

CULTURE, ARTS AND MEDIA DURING AND POST THE COVID-19 PANDEMIC

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Abstract

The methodological basis of the study is prognostic, synergetic, structural, and functional approaches that allow us to perceive cultural phenomena and processes in the diversity of their manifestations in the context of interdisciplinary discourse. The study reveals the existential dimensions of the pandemic, its impact on urban culture, art projects, and artistic creativity, the relationship of pandemic and infodemic as a special phenomenon of modern media reality, the interaction of cultural, artistic, and media communication factors, positive and negative scenarios of post-pandemic development. We substantiate the necessity of cultural policy re-shaping by strengthening the international solidarity and cooperation, consumer-orientated changes to ecological ones, human values restoration, and qualitative renewal of cultural and artistic institutions. It happens first of all due to the growth of their creative potential and the use of new media technology activities of the creative community aimed at transforming culture into a crucial factor of sustainable development in society.

Key words: *culture, art, media, pandemic, cultural policy, digitalization, cultural and creative industries.*

INTRODUCTION

The sacred saying often heard in the first months of the pandemic was “The world will never be the same again”. It can be regarded as the forecast of the total and global transformation of the entire social and cultural space of the modern world at different levels: from the individual, personal reality to the dimension of a particular state to deep civilization shifts. Carefully modelled and constructed, at the first sight, the order in various spheres of life turned out to be ruined, partly destroyed. It makes almost impossible to return to the post-quarantine world order. Moreover, as it was already mentioned, it is not about only macro indicators in the economics, domestic policy, and cultural areas. It is related to the psychological semantic microcosm of the average person, who has incurred not only material losses but got rid of the stable norms and institutions

of his or her immediate existence, social development, and social and cultural realization. Certainly, it can be noted that the pre-pandemic world can hardly be considered stable and comfortable. The term of J. Deleuze and F. Guattari “Chaosmic”, where the civilization has existed in recent decades, was quite adapted to changes and gave at least some confidence in the future, despite its unpredictability and explosiveness in the social, military, foreign policy sphere.

The Covid-19 pandemic has become a so-called trigger that directed the obvious and hidden anxiety, spread in the society and the feeling of abandonment in the existential dimension of life, where the issues of freedom, the meaning of life and death, responsibility, presence in the world, loneliness acquire not only psychological determined statuses but also deep metaphysical features. The pandemic has intensified many political, economic, social, and cultural problems. It urges us to rethink both the current situation and promising trajectories in culture in general and in art in particular. Human is on the brink of survival again. Moreover, life seems to have folded into a much-specified existence, though limited by many prohibitions. It turned out that the diversity of global events and processes can be muted by the micro-level of a little person. We observe the breakdown of certain systems in most countries (healthcare, education, transport, economy), which requires very fast, flexible and creative steps to optimize, transform, radically rethink the structural and functional properties and management philosophy.

We are witnessing an existential crisis of universal models of reality (comprehensive and branchy value systems, state management, the European Union, culture, world balance of power, business, social sphere, social development, cultural policy, etc.). The technologism of modern Western culture, its liberal and democratic values, the concept of multiculturalism, social standards turned up to be illusory, non-plastic, and non-humanistic, unable to adequately, productively, and effectively re-

spond to pandemic challenges in strict quarantine.

The 2020 pandemic has become a real challenge for all spheres of culture, especially for those based on live communication, direct contact, and active interaction among people. Quarantine restrictions have led to a crisis of traditional platforms and tools for the creation and transmission of cultural values, their presentation, and, consequently, their perception and assimilation. In case of the rapid spread of the virus and mortality increase, the crisis in culture has only deepened due to lack of reliable information (scientific, medical, environmental, and psychological) and lack of sufficient resources (social, communicative, psychological, and financial) for further implementation of various cultural initiatives. Covid-19 became a systemic crisis that brought modern culture to the point of bifurcation, where qualitatively new forms, tools, means of creating and disseminating a cultural product are born. And at this point, completely new, other spiritual and sensory dominants are born, under the influence of activated self-reflection of an existential nature changes the palette of moods-experiences, which are filled with modern culture. There are intensive developments and widespread use of new forms of remote cultural communication, including modern media technologies. Considering the historical experience of overcoming the crisis in a pandemic in previous cultural epochs and having our own experience of almost a year of living in a pandemic in 2020, we are outlining here the key trends of current and future cultural development. Highlighting the current state and prospects of socio-cultural processes transformations under the pandemic influence, we focus on the analysis of the relationship and interaction of cultural, artistic, and media-communication factors.

