

CHARACTERISTICS OF THEATER AND CONCERT PERFORMANCE MANAGEMENT

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Abstract

The article examines the development of theatrical and concert performances in Uzbekistan and its features in the management process. A management organization system based on the principles of art management is presented.

Keywords

theater, culture and art, art management, marketing, principles, studios, concert organizations.

Due to independence, the political, economic, and cultural changes taking place in our society are also influencing theater and concert art. The development of Uzbek theater is being regarded as a matter of national importance, which is contributing to further progress in this field. The Decree signed in 1998 by the First President of the Republic of Uzbekistan, I. Karimov, "On the Development of Uzbek Theater Art," was a significant document that outlined the future of the national theater. Over the past five years, a number of resolutions have been signed by the President of the Republic of Uzbekistan and the Cabinet of Ministers to develop the activities of theater and concert organizations.

In particular, this includes several important resolutions, such as: Presidential Decree No. PD-3813 dated July 27, 2018, "On Measures to Organize the Activities of the Uzbekistan State Philharmonic"; Decree No. PD-64 dated December 27, 2021, "On Measures for the Further Development of Opera and Ballet Art"; and Decree No. PD-399 dated November 22, 2024, "On Measures to Increase the Importance of Theaters in the Cultural Life of Society and Further Support Their Activities." Additionally, resolutions of the Cabinet of Ministers include: Resolution No. 174 dated April 5, 2017, "On the Capital Reconstruction of the Building of the Uzbekistan State Puppet Theater and Strengthening Its Material and Technical Base"; Resolution No. 678 dated August 28, 2017, "On Organizing the Activities of the State Institution 'Uzbekkonsert'"; Resolution No. 9 dated January 5, 2018, "On

the Program of Measures to Strengthen the Material and Technical Base of State Theaters and to Develop Their Activities for 2018–2022”; Resolution No. 204 dated March 18, 2018, “On Organizing the Activities of the Palace of Arts in Termez City and Ensuring Effective Use of Other Infrastructure Facilities”; Resolution No. 18 dated January 10, 2019, “On Measures to Create and Implement a Unified Electronic System for Ticket Operations”; and Resolution No. 88 dated February 5, 2019, “On Measures to Strengthen the Material and Technical Base and Develop the Activities of the Uzbekistan State Philharmonic.”

This also includes several key resolutions, such as: Resolution No. 266 dated March 30, 2019, “On the Organization of the Activities of the ‘Diydor’ Youth Experimental Theater Studio”; Resolution No. 329 dated April 18, 2019, “On Measures to Further Improve the Activities of State Theaters and Concert-Performance Institutions”; Resolution No. 385 dated May 8, 2019, “On the Approval of the Regulation on the Procedure for Paying Royalties for the Creation of Dramatic, Musical, and Musical-Dramatic Works Intended for Public Performance”; Resolution No. 732 dated September 5, 2019, “On the Organization of the Activities of the Musical Maqom Theater in Margilan City under the Uzbek National Maqom Art Center”; Resolution No. 789 dated September 20, 2019, “On Measures to Further Improve the Activities of the ‘Tomosha’ Children’s Musical Theater Studio”; Resolution No. 325 dated May 23, 2020, “On Increasing the Effectiveness of Marketing Activities of Museums and Theaters in the Republic of Uzbekistan”; Resolution No. 754 dated November 30, 2020, “On Measures to Organize the Activities of Certain State Theaters in the Republic”; Resolution No. 98 dated February 23, 2021, “On the Approval of the Regulation on the Procedure for Developing and Approving Annual Calendar Plans of Public Cultural and Concert-Performance Events”; Resolution No. 235 dated April 23, 2021, “On Measures to Hold the ‘Eurasia’ International Theater Art Festival”; Resolution No. 329 dated May 27, 2021, “On Organizing the Activities of the Bukhara Palace of Culture and Developing Theater Art in the Region”; and Resolution No. 815 dated December 6, 2024, “On the Approval of the Regulation on the Procedure for Granting Qualification Categories to Artistic Personnel of State Theaters, Theater Studios, Circuses, and Concert-Performance Institutions.” Ethical values, new concepts of the unity of humans and the world, history, and modernity are increasingly attracting attention in today’s Uzbek theater. The growing interest in the fate of national theater, its closeness to life, and the emergence of a new generation of theatergoers are encouraging theater artists to explore new directions.

Thanks to state support, today there are 39 professional theaters and theater studios operating in our country. Various genres, such as European-style drama,

national musical drama, opera, and ballet, are thriving and developing. Puppet theaters are active in every region, and in Fergana, Samarkand, and Tashkent, Russian drama theaters, as well as musical theaters, are operating. Tashkent holds a special place in the country's theater life. It is home to one-third of the nation's theaters and concert halls, where performances are held in both Uzbek and Russian. Today, in Tashkent, there are such theaters as the Alisher Navoi State Academic Grand Theater of Uzbekistan, the State Musical Comedy (Operetta) Theater of Uzbekistan, the Uzbek National Academic Drama Theater, the State Drama Theater of Uzbekistan, the State Satire Theater of Uzbekistan, the State Theater for Young Audiences of Uzbekistan, the State Youth Theater of Uzbekistan, the State Academic Russian Drama Theater of Uzbekistan, the Muqimi State Musical Academic Theater of Uzbekistan, the Uzbek National Puppet Theater, the "Diydor" Youth Experimental Theater Studio, the "Tomosha" Children's Musical Theater Studio, the People's Friendship Palace, and the Turkiston Palace of Arts. It is important to emphasize that these theaters and concert halls have become platforms for artistic and organizational experimentation. In these theaters, the great figures of Uzbek theater stand out for their loyalty to tradition. At the same time, they are gaining popularity beyond the country, bringing warmth to the hearts of audiences.

