

Section 5. Theater

DOI:10.29013/EJA-26-2-104-107



MASS EVENT DIRECTION AND ARTIFICIAL INTELLIGENCE: COMPETITION AND COLLABORATION

*Sodiqov Ilhom Yakubovich*¹

¹ Department of “Variety and Mass Spectacle Arts”,
Uzbekistan State Institute of Arts and Culture

Cite: Yakubovich, S.I. (2026). *Mass Event Direction and Artificial Intelligence: Competition and Collaboration*. *European Journal of Arts* 2026, No 2. <https://doi.org/10.29013/EJA-26-2-104-1107>

Abstract

This article examines the impact of artificial intelligence technologies on the creative process through the example of directing mass celebrations and theatrical performances. The possibilities of using intelligent systems such as ChatGPT in scriptwriting, artistic concept development, mass scene planning, and audience engagement are analyzed. The study concludes that artificial intelligence should be considered not as a competitor to the director, but as a creative and organizational collaborator.

Objective: To determine the fundamental significance of the collaboration between mass event directors and artificial intelligence, noting that artificial intelligence, as a modern technology, now serves as a vital support for the creative process.

Methods: historical, systematic analysis and cultural studies.

Results: The possibilities of using artificial intelligence (AI) technologies in the direction of public holiday performances are identified and described. The modern capabilities and creative problems of AI, especially in the work of the director, are analyzed. It is stated that the spiritual content and emotional impact of the holiday still depend on the skill of the director.

Scientific innovation: The role of artificial intelligence in the direction of public holidays has been scientifically described for the first time as a creative partnership. The study identifies the analytical capabilities of digital algorithms and establishes a functional model of AI as a “digital assistant” in the processes of scripting, visualization, and audio-visual synthesis.

Scientific Novelty: the main ideas of the article can be used in theory and practice in the staging of public holidays.

Keywords: *public holidays, director, artificial intelligence, ChatGPT, chat bot, theatrical spectacle, digital culture, voice bot ai, image bot ai, video bot ai.*

The relevance of studying the topic of using artificial intelligence (AI) and neural networks in the art of directing is that the modern world is on the path of rapid changes and transformations, the basis of which is the active use of technologies. The creative environment, regardless of its direction, must take into account external factors affecting the field of art and be able to adapt to current changes.

The roots of directing go back to the earliest stages of the conscious development of human society. As a person, we have come to know his mind, he has a need to have fun, dance, and hold various joyful and mourning ceremonies. It goes without saying that all the vital realities necessary for this person also have their own manager, leader, “director”, and these leaders clearly stood out in relation to the participants in the performance and ceremony with their activity, resourcefulness, knowledge, intelligence, and high artistic thinking. So, the common quality inherent in every director is that he is smarter and more intelligent than his peers, that he is superior to others in a certain sense, and that he is a capable person who can unite the creative people and specialists with artistic abilities around him. That’s why there’s a popular saying that it’s easier to lead an entire military unit than to lead four artists, and it’s not without reason.

One of the specific genres of modern mass celebrations is a theatrical concert. The difference between a theatrical concert and a philharmonic concert is that it always has a theme, and meaning and artistry are in harmony. A theatrical concert uses all types of art, from academic choirs to folk dances, as well as all types of genres.

Thematic theatrical concerts are organized in connection with major events taking place in society (Independence Day, Navruz holiday, Memory and Appreciation Day). They are dedicated to the works of famous scientists, writers, poets, masters of art, as well as memorable dates. Theatrical concerts are mainly held as a continuation of solemn meetings, as an artistic part, or independently. They can consist of one part or two parts with an intermission. A concert with one part lasts 1 hour and 10 minutes or 1 hour and 30 minutes. Because, as time goes on, the audience gets tired and the need for the concert decreases. A two-part concert can last 1 hour or 1 hour

and 10 minutes, and the second part can last 50–55 minutes or 1 hour. Depending on the venue, theme, number of performers and participants of the concert, and the conditions, it is possible to deviate from the specified time. Each theatrical concert has its own theme, its own meaning and content, and emotional dramaturgy.

We breathe in and out of life. Our way of life is determined by rhythm. Its speed and slowness depend on the temperature. They say that if you hide a sick person, the fever will reveal it. If the temperature is high, then we are sick.

Everyone has their own pace, rhythm. There is nothing without rhythm. Life, development, and social life depend on rhythm. Rhythm is a manifestation of our psyche, our work. It is a legitimate exchange of our emotions and sensations. The faster the pace, the faster time. Our life is in harmony with pace, and it is beautiful with it. Theater, film, and television works should also find this rhythm, determine the temperature of society, and express its pace. Feeling the pace is feeling this beauty. From silence to frenzy, there is pace. Our behavior, the expression of our goals and intentions is determined by pace. When a director is working on a work of art, he needs to clearly imagine the temperature of the topic being raised, the dynamics of events.

The given situations, the level of conflicts must be clear to the director. Each era has its own pace, speed. The pace of the past century cannot be equated with the current intensity.

