “businessman” are not synonymous when considering their economic activity. The term “business” is generally considered narrower in meaning than “entrepreneurship.” In literature on the market economy of Western countries, business is defined as a production system aimed at satisfying societal needs and desires. Entrepreneurial activity manifests as a form of business and is implemented across various sectors. According to the Law on Entrepreneurship, entrepreneurship is an independent and initiative-driven activity aimed at generating profit or personal income, carried out on the basis of a citizen’s or legal entity’s property responsibility. Thus, an entrepreneur is a motivated individual possessing full or partial financial resources, which they utilize to organize and manage their business.

The enterprise established by an entrepreneur becomes part of the developing small business sector in our country. When assessing the role of small and medium-sized enterprises (SMEs) in the economy, primary attention should be given to quantitative indicators critical for economic development, such as their share in GDP, total employment, capital investments, and exports [5: 15].

Entrepreneurship involves the readiness to develop a business for profit and the ability to manage it systematically. It is important to note, however, the emergence of hybrid models. For example, museums may receive partial funding from the state while simultaneously operating cafes or souvenir shops and hosting private events, all of which generate additional revenue for the institution. These funds are used to cover operational activities as well as to implement additional projects. Indeed, this too is an example of creative entrepreneurship. The most important aspect is that anyone wishing to start a business must have their own guiding principles. At the same time, every aspiring entrepreneur should be able to answer two key questions clearly: First, what exactly will I do? Second, what makes my business attractive to customers? Before starting a business, it is also necessary to carefully consider all conditions and define clear objectives. To do this, a set of core questions must be clarified:

What can I offer that others do not?

How can I make the services I provide or the products I produce more valuable to consumers?

If I offer a service or product, why would people pay for it?

Anyone planning to engage in creative entrepreneurship must answer these questions. Motivation is essential before starting any venture, particularly entrepreneurship. Motivation includes the internal drive that compels a person to risk their resources to achieve specific goals, whether for economic gain, social-psychological fulfillment, or personal ambitions. An entrepreneur's motivations (goals) can be divided into two levels. The first level of motivation includes:

Earning profit;

Achieving success;

Developing organizational skills;

Expressing creativity;

Gaining social recognition;

Personal satisfaction.

The second level of motivation consists of:

Attaining authority;

Achieving independence;

Engaging in a preferred occupation;

Continuing family traditions;

Meeting societal needs;

Desire for competition.

In entrepreneurship, well-defined tasks, goals, and motivation play a crucial role. Another important task is to support and encourage the field of small business and entrepreneurship, creating favorable conditions to strengthen our country's economic power, ensure peace and stability, and enhance social cohesion. This is because an entrepreneur supports not only themselves and their family but also the people and the state. As our President Shavkat Mirziyoyev repeatedly emphasizes: "When the people are prosperous, the state will also be wealthy and strong."

The implementation of incentive systems in New Uzbekistan serves as practical proof of the significant support available to the builders of the New Uzbekistan. The importance of creative entrepreneurship in the cultural and artistic sphere is steadily increasing. Competing in today's art and media space is not easy. Therefore, entrepreneurs often try to attract customers by lowering prices or increasing advertising. However, there is a third way to gain market share—engaging in creative entrepreneurship.

This path, which no one has yet taken and which applies a different approach to traditional entrepreneurship, allows a business to quickly attract customers and demonstrate high efficiency. At present, creative entrepreneurship is becoming increasingly popular worldwide. As a result, there is growing demand for entrepreneurs with innovative ideas. In this context, it is extremely important to teach entrepreneurship to students at higher education institutions. In today's period of development, it is crucial to acquire additional skills and engage in entrepreneurial activities. The dedication of educators within the education system yields high impact. President Shavkat

Mirziyoyev has emphasized: “I once again stress that I consider teachers, university professors, and creative intellectuals to be the greatest strength, support, and foundation in building a prosperous, democratic New Uzbekistan, a Third Renaissance. As President, I consider it my duty to support their activities of decisive importance and to provide them with appropriate working and living conditions.” His trust has provided significant motivation and support for the professors and educators at the Uzbekistan State Institute of Arts and Culture (O‘zDSMI). To accelerate these processes, collaborations with non-governmental and non-profit organizations have also been established.

