



IQTISODIYOT & TARAQQIYOT

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- 08.00.09 Jahon iqtisodiyoti
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- 08.00.12 Mintaqaviy iqtisodiyot
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- 08.00.14 Iqtisodiyotda axborot tizimlari va texnologiyalari
- 08.00.15 Tadbirkorlik va kichik biznes iqtisodiyoti
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MUNDARIJA

SUD BOSHQARUVCHILARI FAOLIYATINING IQTISODIY RAG'BATLANTIRISH TIZIMI VA ULARNING SUBSIDIAR JAVOBGARLIGI: MUAMMOLAR VA TAKOMILLASHTIRISH ISTIQBOLLARI	12
Soliyev Damirjon Nurmatovich	
BLOKCHEYN TEKNOLOGIYASI ASOSIDA MOLIVAVIY TRANZAKSIYALARNI NAZORAT QILISH TIZIMI (SMART-KONTRAKTLAR, MARKAZLASHMAGAN MA'LUMOTLAR BAZASI VA AUDIT IZLARI)	18
Olimova Mukhlisa Vohidjon qizi	
SANOAT SEKTORIDA YASHIL IQTISODIYOTGA O'TISH: STRATEGIK AFZALLIKLAR VA TO'SIQLAR TAHLILI	26
Xatamov Ochildi Qurbonovich	
ТРАНСФОРМАЦИЯ БАНКОВСКОЙ СИСТЕМЫ УЗБЕКИСТАНА КАК ФАКТОР ПОВЫШЕНИЯ ЕЁ КОНКУРЕНТОСПОСОБНОСТИ	32
PhD. Юлдашева С.Ш	
TREND MODELLARI YORDAMIDA MEHNAT RESURSLARI SONINI EKONOMETRIK MODELLASHTIRISH	38
Haydarova Dinora Atamurot qizi	
МЕТОДОЛОГИЧЕСКИЕ ОСНОВЫ ВЫКУПА И ПРОДАЖИ КВОТ НА ОРОСИТЕЛЬНУЮ ВОДУ	43
Гоженко Борис Владимирович	
MOLIVAVIY LEVERIJ SAMARASI VA QARZ MABLAG'LARINI BOSHQARISHDA UNDA FOYDALANISH	50
Latipova Shaxnoza Maxmudovna	
XIZMATLAR SOHASIDA WEBMONEY TO'LOV TIZIMINI KOMPYUTERDA O'RNATISH VA SOZLASHNING IQTISODIYOTDAGI ROLI	55
Fazilat Esirgapovna Jomonqulova	
Nizomov Murod	
Qurbonboyeva Rayhon Bahronjon qizi	
MECHANISMS FOR THE FORMATION AND DEVELOPMENT OF A HEALTHY LIFESTYLE	58
Shukhrat Mashrabboevich Mamadaliyev	
BANK SEKTORIDA OPERATSION SAMARADORLIK VA XAVFLARNI BOSHQARISHNI BAHOLASH	62
R.I.Rashidov	
A.N. Elmurodov	
A.A. Muhiddinov	
TRANSFORMING ECONOMIC GOVERNANCE IN UZBEKISTAN THROUGH DIGITAL PUBLIC SECTOR TOOLS	68
Bokhodirov Boriykhon Boburovich	
Bahromjon Urmanov	
TIJORAT BANKLARINING INVESTITSIYA VA KREDIT SALOHİYATINI BOSHQARISH	74
Ergashova Nilufar Sobirovna	
DEHQON XO'JALIKLARIDA QO'SHILGAN QIYMAT ZANJIRINING SHAKLLANISHI VA UNGA TA'SIR ETUVCHI OMILLAR	80
Azizov Shohsuvor Yuldashevich	
VERTIKAL INTEGRATSİYALASHGAN BANK TUZILMASINI "YAGONA MFO" TEKNOLOGIYASI ASOSIDA TRANSFORMATSIYA QILISH SXEMASI	84
Qo'shboqov Doniyorbek Maxramqulovich	