REFLECTIONS IN LITERATURE

The impact of the pandemic on humans and society was studied mainly by representatives of natural science (virologists, epide-

miologists, psychologists, etc.). The epidemic and pandemic of previous epochs were not a crucial point in philosophical, cultural, and historical research. Scientific concepts, ideas, and views used here as a source-base can be divided into several blocks: research that analyses the pandemics of previous cultural and historical epochs and determines their impact on the further cultural development; modern concepts and theories of philosophical and existential orientation, where social and personal sentiments in terms of the global crisis are analysed and change of world outlook-value paradigm is specified; the latest publications of historians and culturologists, futurologists in the media, online media, who attempts to identify the key trends in modern quarantine cultural and artistic space and outline the vectors for further development of the world community, culture, and art.

Thus, in the context of historical and cultural reflection on the outlined issues of our study, it is worth mentioning the works of French historian, one of the founders of the French historical school “Annales” - Fernand Braudel – “Civilization matérielle, économie et capitalisme, XV-XVIII siècle” (1979), “L’Identité de la France” (1986), where he paid considerable attention to the study of the effects of the plague epidemic in Europe in the fourteenth century, finding out how it affected French society, economy and culture, encouraging huge human losses by introducing technical innovations, renewal of forms of social and political life, etc.

The book “Pandemic: Tracking Contagions, from Cholera to Ebola and Beyond” (2016) by the modern American research journalist Sonia Shah, has become prophetic. The author reveals the causes, evolution, social, cultural, political, and economic conditions of various pandemics. Her work is a popular scientific publication, which collects significant informational and factual material. Thoroughly tracking the evolution of viruses in nature, analysing the outbreaks of epidemics of various vi-

ral diseases in previous years and centuries, the author warns humanity against a new epidemic of uncontrollable viruses that can kill much of humanity. The researcher deduces the main causes of the pandemic in the modern world - the transport system, overcrowding, urbanization, social interaction, mass character, and corruption. The author believes that the situation can be corrected if humanity recalls its true, natural, biological essence, the relationship of all systems in nature, and follow the road of ecological culture creation and itself in it.

Therefore, taken into consideration the globality and scale of the COVID-19 pandemic consequences, it can be concluded that the level of stress and risk, the threat to life, and the health of a huge number of people and pluralistic models and strategies of adaptation to the situation, its optimal solution. In the twentieth century, many thinkers turned to similar existential phenomena. In particular, S. Kierkegaard, by the way, completely unrecognized and unknown in his nineteenth century, wrote about the “sickness unto death”, the absurdity of faith, and the path to it through despair and deadlock [“The Sickness Unto Death: A Christian Psychological Exposition of Edification and Awakening by Anti-Climacus”(1989)]. Heidegger saw in the concept of “being-to-death” a special attitude of the individual to the fact and event of death, the inability to comprehend it, fear and indifference to it, and life as a stay until death, which gives it meaning [“Sein und Zeit” (2006)].

K. Yaspers analyzed the “interfacial situation”, which denotes special attitude of the individual to own existence in terms of existential crisis when the usual meanings lose in power, and situations (as death, terminal illness, severe psychological shock, natural disaster, catastrophe, loss of loved ones, etc.) provoke a radical revision of the constants of life [“Vvedeny`ev fy`losofy`yu” (2000)]. The apocalyptic paintings of A. Camus’s novel “La peste” (1947) come to mind, when “human, too human” (F. Nietzsche) animal fear of disease, inability to adhere to norms of coexis-

tence and internal prescriptions deprived of meaning and moral values. “L’Étranger” (1971) by A. Camus also shows us the man left in the world not only by his dead mother but also by anyone (morality, love, state, etc.) among the pandemic environment of indifference, loss, nonsense. “La Nausée” (1972) by J.-P. Sartre and his “Le mur” (2017) are no less impressive in the extreme absurdity of all movements, activities, reflections, emotions. The world is meaningless, deprived of any common, obligatory, and necessary meaning for all, and do not look for it or grieve for it. Perhaps similar agitations could be expected among the majority of those isolated due to the coronavirus pandemic.

