

The Role of Software in the Field of Art and Culture

G. A. Samigova

Associate Professor of the Department of Information Technologies Uzbekistan State Institute of Arts and Culture, Uzbekistan

Abstract: *Information and communication technologies have become an integral part of our lives. They have changed our social habits and changed our perception of ourselves and the world around us - affecting human behavior. Art works the same, even more, because it can provide unexpected performances of the world and thus provoke new insights. By utilizing new media resources, students can expand their creativity through digitally simulated information. Flexibility of digital data is what makes new media of vital importance for the teaching of fine arts. By using automated media tools and graphic software, students can quickly see the results of their ideas. By applying ICT, the amount of work in creating visual information is minimized, so students will have more time for creativity, collaboration, research and assessment.*

Keywords: *Information and communicative competence, Information and communication technologies, art, art education, software, music, actor, drama theater, cinema prepares.*

1. Introduction

Information and communication competence is defined as the ability of students to use information and communication technologies for access to information, its identification, definition, organization, processing, evaluation, as well as its creation-production and transmission-dissemination, which is sufficient to successfully live and work in the conditions of the information society, in the conditions of an economy based on knowledge.

Communication and information exchange is one of the cornerstones of the human community. From the first attempts of a man to address the environment, the development of techniques that a person serves to communicate begins. "However, the first words that a man uttered and the first drawings he made on the walls of the caves were at the same time the means of communication and means of expression, which we will later call artistic"[1]

Information and communication technology has become an irreplaceable tool in many professions, even in the arts. Work in any branch of applied art is inconceivable without a computer: architecture, interior, graphic design, multi-media design, industrial design, advertising are just some of the tasks that involve two-dimensional and threedimensional design techniques with the help of computers. In classical art disciplines, painting, graphics, drawing and sculptures of ICT can be directly involved in the process of creating a piece of art or indirectly.

ICT competence can be considered as a comprehensive ability to independently search, select the necessary information, analyze, organize, present, transmit it; to model and design objects and processes, implement projects, including in the field of individual and group human activities using ICT tools. It is fundamental that ICT competence is of a supra-subject, general educational, general intellectual character.

The formation of information and communication competence is not only (and not so much) the

formation of technological skills. This is the emergence of students' ability to use modern information and communication technologies to work with information both in the educational process and for other needs.

The development of new expressive means of communication, the discovery of new media, especially the development of photography, film and television, new means of reproduction and modern technology have contributed to the visual and communication expression in our century of completely new forms and dimensions.

Materials and methods

“Sure ownership” should, first of all, mean the ability to apply ICT skills - literacy in solving various kinds of practical information problems. In life, we are faced with solving information problems at every step: when we make purchases, book hotels, choose medicines, write an article, etc., etc. In the process of solving the problem, each of us goes through certain stages of working with information.[2]

Stages of working with information.

1. Definition of information.
2. Information management.
3. Access information.
4. Integration of information.
5. Evaluation of information.
6. Creation of information.
7. Information transfer.

A tool has been developed at the National Training Foundation allowing to evaluate information and communication competence (IR competence, ICK) of graduates of a basic school, - The Information and Communication Literacy Test, abbreviated IC Literacy Test, ICT-test. Its feature is the ability to determine the ability of students to use information and communication technologies for gaining new knowledge, communication, conducting research, which ultimately should help them acquire lifelong learning skills and succeed in their chosen professions or specialties. [3]

The software is a certain set of programs, rules, and also the corresponding system documentation intended for information processing. This applies to information technology and systems.

Software is the most important component of any information system. At present, there is simply a huge number of programs and various applications, thanks to which it is possible to implement various information processes. All of them will be able to satisfy the information needs of this or that user.

In general, information software is a program whose function is to solve certain problems. Not a single, even perfectly designed, system can function without software. This is due to the fact that its meaning will be lost. Based on what requirements are presented, the software of information systems is also different. Thanks to the availability of translator and application programs, it is possible to translate from a high-level language to a machine language.

German Association of Art Teachers (Bund Deutscher Kunsterzieher) recognized the potential of ICT for use in the teaching of fine arts and published the document "Digital Media in the Art of Learning" (Digitale Medien im Kunstunterricht) in which, among other things, it says: "Communications in the information society are done with the help of digitally generated images. This fact puts the school ahead of new demands, primarily the teaching of fine arts, which is the only subject that explicitly deals with the creation and understanding of visual messages, which puts it in a special place among teaching subjects. [4].

The actor of the drama theater and cinema prepares and performs the roles or parties assigned to him

in performances, concerts, television and radio programs, films, and other works recorded on media; independently engages in a simulator, saves and maintains an external form corresponding to the nature of the roles, parties; participates in the discussion of the idea of the production, in which he is directly involved.