O'ZBEKISTON SANOAT KORXONALARIDA "YASHIL EKOTIZIM" VA RESURS SAMARADORLIGI (RECP)NI JORIY ETISHNING METODOLOGIK ASOSLARI HAMDA EMISSIALARNI KAMAYTIRISH SAMARADORLIGI.....	90
Do'stqobilov Ulug'bek Ibrohimovich	
TURIZM SOHASIDA OILAVIY TADBIRKORLIK TUSHUNCHALARINING MAZMUN VA MOHIYATIGA ILMIY-NAZARIY YONDASHUVLAR	94
Pardayeva Ozoda Mamayunusovna	
СНИЖЕНИЕ ТЕХНИЧЕСКИХ И КОММЕРЧЕСКИХ ПОТЕРЬ ЭЛЕКТРОЭНЕРГИИ КАК НАПРАВЛЕНИЕ ПОВЫШЕНИЯ ЭКОНОМИЧЕСКОЙ ЭФФЕКТИВНОСТИ РАСПРЕДЕЛИТЕЛЬНЫХ СЕТЕЙ УЗБЕКИСТАНА	100
Маърупова Дилсора Абдулла кизи	
O'ZBEKISTON QURILISH SOHASIDA RAQAMLI TRANSFORMATSIYA VA YASHIL IQTISODIYOTGA O'TISHNING INSTITUTIONAL SHART-SHAROITLARI.....	105
Qodirov Sardorbek Isroiljon o'g'li	
АКАДЕМИЧЕСКИЕ НАВЫКИ И ОСОБЕННОСТИ ИХ ФОРМИРОВАНИЯ	113
Усманова Зумрад Исламовна	
Рахматуллаев Алижон	
Сайфитдинов Азизжон	
G'AZNACHILIK OPERATSIYALARINING BANKLIKVIDLIGINI TA'MINLASHDAGI O'RNI (SILICON VALLEY BANK MISOLIDA).....	119
Axadov Shahboz Shuxrat o'g'li	
ТРАНСФОРМАЦИЯ СИСТЕМЫ УПРАВЛЕНИЯ ТВЁРДЫМИ БЫТОВЫМИ ОТХОДАМИ В Г. ТАШКЕНТЕ: ОТ ПОЛИГОННОГО ЗАХОРОНЕНИЯ К РЕСУРСНО-ЭНЕРГЕТИЧЕСКОМУ ИСПОЛЬЗОВАНИЮ	127
Джусупов Кубанычбек	
STRATEGIK BOSHQARUV HISOBI AXBOROT TA'MINOTINING METODOLOGIK ASOSLARINI TAKOMILLASHTIRISH	133
Umidjon Kostayev	
DEVELOPMENT OF A METHODOLOGY FOR TEACHING STUDENTS OBJECTORIENTED PROGRAMMING IN A VIRTUAL COLLABORATIVE ENVIRONMENT USING GENERATIVE ARTIFICIAL INTELLIGENCE TOOLS	140
Saidova Dilfuza Ergashovna	
AUDIT SIFATI NAZORATINI TAKOMILLASHTIRISH	145
Muydinov Erkin Jamaldinovich	
THE ROLE OF E-COMMERCE IN ECONOMIC DEVELOPMENT: EVIDENCE FROM UZBEKISTAN'S DIGITAL TRANSFORMATION.....	152
Shakhriddinova Sitora Tolibjon kizi	
THE IMPACT OF SUSTAINABILITY PRACTICES IN THE AGRICULTURAL INDUSTRY IN UZBEKISTAN	157
Yorkin Ziyodullaev	
Munisa Bekmirzaeva	
РОЛЬ ЦИРКУЛЯРНОЙ ЭКОНОМИКИ В ЗЕЛЕНОМ РОСТЕ В УЗБЕКИСТАНЕ.....	166
Мохамед Эйд Али Балбаа	
Усманова Азиза Алишеровна	
OZIQ-OVQAT SANOATI KORXONALARIDA SAMARADORLIKNI OSHIRISHNING INNOVATSION YO'LLARI.....	173
Shakirxodjaeva Zuxraxon Rustamxanovna	
BARQAROR RIVOJLANISH HISOBOTLARINI TUZISH MASALALARI: XALQARO TAJRIBA VA TAKOMILLASHTIRISH YO'NALISHLARI.....	180
Menglikulov Baxtiyor Yusupovich	



