

Management of Theater and Concert Viewing Facilities

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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.

The political, economic, and cultural changes taking place in our society due to independence have an impact on theater and concert art. The fact that the development of Uzbek theater is considered a task of state importance is the reason for the further development of work in this direction. The Decree of the First President of the Republic of Uzbekistan I. Karimov "On the Development of Uzbek Theater Art" signed in 1998 was an important document that defined the perspective of the national theater art. Over the past five years, a number of decisions of the President of the Republic of Uzbekistan and the Cabinet of Ministers have been signed on the development of theater and concert organizations. In particular, the President of the Republic of Uzbekistan dated July 27, 2018 "On measures to organize the activities of the State Philharmonic of Uzbekistan" No. PQ-3813, December 27, 2021 "Opera and ballet art" on measures for the further development of the theater" and the Cabinet of Ministers' decision on April 5, 2017 "On perfect repair of the building of the State Puppet Theater of Uzbekistan and its material and technical base No. 174 of August 28, 2017, No. 678 of August 28, 2017, No. 678 of "On the organization of the activities of the Uzbekconcert state institution", and No. 678, dated January 5, 2018, "State funding in 2018-2022 on the program of measures to strengthen the material and technical base of theaters and develop their activities" No. 9, March 18, 2018 "Organizing the activities of the art palace in Termiz city and ensuring effective use of other infrastructure facilities on" No. 204, dated January 10, 2019, No. 18, dated February 5, 2019, "On Measures to Create and Introduce a Single Electronic Database of Ticket Operations" On March 30, 2019, on measures to strengthen the material and technical base and develop activities of the State Philharmonic of Uzbekistan, No. 88, on March 30, 2019, No. 266 - No. 329 of April 18, 2019 "On measures to further improve the activities of state theaters and concert-performance institutions", No. 329 of May 8, 2019 "Dramatic, musical and No. 385 of September 5, 2019 "On the approval of the regulation on the procedure for payment of copyright for the creation of musical and dramatic works" "Margilon city musical makom theater under the Uzbek national makom art center" No. 732, dated September 20, 2019, No. 732, dated September 20, 2019, No. 789, dated May 23, 2020, No. 789, dated May 23, 2020, No. On November 30, 2020, No. 325 "On improving the effectiveness of the marketing activities of museums and theaters in the Republic of Uzbekistan" No. 754, 2021 "On measures to organize the activities of some state theaters in the Republic" On February 23, 2021, on the approval of the regulation No. 98 "On the approval of the procedure for the

formation and approval of annual calendar plans of public-cultural and concert-viewing events”, on April 23, 2021, the “Eurasia” international theater arts festival 235 of May 27, 2021, 329 of May 27, 2021, “On measures to organize the activities of the Bukhara Palace of Culture and further develop theater art in the region” are numerous [1]decisions.

Ethical values, new understandings of the commonality of man and the world, history and modernity – today's Uzbek theater attracts more and more. The increased interest in the fate of the National Theater, closeness to life, and the new generation of viewers encourage theater artists to new research.

Thanks to the support of the state, 39 professional theaters and theater studios are operating in our country today. Various genres - European-style drama, national musical drama, opera and ballet are alive and developing. There are puppet theaters in every region, Russian drama theaters and musical theaters in Fergana, Samarkand and Tashkent.

Tashkent occupies a special place in the life of the republican theater. One third of the country's theaters and concert halls are located here, where performances are performed in Uzbek and Russian languages. Today, in the city of Tashkent, the State Academic Grand Theater of Uzbekistan named after Alisher Navoi, 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, State Youth Theater of Uzbekistan, State Youth Theater of Uzbekistan, State Academic Russian Drama Theater of Uzbekistan, State Musical Theater of Uzbekistan named after Mukimi, Uzbek National Puppet Theater, Youth Experimental Theater “Diydor” studio state institution, “Tomosha” children's musical theater-studio” state institution, “Peoples' Friendship” palace, Turkestan art palace are among them. It is worth noting that these theaters and concert palaces have become a field of experience in terms of art and organization. In these theaters, the branches of Uzbek theater stand out with their loyalty to their traditions. At the same time, they are popular outside the country and warm hearts.

It is worth noting that fundamental changes in the political, economic, social life, and cultural processes that took place due to independence are clearly expressed on the stage of theaters, and the trends related to these changes are visible in stage life as well.

Theaters of Uzbekistan today are an integral part of the country's cultural life. A clear example of this is the fact that many directors, actors, and theater performances are receiving many prizes and awards at various pageants, festivals and contests.

Every year, the Ministry of Culture organizes various district screenings, contests and festivals in various theaters in terms of themes and genres. Among them, the annual final reviews, which reward the most interesting solutions of playwrights, directors, actors, scenographers and composers, are of particular importance. Puppet theater festivals have become a tradition. Theaters and specialists from different countries are invited to them as guests.

The development of the art of opera and ballet in Uzbekistan was uneven: there were periods of stagnation as well as sharp upswings. However, despite these conflicts, positive trends are clearly visible in the history of the opera and ballet theater. It was during these years that many new aspects of it appeared. This renewal is not only marked by the staging of many plays and the emergence of young talented artists, or the creation of a number of operas and ballets that have arisen from research. What is important is that the attitude towards the genre itself has changed significantly. In the modern sense, opera is paying more attention to the action of the musical stage. It is not just music on stage, but a combination of music and stage creativity. It seems that the role of the stage manager of the performance has been exceeded. After all, the style and culture of stage interpretation depend not only on the images of the actors' characters, the behavior of the chorus and corps de ballet, but also on the concept of the performance. Never before has the staging factor been so important for opera and ballet theater [2].