In 2018, with the support of the British Council’s office in Uzbekistan, cooperation was established between the Uzbekistan State Institute of Arts and Culture (UzDSMI) and Goldsmiths, University of London. Within the framework of this partnership, the Department of “Organization and Management of Cultural and Arts Institutions” at the Institute has been implementing the project “Creative Spark: Teaching Entrepreneurship in Higher Education.” This project was applied in practice in response to the large-scale national reforms in the fields of economy and education in Uzbekistan, aiming to support the creative sector, meet the demand for entrepreneurial knowledge, and create new job opportunities. Under the “Creative Spark” international project, significant practical work was carried out at UzDSMI in 2021. Professors and lecturers Salaydinov B., Yuldasheva M., and Dushmanamedov O. conducted scientific and practical research and demonstrated initiative in implementing this international project.

On February 29, 2020, within the framework of the British Council’s “Creative Spark – Higher Education Program” international project, the Department of “Organization and Management of Cultural and Arts Institutions” conducted a scientific-practical seminar on “Current Issues in Teaching Creative Entrepreneurship in Culture and Arts.” On October 31, 2020, in cooperation with the Ministry of Culture of the Republic of Uzbekistan and the British Council office in Uzbekistan, an online scientific-practical seminar was held on “The Role of Creative Entrepreneurship in the Development of Culture and Arts in Uzbekistan,” which helped form initial skills in creative entrepreneurship in Uzbekistan and the Republic of Karakalpakstan. On November 28, 2020, an online scientific-practical webinar was conducted on “Current Issues in the Development of Creative Entrepreneurship in Culture and Arts.”

On January 13, 2021, a seminar on “Current Issues in Teaching Culture and Arts Management” was held at the Institute, followed by webinars on February 12 and 26, 2021, on “Opportunities for Women in Creative Education and Creative Industries.” To promote gender equality in Uzbekistan, a scientific-practical webinar was held on March 12, 2021, on “Expanding Opportunities for Women in Creative Education and Creative Entrepreneurship in Uzbekistan.” On May 7, 2021, in collaboration with the Department of “Organization and Management of Cultural and Arts Institutions,” Goldsmiths, University of London, and the British Council office in Uzbekistan, an online scientific-practical webinar was held on “Pedagogical Factors in Shaping Creative Entrepreneurship” to strengthen the theoretical foundations of the field. On May 21, 2021, an online open lesson was conducted on “Key Aspects of Intellectual Property and Copyright Protection” in collaboration with the aforementioned organizations.

To ensure student engagement and participation in these initiatives, the “Creative Spark – Big Idea Challenge 2021” international competition was organized between March and May 2021 by Professors Salaydinov B. and Dushmanamedov O. The competition was announced to UzDSMI students, graduate students, and young teachers via the Institute’s official Telegram channel (https://t.me/dsmi_uz). More than 50 students with creative business ideas participated in the competition. Twenty-five participants registered through the website, and eight project submissions were received. The top three projects were selected. Under the guidance of Dushmanamedov and Salaydinov, video presentations of the creative business ideas were

prepared: “Women Leadership Development Portal” by Ikramova Kamola, “Beauty Mobile” by Gavhar Normatova, and “Poet’s Digital Assistant” by Habibjonov Ikromjon, which were uploaded to creativespark-bigidea.uk for participation in the international competition. Before organizing such scientific-practical work, a group of Institute faculty members, including Associate Professor M. Yuldasheva, Senior Lecturer B. Salaydinov, Lecturer O. Dushmanamedov, instructors G. Saparbayeva and A. Begjanova from the Nukus branch, and Deputy Director R. Turg’unbayev from the Fergana regional branch, attended a practical training at Goldsmiths, University of London, on January 4, 2020, to exchange experience and best practices.

The primary objective of the training was to develop, in collaboration with professors from Goldsmiths, University of London, the curriculum module “Creative Entrepreneurship in Culture and Arts.” Professors Sean Prime and Adrian de la Court conducted the sessions during the training. The jointly developed module was initially designed for students across all programs at the Institute. Gerald Lidstone, Director of the Institute for Creativity and Cultural Entrepreneurship at Goldsmiths University, also conducted a session during the training.

Participants analyzed the activities of the Youth Entrepreneurship Centre established at London South Bank University. The aim was to establish educational cooperation between Uzbekistan and the United Kingdom, promote creative cultural entrepreneurship among young people, and acquire new knowledge and skills. Additionally, the training focused on defining the objectives, tasks, knowledge, competencies, and skill requirements for students, as well as developing the main lecture and practical session topics for the module. Based on extensive scientific research, the working curriculum for the module “Creative Entrepreneurship in Culture and Arts” was developed by Associate Professor Manzura Yuldasheva, and lecturers Baxtiyor Salaydinov, Oybek Dushmanamedov, Gulshira Saparbayeva, and Rashid Turg’unbayev. The module, developed by M. Yuldasheva, O. Dushmanamedov, and B. Salaydinov, was approved by the Institute Council and incorporated into the educational process. Additionally, training sessions under the theme “From Idea to Business” were conducted.

