

**AN IMPORTANT ROLE OF FESTIVALS FOR THE DEVELOPMENT OF  
THE TOURISM SPHERE***Saidova Dildora Kahramonovna<sup>1</sup>***Abstract**

The purpose of the work determined the objectives of this study, namely, the consideration of the festival as a special form of propaganda of folk traditions; as well as characteristics of the main organizational stages of preparation and holding of the festival in the light of new economic conditions. Analytical, comparative, analogous methods, content analysis, observation and questioning, were selected as the main research methods. etc.

**Keywords:**. tourism and recreation, festivals, folk tradition, festival events, music festivals, cultural life



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## **I. Introduction**

In modern conditions the importance of festivals takes on a special meaning. The festival contributes to the formation of an environment aimed at preserving and developing the cultural identity of the region, supporting the ethno cultural component in the activities of cultural and educational institutions, reviving the traditions of rural holidays, enhancing the activities of folk craftsmen, and developing a network of traditional culture centers in the regions. This is what determined the goal of this work - to study the influence of festival activities on the development of tourism in modern economic conditions. At the same time, we considered the festival activity as an object of research, and as a subject of research - the structural and functional aspects of the festival activity and their impact.

The hypothesis of this study is the assumption that the intensification of festival activities in new conditions contributes to the revival of national traditions and the emergence of new objects of the infrastructure of tourism and recreation, including centers of traditional culture.

## **II. Main part**

The theoretical analysis of the festival as an organizational and artistic form of functioning of the performing arts is an extremely difficult task, this sphere of artistic activity, despite the numerous newspaper and magazine publications, systematic reviews of festival events in electronic media, remains outside the interests of not only specialists in the field of management, but even theater experts, musicologists, art historians. Over the past thirty to forty years, stable artistic and organizational forms of festivals have been formed, a variety of funding sources, experience has been accumulated in an effective repertoire and marketing policy, the most important mechanisms of interaction with state and local government bodies, corporate sponsors, and the media have been identified.

The Big Encyclopedic Dictionary interprets the meaning of the term "festival" as follows: "Festival - (French festival, from Latin festivus - festive) is a mass celebration, showing (review) of the achievements of musical, theatrical, pop, circus or cinema".

Any, even the longest festival, has a clear calendar date for its holding. Festival events are held in the unity of a predetermined space of a country, region, city, concert or theater hall. The festival as a cultural action presupposes the presence of its own audience, to which its artistic concept is oriented. The festival as a phenomenon of artistic life is distinguished by a special holiday atmosphere, orientation towards showing the best art groups and performers, and the originality of the repertoire proposal, which is different from the repertoire of stationary groups, soloists-instrumentalists, vocalists are becoming almost an everyday occurrence. Most of the now famous and popular festivals began in the 1950s. Their development and the constantly increasing volume of activity are associated not only with the renewal of types of spectacular communication in the structure of modern urban culture, but also with global political changes. At this time, in international documents and in practical politics, the concept of a single European space is being formed and approved, in which each country, preserving its historically formed political institutions, national and cultural identity, is part of a common interstate space.

The temporal characteristics of each festival determine its status in a number of other events in the cultural life of the city, region, host country, interaction with the regional and local

economy and cultural infrastructure, volumes and sources of funding, the number of permanent directorates and the level of administrative costs. The festival can function both as a one-time and as a systematically repeated cultural event. The practice of performing arts festivals as one-off events has not been widespread in Europe in recent years. As a rule, these are cultural events dedicated to anniversaries of artists and historical dates.

In the cultural practices of modern Europe, one can find another form of festival - a one-time cultural action. These are festival projects organized by the international cultural institutes UNESCO, the International Theater Institute, the International Association of Children's Theaters, the European Association for New Music and others. Such festival projects do not have a clear frequency; their organizers strive to hold each subsequent festival in one of the member countries of international institutions. The practice of festivals - one-time actions for many years has been widely used in the cultural life of our country.