THE IMPACT OF SUSTAINABILITY PRACTICES IN THE AGRICULTURAL INDUSTRY IN UZBEKISTAN	184
Yorkin Ziyodullaev Munisa Bekmirzaeva	
TASTE OF PLACE: HOW LOCAL-INGREDIENT SOURCING AFFECTS GUEST SATISFACTION AND MENU PROFITABILITY IN HOTEL RESTAURANTS	193
Bahodirova Durdona Atametova Sevara	
INTERACTIONS IN CREATIVE TOURISM: RESIDENTS' PERSPECTIVES IN UZBEKISTAN.....	198
Dildora Khodjaeva Mukhamedkhodjaevna Jasmin Raxmidinova	



INTERACTIONS IN CREATIVE TOURISM: RESIDENTS' PERSPECTIVES IN UZBEKISTAN

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Abstract. In under a decade, tourism in Uzbekistan has moved from being a niche sector to a priority sector of the economy. Uzbekistan 2.0 demonstrates a clear growing trend in terms of the number of tourist arrivals, as well as their contribution to the economy under a new visa policy. The number of countries whose citizens have visa-free access to Uzbekistan increased from 9 to 90 and led to a substantial increase in international travellers from approximately 2.7 million under the new visa policy to almost 8.6 million people for the year and the first nine months of 2025, representing a 112.5% increase compared to the same period in 2024 (Khodjaeva D. & Khaydarova M., 2026; Tourism Committee of the Republic of Uzbekistan, 2025). This growth reflects increasing international interest in active tourism and ongoing institutional reforms in the tourism sector. This qualitative study, drawing on nine semi-structured interviews, applies Social Exchange Theory (SET) and Emotional Solidarity Theory (EST) as sensitising frameworks to reconstruct how residents and tourists make sense of their encounters. Findings show that pace and attention, not language, determine interaction quality; that suppliers hold a principled line between format adaptation and loss of design identity; and that the hotel mediates a “filtered authenticity” that removes market pressure but eliminates the relational substrate of creative tourism.

Keywords: creative tourism, host-guest interaction, emotional solidarity, social exchange theory, Uzbekistan, hotel suppliers.

Annotatsiya. O'zbekistonda turizm oxirgi o'n yil ichida iqtisodiyotning ustuvor sohasiga aylandi. 2025-yilning sarhisobida xalqaro tashrif buyuruvchilar soni 2024-yilning xuddi shu davriga nisbatan 112,5 foizga oshdi. Ushbu o'sish ijodiy turizm shakllaridan ustaxona, mehmonxona binolarida hunarmandchilik mahsulotlarini namoyish etish va sotishni rivojlantirmoqda. Biroq mahalliy aholi nuqtai nazari adabiyotlarda deyarli o'rganilmagan. Ushbu ilmiy sifat tadqiqoti yuzma-yuz intervyu asosida ijtimoiy almashinuv nazariyasi va hissiy birdamlik nazariyasini qo'llab, mahalliy ta'minotchilar va sayyohlarning o'zaro muloqotini tahlil qiladi. Natijalar shuni ko'rsatadiki, muloqot sifatini til emas, balki sur'at va diqqat belgilaydi. Mehmonxona esa bozor bosimini bartaraf etadigan, ammo ijodiy turizmning munosabatlar poydevorini buzadigan “filtrlangan haqiqiylik”ni yaratadi.