On February 3–4, 2020, the project team, including Yuldasheva M., Salaydinov B., and Dushmanamedov O., successfully participated in the international forum “Integration of Creative Entrepreneurship into Higher Education in Uzbekistan” held in Tashkent.

An initial textbook, “Foundations of Creative Entrepreneurship,” was prepared by Oybek Dushmanamedov and recommended for publication by the Ministry of Higher and Secondary Specialized Education of the Republic of Uzbekistan by Order No. 110 dated March 1, 2021. Such scientific and practical research has proven to be highly effective in shaping and developing students’ knowledge and skills. The implementation of creative entrepreneurship in Uzbekistan is taking the arts and culture sector to a new level. As President Shavkat Mirziyoyev emphasized: “If the body of society is its economy, its soul and spirit is morality. As we have decided to build a New Uzbekistan, we rely on two solid pillars. The first is a strong economy based on market principles. The second is strong morality based on the rich heritage of our ancestors and national values.” This idea serves as a guiding principle and strategy for the new achievements of New Uzbekistan. In the field of creative entrepreneurship, the initial fundamental theoretical and practical competencies have been formed.

The process of implementing these initiatives in practice has begun, and initial challenges have emerged. Scientific-analytical work was conducted to address early problems in creative entrepreneurship with experts in the field. For example, according to the analysis of Furqat Bozorov, a teacher at the Kamoliddin Behzod National Institute of Arts and Design and a renowned artist, to develop entrepreneurship in Uzbekistan, an international-level online and

social life auction system should be introduced. This recommendation is based on the successful sale of creative works through a charity auction initiated by prominent theatre artist Shuhrat Abdumalikov at the Uzbekistan Academy of Arts, where artworks were sold via the Facebook social network.

Following this, similar creative entrepreneurship initiatives have not yet been implemented in Uzbekistan. Bozorov emphasizes that the creation of a new online platform in this sector would support the development of artists' creativity. Furthermore, he notes that fostering creative entrepreneurship requires cultivating moral potential among youth. For example, integrating part of art education in schools into museum-based teaching practices would be beneficial. According to Saidbek Sabirbayev, a talented young artist from Karakalpakstan known for his creative works, the development of creative entrepreneurship also requires collectors and patrons in Uzbekistan. He suggests establishing an "Art Ring" and engaging foreign experts, while initially generating interest among artists before forming an art management group. In conclusion, the theoretical foundations of creative entrepreneurship have been tested in higher education institutions and have shown positive results. Incorporating these foundations into specialized textbooks for schools would facilitate the dissemination and popularization of the essence of creative entrepreneurship among the general public. To further promote creative entrepreneurship, it is necessary to create an electronic practical platform. Additionally, school competitions such as "Best Young Collector," "Youngest Museum Visitor," "Honorary Young Guest of Museums," and "Creative Idea Author" should be organized. The scientific work carried out to develop the arts and culture sector in Uzbekistan serves as the initial foundation for creative entrepreneurship. The research conducted by local and foreign educators will continue to be updated over time. The theoretical framework for creative entrepreneurship has been established in higher education institutions, practical implementation has begun, and a new sector of creative entrepreneurship is taking shape in New Uzbekistan. This indicates that significant transformations in the economic management systems and methods of cultural institutions are on the horizon.

References:

1. Mirziyoyev. Sh. Yangi O'zbekiston strategiyasi. – Toshkent: O'zbekiston nashriyoti, 2021. – B. 262.
2. G'ulomov S. Kichik biznes va hususiy tadbirkorlik: tashkil etish, rejalashtirish, boshqarish. – Toshkent: Fan va texnologiya, 2005. – B. 444.
3. Boltabayev M.P., Qosimova M.S., G'oyibnazarov B.K., Ergashxodjayeva Sh.J., Samadov A.N., Otajanov Sh.I. Kichik biznes va tadbirkorlik. – Toshkent: Noshir, 2011. – B. 272.
4. Leshenko B.A., Matmurodov F.M., Bekbasova A.A. Tadbirkorlik faoliyatini boshqarish asoslari. – Toshkent: TAQI nashriyoti, 2004. – B. 93.
5. Alimasov V. Madaniyat muassasalarida iqtisodiy boshqarish usullari. – Toshkent: O'zbekiston Respublikasi FA Qo'lyozmalar Instituti 1997. – B.120.
6. XOLMO'MINOV, M. M., & QOLQANATOV, A. YANGI O 'ZBEKISTONDA MADANIYAT MARKAZLARINI RIVOJLANTIRISH: MUAMMOLAR VA YECHIMLAR. O 'zbekiston davlat san'at va madaniyat instituti xabarlarini.
7. Saparbayeva, G., & Qolqanatov, A. (2021). OMMAVIY BAYRAMLARNI TASHKIL ETISHDA SSENARIYNAVISLIKNING O 'RNI. *Oriental Art and Culture*, (8), 16-21.
8. Xolmo'Minov, M. M., & Qolqanatov, A. (2023). HIMMATNING QIYMATI ILM VA TAFAKKUR XAZINASI. *World of Philology*, 2(1), 59-64.

