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ENHANCING STUDENTS' MANAGERIAL COMPETENCIES THROUGH THE TEACHING OF CULTURE AND ARTS MANAGEMENT

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Annotation

The expansion of the creative economy and the continuing reform of higher education in Uzbekistan increase the demand for graduates who can organise, lead and sustain projects and institutions in culture and the arts. However, the pedagogical mechanisms through which university students acquire managerial qualities remain insufficiently specified, particularly outside conventional management programmes. This article develops and substantiates a competency-based pedagogical model for improving students' managerial qualities through teaching the discipline "Management of Culture and the Arts". Drawing on classical and contemporary research on managerial competence, arts-management scholarship, experiential and constructivist learning theory, and an analysis of Uzbekistan's current legislative and strategic documents, the study (1) operationalises managerial qualities as a six-dimension construct; (2) aligns each dimension with learning outcomes, instructional methods and assessment evidence within a six-module, fourteen-week course architecture; and (3) specifies a quasi-experimental design, including instruments, sample-size justification and statistical procedures, for the empirical testing of the model. The article offers a transparent and testable framework linking arts-management content to the development of managerial qualities and formulates recommendations for higher education institutions and the ministries responsible for higher education and culture. The empirical results of the experimental stage will be reported separately.

Keywords

managerial qualities; managerial competence; arts management; cultural management; higher education; competency-based pedagogy; experiential learning; creative economy; Uzbekistan.

Annotatsiya. O‘zbekistonda ijodiy iqtisodiyotning kengayishi va oliy ta’lim tizimidagi islohotlar madaniyat va san’at sohasida loyiha hamda muassasalarni tashkil etish, boshqarish va barqaror rivojlantirishga qodir bitiruvchilarga bo‘lgan ehtiyojni oshirmoqda. Biroq talabalarda boshqaruvchanlik sifatlarini shakllantirishning pedagogik mexanizmlari, ayniqsa an’anaviy menejment yo‘nalishlaridan tashqarida, yetarlicha aniqlashtirilmagan. Mazkur maqolada “Madaniyat va san’at sohasi menejmenti” fanini o‘qitish orqali talabalarning boshqaruvchanlik sifatlarini takomillashtirishning kompetensiyaviy pedagogik modeli ishlab chiqilgan va asoslangan. Tadqiqotda boshqaruv kompetentligi, san’at menejmenti, tajribaviy va konstruktivistik ta’lim nazariyalari hamda O‘zbekistonning amaldagi me’yoriy-strategik hujjatlari tahlil qilinib: (1) boshqaruvchanlik sifatlari olti o‘lchamli konstrukt sifatida operatsionalizatsiya qilindi; (2)har bir o‘lcham o‘quv natijalari, o‘qitish metodlari va baholash dalillari bilan oltita modul va o‘n to‘rt haftalik kurs arxitekturasida uyg‘unlashtirildi; modelni empirik sinash uchun kvazieksperimental dizayn, o‘lchov vositalari, tanlanma hajmining asoslanishi va statistik protseduralar belgilandi. (3) Maqola oliy ta’lim muassasalari hamda oliy ta’lim va madaniyat sohasi vazirliklari uchun tavsiyalar beradi. Eksperiment bosqichining empirik natijalari alohida e’lon qilinadi.

Kalit so‘zlar: boshqaruvchanlik sifatlari; boshqaruv kompetentligi; san’at menejmenti; madaniyat menejmenti; oliy ta’lim; kompetensiyaviy yondashuv; tajribaviy ta’lim; ijodiy iqtisodiyot; O‘zbekiston.