The above-mentioned sentiments can be traced back in the latest scientific and popular articles that appeared at the beginning of the COVID 2019 pandemic (March-April 2020) and in which the authors tried to analyse the pandemic pre-crisis situation and outline the prospects for the near future. These publications were dominated by pessimistic forecasts with echoed despair and even panic. However, after the pandemic, when the moment of stress and rejection of the situation had passed, new quarantine norms, habits, and rules of coexistence in isolation began to develop, articles, speeches, analysts’ interviews and scientists with a more optimistic vision of future development scenarios gradually appeared in media of different formats and levels. French intellectuals B. Latour [“La crise sanitaire incite a se preparer a la mutation climatique” (2020)] and J.-L. Nancy [„Communovirus“ (2020)] believe that the pandemic will push people to realize the need for a fairer distribution of material and cultural goods. Johanna Suo Kouzmine Karavaïeff, an authoritative expert in cultural and creative industries (CCIs), predicts that cultural policy in the post-pandemic period will focus on a wider involvement of creative professionals, on creating conditions, under which CCIs will play a pivotal role in innovation processes, and the architecting of next-generation ecosystems [„The Role & Value of Culture and Creative Industries

During and Post the COVID 19 Pandemic“ (2020)]. Thus, the leading trends and scenarios emerge, in which the crisis and pandemic are seen as a reboot, as an opportunity to rethink their existence and reach their formation (social, personal, existential) to a qualitatively new level [Y.N. Harari „The world after coronavirus“ (2020)], [H. Opaschowski „Corona-Generation verändert Welt - Forscher erklärt Neue Glücksformel“ (2020)]. In addition, their cultural environment, including art, is recognized as a “lifeline” for the majority of people.

WAYS OF APPROACHING

Considering the multifaceted nature of the research, as the pandemic has once again demonstrated the relationship and interdependence of social, cultural, political, economic, environmental, medical, biological, psychological factors of social development, we use an interdisciplinary approach. Interdisciplinarity helps to overcome disciplinary constraints, enabling the conceptual and functional integration of methodologies, their focus on complex issues of common interest.

Since culture is a multifaceted phenomenon, the issues of the article were developed taking into account several related ideas of representatives of various philosophical and cultural areas - existentialism, media philosophy, social and political philosophy; the history of science, technology, and art, ethics, ecology. A systemic approach, principles of interdependence, and dialectical development allowed achieving a complementary combination of different positions and views throughout the whole study. To achieve and maintain integrity of considering the various aspects of the current development of culture, art, media, social connections, and interactions, the study used the principle of holism. The method of generalization of theoretical and practical experience in the field of actual cultural policy, and also the prognostic method in the definition of tendencies and prospects of the further social and cultural development are ap-

plied.

Application of a comprehensive methodological approach enables to avoid fragmentation in the current social and cultural situation and to identify the links between the development of cultural and artistic creativity, modern digital media communications, civic initiative, and political and economic management at a deeper level. A synergetic approach is used to consider the processes of cultural self-organization as a complex system. The study of transformations of the main structural elements of modern culture in their functional interaction has led to recourse the method of structural and functional analysis. Method of statistical analysis is applied here to determine the extent of the pandemic's impact, altogether with generalizations of several data, reports and studies by UNESCO, the Council of Europe, and expert reports of public organizations in the field of culture. Research problem, critical processing of theoretical and factual data, obtaining general conclusions, and forecasts were identified applying general scientific research methods and principles of cognition.

CONSEQUENCES FOR CULTURE

The pandemic, which has rapidly spread across the planet, has revealed several problematic and, at the same time, interesting phenomena in culture, the prospects for further development of which can be predicted today. In the near future, particular changes in quarantine restrictions should not be expected. Therefore, existing cultural trends can be relevant for a long time, generating thus new forms and meanings of cultural life. One of the direct and first consequence of the pandemic, perhaps the most traumatic, was the restriction of freedom of movement - one of the fundamental human rights. Any restriction of this right, even forced, is associated with the attack on liberal-democratic values, with the threat of authoritativeness. European intellectuals emphasize the danger of strengthening authoritar-

ian and anti-democratic tendencies - restriction of democratic freedoms, total control, and manipulation. In particular, Bruno Latour assesses the situation critically, the situation where people are forced to be isolated in their homes, while the expansion of the powers of the police and health services is unfolding outside. According to him, in the sanitary crisis, the administration plays a rather classic role of overseer and controller, and its power completely coincides with the old national borders - the archaism of returning to the European borders is an evidence of that [Latour 2020]. In this situation, the concepts of biopower and biopolitics developed by M. Foucault, who claimed that the health of citizens is an epicentre of modern political governance – a biopolitics. Medicine becomes a biopolitical strategy helping the government to manage, supervise, and control the population [Foucault 2004: 77]