Kalit so'zlar: ijodiy turizm, mehmon-mezbon munosabatlari, hissiy birdamlik, ijtimoiy almashinuv nazariyasi, O'zbekiston, mehmonxona ta'minotchilari.

Аннотация. За последнее десятилетие туризм в Узбекистане превратился в приоритетную отрасль экономики. По итогам 2025 года число международных туристов возросло на 112,5% по сравнению с аналогичным периодом 2024 года. Этот рост сопровождается развитием форматов творческого туризма, мастер-классов, проживания в семьях, продажи ремесленных изделий в отелях. Тем не менее перспективы местных жителей остаются практически неизученными в научной литературе. Настоящее качественное исследование, основанное на девяти полуструктурированных интервью, применяет теорию социального обмена и теорию эмоциональной солидарности для анализа взаимодействия поставщиков и туристов. Результаты показывают, что качество взаимодействия определяется темпом и вниманием, а не языком; отель формирует «отфильтрованную аутентичность», устраняя рыночное давление, но разрушая реляционную основу творческого туризма.

Ключевые слова: творческий туризм, взаимодействие гостя и хозяина, эмоциональная солидарность, теория социального обмена, Узбекистан, поставщики отелей.



INTRODUCTION

In under a decade, Uzbekistan's tourism sector has moved from niche to national priority. Uzbekistan 2.0, with the launch of visa liberalisation reform from 2017 onwards, progressively expanded visa-free access from 9 to 90 countries. The impact was significant: arrivals more than doubled from 2.7 million in 2017 to 5.3 million in 2018, reaching a pre-pandemic peak of 6.7 million in 2019, a 253% increase over the 2016 baseline in just three years. The pandemic period (2020–2021) caused a substantial decline, with arrivals decreasing to 1.5 million in 2020. Recovery began in 2021 but remained fragile at 1.9 million visitors. The post-pandemic recovery (2022–2025) demonstrates robust growth. By the end of 2025, an estimated 11.5 million international tourists visited Uzbekistan, representing a 73% increase over the 2019 pre-pandemic peak and cementing the country's position among the world's fastest-growing tourism destinations (Khodjaeva D. & Khaydarova M., 2026).

The Uzbekistan 2030 Strategy targets 15 million arrivals and USD 5 billion in tourism exports. Crucially, a growing share of this traffic is not monument-based: visitors take pottery classes in Rishtan, observe ikat weaving in Margilan, share plov in mahalla guesthouses, and purchase handmade artefacts in hotel lobbies. These encounters broadly fit what Richards (2011) calls the creative turn in tourism, a shift from passive consumption of tangible heritage to active cultural participation. When tourism involves encounter, the resident ceases to be incidental and becomes the experience itself. This shift creates theoretical and practical stakes that the current literature has not adequately addressed for Central Asian contexts.

Two gaps motivate this study. First, research on creative tourism is heavily concentrated in Western European and East Asian destinations (Remoaldo et al., 2020). Central Asia, despite its accelerated development, has received limited scholarly attention. Second, resident-perception research has been criticised for relying on quantitative attitude scales that measure opinions about tourism in the abstract rather than the experience of the people who produce it (Sharpley, 2014; Deery, Jago & Fredline, 2012). To the authors' knowledge, no published empirical work examines hotel-mediated creative tourism in Uzbekistan from the standpoint of the craft suppliers who supply the experience.

This study attempts to examine how residents working in creative tourism settings in Uzbekistan, and the international tourists they encounter, experience and make sense of their interactions with one another. The following sub-questions scrutinise how residents assign economic, emotional, and cultural meaning to tourist encounters; how tourists experience hotel-mediated creative tourism; and where the two perspectives converge or diverge.