Аннотация. Расширение креативной экономики и продолжающаяся реформа высшего образования в Узбекистане повышают потребность в выпускниках, способных организовывать, возглавлять и устойчиво развивать проекты и учреждения в сфере культуры и искусства. Вместе с тем педагогические механизмы формирования управленческих качеств у студентов, особенно за пределами традиционных управленческих направлений, остаются недостаточно определёнными. В статье разработана и обоснована компетентностная

педагогическая модель совершенствования управленческих качеств студентов на основе преподавания дисциплины «Менеджмент в сфере культуры и искусства». На основе анализа исследований управленческой компетентности, научной литературы по менеджменту искусства, теорий опытного и конструктивистского обучения, а также действующих нормативных и стратегических документов Узбекистана: (1) управленческие качества операционализированы как конструкт из шести измерений; (2) каждое измерение согласовано с результатами обучения, методами преподавания и свидетельствами оценивания в рамках шести модулей и 14-недельной архитектуры курса; (3) определён квазиэкспериментальный дизайн для эмпирической проверки модели, включая инструменты, обоснование объёма выборки и статистические процедуры. Статья содержит рекомендации для высших учебных заведений и министерств, ответственных за высшее образование и культуру. Эмпирические результаты экспериментального этапа будут опубликованы отдельно.

Ключевые слова: управленческие качества; управленческая компетентность; менеджмент искусства; менеджмент культуры; высшее образование; компетентностный подход; опытное обучение; креативная экономика; Узбекистан.

Introduction

Universities are increasingly expected to prepare graduates who can lead, organise and innovate, and not only reproduce disciplinary knowledge. The World Economic Forum's *Future of Jobs Report 2025*, based on a survey of more than 1,000 employers representing over 14 million workers in 55 economies, reports that employers expect 39% of workers' core skills to change between 2025 and 2030. Analytical thinking remains the most sought-after core skill, followed by resilience, flexibility and agility and by leadership and social influence; skill gaps are named as the main barrier to business transformation by 63% of the employers surveyed.[1] Although these figures describe employers' expectations rather than measured graduate outcomes, they indicate

[1]World Economic Forum, *The Future of Jobs Report 2025* (Geneva: WEF, 7 January 2025), Digest and chapter 3 "Skills outlook". Available at: https://www.weforum.org/publications/the-future-of-jobs-report-2025/ (accessed 9 November 2026). The survey covers 22 industry clusters.

that managerial and socio-emotional qualities are no longer confined to management specialists. Uzbekistan's policy agenda reflects the same shift. The Development Strategy of New Uzbekistan for 2022–2026 (Decree No. PF-60 of 28 January 2022) sets the national reform agenda for the current period,[2] while the Concept for the Development of the Higher Education System until 2030 (Decree No. PF-5847 of 8 October 2019) frames the modernisation of universities.[3] In the cultural sphere, Presidential Decree No. PF-114 of 27 July 2023 reorganised state management of culture and tourism within the administrative reforms and provided, among other measures, for a unified digital management system, "ERP madaniyat", for cultural centres, children's music and art schools and related institutions.[4] The Law "On the Creative Economy" (No. LRU-970, 3 October 2024) created the legal basis for the sector,[5] and a Presidential decree of 16 February 2026 "On Measures to Develop the Creative Economy" approved a national strategy with targets for 2030: a 5% share of the creative economy in GDP (estimated at UZS 145 trillion), creative-industry exports above USD 1 billion and up to 500,000 new jobs. Higher education is beginning to respond. The Uzbekistan State Institute of Arts and Culture lists the management of cultural and art institutions among its fields of professional training,[6] and a faculty of creative economy with a Master's programme in Creative Industries Management, aimed at creative entrepreneurship, creative management, digital technologies and cultural policy, has been reported at the International Westminster University in Tashkent.[7] These developments concern specialised programmes. A considerable share of the future workforce of the sector, however, is educated in performing, visual and applied arts, music, design and related fields, where graduates frequently become organisers of their own ensembles, studios,

[2]Decree of the President of the Republic of Uzbekistan No. PF-60 of 28 January 2022 "On the Development Strategy of New Uzbekistan for 2022–2026". Available at: https://lex.uz/docs/5841063 (accessed 9 November 2026).

[3]Decree of the President of the Republic of Uzbekistan No. PF-5847 of 8 October 2019 "On approval of the Concept for the development of the higher education system of the Republic of Uzbekistan until 2030".

[4]Decree of the President of the Republic of Uzbekistan No. PF-114 of 27 July 2023 "On measures to ensure the effective organisation of state management in the field of culture and tourism within the framework of administrative reforms". See the Ministry of Culture's news item at https://gov.uz/en/madaniyat/news/view/31913 and an English translation of the decree at https://woscu.org/new-uzbekistan/16 (accessed 9 November 2026).