It is also worth noting that the political, economic, social, and cultural transformations occurring due to independence are finding bright expression on the stages of the theaters, and the trends related to these changes are also becoming visible in the theatrical life. Uzbek theaters today are an inseparable part of the cultural life of the country. The numerous awards and prizes that several directors, actors, and theater performances have received in various competitions, festivals, and contests serve as a vivid example of this.

Every year, the Ministry of Culture organizes various reviews, competitions, and festivals in different theaters, covering a wide range of themes and genres. Among them, the annual final reviews that recognize the most interesting solutions of playwrights, directors, actors, set designers, and composers hold particular significance. Holding puppet theater festivals has become a tradition, and theaters and specialists from various countries are invited as guests.

The development of opera and ballet art in Uzbekistan has not been uniform: alongside sharp rises, there have also been periods of stagnation. However, despite these contradictions, positive trends in the history of opera and ballet theater are clearly evident. It is during these years that many new aspects of opera and ballet emerged. This renewal is not only marked by the staging of many new performances and the emergence of young talented artists but also by the creation

of numerous opera and ballet works born from their explorations. More importantly, the approach to the genre itself changed significantly. In modern terms, opera is paying more attention to musical stage movement. It is not simply the music on stage, but the harmony between music and stage creativity. In this process, the role of the director has grown significantly. Indeed, the style and cultural interpretation of stage works are not only related to the images of the actors, the choir, and corps de ballet movements but also depend on the concept of the performance itself. Never before has the factor of staging been so important for opera and ballet theaters. In the modern world, the management of concerts and entertainment events is becoming increasingly important in the field of culture and art. The necessity to organize mass movements and exhibitions began to take shape only when the practical application level was reached.

Regardless of historical periods and national traditions, the relationship between art and the audience has always had to be managed. Every performance, concert (as well as other mass entertainment events) must be organized accordingly. All participants must know their roles, and the public must be informed about the time, place, and the behavior rules accepted for the event. When we talk about commercial events that showcase films, dramatic, and musical performances, they require active advertising and ticket sales organization. Every aspect of the cultural event, even the mere absence of discussion about the event, requires a deep leadership that has been naturally present in practical activities since ancient times. Today, in the field of concerts and entertainment events, management – specifically, artistic management (management in the field of art) – is considered one of the main directions. Management in the arts only became an independent scientific field of study in the 20th century. This is primarily related to the active development of the general principles of management theory within the scientific knowledge system. At the same time, for many centuries, humanity has accumulated vast experience in carrying out creative activities, which required theoretical understanding and generalization. Numerous scientific publications on artistic management describe this accumulated experience. However, it can be emphasized that in the scientific community, there are almost no established and recognized theories on managing art; the relevant theoretical ideas are still in the process of formation. Artistic activity, like any other activity, does not necessarily include profit generation, but it must bring in enough revenue to cover inevitable costs. This type of activity, like any other, assumes the existence of “clients,” which we can conditionally refer to as the audience or the public. In other words, it meets existing social needs, and within this scope, resources – both spiritual and material – are exchanged between all participants in the activity.

From the perspective of organizing the production and sale of artistic products, art management is similar to managing any other production or sales process, so art management is also considered a part of general management science.

As a professional activity, managing concerts and entertainment events involves a series of management actions aimed at achieving creative, social, and commercial goals. Management activities, including art management, consist of three main stages.

In the first stage, a strategy for implementing a specific creative project (such as a concert, tour, competition, film festival, etc.) is developed, which is then managed according to the main stages. This involves developing and setting goals, forecasting necessary results, and long-term planning. In the second stage, operational management is carried out – creating the necessary structure to achieve goals and mobilize material, technical, and creative resources, as well as presenting the main goal as an interconnected set of tasks and distributing responsibility for their implementation. This is where the main events of the project are planned and carried out according to the scheduled plan, and the ways of executing the tasks set during the planning stage are adjusted.

The final stage involves monitoring and analyzing the achieved results, as well as gathering feedback. One of the main principles of management theory is the spiral flow of management processes. In other words, every completed process aimed at achieving a goal simultaneously serves as the starting point for a new cycle of management.

As in other areas of management, the end of the previous cycle marks the beginning of the next period in the field of art management. The effectiveness of managing entertainment and concert events is ensured by the unity of all types of management processes: economic, organizational, technical, and socio-psychological. At the same time, the economic aspect of management involves managing financial and economic aspects, the organizational-technical aspect involves managing production processes and resource provision, and the socio-psychological aspect involves managing personnel and interactions with the final product consumers. The brief analysis shows that modern management of concerts and entertainment events, as an area of art management, from a theoretical perspective, is a complex structural system that summarizes the goals, tasks, principles, functions, stages, and phases of management activities. The implementation of this system enables the creation and realization of various creative concerts and entertainment events, each fulfilling its mission, which holds social significance.

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