Nevertheless, quarantine is blocking the ways for thoughts and creativity, it changes the ways of their implementation. In this context, the words of the famous political philosopher Hannah Arendt are to be mentioned “Of all the specific liberties which may come into our minds when we hear the word „freedom“, freedom of movement is historically the oldest and also the most elementary. Being able to depart for where we will is the prototypical gesture of being free, as limitation of freedom of movement has from time immemorial been the precondition for enslavement. Freedom of movement is also the indispensable condition for action and it is in action that men primarily experience freedom in the world. When men are deprived of the public space-which is constituted by acting together and then fills with its own accord with the events and stories that develop into history-they retreat into their freedom of thought” [Arendt 1968: 9]. Indeed, the pandemic, by imposing a regime of forced isolation, restricting freedom of movement and in-person communication, meanwhile, frees up more time for intellectual thinking and creativity. Moreover, modern media, and especially social networks,

are becoming universal platforms for the ideas exchange, for the presentation of creative ideas, cultural projects, and works of art online.]. The Art Newspaper released an Instagram post with a fragment of a song from the old famous musical “The Sound of Music” saying that “When the Lord closes a door, somewhere He opens a window” paraphrasing in this way in accordance with the current situation: “When God closes a gallery door, [somewhere] He opens a browser window” [Ankush 2020].

As museums and art galleries are open almost everywhere in a limited mode - from reducing the number of visitors and working hours - to comply a closure under strict quarantine - they got increasingly exploiting the virtual space of Internet platforms, especially video hosting such as (YouTube), Vimeo, social networks Pinterest, Facebook, Instagram, etc. Currently, the entire world’s famous museums and galleries offer a variety of virtual tours, exhibit a significant number of photos and videos on their websites, social media web pages, organize smart social media campaigns such as #museumfromhome, „virtual museum and art gallery tours“. Theatres present their productions via internet videos; auction houses hold online auctions, and so on. The ban on mass events encourages the searching for new forms of event technologies and ways of cultural communication.

Johanna Suo Kouzmine Karavaïeff, the founding partner and principal consultant in Culture and Creative at Artisans of Innovation, noticed that circumstances round COVID-19 have forced a change of situational context. This means that changes or novel behaviours have emerged in telepresence (especially the use of virtual reality technologies for apparent participation in distant events). It has become the norm when workplace dialogue is conducted remotely, and people work from home. This forced change of situational context can also result in innovative behaviours and new collaborations arisen to find new solutions [Kouzmine Karavaïeff 2020]. The important aspect of such collaboration is “the wide-scale intense forms of agile cross-sec-

tor collaborations that are emerging for problem resolution. Collaborations that comprise a global community of scientists, government officials, journalists, programmers, and concerned citizens – all brought together by a shared conscience and technology & communications infrastructure that goes beyond spatial and temporal borders” [Kouzmine Karavaïeff 2020].

As generally known, UNESCO has also launched some initiatives in response to the pandemic- caused crisis. The organisation is involving creative professionals more, as well as provides greater access to cultural heritage, increasing thus importance of cultural and artistic creativity and innovations in solving social and economic problems and ensuring thus sustainable development. This also contributes in strengthening international solidarity based on universal values. According to a joint statement by the Ministers of Culture of Italy, Germany, and Spain, “In this emergency, a culture of solidarity is the best antidote... The coronavirus emergency is a stress test for the European community. Whether we choose the path of selfishness or solidarity will also decide the future of Europe. The fight against the virus will show whether another dangerous evil will once more spread in Europe: the disease of national selfishness that has already taken millions of victims in our continent’s history” [Franceschini et al. 2020].

The reality of quarantine has profoundly influenced urban culture, especially the life of metropolitan cities. During the strict quarantine, the population of some large cities decreased by almost a third. Unfortunately, generalized statistics is not yet publicly available, so we offer information concerning Moscow, presented already by the Carnegie Moscow Center: “Today there is no clear data on the loss figures, but it is possible to estimate them approximately. According to cellular operators, about five million people left Moscow during the quarantine. It means that the city has lost about five million people. It means that the city has lost about a third of its population. We can assume that it

will become poorer by a third, the city budget will decrease in the same proportion, as many cafes, shops, restaurants, hair-dressers, gyms, etc. will not be quarantined, the quality of the remaining ones will fall by a third” [Revzy`n 2020].