[5]Law of the Republic of Uzbekistan No. LRU-970 of 3 October 2024 "On the Creative Economy". English text available at: https://invest-in-uzbekistan.org/en/?p=13399 (accessed 9 November 2026). The law identifies the Fund for the Development of Culture and Art under the Cabinet of Ministers as the working body of the Republican Council in this field.

[6]Uzbekistan State Institute of Arts and Culture (UzSIAC), "About the institute". Available at: https://dsmi.uz/?p=1067 (accessed 9 November 2026).

[7]UzDaily, "First faculty of creative economy opens in Uzbekistan". Available at: https://www.uzdaily.ru/en/first-faculty-of-creative-economy-opens-in-uzbekistan (accessed 9 November 2026). The report links the initiative to the Law "On the Creative Economy".

festivals and projects. Live events and festivals, for instance, have been identified as an important and growing part of the creative industries in Uzbekistan.[8] For such graduates, managerial qualities complement artistic expertise.

Research problem. In the sources reviewed for this study, arts-management courses are typically justified by the content they transmit (policy, finance, marketing, law), whereas the *mechanism* by which the course develops students' managerial qualities, and the way this development is assessed, is seldom made explicit. This is the gap addressed here. The article does not claim that the gap is absolute, since the review is limited to accessible English-language and policy sources; it states the gap as the justification for a transparent, testable model.

Aim and research questions. The aim is to develop and theoretically substantiate a competency-based pedagogical model that improves students' managerial qualities through teaching culture and arts management, and to specify its empirical validation. The study addresses three questions. **RQ1:** How can managerial qualities relevant to cultural and artistic activity be operationalised for higher education? **RQ2:** Which content, methods and assessment practices of an arts-management course can be aligned with these qualities? **RQ3:** How can the effectiveness of the resulting model be tested in the context of Uzbekistan's universities? The working hypothesis for the experimental stage (H1) is that students taught through the model will show higher post-intervention managerial-quality scores than comparable students taught through a conventional course, after controlling for pre-intervention scores. The remainder of the article presents the theoretical framework (Section 2), methodology (Section 3), the proposed model (Section 4), discussion (Section 5) and conclusions with recommendations (Section 6).

Literature review and theoretical framework

Managerial qualities as competence

Research on what managers need has progressed from lists of traits to models of skills, roles and competencies. Katz distinguished technical, human and conceptual skills and argued that their relative importance changes with managerial level, which remains a

[8] British Council, *Creative Economy: Developing the Creative Industries in Uzbekistan* (festivals report, 9 June 2023). Available at: https://britishcouncil.uz/sites/default/files/uzbekistan_festivals_report_engl.docx (accessed 9 November 2026).

useful basis for curriculum thinking.[9] Mintzberg's observational study described managerial work through ten roles grouped as interpersonal, informational and decisional, showing that managing is fragmented, relational and action-oriented rather than a purely analytical activity.[10] Boyatzis defined managerial competence as underlying characteristics of a person that are causally related to effective performance in a job, and Spencer and Spencer further systematised competency modelling for performance in organisations.[11] Contemporary labour-market evidence converges with this tradition: the *Future of Jobs Report 2025* places leadership and social influence, resilience, flexibility and agility, and creative thinking among the skills of rising importance.[12]

For the purposes of this study, **managerial qualities** are defined as an integrated, developable set of knowledge, skills, dispositions and values that enable a person to plan, organise, lead and evaluate collective activity in a cultural or artistic setting, and to take responsibility for its results. This definition is an operational synthesis by the author of the works cited above, not a quotation from any single source. It is expressed in six dimensions: (1) strategic–analytical thinking; (2) organisational and project management; (3) leadership and communication; (4) decision-making and responsibility; (5) entrepreneurial and innovative orientation; and (6) cultural–ethical responsibility. The first five derive from the skill, role and competency literature; the sixth reflects the specific character of cultural work discussed next.

