

Public Relations in the Arts, Liesure and Entertainment Fields (Uk Experience)

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Abstract: This article aims to introduce students to public relations in the fields of arts, recreation and entertainment. The role of public relations and the strategies and tactics required by arts and recreation organizations were then explored using a variety of contemporary case studies. Then trends and issues affecting public relations in the sector, such as the rise of celebrity, were analyzed.

Keywords: producer, recreation, community, interactive, sector, creative industry, company, customer, leisure.

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Arts, entertainment, recreation, and popular culture enrich all of our lives. Artists, producers, and entertainment organizers need to be careful when they want to present their artwork to the public. Understanding the creative product, the aspirations of the creative producers, and having a clear sense of the customers' wishes and expectations is the task of the industry expert. The overall growth in the arts, recreation and entertainment industries is a worldwide trend, increasing the need for public relations and marketing communications professionals to understand the dynamics of this increasingly fragmented and competitive environment. In addition, the rapid development of the interactive entertainment industry is increasingly recognized as a key area of leisure, especially for young people, which again has implications for wider social and educational policy for governments. In the UK and other western industrialized countries, governments deliver public policy, legislation and funding through organizations such as the Arts Council of Great Britain or the Sports Council of England and Wales. The threat of terrorism, the fragmentation and proliferation of media, the rise of consumerism in new markets, new technology-based marketing and public relations methods, and the dominance of celebrity culture. Public relations and marketing practitioners working in the arts, recreation, and entertainment industries must be increasingly aware of current trends and developments. Employment in the creative industries is growing steadily, and across the UK and Europe there is growing government awareness of the financial and social benefits these sectors bring to the economy.[1-51] This article aims to introduce students to public relations in the arts, recreation and entertainment industries. It then explores the role of public relations and the strategies and tactics required by arts and recreation organizations using a variety of contemporary case studies. It then explores trends and issues affecting public relations in the sector, such as the rise of celebrity.

Overview of creative industries

In the UK, the government's Department for Culture, Media and Sport (DCMS) defines the creative industries as: "Industries that have the potential to create wealth and jobs across generations, based on individual creativity, skill and talent". Although there is no official government definition of culture, the

following activities provide an illustrative guide useful in understanding the diversity of these fields. They include:

performing and visual arts, crafts and fashion mass media, film, television, video museums, artefacts, archives and design libraries, literature, writing and publishing built heritage, architecture, landscape and archaeology sports events, facilities and sports development parks, open spaces, wildlife habitats and rural recreation playgrounds and play activities tourism, festivals and attractions informal recreational activities (www.culture.gov.uk).[2:28].

Figure 1



The UK government, like others, raises money for the arts through taxes and a national lottery introduced in 1994. Figure 2 shows how much of the lottery's revenue goes to arts, recreation and entertainment. Figure 3 shows how different areas of art have benefited from lottery funds. The next section examines specific aspects of the cultural sectors to identify issues affecting each sector, particularly communication issues.

Figure 2



Figure 3

LOTTERY FUNDING IN THE UK – SPEND BY ART FORM	
Music	£457 million
Visual arts	£426 million
Theatre/drama	£441 million
Combined arts	£259 million
Dance	£156 million
Literature	£16 million
*This covers funding for non-specific art forms or activities such as training, development and marketing	

Art is usually described in terms of visual, musical, heritage and performance domains. However, in 2005, arts policy in the UK adopted a more contemporary approach to the arts, emerging in art practice, technology and the blurring of boundaries between art forms and between art and art (and often difficult) open to current trends. It should be remembered that this is a very large field of activity, for example, a musical event at La Scala, a classical opera in Milan or a concert in the back room of a bar. Tickets cost hundreds of pounds or the event can be free. The variety of performing arts includes the privately and publicly funded, from the famous to the artistically unknown. Consumption and demand for live performance is booming at both the amateur and professional levels. According to Anderson (1991), Barrere and Santagata (1999) and Parsons (1987), the term art as an industry has been the subject of considerable academic debate, with some arguing that it is nothing more than an industrial product, while others they consider it an industrial product. From a semiotic point of view, the work of art here has a culturally determined aesthetic sign. Obviously, definitions are problematic for the art world and the PR practitioner working in it. However, as can be seen from the figures presented in Figure 4, the growth of the art market in the 21st century cannot be doubted. Phyllis (2004) states that arts PR and marketing puts the artist and the product at the forefront of planning, unlike traditional marketing activities that focus on the consumer, and this is particularly important for the communications professional. creates a special difficulty. Thus, marketers like Kotler are now demanding and developing more creative ways to interpret marketing and PR in the arts and create more meaningful theory.