When quarantine started, an extensive and developed urban culture, creative and cultural industries, and event spaces became hostages of such depressive processes. Due to the dense population, air pollution, congestion of vehicles, lack of free space in public places, and private homes, a city proved to be a favourable environment for the spread of the virus. That, as the most common form of settlement, has become a place of residence, work, and self-realization with a high risk of infection with an invisible and still insurmountable usual virus algorithm. The outflow of residents took place in suburban areas, in rural areas, in places of individual development with a separate private space. And although the above-mentioned processes have lost their initial rate of migration, they have retained their focus on dispersed living around large urban centres.

Talking about more general forecasts at the beginning of the quarantine, they both were optimistic (everything will pass and we will live as before) and pessimistic (the city is declining in its traditional forms). Currently, when we are dealing with a hybrid quarantine regime, which does not mean, of course, a return to lockdown, not all this post-normality seem so horrible and abnormal. Meanwhile, ideas about the crisis, or at least the need to rethink the key trends, whether in the form of separate roundtable discussions, photo reports of empty avenues and parks, professional notes, expert posts, or blogs on social networks, are becoming more widespread.

For the global world and large cities order, quarantine pressure has become, indeed, an existential problem. Small settlements, both traditional and new cottage towns, where urban residents began to live, and where it was more comfortable to survive a pandemic (free, open space, no crowds and the need to keep

distance, and thus reducing the risk of infection, etc. .), on the contrary, are experiencing processes of revitalization and modernization. In such new self-isolating conditions, an interesting trend can be seen - remote work or, at least, the most distant from stationery offices and public- spaces ways to solve work and creative problems. We can assume that in the future, in the maximum possible cases, we will observe digitization of business activities and work contacts. Currently, it is possible to state the decline of public space and public contacts. It is difficult to predict how long this will last and strong this trend will be because online activity still cannot exhaust all forms and contents of the business world and personal communication. On the other hand, almost all private information becomes public, translated into registers, reports, online newsletters without observing “secrets” of various kinds, chipped, provoking opposition from part of Western society and violating, in fact, the right to privacy - one of the sacred pillars of the European democracy. Nowadays, a new paradigm is being created to separate the space “not for everyone”, “own environment”, where anti-epidemic measures can be facilitated. Such an old story can be interpreted in a new way: about “own natives” and “strangers”, where the limit is the epidemiological perspective (literally and figuratively). The family has the greatest legitimacy in this context - the closest circle of “close-native” people who allegedly cannot “infect”.

Modern urbanism, based on the announced objectives and strategies, is designed to adapt to new conditions and new needs, to respond to them technologically and systematically, to form innovative crisis management. It should be noted that most cities today have managed to adequately reorient their infrastructure in terms of adaptive quarantine. Although the question of a successful and complete solution of urban problems during a pandemic, the prospects of the metropolis as a social organism in this context remain open.

B. Brattan, a design theorist, professor at the University of California, San Diego, director of the „Strilky“ research program („The Terraforming“), identifies several new living conditions in the modern city, “epidemiological view of society“. Thus, one of the important moments, in his opinion, is the formation of a new unity of people based on “epidemiological proximity“ and the possibility of infection: the pandemic showed how interconnected and interdependent we are at the level of biology and chemistry not only in the city but also in the world in general. Statistics and directions for the spread of coronavirus show a “single and very deeply connected whole“ [Brattan 2020], and this feeling remains even after the crisis. Widespread introduction of virus tests and state management of testing systems and crisis response models should be used in the post-pandemic period. Sensorial city measurement, social control, the system of monitoring the population needs new explications without devastating libertarian criticism. Automated services in the quarantine city are not a “virtual layer“, but an important invention in public life. Ascetic urbanism means minimization of necessary needs and their satisfaction. Psychogenic alienation is the biggest challenge for culture emerging from isolation. Mask as a mean of protection and self-expression. We are the part of the planet’s metabolism; the necessity for “green“ strategies in the ecological and environmental management; the demand for a new narrative, new cultural forms and new geopolitical strategies based on a “well-thought-out coordination plan on a global scale“, otherwise the state of emergency will never end [Brattan 2020]. Certainly, not all of these recommendations can be considered indisputable. One of the important ideas of B. Brattan and other researchers in both the humanities and natural sciences is, in our opinion, the need for worldview de-anthropologization of many value systems and models, shifting the center of the world from human to world, to balanced relationships where the human being ceases to consider himself the absolute

master, recognizes himself as part of a larger whole.

Another problem is that difficulty to predict the consequences and possible vectors of the future without knowing exactly what the world is dealing with (it is primarily a coronavirus). It is already possible to note the boundary polarization of society: both covido-sceptics and covid-optimists offer seemingly categorical arguments. Disputes over quarantine realities are fierce and often turn into street protests and demonstrations.

