

The Role of the TV Presenter in the Creation of Visual Arts and Cultural and Educational Shows on Uzbek Television and the Popularization of the Project

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ABSTRACT

This article is devoted to studying the place of a teleproducer in the process of creating visual arts and cultural and educational shows on Uzbek television. It contains an in-depth analysis of the creative and managerial activities of the teleproducer, its role in the formation of the content of the show, the application of technology and the processes of effective communication with the audience. Visual arts and cultural-educational shows on television are assessed as an important factor in preserving national heritage, promoting culture and promoting it internationally. The article extensively reveals the role and responsibility of the teleproducer in strategic management in the coverage of national and international fine arts. In particular, the importance of using modern technologies, such as virtual reality, artificial intelligence and digital media platforms, has been analyzed and effective methods of popularizing cultural and educational shows have been recommended. At the same time, ways to explore the needs of local and international audiences, develop content suitable for them and promote national art globally through this.

The article analyzes the most successful practices of Uzbek television in the field of fine arts and gives as an example the processes of creating programs such as

'Masterpieces of Fine Arts', 'Cultural Wonders.' Through these shows, viewers are exposed to ways to increase interest in national art, engage the younger generation in art, and communicate art to the general public. This article is of great scientific and practical importance not only for professionals in the field of television, but also for cultural and art figures, researchers and media workers. It proposed ways to strengthen the cultural and educational influence of television, methods of managing creative processes and innovative approaches to the role of modern technologies in the promotion of art and culture.

The scientific novelty of the article is that the multifaceted role of the teleproducer as a strategic manager, and not just a manager of creative processes, is studied in detail. This approach provides a theoretical framework and practical guidance for the effective development of cultural and educational programs on television. At the same time, the article serves to provide more extensive coverage of the role and importance of television in promoting national heritage internationally.

Keywords: Fine arts, cultural and educational shows, teleproducer, Uzbek television, creative process, popularization, media management.

1. INTRODUCTION

Uzbek television has been playing an important role in bringing national culture and art to the public after independence. Through this platform, there is an opportunity to preserve our national values, bring them to a new generation and promote them at an international level. Television is manifested not only as a means of information, but also as a powerful factor serving the cultural and educational development of society. In particular, visual arts and cultural and educational shows are of particular importance in this direction. Visual arts and cultural-educational shows strengthen the spiritual connection of television with viewers. Through such shows, viewers not only get acquainted with their national art and cultural heritage, but also learnt from the rich

traditions of world art. In this sense, television acts as a bridge linking national and international culture. However, the importance of creative management in the process of creating such programs is very high. In this process, the teleproducer takes a central place, since it manages all the stages from the concept of the project to its presentation to the general public. The tasks of the teleproducer cover different directions. On the one hand, he must have a deep knowledge of Fine Arts and culture. On the other hand, it must have the ability to apply technology, understand the audience and make strategic decisions on media management. The role of the producer in the coordination of creative and technical aspects is the main factor determining the quality of these shows. In today's digital age, the role of television is expanding further. With the development of the internet and social networks, TV shows are gaining popularity not only through TV screens, but also on various online platforms. This requires novel approaches to maintain the leading role of fine arts and cultural-educational shows. The TV presenter should be able to correctly assess such changes, work with the harmonization of audience requirements and modern technologies. This article is aimed at covering the place of the teleproducer in the process of creating visual arts and cultural and educational shows on Uzbek television. The study analyzes in detail the creative process in the creation of Visual Arts and cultural and educational shows, the strategic role of the teleproducer in management and the factors affecting the popularity of the project. The article also examines the consequentiality of such shows being carried out on Uzbek television on the basis of practical examples. Such analysis not only serves to develop current cultural and educational programs, but also provides the basis for the development of new strategies for their further popularization. The rich cultural heritage and art of Uzbekistan can be widely promoted on television not only locally but also internationally. Therefore, the role and role of the teleproducer in this process deserves special attention.

2. MATERIALS AND METHODS

The essence of visual arts and cultural and educational shows visual arts and cultural-educational shows are among the most important genres of television, serving to promote national culture and art extensively, to meet the aesthetic and intellectual needs of the audience. For a country with such a rich historical and cultural heritage as Uzbekistan, such shows are a means of maintaining national identity and communicating it to subsequent generations. The main purpose of visual art shows is to convey the essence of works of art to the audience, to introduce them to different directions of art, to inform about the creative process. Through such programs, viewers will not only become aware of the rarest works of national and world art, but also gain a deep knowledge of them. For example, such programs as 'Masterpieces of Fine Art of Uzbekistan' or 'Art and History' are vivid examples in this regard. Cultural and educational shows, on the other hand, illuminate not only art, but also historical monuments, national values, folk customs and spiritual heritage. These shows will help to form the country's international image by promoting the cultural assets of Uzbekistan extensively.