9. Kholmuminov, M., & Qolqanatov, A. (2021). The Formation of the First Libraries in Uzbekistan and the Role of Increasing the Cultural and Educational Awareness of the Population. *image*, 4(12), 146-151.
10. Xolmo‘Minov, M. M., & Qolqanatov, A. (2022). Mufassal mushohadalar me‘moridan mufassal mushohadalar meroji. *Oriental Art and Culture*, 3(2), 568-580.
11. Zokirovich, M. K., & Nazarbaevich, A. K. (2022). A Look at the History of Club Establishments and Cultural and Educational Process in Uzbekistan. *JournalNX*, 8(2), 9-15.
12. Kalkanatov, A., Makhamatdinov, S., & Urazbaev, I. (2023). Activities of new Karakalpakstan cultural centers: Reform and analysis. *Art and Design: Social Science*, 3(1), 1-4.
13. Юлдашева, М., & Колканатов, А. (2022). OILAVIY DAM OLISH MADANIYATINI RIVOJLANTIRISHDA IJTIMOY VA MADANIY MARKETING. *Farg'ona davlat universiteti*, (3), 6-6.
14. Abatbaevna, S. G., & Nazarbaevich, Q. A. (2023). History of the Development of Spiritual and Educational Processes in Karakalpakstan.
15. Xolmo‘Minov, M. M., & Qolqanatov, A. (2022). O‘ZBEKISTONDA MADANIY-MA’RIFIY ISHLAR VA KUTUBXONALAR FAOLIYATI (XX ASR TAJRIBALARIDAN). *Oriental Art and Culture*, 3(1), 281-290.
16. ЮЛДАШЕВА, М., & КОЛКАНАТОВ, А. (2023). ПУТИ ФОРМИРОВАНИЕ ЭКОЛОГИЧЕСКОЙ КУЛЬТУРЫ МОЛОДЕЖИ В СОЦИОКУЛЬТУРНОЙ СРЕДЕ. *Journal of Culture and Art*, 1, 16-20.
17. QOLQANATOV, A. (2023). “O ‘ZBEKKONSERT” DAVLAT MUASSASASI FAOLIYATI: TADQIQOT VA TAHLIL. TA’LIM VA INNOVATSION TADQIQOTLAR, 12, 8-14.
18. Yuldasheva, M., & Qolqanatov, A. (2022). O ‘ZBEKISTONDA MUZEY MENEJMENTI VA UNI TAKOMILLASHTIRISH XUSUSIYATLARI. *Oriental art and culture*, 3(1), 254-260.
19. Yuldasheva, M. B., & Qolqanatov, A. N. (2024). Kadrlar potentsiali ijtimoiy-madaniy sohada tashkilot faoliyati samaradorligini oshirishshning yetakchi omili sifatida. *Inter education & global study*, (8), 58-68.
20. Kolkanatov, A. (2023). IFTIKHORI TIMSOLI TUMOR BRANCH. *JOURNAL OF HEALTHCARE AND LIFE-SCIENCE RESEARCH*, 2, 67-69.
21. QOLQANATOV, A. (2024). MA’DANIYAT VAZIRLIGI VA MADANIYAT MARKAZLARI: TARIXIY TARAQQIYOT JARAYONLARIDAN. *News of UzMU journal*, 1(1), 1.
22. Nazarbai, K. A. (2023). NEW VOICE IN UZBEK DIRECTION. *Journal of Innovation, Creativity and Art*, 2, 65-70.
23. Kalkanatov, A. (2023). PROFESSIONAL QUALIFICATION OF THE MANAGER IN THE CULTURAL FIELD. *JOURNAL OF ECONOMY, TOURISM AND SERVICE*, 2, 19-23.
24. Kalkanatov, A. (2023). THE IMPORTANCE OF MANAGING THE PARTICIPATION OF CULTURAL AND ART INSTITUTIONS AND ORGANIZATIONS IN CULTURAL ACTIVITIES. *Journal of Innovation, Creativity and Art*, 2, 7-10.