The narrative of the pandemic itself has formed very actively, almost every day, overgrown with new statistical reports, informative reasons for the vaccine, new symptoms, treatment, and special cases. Old and new mass media have become auspicious sites for the spread of panic and fakes. Anyone can become an expert in medicine and virology in such conditions of production and dissemination of information. Due to the new Internet configuration, having a personal resource - social networks, blogs, LiveJournal, etc. - the user becomes a carrier (author, consumer, commentator, interpreter) of information virus, information, and misinformation, between which it is very difficult to draw a clear line. The American researcher D. Rushkoff in his book "Mediavirus" called this phenomenon infodemic [Rushkoff 1996]. In terms of quarantine, people have been given more time and opportunities to stay online. The spread of the virus today can be observed almost online, according to maps of its distribution, its features and characteristics are explained in more or less accessible to the mass recipient language. The impression of universal accessibility and clarity of rather difficult problems for narrowly focused experts is created. At the beginning of the quarantine, in April, the Reuters Institute at Oxford University published a study on the types, sources, and claims of COVID-19. "Researchers verified 225 cases of misinformation between January and the end of March 2020. The English corpus included verified statements based on materials from the International Fact Checker Network (IFCN), which in-

cludes VoxCheck and the Google Fact Checking Tool. The authors also looked at materials in the social media sample and collected data on the involvement of the social media audience. The majority of publications (88%) were found on social media platforms“ [Kryuchok 2020].

Pandemic mediatisation can be different: balanced and objective information materials, creative “immunization“ of the community, positive attitude, the formation of social unity, or installation of negative moods, demonstration of tragic stories, promotion of pessimistic scenarios of pandemic spread, and total quarantine. The complex consequences of the information virus are already visible today: on the Internet, along with qualified and professional materials, there is information with signs of hysteria, “moral panic“ (a concept developed by G. McLuhan and S. Cohen), the rhetoric of intolerance and rejection, violations of human rights and freedoms, corporate conflicts, psychological and emotional fatigue from a pandemic, etc. In a joint statement by WHO, UN, UNICEF, UNDP, UNESCO, UNAIDS, ITU, UN Global Pulse, and IFRC of 20 September 2020 it is mentioned that “The Coronavirus disease (COVID-19) is the first pandemic in history in which technology and social media are being used on a massive scale to keep people safe, informed, productive and connected. At the same time, the technology we rely on to keep connected and informed is enabling and amplifying an infodemic that continues to undermine the global response and jeopardizes measures to control the pandemic“ [Managing the COVID-19 infodemic 2020]. Dependence on the information “doping“ in the form of misinformation, fakes, not entirely truthful information, emotionally tense news and comments, can be cured with the help of collective immunity, critical thinking, high ethical standards accepted in society and the media community.

Meanwhile, the situation in the artistic environment inspires optimism. In the sphere of cultural industries, which were de-

veloped mainly in the form of live communication, real interaction between creators and consumers of cultural products, two trends are outlined in terms of pandemic. The first is predictable and inevitable for a crisis - the closure of traditional creative platforms and cultural institutions, the abolition of cultural events, the cessation of cultural practices of communities, the curtailment of cultural tourism, the stagnation of the art market, exacerbating the problem of earnings for artists. A similar situation took place in the museum sphere. A separate UNESCO report indicates that 90 percent of museums worldwide have temporarily closed in recent months. In 2020, there are 95,000 museums in the world, 60% more than in 2012. 90% of museums have closed their doors during the crisis. 10% of museums may never reopen [Museums around the world in the face of COVID-19, 2020]. Certainly, the museum sector responded very quickly to the crisis by increasing its online presence. However, statistics show a significant digital divide (the digital divide), as in poorer countries, most museums do not have access to modern media and communication technologies. Only 5% of museums in Africa and Small Island Developing States (SIDS) have been able to provide online content [Ibid.].

The second trend is the production of qualitatively new projects, services, products that would meet the needs of the “quarantine” person and would be available economically, in format, and spatially in a “closed” world. In this context, the example of cultural manager from Ukraine, Katya Taylor, can be illustrative, who was forced to close her favourite creation - Port creative hub, an art venue where about 600 events took place over 5 years, where 16 artists worked and where fifty exhibitions were taken. Large-scale projects and activities have been announced for future and significant investments. Covid-19 changed everything in its way, cancelling all plans. After the first stressful emotions, Katya’s team found a way out in constant communication (virtual) and quick “inclusion” in work, in creating completely new

events and projects. They were among the first ones to use the online Instagram platform for live broadcasts with representatives of various cultural institutions - the Ukrainian Cultural Foundation, the House of Europe, the Ukrainian Institute, and the Odesa International Film Festival. Possible formats of further work to get out of the complete deadlock due to the lack of orders and, accordingly, funding was discussed together with the Internet audience.