Arts and cultural management as an academic field

Arts management has been discussed as a distinct field since the late twentieth century, with scholars debating whether it constitutes a discipline and how it differs from general management.[13] Textbooks commonly stress the specific conditions of cultural organisations, among them the interplay of artistic and economic aims, dependence on mixed funding, project-based creative labour and a diverse set of stakeholders. Throsby's

[9]Robert L. Katz, "Skills of an Effective Administrator", *Harvard Business Review* 33, no. 1 (1955): 33–42.
[10]Henry Mintzberg, *The Nature of Managerial Work* (New York: Harper & Row, 1973).
[11]Richard E. Boyatzis, *The Competent Manager: A Model for Effective Performance* (New York: Wiley, 1982); Lyle M. Spencer and Signe M. Spencer, *Competence at Work: Models for Superior Performance* (New York: Wiley, 1993).
[12]World Economic Forum, *The Future of Jobs Report 2025*, chapter 3 "Skills outlook". According to the report, leadership and social influence, resilience, flexibility and agility, and AI and big data showed the largest increases (22, 17 and 17 percentage points respectively) in the share of respondents classifying them as core skills relative to the 2023 edition.
[13]Yves Evrard and François Colbert, "Arts Management: A New Discipline Entering the Millennium?", *International Journal of Arts Management* 2, no. 2 (2000): 4–13.

economic analysis conceptualises cultural value alongside economic value, which supports treating cultural–ethical responsibility as a managerial quality in its own right rather than as an external constraint. DeVereaux, in turn, argues that cultural management education should connect practice with critical reflection and should not reduce itself to technique.[14] These positions together suggest that an arts-management course is a suitable setting for developing managerial qualities, because it offers authentic dilemmas in which analytical, organisational, interpersonal and value-based judgements must be combined.

Learning theory and the evidence on active methods

Three theoretical strands inform the pedagogical design. First, Kolb's experiential learning theory describes learning as a cycle of concrete experience, reflective observation, abstract conceptualisation and active experimentation.[15] Schön's notion of the reflective practitioner adds that professional competence is developed through reflection in and on action.[16] Second, Bandura's social-cognitive theory identifies mastery experiences as an especially influential source of self-efficacy, which suggests that students need graded, successful practice of managerial tasks to develop confidence in leading.[17] Third, Biggs's constructive alignment requires intended learning outcomes, teaching activities and assessment tasks to be coherent with one another.[18]

Empirical evidence supports active, practice-oriented formats, with the caveat that much of it originates from other disciplinary contexts. A meta-analysis of 225 studies in undergraduate science, technology, engineering and mathematics found that examination scores were on average about 6% higher under active learning and that students in traditional lecture courses were 1.5 times more likely to fail. Kuh's synthesis of "high-impact practices", including collaborative projects, internships and capstone experiences, points in the same direction for the development of broader competencies. Because the evidence is not specific to arts-management education, the present article treats the effect of the proposed model as a hypothesis to be tested rather than as an established fact.

3. Methodology

[14]Constance DeVereaux, "Practice versus a Discourse of Practice in Cultural Management", *Journal of Arts Management, Law, and Society* 39, no. 1 (2009): 65–72.
[15]David A. Kolb, *Experiential Learning: Experience as the Source of Learning and Development* (Englewood Cliffs, NJ: Prentice Hall, 1984).
[16]Donald A. Schön, *The Reflective Practitioner: How Professionals Think in Action* (New York: Basic Books, 1983).
[17]Albert Bandura, *Self-Efficacy: The Exercise of Control* (New York: W. H. Freeman, 1997), ch. 3.
[18]John Biggs, "Enhancing Teaching through Constructive Alignment", *Higher Education* 32, no. 3 (1996): 347–364.

Research design

The study follows a sequential, mixed-methods design in three stages. **Stage 1** (theoretical) comprises a structured analysis of the scholarly literature and of Uzbekistan's legislative and strategic documents, from which the construct of managerial qualities was operationalised. **Stage 2** (model development and expert validation) translates the construct into a course architecture and validates it through a Delphi procedure. **Stage 3** (experimental) tests the model empirically. This article reports Stages 1 and 2 in design and Stage 3 as a research protocol; the experimental data are not presented here and will be reported in a subsequent publication.