2.1. The role of the teleproducer in the creative process.

The teleproducer is the heart of the creative process. He leads all stages from the concept of the project to the broadcast of the show. Below is a detailed analysis of the functions of the teleproducer:

2.1.1. Theme selection and concept development

The teleproducer initially defines the main theme and direction of the project. For example, when preparing a show to cover national art, the producer pays attention to making the topic interesting and relevant. In the process, it is important to study the needs of the audience and develop a topic that is relevant to their interests.

2.1.2. Formation of a creative group

A creative group is the main performer of a TV show. The teleproducer brings together the director, screenwriter, operator,

Fitter and other creative professionals into one team and directs them towards a common goal. He must be able to correctly assess the capabilities of the group members and be able to motivate them.

2.1.3. Financial and technical resource management

The teleproducer plans a budget and efficiently distributes resources. For example, the locations, decorations, technical equipment and other tools chosen for filming the show must be budget-friendly and meet quality requirements.

2.1.4. Audience analysis

The producer analyzes the target audience in depth and develops content that suits their needs. For example, it is important for young people to prepare modern, interesting shows on the topic of art and design, and for the older generation to create programs that reflect cultural values and historical heritage.

2.2. Factors affecting the popularity of the show

The popularity of the show is influenced not only by the content and quality, but also by many other internal and external factors. Below, these factors will be considered in detail:

2.2.1. Content quality

The aesthetic and informative value of content is one of the main factors in attracting the attention of the viewer. In visual art shows, qualitative images of works of art, the way in which they are presented, the harmony of sound and music occupy an important place.

2.2.2. Application of technology

Application of modern technology increases the attractiveness of shows. For example, with 3D technologies, it is possible to enliven works of art, create virtual tours, attract viewers by adding interactive elements.

2.2.3. *Marketing strategies*

For the show to be successful, it is necessary to promote it correctly. The teleproducer must use social media, advertising, and other media to bring the show to a wide audience. Also, interesting trailers and announcements increase interest in the show.

2.2.4. *International cooperation*

Uzbek television can provide visual arts and cultural shows to foreign audiences through cooperation with international cultural organizations. This not only promotes national art, but also opens up new opportunities

2.3. *Practical examples and analysis*

A deeper understanding of the role of a teleproducer can be made by studying successful examples of visual arts and cultural-educational shows on Uzbek television. For example: 'Masterpieces of Fine Arts' – this program covers works of national and world art. Due to the creative approach of the producer, the program aroused great interest from the audience. The show's high quality of image and sound ensured its success. 'Cultural Wonders' – this project is dedicated to highlighting national historical monuments and architectural works of art. The TV presenter collaborated with international experts on this project, promoting it at a global level. By studying successful examples of visual arts and cultural and educational shows on Uzbek television, a detailed understanding of the role and strategic approach of the teleproducer in the creative process can be achieved. Below is an analysis on the example of some prominent programs.

2.3.1. *Masterpieces of fine arts*

A new approach to promoting art: the show 'Masterpieces of Fine Arts' is one of the most successful projects aimed at introducing the rich heritage of fine arts of Uzbekistan to the audience. This program tells about the works of national artists, the process of their creation and their creative life.

1. **The function of the teleproducer:** Making content interesting and compelling: the producer focused on their historical and cultural significance in the selection of artwork. In addition to the works of famous artists, the program also highlights little-known, but artistically rich masterpieces.
2. **Enhancing visual impact:** the producer used modern technology, such as high-definition cameras and 3D animations, during the filming process. This allows the audience to understand the artwork in more detail and depth.
3. **Creative team management:** the program involved professional screenwriters and art critics, which served to make the content informative and aesthetically rich.
4. **Results:** the show was very well received by viewers. The number of people interested in fine arts increased, with many young artists being able to make their works available to the general public on television. This project formed new criteria for promoting the arts and served to promote a large-scale popularization of national culture.

2.3.2. 'Cultural wonders'

The program 'Cultural Wonders' is a project aimed at highlighting the rich cultural and historical monuments of Uzbekistan, which will closely acquaint viewers with historical architectural monuments, works of fine arts and folk traditions. This program was able to reconcile history and art through artistic presentation.