On the 100th day of the quarantine, an experimental project was implemented together with Vogue magazine. It was opening an online photo exhibition called "100 days of loneliness". The exhibition demonstrated different degrees of sensory-psychological experience of the pandemic by photographers - from the depressive-apocalyptic through the nihilistic-naturalistic to the romantic-life-affirming, up to the ironically-grotesque. The organizers of the exhibition assured that "the crisis always stimulates growth. You just cannot do what you used to do before. Quarantine has created crisis circumstances for us, under which the processes have accelerated. Artists have the same situation, and if we have had an economic crisis, they have also had a crisis of growth or prosperity. Therefore, of course, we cannot say that they all unanimously created something ingenious" [Merczalova 2020]. So, after the phase of not accepting the crisis, the phase of adaptation to it comes inevitably, and then - the phase of creating new qualities, connections, and products. In the summer, Katya Taylor's team created a new co-working project called "Culture Hypermarket", which offers a variety of unique services of existing cultural institutions. For example, a tour with the director of the Odessa Art Museum Alexander Roitburd. Another offer is a tour of the Vernadsky library roof. Part of the funds gained goes to the Book Institute and directly to the Vernadsky Library. The project is implemented with the grant support of the House of Europe. Recent artistic and cultural events in Ukraine show that the support by

cultural foundations, patrons, and philanthropists is extremely necessary and important for the further development of the Ukrainian cultural space in a pandemic, as the state has significantly reduced budget expenditures on culture and art.

The next vector that can rise the cultural industry in quarantine to a qualitatively new effective level - the use of other, non-traditional, unintentionally created locations for organizing various events and promotions. We do not consider only concerts, film shows, open-air theatre performances (open-air, open space), but also various projects and events in public places, public space - in railway stations, subways, public transport, banks, clinics, educational institutions, parks, and gardens. Street art, in particular graffiti, organically fits to this vector, which in the conditions of quarantine continues to impress with rebellion, impulsiveness, protest, and also - depth and sincerity. And in general, pandemic- influenced urbanism is becoming more environmentally friendly, tolerant to human format.

Another vector that became a real “lifeline“ for culture, art, and cultural industries at the beginning of the pandemic and the introduction of quarantine restrictions was digitalization. The main idea of the digitalization of culture is that people who create a cultural product and cultural institutions, which preserve artistic monuments, become more famous, respected, and wealthy. However, it requires a significant transformation of artists, institutions, and resources that promote them. The policy of digitalization in world culture began to be introduced with the era of digital media. Due to this, at the beginning of the quarantine, Internet users were able to visit online well-known theatres and museums, galleries, and libraries. However, after some time of isolation and mostly online communication, most consumers of the virtual cultural product have re-evaluated the meaning and role of “living“ real art, the need for mutual exchange, co-experience, co-participation, and real communication without the screen.

And there are still such genres of art, which are not subject to digitization that can be presented only in analogue format. Art reacted with the emergence of new, hybrid forms of self-presentation, in which virtual and first reality are as close as possible to each other and the viewer is allowed to join the creative action, to become an artist himself. Cinema is a virtual place combined with computer games, where the viewer can join the action, intervene in the plot; the virtual - theatre productions with 3D effects and elements of interactive, immersive theatre, psychodrama in combination with performance in open virtual theatre areas, where everyone without exception can present own work, etc. [Medvedev 2020].

As for painting, an interesting project called “Anticipation + Immunity“ was implemented at the Museum of Contemporary Ukrainian Art in Lutsk in August-September 2020. The project was an attempt to present the latest ideas, moods, and hopes of 180 artists from six countries in original formats. Anticipation means foreboding, so the initiators of the art project sought to show the artists as personalities with prophetic qualities. And also to understand what people who perceive the world and themselves in it more sensitively feel and anticipate during a pandemic. The initiator of the project, the founder of MCUA, Victor Korsak spoke about the idea and special embodiment of the exhibition: ”... Creating and starting this project, we wanted every artist to be able to express himself when he is pressed by not only political, economic, technological but also biological factors. Surprisingly, the works are not depressing; they are not full of problems. Most artists are optimistic, which means that everything will be fine!“ [U Muzeyi suchasnogo ukrayins`kogo my`stecztva Korsakiv vidkry`ly` mizhnarodnu „vy`stavku-xromosomu 2020]