LITERATURE REVIEW

Two middle-range theories serve as sensitising frames. Social Exchange Theory (SET; Ap, 1992; Blau, 1964) proposes that residents weigh perceived benefits (income, pride, skill development) against perceived costs (crowding, privacy loss, emotional fatigue) and will support tourism when the balance is positive. SET has been criticised for circularity and for privileging economic variables while underestimating relational and interactional costs (Sharpley, 2014; Ward & Berno, 2011). It is used here as a helpful but limited lens.

Emotional Solidarity Theory (EST; Woosnam, Norman, & Ying, 2009; Woosnam & Norman, 2010) asks whether residents feel emotionally close to tourists, drawing on Durkheim's (1912/1995) model of solidarity through shared beliefs, shared behaviours, and direct interaction. EST generates three outcomes: welcoming nature, emotional closeness, and sympathetic understanding. The theory was developed for community-event settings and has been tested almost exclusively with quantitative scales in North American, Asian, and European contexts (Joo et al., 2025). Its application to a hotel-mediated commercial exchange in Uzbekistan, where hospitality is a codified cultural prescription — mehmondo'stlik — rather than a freely chosen disposition, is one of the empirical contributions of the study.

The conceptual proposition linking both theories is that interaction quality, rather than quantity, shapes residents' affective evaluation of tourist encounters (Reisinger & Turner, 2003). The additional variable introduced here is institutional mediation: when the hotel stands between supplier and tourist, the antecedents of EST — interaction and shared behaviours — are structurally diminished, producing episodic rather than continuous solidarity.

RESEARCH METHODOLOGY

The study adopts an interpretivist, qualitative, inductive design. The research question asks about lived experience rather than measurable frequency, and there is no existing empirical baseline for hotel-mediated creative tourism in Uzbekistan, making exploration appropriate (Creswell & Poth, 2018).



Fieldwork was conducted in Tashkent between January and April 2026. Purposive sampling produced two participant groups. Group A comprised six craft suppliers (A1–A6) specialising in carpets, suzani textiles, Rishtan ceramics, silk ikat (adras), handmade gifts, and miniatures, each with a minimum two-year hotel-supply relationship and direct or indirect contact with international guests. Group B comprised three international hotel guests (B1–B3): French, American, and German nationals who had purchased handmade goods during their stay. Nine interviews were conducted in English or Russian, with a mean duration of 47 minutes (range: 34–62 minutes). Recruitment was terminated after theme stabilisation in the supplier interviews and convergence in the tourist interviews, consistent with information power criteria (Malterud, Siersma, & Guassora, 2016).

Analysis followed the six-phase reflexive thematic analysis procedure of Braun and Clarke (2006, 2019). Two coding cycles produced 63 first-cycle codes, subsequently clustered into six themes. SET and EST were foregrounded only at the theme-naming stage to avoid imposing a priori categories on data that have no previous empirical base. Quality was assessed against Lincoln and Guba's (1985) four criteria: credibility, transferability, dependability, and confirmability.

ANALYSIS AND RESULTS

Pathways into the Business

No supplier entered the hotel channel by accident. All six narrate a path structured by biographical inheritance, departure, and deliberate return. Three came from craft families and describe an adolescent rejection of tradition followed by a return they frame as a recovery of authenticity. A1, who left to work in marketing and English teaching in Russia before returning to her family carpet business, put it plainly:

The non-hereditary suppliers (A2, A5) followed parallel detours through formal employment before returning to craft via fairs and, in both cases, targeting the hotel channel as the most viable market. The hotel channel was not an accident but a deliberate strategic choice predicated on access to an international clientele.

Texture of Interaction: Language and Pace

Suppliers consistently reframe language as a surface-level problem, solvable by object, gesture, image, and affect. A3 (Rishtan ceramics) holds a bowl and demonstrates weight and edge:

"When you want someone to experience the weight of a ceramic bowl, to touch the edge, you hold it in a certain way. No need for translation."