Figure 4

GLOBAL TOP 20 ART SHOWS (BY DAILY ATTENDANCE)	
Treasures of a Sacred Mountain, Tokyo National Museum (7636)	Richter, Weiner, Whiteread, Guggenheim Museum, Bilbao (4212)
El Greco, Metropolitan Museum of Art, New York (6896)	Edouard Manet, Van Gogh Museum, Amsterdam (3960)
MoMA, Museum of Modern Art, Neue Nationalgalerie, Berlin (5832)	Rimba, National Museum of Modern Art, Tokyo (3873)
Gauguin-Tahiti, Galeries Nationales du Grand Palais, Paris (5507)	Museum of Modern Art Masterpieces, Museum of Fine Arts, Houston (3846)
Pre-Raphaelites in Florence, Galleria degli Uffizi, Florence (5507)	Mark Rothko: Walls of Light, Guggenheim Museum, Bilbao (3783)
Henri Matisse, National Museum of Western Art, Tokyo (5389)	Fashion and Furniture in 18th Century, Metropolitan Museum of Art, New York (3738)
Treasures of Chinese Art, Tokyo National Museum (4742)	Masterpieces from the Musée d'Orsay, National Gallery of Victoria, Melbourne (3728)
Joan Miró 1917-34, Centre Georges Pompidou, Paris (4742)	Edouard Vuillard, Galeries Nationales du Grand Palais, Paris (3700)
Art in the Age of Dante, Gallerie dell'Accademia, Florence (4345)	James Rosenquist, Guggenheim Museum, Bilbao (3596)

Leisure

The concept of free time reflects the time and money spent on activities and activities away from the workplace. According to Torkildsen (2000), the world of recreation has changed and expanded significantly over the last 10 years as a result of economic and social changes and new technologies. Changes in government policy, the growth of the tourism and service economy, and the success of the commercial leisure industries have led to an unprecedented increase in people's expectations for healthy or alternative lifestyles, leisure fashion, services and choice. showed a secret.

Now the term recreation usually includes:

eating out/restaurants (food and drink market)

travel (theme parks/attractions)

sports (professional and amateur)

shopping

interactive electronic entertainment (such games as Sony Play Station/X Box/Gameboy/GameCube) traditional entertainment (professional and amateur).

In many countries, sports activities are diverse and multifaceted. That's why sports participation ranges from attending a team soccer game at a local park to attending and watching mega-stadium events like the Olympics, where more than 1,000 sports stars, professional athletes, and the world's media focus. may include Sports activities and competitions for individuals and groups are growing rapidly. The UK government is investing £2 billion of public and lottery money into sport by 2006 to secure London's bid for the 2012 Olympic Games with the International Olympic Committee. £459 m of this funding will go towards primary school sport, striving to deliver on its promise to provide better sporting opportunities at every level, „from the playground to the podium“. [3:102]

Entertainment includes motion pictures, broadcast television, print and publishing, books and magazines, movies, video, and electronic games.

TV and radio

The past 10 years have seen major changes in television broadcasting, including the diversification of digital media, the introduction of 24-hour news channels, and increased access to global players, especially through the Internet. The ability to download radio programs is a big innovation and may be applied to TV programs in the coming years. Consumption patterns were also influenced by DVD usage and satellite and cable subscriptions. Most users now have access to hundreds of channels, from CNN to Al Jazeera, showing movies, reruns, new material and news.

Film

Film includes commercial and feature films. Film production is international, with strong production operations in, for example, Europe, India and South America. However, film distribution and commercial film success is largely dominated by the US, particularly in terms of financial box office success. This is understandable, since it clearly defines itself as a commercial and artistic industry. The main stages of the US film industry are vertically integrated (that is, the main companies own all stages of film production, from the studios where films are made to the chain of theaters showing the finished product), including development, production, , post-production, distribution and exhibition (Kerrigan 2002). This integration seems to have created a commercially successful model, and while European films have seen some success, the US still dominates the European box office. The European Audiovisual Observatory (EAO) notes that cinema attendance has remained largely stagnant in Europe, while it has continued to grow in the US (EAO 2003). In Europe and the US, film and television companies are using market research more effectively at every stage of a film or television program's life cycle. Producers recognize the importance of identifying the target audience

they want to reach in the earliest stages of creative development. Most popular advertising in the US is aimed at the 18-24 year old segment, where the largest audience is located (75% of US moviegoers are under 39) (Wilcox et al. 1998). Durie et al. (2000) define film marketing as “any activity that helps a film reach its target audience at any point in its life and its potential for profit” (2005: 5). Although one of the main goals of PR and marketing activities is to generate interest in a film and ensure that audiences watch it within the first week of its release, post-release word of mouth is the most powerful endorsement tool. being recognized.

Books

For example, in Great Britain, “reading” is often the most favorite activity or pastime of the population. Its prominence in British cultural life has been reflected in numerous book awards, including the prestigious Whitbread and Booker Prizes, and the WH Smith People’s Choice Children’s Book of the Year. The popularity and success of big bookshops such as Waterstone’s and Dillons, and the general explosion of book sales in the UK over the last 10 years in almost all genres, is testament to this national obsession. Government education strategies and campaigns often promote literacy by linking reading as a „leisure activity” with the benefits of lifelong learning [4:98]. In addition, BBC Television has supported this popular trend with initiatives such as The Big Read, a week-long schedule of special literature programs that encourage interactive online critical discussion.

Music

The main aspect of entertainment is, of course, music, performance and recording. Popular culture is strongly influenced by the work of successful music stars, even though record sales have declined over the past decade. This is partly due to piracy, whereby the internet makes it easy (and now illegal) to transfer music files from one PC to another. This and the impact of MP3 players are covered in the new technology section. Although television no longer provides a "total experience" because everyone is watching different channels, live concerts and especially music festivals are still very popular. In many Western countries, the boundaries between entertainment, leisure and art are deliberately blurred or linked to social or political imperatives such as urban regeneration, social inclusion, social access and cultural diversity.

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