The actor of the drama theater and cinema prepares under the direction of the director and plays roles in drama performances of various genres, as well as in film and television films; must be fluent in stage speech, have the basics of musical literacy, singing (both solo and in a vocal ensemble), have special skills in stage movement, be technically and plastically ready to perform the tasks set by the choreographer.

Description of professional educational program:

The main educational program of the actor is developed on the basis of the State educational standard and includes a curriculum, programs of disciplines, programs of educational and practical training. The main educational program of the actor is formed from disciplines of the federal component, disciplines of the national-regional component, disciplines of the student's choice, as well as optional disciplines.

3. Discussion

1. The formation of new technologies in the theater in the context of historical development is associated with: changes in the scenographic imagery of the picture of the world, with the development of socio-aesthetic features of various eras, with the emergence of spectacular aesthetization of technology and the growing influence of the theater's technical equipment, contributing to the creation of new genres and forms of spectacular arts.
2. Information technology in modern scenography has allowed the formation of a new culture of scenography, complementing the emotional side of the traditional graphic and pictorial technique of sketching with more detailed professional characteristics: variability, spatial composition, exact scale, an abundance of textures and special effects; the ability to accurately reproduce and transmit them in digital format. Creating scenography from files allows you to quickly reproduce elements of decoration: picturesque backdrops, decorative curtains, imitation of textures, does not require full architectural supervision. AWP "Production Designer", the specifics of which allows the implementation of the full cycle of creating scenography with elements of direction, contributes to the adoption of optimal decisions in the implementation of the production.
3. In the organization of the theater process, new technologies contribute to the formation of new principles for the implementation of this type of activity. They represent a combination of methods, production and software and technology tools, combined into a technological chain that provides for the collection, storage, processing, output and dissemination of information.
4. In modern theatrical creativity, tendencies of the interaction of artistic languages, the intersection of their semantic fields are manifested. New virtual technologies allow the viewer to transform from an observer to a co-creator, capable of influencing the development and modification of a work of theater art. The principle of interactivity, as a form of co-creation of the director and the audience, modifies the work of theatrical art, contributes to the diversity of creativity.
5. New technologies, which introduced into the synthesized genres of mass theatrical performances, city festivals, carnivals, festivals, entertainment, visualization, informativeness, contributed to the aesthetization of technology as a form of spectacle and creative activity.
6. The use of new technologies in the staging process of St. Petersburg theaters expands the creative possibilities of scenographers in creating an artistic image of performances that meet the new aesthetic requirements of the era.
7. The use of new technologies in the educational theater contributes to the preparation of students for the requirements of the modern theater, activates the learning process.
8. New technologies contribute to the unification and globalization of theatrical art, including

through online broadcasting of performances on the Internet. The possibilities of information scenography changed the organizational processes of touring, made it possible to quickly form the stage space of performances in rooms and in open areas, and introduced into the performance a spectacular component of the creative concept. [5] However, the need for frequent changes in the repertoire, the creation of performances in conditions of self-financing leads to the replication of elements of information scenography, the monotonous use of projection, screen design, collage, typical images, citation, etc., which negatively affects the development of the theater.

New technologies, radically affecting the dynamics of the artistic process, are the source of the diversity of modern types and forms of artistic practice.

Until recently, the question of the use of computers in music education has been controversial. Today, in the age of universal computer literacy, the fact that both theoretical and methodological studies of the possibilities of using computers in music education, as well as attempts to obtain initial practical experience in using computers when conducting classes in musical subjects, is absolutely necessary.

There was a point in everyone's life when animation was just the coolest thing you'd ever seen. Whether it was a Disney movie as a kid or maybe a 3D game cutscene that blew you away, there was always something spectacular when imaginary characters move and act as in real life. And don't think that power went unnoticed by graphic designers. In the digital era, animation can do more than just entertain children with a boat-driving mouse. It's an effective tool for visual communication. Animation is the capturing of sequential, static images—drawings or photos of inanimate objects—and playing them in rapid succession to mimic real world motion.

Result

Creating work with a computer is easier than working in traditional media. The computer is a great tool for experimentation and research, the original drawing can be saved, and then all its variations in the process of operation. In order to achieve this in traditional media, the process can be complicated and timeconsuming. Computers can easily connect photos, video works with computer images and drawings. With all this, there is the possibility of canceling the last steps. Although there are many types of artwork that can not be created with the help of computers, they are without competition in creating two-dimensional works.

Knowledge acquired through the use of computers in the teaching of fine arts can be applied in various occupations in life. Knowledge in using ICT can be described as being actively used, and includes understanding, selection, critical evaluation, openness to novelties that are susceptible to further development.[6]

Cubase is a digital audio workstation (DAW) developed by Steinberg for music and MIDI recording, arranging and editing. The first version, which was originally only a MIDI sequencer and ran on the Atari ST computer, was released in 1989.