A4 plays mobile-phone videos of silk production: "No one is listening to my English when they're watching a silk thread being stretched and dyed on their phone." Tourists confirm this from their side:

B1 recalled a housekeeper who turned over an embroidered textile and showed the neat reverse stitching: "I knew exactly what she was trying to say. That was a very strong moment of connection, no words."

The variable that actually determines interaction quality is pace. Suppliers unanimously distinguish between the slow tourist — memorable, generative, likely to return — and the tour-group tourist who processes objects quickly and moves on. A5 observes: "The issue is often speed. People are on a tour, they have two hours in each city, they process the information fast. The objects that stand to gain from this are the slow objects." Language is a surface-level variable, easily circumvented; pace is the underlying variable that determines whether solidarity can be established.

Cultural Identity: Format Yes, Design No

All six suppliers adapt their products for the hotel market. None adapts without limits. The line they draw, independently and in almost identical terms, is between format (size, portability, price point) and design (palette, signature motif, regional identity). A2 (suzani textiles) accepted a request for smaller cushion covers and bags but refused a commission in beige and grey: "I've decided that I will adapt size and format, but not the colour. I've drawn my line there."

A3 refuses glaze alteration: "If you start fiddling around with the glaze recipe to get a more Scandinavian style, you've got a different product. It might sell more, but it's not Rishtan anymore."

A5 offers the clearest heuristic: "Does the adaptation maintain the character? Does it still look like it's from here? If it does, I am okay with it." This formula — negotiate form, protect signature — constitutes a working practical answer to a question the tourism theory frames as a binary: commodification vs preservation (Cohen, 1988; Richards, 2011).

Emotional Labour and Quiet Offence

Suppliers describe four recurring patterns of tourist behaviour that test emotional availability: intensive bazaar-style bargaining (A2, A6); online price comparisons deployed to discount handmade goods (A3, A4); photography without acknowledgement or purchase (A5); and cumulative, unanswered explanation. A3's



account is the most structurally revealing: a tourist remarked, within earshot, that she could probably find the same piece cheaper online. “I was hurt by that. Not because of the comment, but because she said it as if I was not there. As if my presence was not acknowledged.” In no case do suppliers respond with open confrontation. The cost is not individual but cumulative: A3 now regards tourist understanding as a “bonus rather than an obligation”, a recalibration that indicates absorbed rather than resolved cost.

The Hotel as Filter: Tourist Perspectives

All three tourists contrast the hotel positively with the market on the dimension of pressure. B2: “The hotel was almost the opposite [of the market] — calm, curated, no one pushing anything on you. I felt more confident in the quality at the hotel, though I couldn’t necessarily justify that objectively.”

B3 uses the phrase “controlled authenticity”: safety and gentle cultural introduction, versus the intensity of the market.

The hotel removes pressure but introduces an information gap. All three tourists asked hotel staff for more context about the objects and received partial answers. None could obtain information about the symbolic meaning of patterns, the identity of specific makers, or the production process. B2 summarises: “After I came back and read about Rishtan pottery, I thought: I wish I could have asked somebody who makes them.” For two of the three tourists, cultural significance intensified after the trip rather than at the time of purchase, a finding consistent with Woosnam and Aleshinloye’s (2013) demonstration that tourists can experience solidarity retrospectively.

The Invisible Supplier: A Shared Complaint

The single point of convergence between suppliers and tourists is the institutional invisibility of the maker at the moment of sale. Suppliers want hotel partners, not vendor relationships. A4 advocates for “a little card, a map, a little story” added to each object. A3 asks hotels to “stop treating us as vendors and start treating us as partners in the guest experience.”

Tourists propose, unprompted, almost identical solutions. B3, the most detailed, suggests weekly meet-the-maker sessions, per-object cards with the artist’s name, location, material, production time, and ornament meaning, and QR codes to process videos. The congruence of the two groups’ proposals is itself a finding: the barrier to closing the information gap is not the absence of an idea.