The potential of AI offers new creative avenues for the development of theater and theater education, and transforms professional and pedagogical culture. First, the use of neural networks automates repetitive tasks. Second, it diversifies the analysis and optimization of performances. Third, AI can suggest new creative ideas to actors, directors, screenwriters, playwrights, and theater teachers. Fourth, it expands the horizons of expression and thereby attracts new, interested audiences. However, its use is associated with several challenges – technological, legal, ethical, and economic.

The integration of neural networks with virtual and augmented reality technologies in theater leads to a rethinking of the roles of screenwriter, actor, and director, as well as the development of qualitatively new methods

of interaction between the audience and the performance, between the actor and the director, and between the actor and the material. It's also worth noting that the digitalization of theater enhances its appeal to audiences, as the use of neural networks, as well as VR and AR technologies, makes performances generally more vibrant and engaging due to their greater visual expressiveness.

This group should have acting skills, the most basic ability inherent in acting, along with the potential inherent in directing.

Let's consider how developed the ability necessary for artistic creation is. The first condition for such an ability is the strong need of the creator to express, show, and tell his inner feelings, artistic impressions. Based on this need, Manga consists of his constant search for enriching his knowledge, thinking, and life observations. The conclusion is that modern technologies and social networks do not put the creative process in crisis. On the contrary, they take it to a new level, making it more interesting and innovative for young people. Artificial intelligence is emerging as a powerful analytical tool in planning public events. As we have seen in the example of platforms such as Eventbrite, PredictHQ and Tableau, AI can take on complex technical tasks such as logistics, forecasting visitor flows and optimizing resources. This, in turn, frees the director from technical burdens and allows him to focus on the artistic and ideological concept of the event.

Artificial intelligence is not a competitor for the modern director, but a universal intellectual assistant. It speeds up the creative process several times by suggesting script options and visualizing stage scenes. It accurately performs complex technical calculations such as the logistics of public events, audience flow, and resource allocation, freeing the director from routine work. It serves as a reliable support for decision-making by systematizing large amounts of historical and analytical data. In short, AI does not and cannot replace the director. This is because the director is a person, and a person has his own

opinion. AI, on the other hand, serves as the most effective Internet tool for bringing his artistic ideas to life.

The director, assembling the play as a whole, pays special attention to certain scenes and scenes that convey the main idea and purpose of the play more clearly to the viewer, slightly exaggerating them. Other scenes seem to serve this main scene. However, each scene, each fragment, has its own places of emphasis. He tries to slightly exaggerate the actions in these scenes by one means or another, to distinguish certain places in the performance of the actors acting with emotional colors. The slight exaggeration of performances by such means is called directorial emphasis.

Artificial intelligence allows the director to reduce technical and organizational work, expand technical and visual capabilities. While the director provides creative influence, artificial intelligence provides new ideas that are more of a recommendatory nature.

Currently, the use of modern technologies in the production process is most often dictated by commercial objectives. At the same time, the significance of the concept of "director" is declining. The main "supplier" of innovation in the entertainment industry

is the events industry. A show is often created by a team of technical producers: stage designers, programmers, computer animators, multimedia directors, and pyrotechnic effects producers. The production of such a show is based on a balance of technology and aesthetics. Process innovations based on the use of high-tech equipment and new methods of production organization in technical shows are replacing creative non-technological innovations in the system of traditional means of artistic expression. In the multimedia technical spectacle typical of the modern metropolis, the external visual form of the spectacle, rich in audiovisual effects, predominates. The content of the technical spectacle, as a rule, is limited to the transmission of emotional slogans, which serve as markers of the organizers' advertising strategy.

References:

- Maykovskaya, A. A. (2025). Artificial Intelligence as a Tool for the Art Manager. *International Student Scientific Bulletin*. (In Russian).
- Sodiqov, I. (2025). Developing the professional skills and innovative competence of young directors in art universities. *Platform of local and international conferences*, – (2). – P. 336-341.
- Sodiqov, I. (2025). The social and political role and educational significance of public holidays in Uzbekistan. *Western European Journal of Linguistics and Education*, – 3(03). – P. 99-102.
- Smirnova A. I. Astafiev studies today: current problems of study // *Bulletin of VolSU. Series 8: Literary criticism. Journalism*. 2010. – No. 9-8. URL: <https://cyberleninka.ru/article/n/astafievedenie-segodnya-aktualnye-problemy-izucheniya> (date of access: 19.02.2026).
- Mirpulatov, H. (2006). *Directing of public holidays (Textbook)*. Tashkent State Institute of Culture named after Abdulla Qodiriy. – 67 p.
- Makhmudov, J., & Makhmudova, X. (2008). *Fundamentals of Directing*. Uzbekistan State Institute of Arts.
- Usmanov, R. I. (1997). *Director*. “Fan” publishing house. – 221 p.
- Umarov, M., & Yuldashev, T. (2018). *Fundamentals of directing and acting*. – Tashkent. – 434 p.
- Davletshina, D. M. (2025). Professional and pedagogical culture and technologies of artificial intelligence in theatrical creativity. *Cinema Culture*. – 65 p.
- Astafieva, T. V. (2017). *Innovative development of the modern staging process, problems and prospects*. Editor-in-chief. – 283 p.

submitted 11.02.2026;

accepted for publication 25.02.2026;

published 31.04.2026

© Yakubovich, S.I.

Contact: qolqanatov9518@gmail.com