Cubase is one of the most powerful music creation software packages in the world. With its unrivaled range of flexible tools, you can create any kind of music quickly and intuitively. It comes packed with a wide range of virtual instruments, effects and thousands of sounds. Whether you're a professional composer or a music production beginner, Cubase provides you with everything you need for turning your ideas into music.

Making computer music for beginners has always been a daunting task. A huge number of programs that are very difficult to master, and their high cost, made up a certain reputation for the art of computer composition as not accessible to everyone. This situation is trying to change the company Magix software package **Music Maker**. For many years, Magix has been systematically developing its product, which is based on functions from the professional software package Magix Samplitude. With the help of Music Maker, musicians of any skill level can create musical compositions. Although the program is incredibly easy to use, the music created with it can be quite complex.[7]

Mixcraft is a multitrack recording application for Windows. This music recording software functions

as a digital audio workstation, MIDI sequencer, virtual instrument host, non-linear video arranger, and music loop recording program.[8]

Mixcraft 8 is driven by a new, lightning-fast sound engine, featuring advanced audio and MIDI routing, native sidechaining, and Audio Control, an innovative new feature allowing audio signals to control instrument and effect parameters. **FL Studio** (until 2003 known as Fruity Loops) is a digital audio workstation developed by the Belgian company Image-Line. FL Studio features a graphical user interface based on a pattern-based music sequencer. This section covers the FL Studio desktop and basic workflow. FL Studio allows you to load instruments and samples, play these live or manually enter the note data, record external sounds (from a microphone for example) and play the whole mix back through the mixer (adding effects).

The Antics 2-D Animation software is a proprietary vector-based 2-D application for animators and graphic designers, running under Microsoft Windows. The software of that time ran under Unix and Fortran, which by the late 1990s had been superseded by newer multimedia-oriented systems based on C++, and support for the older Antics was discontinued in 1998. In 2006, a project to build a completely new Antics software for C++ and Windows was begun, and the first published version made available in 2010.

Autodesk 3ds Max, formerly 3D Studio, then 3D Studio Max is a professional 3D computer graphics program for making 3D animations, models, games, and images. It's developed and produced by Autodesk Media and Entertainment. It has modeling capabilities and a flexible plugin architecture and can be used on the Microsoft Windows platform. For its modeling and animation tools, the latest version of 3ds Max also features shaders (such as ambient occlusion and subsurface scattering), dynamic simulation, particle systems, radiosity, normal map creation and rendering, global illumination, a customizable user interface, new icons, and its own scripting language.

CINEMA 4D is a 3D modeling, animation, motion graphic and rendering application developed by MAXON Computer GmbH in Germany. It is capable of procedural and polygonal/subd modeling, animating, lighting, texturing, rendering, and common features found in 3D modeling applications.

iClone is a real-time 3D animation and rendering software program that enables users to make 3D animated films. Real-time playback is enabled by using a 3D video game engine for instant on-screen rendering.

Conculsion

The incidence of images in the lives of young people has transformed the way in which they learn and experience the world, their use of visual messages has created the need for new skills in order to actively engage young people in life. New technologies, radically affecting the dynamics of the artistic process, are the source of the diversity of modern types and forms of artistic practice.

Until recently, the question of the use of computers in music education has been controversial. Today, in the age of universal computer literacy, the fact that both theoretical and methodological studies of the possibilities of using computers in music education, as well as attempts to obtain initial practical experience in using computers when conducting classes in musical subjects, is absolutely necessary.

Today, most theoreticians believe that the education of visual arts and that art itself should be integrated into other areas of learning to ensure that all young people become visually literate in the visual age. However, there are some shortcuts of countries that have reduced classes of visual arts education, and the emphasis is on mathematics and science. The school, and art education, should be adapted to the current social and educational needs. With constant changes in our environment, today's childhood changes, not just habits. Types of media, various social conditions, have led to new ways of life and changed childhood experiences. Today's students live in a time that works hard on them: with a little free time, often emotionally neglected, in a fast pace of life, parents torn apart in uncertain life conditions, a collision of different cultures and various media influences, all of which characterize the heterogeneous conditions of life of today's students. Teaching is under the strong

influence of competencies and standards, on the one hand, and works of contemporary visual arts, works of different cultures and everyday visual information for which technical and visual requirements are to be met, on the other. Throughout history, artists have sought to improve the tools and media of their trades, experimented with new technologies, whether they themselves explored and experimented or used the inventions of others in their work, always sought to use new media, new innovations for their work.

