

APPLICATION OF DIRECTING ART IN THE ORGANIZATION OF CULTURAL AND MASS EVENTS

<https://doi.org/10.5281/zenodo.17926194>

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Abstract

This article examines the application of directing art and acting mastery in the organization of cultural and mass events. It explores the principles of staging, directing specializations, and the professional qualities required of directors. The study emphasizes the importance of directing in enhancing the cultural-educational mission of public events and discusses the functional roles of directors across theater, television, radio, film, and mass celebrations. The article concludes that directing plays a central role in the conceptual, organizational, and aesthetic success of large-scale cultural events in Uzbekistan.

Keywords

directing, director, acting skills, cultural and mass events, staging, directing specializations.

Introduction

In the Republic of Uzbekistan, reforms in the spiritual and educational sectors - particularly cultural events serving as a primary form of public outreach - play a crucial role not only in organizing meaningful leisure but also in fostering socially constructive values. Cultural and educational events guide society toward nation-building ideas such as developing a prosperous homeland and cultivating a free and secure life. These events have become essential tools for broad cultural development.

Theoretical Foundations of Organizing Cultural and Mass Events

Organizing cultural and mass events involves multiple theoretical and practical components, including the staging process, scriptwriting, compositional structuring, and coordination of organizational and artistic elements. Effective event organization requires the development of skills related to managing performers, forming creative teams, designing stage environments, and employing expressive artistic tools.

A fundamental principle in staging is that all creative groups, ensembles, and participants must follow the artistic conception established by the director. Directing differs from other art forms in its comprehensive responsibility: while

choreographers, composers, and scriptwriters are responsible for specific components, the director oversees the entire event from beginning to end.

The Role of the Director in Working With Performers

In theatrical production, the director's primary creative task is working with actors. High-quality performance is impossible without constructive, collaborative relationships between directors and actors. In cultural and mass events, success depends on a skilled director supported by a cohesive creative team.

The director's methodological task is to reveal the actor's potential, uncover artistic forms and methods beyond the written text, and contribute to the creation of vivid character portrayals. As celebrated actor Abror Hidoyatov stated, "The primary material of the directing art is the actor's creativity." Thus, actors' success depends significantly on the director's guidance.

In theater, staging is typically carried out by trained professionals with specialized competencies. In contrast, many local cultural events rely on amateur performers. Directors must invest considerable effort in guiding such performers, explaining the event's purpose and the importance of their roles, and shaping their performance to meet artistic and communicative goals. This requires substantial pedagogical and organizational skills.

Directing encompasses numerous specializations, including theater directing (professional and folk), puppet theater directing, television and radio directing, directing of mass celebrations and shows, film directing, circus directing, and sound directing. Each requires unique approaches to staging and creative interpretation.

Comparative Analysis of Directing Across Artistic Fields

Theater Directing

Theater directing benefits from established conditions: ready-made scripts, professional actors, and equipped stage environments. This foundation enables immediate initiation of staging processes.

Directing Cultural and Mass Events

In cultural and mass events, however, scripts must often be developed from scratch, stage areas are not pre-equipped, and large numbers of performers create significant logistical challenges. Directors must possess knowledge across art forms and manage diverse creative and technical tasks.

Television Directing

Television directing involves assembling footage into unified compositions tailored to the needs of broad audiences. It includes frame selection, video editing, set decoration, and coordination of cameramen, hosts, narrators, and performers. As Makhammedov (2007) notes, live television requires "extensive perception,

promptness, and mental mobilization,” placing substantial responsibility on the director.

Radio Directing

Radio directing prioritizes language and audio technique, requiring close collaboration between editors and directors. Although radio relies primarily on verbal content, directors remain responsible for comprehensive technical and artistic coordination.

Sound Directing

Sound directing encompasses recording, editing, sound reinforcement, microphone and mixer operation, dubbing, and other technical aspects. Technological advancements demand high proficiency from sound directors.

Film Directing

Film directing requires extensive pre-production work, including script analysis, actor selection, identification of filming locations, and budget planning. A film achieves artistic integrity only when cinematography, acting, and directing are harmonized.

Professional Characteristics of Directors

Stage art directly influences audiences, enriching their emotional and aesthetic experiences. Accordingly, government support for the arts in Uzbekistan reflects the importance of fostering cultural development and civic values.

The term “director,” derived from the French *régisseur*, meaning “manager” or “guide,” emerged as a formal profession in late 19th- and early 20th-century Europe. Goethe was among the first to conceptualize the term in a systematic way.

Nemirovich-Danchenko identified three essential qualities of directors:

1. **Director as educator** – articulating the idea and purpose of a work clearly and logically.
2. **Director as mirror** – accurately reflecting performers’ individual artistic qualities.
3. **Director as organizer** – coordinating and managing the entire performance process.

U. Qoraboev (1986) expanded these concepts, describing directors as scriptwriters, chief creators, master artists, and innovative builders.

Professional directors must possess diverse creative abilities, deep knowledge, acting mastery, and organizational leadership. Their responsibility extends to ensuring proper performer conduct, stage discipline, and audience respect.

Historical and Contemporary Context in Uzbekistan

To understand directing in Uzbekistan, it is essential to examine the contributions of foundational directors such as M. Uyg’ur, Yetim Bobojonov, and

Toshxo'ja Xo'jayev. The practical work of contemporary directors - Bahodir Yo'ldoshev, Baxtiyor Sayfullayev, Rustam Hamidov, Rustam Shamsutdinov, Marat Azimov, Nosir Otaboev, and Olimjon Salimov - also provides valuable models for mastering directing of cultural events.

Directing Cultural and Mass Events: Tasks and Responsibilities

Directing mass events requires managing multiple sub-directors responsible for different thematic blocks situated across various locations. Directors must unify these components into a coherent narrative.

They collaborate with choreographers, designers, and technical specialists to:

- create artistic stage environments,
- coordinate participant entrances and exits,
- manage large spaces,
- ensure effective sound and technical support,
- integrate performances into a unified composition.

These responsibilities demand high levels of creativity, leadership, and technical competence.

Role of Actors in Mass Events

In cultural events, actors typically perform as hosts, monologue or dialogue performers, interlude participants, or estrada artists. Unlike theater actors, who dominate the stage for an entire performance, actors in mass events contribute through individual segments. Although most performers in cultural centers are amateurs, striving for professionalism remains essential.

Conclusion

In Uzbekistan's national and international cultural events, directors serve as the central figures responsible for conceptual development, artistic leadership, and organizational coordination. Directing as a multifaceted creative profession remains indispensable for delivering culturally significant and pedagogically meaningful public events.

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