Expert validation

The Delphi method is an iterative, anonymous process for building structured consensus among experts.[19] A panel of 15–20 experts (university teachers of management and arts disciplines, practising managers of cultural institutions and specialists in educational assessment) will rate the relevance and clarity of the six dimensions, the indicators and the module content over two to three rounds. A consensus threshold of at least 75% agreement will be fixed before the first round; items below the threshold will be revised or removed. This threshold is a design decision of the study, not a universal standard.

Experimental design, sample and instruments

A non-equivalent-groups, pre-test/post-test quasi-experimental design is proposed, since random assignment of students to classes is rarely feasible in university settings (Table 1). The population consists of third- and fourth-year bachelor's students in arts, culture and related programmes at not fewer than two higher education institutions. Shadish, Cook and Campbell discuss the principal threats to internal validity in such designs (selection, history, maturation and testing), which will be addressed through pre-test matching, statistical control for baseline scores and documentation of concurrent events.[20]

[19]Harold A. Linstone and Murray Turoff, eds., *The Delphi Method: Techniques and Applications* (Reading, MA: Addison-Wesley, 1975).
[20]William R. Shadish, Thomas D. Cook and Donald T. Campbell, *Experimental and Quasi-Experimental Designs for Generalized Causal Inference* (Boston: Houghton Mifflin, 2002).

Table 1. Proposed quasi-experimental design

Group	Pre-test (O1)	Intervention (X)	Post-test (O2)	Follow-up (O3)
Experimental (EG)	Managerial-quality assessment; self-efficacy scale	Fourteen-week course based on the proposed model	Same measures	Same measures after one semester
Control (CG)	Same measures	Conventional arts-management course of equal duration	Same measures	Same measures after one semester

Note. Design of the author's protocol; follows the non-equivalent-groups logic described by Shadish et al. (2002).

The sample size will be determined by an a priori power analysis. For a two-tailed independent-samples comparison with $\alpha = 0.05$, power = 0.80 and a medium standardised effect (Cohen's $d = 0.5$), approximately 64 participants per group are required,[21] with an allowance for attrition. Two instruments are planned. The first is a rubric-based performance assessment of the six dimensions, with behaviourally anchored indicators applied by at least two trained raters to project work, simulations and portfolios; inter-rater agreement will be reported using intraclass correlation coefficients.[22] The second is a domain-specific managerial self-efficacy scale constructed according to Bandura's guidance for task-specific scales.[23] Internal consistency will be required to reach Cronbach's $\alpha \geq 0.70$, a conventional minimum for group-level research.[24] Because both instruments are newly developed or adapted, their validity evidence will be established in a pilot before use.

Post-test scores will be compared by analysis of covariance with pre-test scores as covariate; where assumptions are violated, a non-parametric comparison of gain scores

[21]Jacob Cohen, *Statistical Power Analysis for the Behavioral Sciences*, 2nd ed. (Hillsdale, NJ: Lawrence Erlbaum Associates, 1988); Franz Faul et al., "G*Power 3: A Flexible Statistical Power Analysis Program for the Social, Behavioral, and Biomedical Sciences",* Behavior Research Methods* 39, no. 2 (2007): 175–191. The figure of 64 per group follows from the standard calculation for these parameters; additional allowance for attrition should be made.

[22]Patrick E. Shrout and Joseph L. Fleiss, "Intraclass Correlations: Uses in Assessing Rater Reliability", *Psychological Bulletin* 86, no. 2 (1979): 420–428.

[23]Albert Bandura, "Guide for Constructing Self-Efficacy Scales", in *Self-Efficacy Beliefs of Adolescents*, ed. Frank Pajares and Tim Urdan (Greenwich, CT: Information Age Publishing, 2006), 307–337.

[24]Jum C. Nunnally, *Psychometric Theory*, 2nd ed. (New York: McGraw-Hill, 1978).

(Mann–Whitney *U*) will be used. Effect sizes (partial η^2 or Cohen's *d*) will be reported with confidence intervals, and *p*-values for the six dimensions will be adjusted using the Holm procedure.[25] Participation will be voluntary with informed consent, and data will be anonymised in accordance with institutional ethical requirements.