In the modern world, the management of concerts and entertainment events is becoming increasingly important in the field of culture and art. At the level of practical application, it began to form a long time ago when the need to organize mass actions and exhibitions arose. Regardless of the historical period and national traditions, the relationship between art and the audience always had to be managed.

Every performance, concert (as well as other public entertainment events) should be organized accordingly. All participants should know their role, and the public should be informed about the time and place of the event and the rules of conduct adopted within it. If we talk about commercial events that show films, dramatic and musical performances, they need to organize very active advertising and ticket sales. Every aspect of a great cultural event, not to mention the event itself, requires profound leadership that has already existed in practice [3].

Today, management in the field of concerts and entertainment events is one of the directions of artistic management (art management). Management in art became the subject of research as an independent scientific direction only in the 20th century. This is primarily related to the active development of the general rules of the theory of management, which have recently taken their place in the system of scientific knowledge. At the same time, over many centuries, humanity has accumulated a lot of experience in creative activities that need theoretical understanding and generalization. Many scientific publications on the subject of management in the field of art are a description of the existing experience. At the same time, there are almost no authoritative and recognized theories in the field of art management by the scientific community: it can be noted that relevant theoretical ideas are in the process of formation.

An activity in the field of art, like any other activity, should generate enough income to cover unavoidable expenses, even if it does not involve making a profit. Such activity, like any other activity, presupposes the presence of "customers", conventionally called an audience or public. In other words, it satisfies existing social needs, and within its framework, resources - spiritual and material exchange - are carried out between all participants of this activity.

From the point of view of organizing the production and sale of activity products, art management undertakes the management of the process similar to any other production and other type of trade, therefore art management is also a general management science.

At the same time, concert and entertainment management, as well as other areas of arts management, have a number of unique features specific to the arts.

Unlike other types of management, the creative process is highly specific in terms of its organization, as well as the need to "sell" the result. Production and consumption of creative products - musical and literary works, theatrical and cinematographic products, does not have a number of specific characteristics with the consumption of products and services belonging to other fields of production activity, except for art and culture. As part of such specific features, there is a direct link between the very high level of risk associated with cultural and creative projects and the duration of creative product production and its final value, marketing strategy and pricing policy for the realization of artistic products with unique characteristics. it can be noted that there is no.

Thus, the specific characteristics of creative activity (both from the production side and from the consumption side) have a great influence on the real management processes, that is, artistic management.

In order to understand the specifics of concert and entertainment management, it is first necessary to rely on general models that are characteristic of all management processes, regardless of their direction. No matter how exceptional the features of management in the field of art are, they inevitably manifest as a special case of general laws, that is, management as a system of organizing the production and sale of a specific product [4]

Like other types of theoretical understanding of management processes, the management theory in the field of art tries to explain the essence of management work, establishes the connections

between cause and effect, determines the factors and conditions under which the joint work of people is both useful and effective. .

Based on the points of view and principles of management, based on official documents and existing special studies, it is possible to determine the main content and goals of management in the field of art as a management activity. The main directions of such activities, which are also characteristic of the management of concerts and entertainment events, are as follows:

- determination of socio-cultural goals and tasks;
- organization and management of culture and art development processes;
- identifying the most relevant, socially significant trends in the field of culture and art and implementing them in specific events;
- holding creative and entertainment events, contests, festivals, exhibitions, concerts, etc.;
- analyzing and correcting the content of activities during the preparation of events, taking into account their value and semantic meaning and level of professionalism;
- formation of spiritual and moral values and ideals, improvement of artistic taste, raising the level of interests and needs of both performers and listeners;
- creation of favorable conditions and educational (educational) environment for the successful creative activity of event participants and formation of effective artistic education of listeners;
- organization of advertising and marketing activities that provide the most efficient and effective dissemination of information that helps to reach the widest audience.

Management of concerts and entertainment events as a professional activity is a set of management actions that ensure the achievement of creative, social and commercial goals. Management activities, including art management, include three main stages.

At the first stage, a strategy for the implementation of a unique creative project (concert, tour, competition, film festival, etc.) is developed and managed according to the main next stages. This means developing and setting goals, forecasting desired outcomes, and long-term planning.

At the second stage, operational management is carried out - creating the necessary structure for achieving goals and attracting material, technical and creative resources, as well as presenting the main goal as a set of interrelated tasks and distributing responsibility for their implementation. It is at this stage that the main activities within the project are carried out in accordance with the planned plan and the ways of implementation of the tasks defined in the planning stage are adjusted.

The final stage is monitoring and analysis of the achieved results, collecting feedback.

One of the main rules of management theory is the spiral flow of management processes. In other words, each completed process that achieves a goal simultaneously serves as the starting point for a new management cycle.

As in other areas of management, in arts management, the end of the previous cycle is the beginning of the next. The effectiveness of the management of entertainment and concert events is ensured by the unity of all types of the management process: economic, organizational, technical and socio-psychological. At the same time, the economic side of management is the management of financial and economic aspects, the organizational-technical side is the management of production processes and the provision of resources, and the social-psychological side is the management of employees, as well as interaction with consumers of the final product [5].

The short analyzes conducted show that the modern management of concerts and entertainment events, as a field of art management, is a complex structural complex that summarizes the goals and tasks, principles and functions, stages and stages of management activities from a theoretical

point of view. implementation allows to create and implement various creative concerts and entertainment events, each of which fulfills its mission of social importance.

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