According to the duration of the festival, festivals can be divided into: short-term (from several days to two weeks), medium-term (from two weeks to one month), long-term (from one month to a year). It should be borne in mind that the duration of the festival is not always directly related to the cost of its holding and its authority in the cultural community. An additional, but no less important characteristic of the festival is its status in cultural life. From this point of view, the following festivals can be distinguished: international, national, regional. The differences between them, at first glance, can be rather arbitrary, since an international cast of performers can take part in any of the festivals listed above. Differences will be observed in the level of prestige of the festival in the minds of the public, professional performers and their managers, its importance in the system of priorities of the international theater and concert market, sources of subsidizing its activities and financial opportunities to pay for the participation of famous performers.

The vast majority of festivals in European countries exist on a permanent basis. Their activities are funded by subsidies from the government, local governments, corporate sponsors and philanthropists. In some cases, the aforementioned Council of Europe and the European Economic Community provide subsidies for large cultural events of European significance. Without such subsidies, the festival activities would be carried out on a much more modest scale, since it is practically impossible on the basis of self-sufficiency.

The timing of any festival, with rare exceptions, is limited by a clear time frame. Moreover, if the organizers of the festival claim to become a regularly recurring action, then they try to keep the period of the festival unchanged for many years. This situation is dictated by the requirements of the international performing market. In the practice of holding major festival events, which developed in leading European countries in the post-war period, it became obvious that the success of the festival is almost impossible to ensure only at the expense of national musical and theatrical groups and performers. Therefore, the stake, as a rule, is made on the participation of well-known foreign performers, including the stars of the first magnitude. The desire to invite leading ensembles and performers dictates to the leadership of the festivals the need to plan the program for at least one and a half to two years, which is much easier to

implement with the same timing of the festival.

The location of the festival also plays an important role in the formation of an artistic concept, an attractive image in the minds of listeners, viewers, and even a marketing strategy. Each festival has an artistic concept. It is formed taking into account all the diverse spatial and temporal characteristics of the festival, traditions and already existing forms and directions of artistic life. The artistic concept is implemented in the specific, genre and thematic focus of each festival. According to B.V. Railings, according to the specific orientation in the field of performing arts, distinguish between musical, theatrical and multidisciplinary festivals. The first two groups include all the historical diversity of musical and theatrical genres and forms, although a narrower specialization is possible within the group.

Among the many festivals, perhaps the most widespread today are musical ones. Music festivals vary in duration (from several days to six months) and content. There are music festivals monographic (dedicated to the music of one composer), thematic (dedicated to a particular genre, era or stylistic direction), performing arts, etc. The festivals are organized by state and local authorities, philharmonic societies and musical societies, in capitalist countries, also by firms and individuals. Music festivals are held regularly (annually, once every 2-4 years) or in connection with any special events. They usually settle in cities famous for musical traditions, or associated with the life and work of major musicians.

The services of music festivals are the provision of musical experiences. The attraction of festivals for music gourmets is that you can listen to a lot of your favorite music in one place. In addition, a special atmosphere of spirituality and sublimity reigns at music festivals, there is an opportunity to communicate with like-minded people and festival participants, to compare different performances.

Most music festivals have great potential (resources) associated with the formation and promotion of trade marks (brands); attracting tourists to festival venues; advertising of goods and commercial firms; shaping the image of politicians, parties, social movements, organizations; formation of the image of the region, city, transformation of the urban environment; drawing attention to the problems of society, ecology; shaping the cultural needs of festival visitors. Additional opportunities for music festivals also include: recording concerts on audio and video media; sale of broadcasting rights on radio and television; the possibility of repeated broadcasts on television and radio (while the artistic significance and relevance of the event is not lost); release of audio and video products with recordings of past events; audio and video selections from previous festivals can be sold as souvenirs; promotion of young artists and groups; awarding various titles to participants in order to advertise the festival itself. However, only an analysis of a specific festival will help to reveal its additional possibilities, for example, to show that this event can interest not only a local sponsor, but also an international company, a public organization or a public movement.