SET’s prediction, that income-dependent residents will emphasise tourism benefits, is broadly confirmed: all six suppliers report that the hotel channel provides livelihood stability and growth. However, the costs suppliers describe are not economic. They are interactional: emotionally demanding bargaining interactions, dismissive comparisons, photography without acknowledgement or engagement, and the fatigue of repeated explanation. These are not tallied in SET’s standard benefit-cost ledger, consistent with Sharpley’s (2014) criticism that SET recycles economic variables rather than advancing explanation. The study extends this critique by showing that SET underestimates relational cost precisely in the commercial creative-tourism setting where emotional labour is most intense (cf. Alvarez, Salman, & Uygur, 2010).

EST’s three antecedents — shared beliefs, shared behaviours, and interaction — are unevenly activated in the hotel setting. Interaction, the strongest predictor of solidarity (Woosnam, 2011), is structurally limited because suppliers are frequently absent during peak sales periods. Shared behaviours are constrained because tourists are not actively involved in craft-making. What remains decisive is common belief: when a tourist signals they see an object as more than a product, solidarity is felt; when they do not, it is not. Solidarity is therefore episodic for the supplier and retrospective for the tourist, a temporal asymmetry that has not been articulated in prior EST literature.

The study’s primary contribution is the concept of filtered authenticity: the hotel as a creative-tourism space that removes market pressure (appreciated by tourists) but eliminates the relational substrate of creative tourism (lamented by suppliers and, retrospectively, by tourists). This differs from Cohen’s (1988) staged authenticity, which describes deliberate simulation, and from Richards’ (2011) co-created creative experience. Filtered authenticity describes an arrangement that is neither simulated nor collaborative but structurally incomplete: a visual form of creative tourism with limited direct interaction.

On the Uzbek context: hospitality — mehmondo’stlik, the cultural protocol of ritualised guest-friendliness — is visible in the data as a mechanism that absorbs potentially tense interactions at emotional cost to the supplier. The study cannot determine whether this produces a baseline of emotional labour higher than in other cultural settings, but it names the question for future quantitative inquiry.

Conclusion and Suggestions

Four conclusions follow from the analysis. First, pace, not language, is the decisive variable in interaction quality: the slow, curious tourist creates solidarity; the time-pressured, transactional tourist creates relational



cost. Second, suppliers have arrived independently at a workable compromise on commodification: format adaptation (size, portability) is acceptable; design adaptation (palette, regional signature) is refused. Third, the hotel-mediated arrangement produces filtered authenticity — a stylistically coherent space with a relational absence at its centre. Fourth, the solutions proposed independently by both supplier and tourist groups converge on inexpensive, minimal interventions that reintroduce the maker without “museumising” the hotel.

Three stakeholder recommendations follow:

- **Hotels:** display a short provenance card with every handmade item (maker or workshop, region, material, approximate production time, meaning of any decoration); schedule periodic meet-the-maker events; reframe suppliers as partners rather than vendors, consulting them on display and labelling.
- **Suppliers:** prepare a reusable story kit (provenance card, short video clip, context paragraph) that any hotel can display with minimal additional labour; maintain the format-yes/design-no principle.
- **Policy** (State Committee for Tourism Development): introduce supplier well-being and visibility indicators into the Uzbekistan 2030 monitoring framework alongside arrival and revenue data; support publication of creative tourism research in Uzbek and Russian so findings reach practitioners.

Limitations are noted: the sample is small ($n = 9$) and Tashkent-specific; tourist participants skew towards the reflective and active; Russian-language transcripts lose some phrasal nuance in translation. Four research avenues emerge: a multi-site qualitative study in Rishtan, Margilan, Bukhara, and Samarkand; quantitative operationalisation of filtered authenticity; a comparative Central Asian states study; and a longitudinal panel of 20–30 suppliers to trace cumulative emotional cost over time.

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