The exposition has an original construction: if you look at it from above, you can see the shape of the chromosome. That is, the authors are convinced that culture is the genetic code of a

nation. Art has directions and chromosomes have genes. Each gene performs certain functions in the body, as well as each of the areas, affects us differently. As part of the Anticipation project, an online platform was created for communication between artists, art critics, and spectators to develop the ability to level uncertainty, which contributed to the formation of forecasting skills. Thus, all participants in the project were allowed to experience catharsis through the reflection of pre-apocalyptic feelings. We can claim about the existence of the dialogue between the contemporary artist and his audience in terms of highly psychological and emotional arousal, which had an extraordinary mutual influence. There was communication between artists from different regions in terms of inner isolation that stimulates futurological hypotheses formation possibly verified in the short-term perspective.

The project “Immunity” aimed to develop a person’s ability to prepare for a reaction to a certain event before it occurs. The authors of the project stimulated artists to the process of creation, as well as significantly increased the audience of fans of contemporary Ukrainian art, influenced the improvement of the psychological and emotional state of society, proving that “... art is a pharmacy to strengthen the spirit; the artist is the spiritual pharmacist of the people; art objects - social medicine... We foresaw the future and changed the present, and these changes are for the better, these changes transformed each of us, as well as our connoisseurs, contributed to the formation of collective spiritual immunity. Immunity from anger, envy, sadness, fear, hate....” [Korsak 2020].

CONCLUSIONS

The pandemic highlighted the interdependence of human communities and all spheres of human activity - political, economic, social, cultural, and informational. The world and human, nature and culture – an integral whole, one living organism in con-

tinuous dynamic interaction and interdependence. And these are not utopian models or romantic metaphors, this is a direct reality that confirms its deep essence at all times, in every inseparable moment of its process. The pandemic has once again demonstrated that positivist anthropocentrism needs a radical revision, and the integrity of the cultural (human) and natural environment implies great responsibility, especially in making both short-term and global decisions, including overcoming the pandemic and its consequences. The process of human healing is not just about universal vaccination programs, improving the quality of life, fighting poverty, solving the problems of big cities, and so on. The main objective of the modern human is a change of the conscious and cultural paradigm. Reorientation to the world, nature, living environment, respect for the environment, respect for natural laws, rather than their consumer and aggressive use from a dominant and authoritative position. In a pandemic, role of qualitative education in the humanities, adequate cultural policy, conditions for individuals' creative development in order to increase the status of artistic and intellectual community acquire thus a special significance.

Certainly, the issue of more or less articulated predictions about post-quarantine culture is quite problematic and risky. After all, meanwhile, both negative and positive factors interact. The negative trends and current threats comprise also deepening of the economic, social, and cultural crisis, the spread of panic and pessimism; increased centralized state control; restrictions on democratic freedoms; devaluation of liberal democratic values (including neoliberal doctrines of multiculturalism); the revival of nationalism and authoritarianism; reduction of cultural and artistic institutions and forced restrictions on their activities; decrease in the consumption of cultural and tourist services. Positive trends that deserve to be disseminated and supported include strengthening of the international solidarity and cooperation; shift of the consumer development paradigm to an eco-

logical one; intensification of the struggle to overcome poverty; ensuring the decent living and working conditions; restoring humanistic values, and qualitatively renewing cultural and artistic institutions. It happens, first of all, due to the growth of their creative potential and the use of new media technology activities of the creative community aimed at transforming culture into a crucial factor of sustainable development in society.

The diverse and sometimes contradictory tendencies have already been actively manifested in our modern life. The processes of mediatisation and virtualization of cultural and artistic creativity and human life, in general, are accelerating. Culture is at the bifurcation point, at the point of choice, when qualitative transformations in different directions are possible. Which scenario is implemented depends on how quickly and effectively we can join forces collectively at the regional, national, and international levels to ensure a more humane, just, and ecological world. In a crisis society, culture is the guarantor of the preservation of human potential as a subject of creative activity, the guarantor of the stable development of society. Its role and significance are growing due to the need to reorient the entire value system from mercantile and consumer orientations to spiritual and ecological ones, which is an essential condition for sustainable development at the modern stage. The level of stress and risks, the threat to life and health of a huge number of people are forcing us to reconsider the meaning of life and perspectives, to build new dynamic and pluralistic models and strategies of adaptation to the situation, optimal and timely solution of urgent problems.

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