



**International Conference on Economics, Finance, Banking and Management**

**Hosted online from Paris, France**

Website: [econfseries.com](http://econfseries.com)

24<sup>th</sup> October, 2025

## **ISSUES OF RESTORING THE CONNECTION BETWEEN THEATER AND AUDIENCE**

Rajabova Shaxnoza Shakirovna

Lecturer at the Department of Variety and Mass Performances Art

### **Abstract:**

This article scientifically analyzes effective methods of attracting theatergoers, psychological and cultural approaches, as well as ways to use international experience.

**Keywords:** theater, actor, performance, audience, interpretation, director, stage, globalization

In recent years, a decline in the number of theatergoers has been observed in the field of culture and art, particularly in theatrical activities. This process is closely linked to social, economic, and technological changes in society. With the rise of digital technologies, the spread of internet platforms, and the abundance of online content, the theater has lost its previous central position. Therefore, a pressing challenge facing modern theaters is to re-engage audiences, helping them once again experience the vitality, immediacy, and emotional impact of art.

Speaking about the nature of the interaction between theater and audience, the art of theater is, by its very essence, based on direct communication with the audience. The spectator is not merely an observer of events but an emotional partner of the performance. Hence, audience participation in the theater represents a spiritual bond between the stage and the hall.

In recent years, this connection has weakened because the younger generation lives mostly in a virtual world; they are more attracted by visual technologies than by real communication and live emotions.

One of the psychological methods of bringing audiences back to the theater is creating emotional closeness. The audience wants to see topics that are relevant to their own lives. Therefore, modern performances dealing with themes such as youth, family relationships, and human values tend to attract more viewers.



# E CONF SERIES



**International Conference on Economics, Finance, Banking and Management**

**Hosted online from Paris, France**

Website: [econfseries.com](http://econfseries.com)

24<sup>th</sup> October, 2025

Interactive performances also play a significant role. Staging methods that include audience participation increase interest—for example, forms like “forum theater” or “improvisational theater” have proven to be effective in this regard.

Marketing based on theater psychology involves studying audience needs, analyzing their age, interests, and cultural levels, and establishing communication with target groups accordingly.

Cultural and organizational approaches should focus on modernizing theaters—expanding technical capabilities on stage, improving lighting, sound, and visual effects to make the theater resonate with contemporary times.

Renewing repertoire policy is also vital. Theaters should not rely solely on classical works but should open their stages to modern dramaturgy, works by national authors, and even experimental pieces by young playwrights.

Enhancing cultural cooperation is another important direction. Organizing events such as “theater days,” “open rehearsals,” and “meetings with actors” in collaboration with kindergartens, schools, universities, and theater studios can help bring audiences closer to the stage.

Strengthening promotion through marketing, digital communication tools, and social media is essential. Behind-the-scenes processes, actor interviews, and short performance videos are effective tools for attracting young audiences.

Online ticket systems and discounts should be implemented, as modern viewers value convenience. Digitalization can help revive public attention toward the theater. Branding is equally significant—each theater must develop its own style, logo, slogan, and image. This will help establish the theater as a “cultural brand” in the audience’s memory. Applying international experience to Uzbek theater practice is also necessary. Around the world, theaters have employed various methods to bring audiences back. For instance, theaters in London, Paris, and Moscow have introduced “young audience programs,” mobile performances, and street theaters.

In Uzbekistan today, modern theater studios such as “Ilhom,” “Diydor,” “Turon,” “Shamsiqamar,” and “Art House Hamsa” are introducing new forms of audience interaction through interactive and contemporary performances.

In conclusion, to bring audiences back to the theater, it is necessary not only to introduce new ideas but also to make use of modern communication, psychological



# E CONF SERIES



**International Conference on Economics, Finance, Banking and Management**

**Hosted online from Paris, France**

Website: [econfseries.com](http://econfseries.com)

**24<sup>th</sup> October, 2025**

approaches, and technological opportunities. Most importantly, the theater must once again prove that it is the living source of the human soul. The audience will return when they can see themselves, their lives, and their emotions reflected on stage.

## **References**

1. Abdullayeva, M. Modern Theater Art and Audience Psychology. — Tashkent: Uzbekistan Art Publishing House, 2022.
2. Stanislavskiy, K. On My Art. — Moscow, 1989.
3. Kholbekov, B. Theater Marketing and Communication. — Tashkent: Art, 2021.
4. UNESCO Annual Cultural Reports (2023–2024).

## **Electronic Resources**

1. [lex.uz](http://lex.uz)