1. **The function of the teleproducer:** A targeted audience-friendly approach: the program developed content suitable to cater to audiences of different ages. For example, pieces with visual and interactive elements were prepared for young adults, and episodes rich in in-depth analysis and historical information were prepared for adults. International cooperation: the TV presenter tried to make the show interesting internationally, attracting foreign experts and art critics. For example, episodes were made with experts from UNESCO and other international organizations.

2. **Virtual tours:** with the help of new technologies, the program provided an opportunity to show viewers the interior of historical monuments. This innovation significantly increased interest in the show.
3. **Results:** International and local recognition of the show has increased. 'Cultural Wonders' was instrumental in popularizing national history and art, and also contributed to the development of the tourism industry. Foreigners who watched the show expressed a desire to get acquainted with the cultural properties of Uzbekistan more closely.

2.3.3. 'Art and history'

A bridge connecting national and international art the program 'Art and History' is aimed at a comparative analysis of the art and culture of Uzbekistan with the history of international art. This project was able to show artists and creators of Uzbekistan on the same stage as world-class works of art.

1. **The function of the teleproducer:** Innovative approach: the producer has collaborated with renowned art museums around the world to focus on highlighting the masterpieces of world art and their connection with The art of Uzbekistan in the program.
2. **Creative and informative harmony:** each episode of the show focuses on a particular emphasis on being visually rich and engaging while providing in-depth analysis of the historical and aesthetic aspects of the artwork.
3. **Marketing strategy:** the show was actively promoted through social networks, managed to attract the attention of viewers through trailers and special performances. This article is devoted to the study of the position of the teleproducer in the process of creating visual arts and cultural and educational shows on Uzbek television, offering a new approach to a number of important issues in this area. The research and practical analysis carried out within the framework of the scientific article brought the following news:

- a. **Reinterpretation of the role of the teleproducer:** Whereas in the past, a teleproducer was usually seen as the manager or organizer of the creative process, this article interprets the teleproducer as the main person who ensures the strategic development of the show and determines the success of the project. The producer not only coordinates the creative process, but also has a decisive place in the following issues:
- Identify the target audience and develop content suitable for them.
 - Increase the visual and technical quality of content through the use of modern technologies.
 - Managing and motivating the creative team.
 - Ensure that the show meets market requirements.

This approach makes it possible to understand the activities of the teleproducer in a wider circle and re-evaluate it as one of the central figures of cultural and educational processes.

- b. **Integration of local and international fine arts:** The article highlights the need to develop fine arts and cultural shows not only at the national level, but also at the international level. It promoted the strategy of using the power of television to bring national artists and their works to the international arena. In particular:
- **Development of international cooperation:** local TV channels can develop shows in cooperation with international art organizations, museums and galleries.
 - **Lighting the fine arts in a global context:** it has been cited that it is possible to increase the interest of a global audience by illuminating the work of local artists in relation to world art.

This approach opens up opportunities to introduce the art of Uzbekistan at the international level and harmonize it with the cultures of the world.

- c. **The study of the use of modern technologies:** The article analyzes in detail the role of modern technologies and digital tools in the creation of cultural and educational shows. In particular:
- **Virtualtours:** presenting new impressions to the audience by displaying works of Art in three-dimensional format.
 - **Interactive platforms:** expand its audience by promoting the show on social networks and online platforms.
 - **AI (artificial intelligence) technologies:** saving time and resources through the use of artificial intelligence tools in the process of creating and assembling content. The application of these technologies provides an opportunity to improve the quality of cultural and educational shows on television and to cover a wide audience with them.
- d. **Bringing communication with the audience to a new level:** The article pays special attention to the issue of effective communication with the audience. The task of the teleproducer is not only to create quality content, but also to deeply study the needs and interests of the viewer. As part of this article:
- **Audience analysis:** methods for adapting content according to the age, cultural and social characteristics of the audience of the show are considered.
 - **Increase interactivity:** ways to further increase their interest are analyzed by creating the show based on audience opinion and participation. This approach is recommended as the main factors in the popularization of cultural and educational shows.
- e. **Increasing the social impact of local television:** The article focuses specifically on the social responsibility of television.

Visual arts and cultural and educational displays are important in raising the cultural level of society, fostering interest in art in the younger generation, and preserving national heritage. This article:

- Explores the effective mechanisms by which culture is maintained and promoted through television.
- Proposes ways to positively influence youth education through art.
- Emphasizes the need to encourage local artists and creators and increase the chances of presenting their works to the general public. This approach provides a broader understanding of the role of television as a power that not only transmits information, but also has social and educational implications.