4. The proposed pedagogical model

Design principles

The model rests on four principles derived from Section 2. (i) *Constructive alignment*: every learning outcome is matched with an activity and an assessment task. (ii) *Authentic practice*: students work on real or realistic tasks of cultural institutions, with Uzbek legal, institutional and market conditions as the default context. (iii) *Experiential–reflective cycling*: each module passes through experience, reflection, conceptualisation and application. (iv) *Graded responsibility*: students move from analysing cases to managing parts of a project and then to leading a complete project, thus accumulating mastery experiences.

Alignment of qualities, methods and assessment

Table 2 specifies how each dimension of managerial qualities is aligned with an example learning outcome, an instructional method and the evidence used for assessment. The theoretical anchors are those discussed in Section 2.

Table 2. Alignment of managerial-quality dimensions with outcomes, methods and assessment

Dimension	Theoretical anchor	Example learning outcome	Instructional method	Assessment evidence
1. Strategic–analytical thinking	Katz (conceptual skill); WEF (analytical thinking)	Diagnoses an institution's environment and justifies a strategic option	Case analysis of Uzbek cultural institutions; SWOT/PESTEL workshop	Rubric-scored strategy memorandum

[25]Sture Holm, "A Simple Sequentially Rejective Multiple Test Procedure", *Scandinavian Journal of Statistics* 6, no. 2 (1979): 65–70.

2. Organisational and project management	Mintzberg (resource allocator); Boyatzis	Plans scope, schedule, budget and risks of a cultural event	Project-based learning with a partner institution	Project plan; post-project review
3. Leadership and communication	Katz (human skill); WEF (leadership and social influence)	Leads a multidisciplinary team and negotiates with stakeholders	Role-play, simulation, structured peer feedback	Observation checklist; peer rating
4. Decision-making and responsibility	Mintzberg (decisional roles); Schön	Decides under uncertainty, justifies the decision and accepts accountability	Crisis simulation; reflective journal	Decision log with rationale
5. Entrepreneurial and innovative orientation	WEF (creative thinking); Throsby	Designs a financially viable creative programme or venture	Business-model workshop; pitch to practitioners	One-page business model and pitch
6. Cultural–ethical responsibility	Throsby (cultural value); Byrnes; DeVereaux	Balances artistic, social and economic value; applies copyright and ethical norms	Ethical-dilemma cases; stakeholder dialogue	Written analysis of value trade-offs

Note. Author's synthesis based on the sources cited in Section 2.

Course architecture

The course "Management of Culture and the Arts" is organised in six modules over fourteen weeks (Table 3). The sequence follows the principle of graded responsibility: the first modules build contextual and analytical understanding, the middle modules require managing project components, and the final module integrates all dimensions in a capstone project. The legislative and strategic documents analysed in Section 1 (PF-60, PF-114, the Law on the Creative Economy and the 2026 creative-economy strategy)

serve as primary teaching materials in Module 1, and the digital-management agenda of PF-114 provides the context for Module 6.

Table 3. Course architecture (14 weeks)

Module	Weeks	Core content	Key student activity
M1. Cultural policy and institutional context of Uzbekistan	1–2	Legal and strategic framework; types of cultural institutions; the creative economy	Document analysis; stakeholder mapping
M2. Strategic management and audience development	3–4	Environmental analysis; mission and strategy; audience research; marketing of cultural services	Strategy memorandum for a selected institution
M3. Project and event management	5–7	Project cycle; scheduling; budgeting; risk management; production logistics	Live project with a partner institution
M4. Finance, fundraising and creative entrepreneurship	8–9	Budgets and financial control; grants and sponsorship; public–private partnership; business models	Funding proposal and pitch
M5. Leadership, teams and communication	10–11	Leading creative teams; motivation; conflict and negotiation; stakeholder communication	Team simulation with peer feedback
M6. Digital management, rights, ethics and capstone	12–14	Digital tools and data in cultural management; copyright; professional ethics; evaluation of results	Capstone project and portfolio defence

Note. Author's design. Module durations are indicative and may be adapted to the credit system of the host institution.