Democracy, conviviality and creative freedom make music festivals more accessible to different audiences than traditional concerts in cultural institutions. Observations have shown the presence of representatives of different social groups among festival visitors, in contrast to ordinary concerts.

In contrast, independent festivals provide an opportunity to be creative. The main idea of the festival can be originality, excellence, the desire to go beyond the boundaries of everyday activities, limited by the walls of theaters and halls.

The exact timing of the festival also has a positive effect on its attendance. The limitation of the opportunity to visit the festival due to its short duration makes visitors not to postpone buying tickets.

An important difference between festival events and stationary activities of cultural institutions is legal, administrative and creative freedom. Since festivals are less supervised than other concert organizations, their organizers are more free to determine the program of their choice. The same can be said about the sponsorship of those companies that produce goods that are not related to art; for a certain amount of money, they can advertise their product more prominently, with the involvement of the media and the general public.

The thematic focus is a flexible instrument of the repertoire policy of each festival. It can be preserved as a strategic orientation of his activities. Thus, a small number of well-known children's festivals have retained their genre orientation over the years. The performance of works by contemporary composers remains the unchanged program setting for twelve contemporary music festivals, united since 1991. to the European Association.

The thematic focus of the festival allows each of the festivals to be supplemented with various exhibition events, seminars, conferences, creative laboratories, etc., which contributes to the expansion and strengthening of cultural ties between countries, regions, cities, and contributes to the development of tourism in the regions. This process involves not only people of creative professions, but also national, local politicians and representatives of the general public, entrepreneurs, guides-translators and others. For example, it is known that in 1993. performances and concerts of the Edinburgh International Festival were attended by 492 thousand spectators and listeners, despite the fact that about 500 thousand people lived in the city at that time. It is quite obvious that it is practically impossible to provide such a high attendance only at the expense of the local population.

An extremely important component of the festival is its eventfulness. The festival is an event that attracts the attention of television and other media. And the attention from the press, in turn, strengthens the position of the festival leadership in relation to political leaders, sponsors and funding organizations. This interest is explained by the fact that festivals and folk festivals make a significant contribution to the social and economic life of the country, affect the socio-cultural situation in the places where they are held. And since festivals are massive events, they attract the attention of politicians and business organizations with their advertising and communication resources. The authorities of European states, according to the researchers, strive to become patrons of cultural mass events that are successful, and are ready to allocate certain budgetary funds for this. This is due to the possibility of public speaking, demonstrating their patronage of art and, thereby, acquiring a positive image.

### Conclusion

It is important for festival managers to take into account the fact that these events are public, therefore, festival events can be not only desirable news for the media, but also carry certain information in the OJ. Researchers have noticed the ability of mass cultural events to influence the mood, interests and preferences of people, which politicians and businessmen are actively using today. During the entertainment events of the festival, there are mass short-term associations of a large number of people, sometimes representatives of different social groups with different interests. The public always gathers for a common and specific goal, therefore it is more manageable, and the laws of mass operate in it. The festive, fun, laid-back atmosphere of the festivals enhances suggestibility. Festival visitors are open for communication, are inclined to accept information, perceive the information offered positively. That is why the audience of festival events is especially interesting for advertisers and politicians.

The festival, as a prestigious phenomenon of cultural life, like other institutions of culture and art, is included in the complex processes of the functioning of the local economy, being an important factor in its development. Such interaction between the cultural sphere and the local economy is carried out according to the principle of “communicating vessels”. Realizing the importance of large festival projects for the urban economy, local authorities create most favored nation treatment for them, financing a significant part of the costs from their budgets. And although even the most prestigious and expensive festival cannot provide funding for its program only through ticket sales, the local economy and city authorities receive considerable indirect profits from their holding.

An analysis of the festival practice in the country allows us to draw several important conclusions. First of all, festivals play an important role as a kind of catalyst for the development of the culture and economy of the region, both for creative workers and local population, including tourists, who today may be largely dissatisfied with the existing repertoire offer of stationary theaters. modern city. At the same time, the festival practice in our Republic and especially in most of its regions, with the exception of some, continues to be at the stage of formation.

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