The importance of scientific innovation: This article provides the scientific basis for the development of visual arts and cultural and educational shows on Uzbek television. The approaches and proposals put forward in it occupy an important place not only in solving existing problems, but also in opening up new opportunities. This scientific study is of practical importance not only for representatives of the television industry, but also for art historians, cultural figures and organizations that shape public policy. The novelty is that it is proposed to interpret the teleproducer not only as a coordinator of the creative process, but also as a strategic manager of the creation and popularization of cultural and educational shows. This forms a new approach to many practical and scientific issues in television.

3. RESULTS

‘Art and History’ gained international audience attention. Through this show, Uzbek art was promoted not only locally, but also internationally. The interest of foreign art critics and artists grew among the viewers who watched the show. This made it possible to make Uzbekistan's cultural heritage more widely

known on a global scale. These practical examples show how important the role of a teleproducer is in the process of creating visual arts and cultural and educational shows on Uzbek television. The success of each project was decisively influenced by the teleproducer's creative management, application of technology, and strategic approach. These shows played a major role not only in promoting national art, but also in making the culture of Uzbekistan known internationally. The use of modern technology and innovative techniques by the teleproducer is serving to make these shows more popular. Conclusion. The process of creating visual arts and cultural and educational shows on Uzbek television is closely related to the strategic decisions and creative management of the teleproducer. These shows serve as an important tool in promoting national culture and art.

Management, an audience-friendly approach, and the use of modern technology determine the popularity and success of the show. By developing such programs, Uzbekistan will not only preserve national culture, but also have the opportunity to form a cultural platform that will be recognized internationally.

The role of teleproducers in the creation of Visual Arts and cultural and educational shows is extremely important. They not only manage the creative process, but also make strategic decisions in ensuring the popularity of the project. Visual arts and cultural and educational shows on Uzbek television have their place not only as a means of information transmission, but also as an important factor affecting the cultural and educational development of society. Through these shows, national values, culture and works of art are conveyed to the audience, contributing to the increase of the cultural level of the people. Television serves as a means in this process not only to preserve the national heritage, but also to bring it to a new generation and promote it globally. As determined during the study, the teleproducer is one of the central figures in this process. The teleproducer's duties are very broad and multifaceted, covering stages ranging from developing the show's concept to managing creative and technical processes, taking into account audience needs, and ultimately ensuring the project's popularity.

In creative management, the teleproducer not only takes on the responsibility of choosing topics and content, but also determines the success of the show by using technological tools correctly, effectively managing the creative team, and developing a marketing strategy. A number of factors play a role in the popularization of visual arts and cultural and educational shows. These include ensuring the quality of content, the application of modern technologies, the correct understanding of the needs of the audience, and the establishment of international cooperation. As practical examples show, such programs as 'Masterpieces of Fine Arts', 'Cultural Wonders' and 'Art and History' created on Uzbek television have received attention not only at the local, but also at the international level. This helped promote fine arts and culture on a larger scale. Through these programs, the audience's interest in national art increased, the attention of young people to the field of art increased, as well as the cultural brand of Uzbekistan strengthened internationally. As a result of the development of digital technology and the internet, today the content of television is presented not only on TV screens, but also on online platforms. This places new responsibilities on teleproducers along with new opportunities. Each project on television now requires consideration not only to the local audience, but also to the needs of the global audience. For this reason, teleproducers should feel more deeply responsible for applying modern technologies, expanding the creative approach and creating content that meets international standards. The development of visual arts and cultural and educational shows should be seen as one of the main tasks of Uzbek television. The work carried out in this direction should not only be limited to the preservation and promotion of national heritage, but also strengthen integration into "world culture." By fully exploiting the creative and technical capabilities of television, the art and culture of Uzbekistan can be recognized on the international stage. In conclusion, the role of the teleproducer in the process of creating and popularizing visual arts and cultural and educational shows on Uzbek television is decisive. The creative management and strategic approach of the teleproducer is a key factor in the successful implementation of such programs. This process serves

as an effective tool for preserving the rich cultural heritage of Uzbekistan and promoting it globally. Also, through such programs, not only the cultural level of the audience increases, but also the National Art of Uzbekistan finds its place in the context of global culture. This creates the need to develop more innovative and creative projects in television.

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