Instructional cycle and assessment

Within each module, instruction follows a four-step cycle that mirrors Kolb's model: a practical task or case (experience); structured debriefing and a reflective journal

entry (reflection); input on concepts and tools supplied by the instructor or invited practitioners (conceptualisation); and application in the next task (experimentation). Practitioners from partner institutions act as mentors and as external assessors of projects, which supports authenticity. Assessment is predominantly formative during the course, with rubrics shared with students at the outset in line with constructive alignment, and summative through the capstone portfolio. Reflective journals serve both as a learning tool and as qualitative data on students' development.

Discussion

The model makes three contributions. First, it specifies managerial qualities for cultural and artistic activity in a form that can be taught and assessed, linking classical managerial-skill research with the labour-market priorities identified in recent international evidence and with the sectoral priorities set by Uzbekistan's creative-economy legislation. Second, it makes the mechanism of development explicit: qualities are not assumed to follow from content coverage but are tied to practice-based tasks, reflection and rubric-based assessment. Third, it supplies a replicable protocol for testing the model, which responds to the common criticism that educational innovations are introduced without adequate evaluation.

For policy and practice, the model suggests that arts-management education need not be confined to specialised management programmes. A compact, practice-oriented course can be offered to students of performing, visual and applied arts, music and design, who are likely to manage their own projects. This is consistent with the broader aim of the higher education reforms to prepare graduates for a changing labour market, and with the sector's need for managerial capacity to realise the targets of the creative-economy strategy.

Several limitations should be stated. (1) The model has not yet been empirically tested, and the claims about its effectiveness remain hypotheses. (2) The evidence for active learning cited here derives mainly from STEM contexts and cannot be assumed to transfer without testing. (3) The six-dimension construct is a synthesis and requires validation through the Delphi procedure and psychometric analysis. (4) Self-report measures are open to social-desirability bias, which is why the protocol relies principally

on rater-assessed performance. (5) Findings from one or two institutions may not generalise to regions and institution types with different resources. (6) The policy figures cited are government targets as reported in public sources, and their realisation will depend on implementation. Future research should include longitudinal follow-up of graduates, comparison across disciplines and regions, and cost–benefit analysis of practice-based teaching.

6. Conclusions and recommendations

Conclusions

1. Reforms of higher education and the rapid institutional development of the creative economy in Uzbekistan, including the Law "On the Creative Economy" (2024) and the 2026 creative-economy strategy, create a demand for graduates with managerial qualities in culture and the arts that is not limited to graduates of management programmes.

2. Managerial qualities can be operationalised as a six-dimension construct (strategic–analytical thinking; organisational and project management; leadership and communication; decision-making and responsibility; entrepreneurial and innovative orientation; cultural–ethical responsibility) grounded in the skills, roles and competency literature and adapted to the dual artistic–economic logic of cultural organisations.

3. The discipline "Management of Culture and the Arts" can serve as a vehicle for developing these qualities if its outcomes, methods and assessment are aligned, and if students are given graded, authentic and reflective managerial practice.

4. A six-module, fourteen-week architecture with a quasi-experimental validation protocol (pre-test/post-test, control group, rater-assessed rubrics, power analysis and appropriate statistical control) provides a testable basis for evaluating the model. Its effectiveness remains to be demonstrated in the experimental stage.

Recommendations

For higher education institutions:

1. Introduce the course, or its equivalent, as a core or elective discipline in arts, culture, design and related programmes, using the model's outcome–method–assessment alignment as a template.

2. Formalise partnerships with museums, theatres, philharmonics, culture centres and creative enterprises so that students can work on live projects with practitioner mentors.

3. Train teaching staff in active, project-based and simulation methods and in rubric-based assessment, since the model depends on teaching quality.

For the Ministry of Higher Education, Science and Innovation and the Ministry of Culture:

4. Consider developing an indicative competency framework for managerial qualities in arts and culture programmes, validated with employers and the Fund for the Development of Culture and Art.

5. Support pilot implementations in several regions, with independent evaluation, before any wider scaling.

6. Use official sector data, including data from digital management systems such as “ERP madaniyat” where available, to monitor graduates’ employment and project outcomes.

For researchers:

7. Complete the Delphi validation and instrument piloting, run the experiment with adequate power, and publish the instruments and data (anonymised) to enable replication.

8. Examine differences in effects by discipline, gender, region and prior experience, and conduct follow-up studies of graduates’ careers.

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