References

1. Todorovich, A. L. (2009). Targeting and Technology communications. Belgrade: Clio
2. Sobkin, V.S., Adamchuk, D.N., Rudnev, M.G. "Analysis of factors affecting the competence of school students in the field of ICT".
3. Uvarov, A. Yu. About the description of competences of the XXI century. // Educational policy. - 2014. - No. 4 (66). - S. 13-30.
4. BDK, Bund Deutscher Kunsterzieher (2004). Digitale Medien und Kunstunterricht <http://www.bdk-online.info/blog/data/2004/02/Digitale-Medien-im-Kunstunterricht.pdf>
5. Aziza T. et al. Developing Information and Communicative Competence of Specialists in Art and Culture Sphere //Eastern European Scientific Journal. – 2019. – №. 1.
6. Tolibovna K. A. Theoretical and practical conditions of development of information and communication competence of future cultural and art figures //European Journal of Research and Reflection in Educational Sciences Vol. – 2019. – Т. 7. – №. 12.
7. Курбанова А. Т. БЎЛАЖАК САНЪАТ ВА МАДАНИЯТ ХОДИМЛАРИДА АХБОРОТ-КОММУНИКАТИВ КОМПЕТЕНТЛИКНИ РИВОЖЛАНТИРИШНИНГ ДАСТУРИЙ ТАЪМИНОТИ: <https://doi.org/10.53885/edinres.2022.10.10.019> Курбанова Азиза Толибовна Ўзбекистон давлат санъат ва маданият институти доценти, педагогика фанлари бўйича фалсафа доктори (PhD) //Образование и инновационные исследования международный научно-методический журнал. – 2022. – №. 10.
8. Tolibovna K. A. SOFTWARE FOR THE DEVELOPMENT OF IT-COMPETENCE IN STUDENTS. – 2022.
9. Тилляшайхова, Махсуда Абдусаттаровна, and Г. А. Самигова. "Интернет-технологии в образовании." *Информатика: проблемы, методология, технологии. Информатика в образовании.* 2018.
10. Самигова, Г. А. "Электрон ўқув қўлланма тайёрлаш имкониятлари." *Science and Education* 1.2 (2020): 597-605.
11. Худайбердиев, Сахобиддин Абдурайимович, Махсуда Абдусаттаровна Тилляшайхова, and Гуландом Абдужаббаровна Самигова. "ДИСТАНЦИОННОЕ ОБРАЗОВАНИЕ КАК ИННОВАЦИОННАЯ ТЕХНОЛОГИЯ." *Вестник науки и образования* 23-1 (101) (2020): 59-63.
12. Самигова, Г. А. "Роль мультимедийного учебно-методического комплекса в процессе реформирования образовательного процесса." *Информатика: проблемы, методология, технологии.* 2017.
13. Бойназаров, И. М. Г. А. Самигова, and Д. Р. Гулямова. "Разработка семантической модели электронных учебных ресурсов." *Информатика: проблемы, методология, технологии.* 2016.
14. Раджабов, Б. Ш. Г. А. Самигова, and А. Т. Курбанова. "Интеллектуальная система управления учебными процессами на основе Web-технологий." *Информатика: проблемы, методология, технологии.* 2016.

15. Fayziyev, To‘Rabek Raufovich, and Mo‘minmirzo Zokir O‘g‘Li Xolmo‘minov. "MADANIYAT VA SAN‘AT SOHASI MENEJMENTIDA LOYIHALAR FAOLIYATI." *Oriental Art and Culture* 3.2 (2022): 41-49.
16. Fayziyev, To‘Rabek Raufovich, and Mo‘minmirzo Zokir O‘g‘Li Xolmo‘minov. "IJTIMOIY SOHADA MARKETING XIZMATLARINING KONSEPTUAL ASOSLARI." *Oriental Art and Culture* 3.2 (2022): 32-40.
17. Fayziyev, To‘Rabek Raufovich, and Mo‘minmirzo Zokir O‘g‘Li Xolmo‘minov. "TEATR VA KONSERT TOMOSHOLARINI BOSHQARISHNING O‘ZIGA XOS XUSUSIYATLARI." *Oriental Art and Culture* 3.2 (2022): 50-56.
18. Togonbayeva, Ziyodakhan, and Mominmirza Kholmominov. "THE IMPORTANCE OF STATE ADMINISTRATION IN THE FIELD OF CULTURE AND ART IN THE NEW UZBEKISTAN." *International Bulletin of Applied Science and Technology* 3.3 (2023): 275-277.
19. To‘G‘Onboyeva, Ziyodaxon, and Mo‘Minmirzo Xolmo‘Minov. "MADANIYAT VA SAN‘AT SOHASINI RIVOJLANTIRISHDA XORIJ TAJRIBASI." *Oriental Art and Culture* 3.4 (2022): 650-654