

ART FESTIVALS IN THE CONTEXT OF THE COVID-19 PANDEMIC: THE SEARCH FOR NEW FORMATS

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Abstract: The article analyzes the features of organizing and holding art festivals under the restrictions associated with the COVID-19 pandemic that are relevant to the present. The significant role of digitalization and virtualization of works of art in the above processes is revealed. External challenges stimulated the search for new forms of organizing artistic events, as happened, for example, with The Virtual Collaborative Series, which became a temporary adapted version of the named annual event. We believe that a significant role in the process of searching for new communication strategies was played by technologies that make it possible to overcome spatial restrictions in the context of communication during a pandemic, in particular, we are talking about platforms for direct communication in the presence mode, etc.

Keywords: art festivals; COVID-19 pandemic; digitalization; virtualization; communication strategy; target audience.

1 Introduction

Since the middle of the 20th century, we have been witnessing the active integration of digital technologies into the sphere of culture, which stimulated significant changes in artistic practices in the 1990s-2000s. These processes affected, first of all, the methods of communication between the creator, the work of art, and the audience. In our opinion, namely the aforementioned integrative processes created the basis for the emergence and development of one of the main trends in contemporary art in recent decades - digital art [10; 14; 21; 24; 27]. The latter played an intermediate, but very important role on the way to further virtualization of artistic content.

Despite the activation of the aforementioned processes in world practices that occurred before the events of winter-spring 2020 associated with the COVID-19 pandemic, the organizers of the vast majority of art events were not ready. Cultural life practically stopped for several weeks, months, due to spatial restrictions under quarantine. So, in particular, the restrictions that eventually led to the search for new forms of communication with the audience became an ordeal. They encouraged the introduction of quick organizational solutions, overcoming challenges in unpredictable situations on which the continued existence of cultural institutions as such depended [2; 4; 27].

Under such conditions, the online format became for a time the only possible way to overcome isolation both at the level of an individual level and at the level of social groups. As part of his report at the international conference "Synthesis of Arts in Contemporary Sociocultural Processes", D. Fabris (PhD in Musicology, researcher and teacher at the University of Basilicata, Matera (Italy)) noted that after 400 years after its inception, the Opera is facing again a challenge. The 21st century is a new period of crisis, very similar to the 17th century, but this time covering the entire globe. So, the researcher expressed his conviction that one of the promising ways for further communication practices in the artistic field could be the remote form of appropriate events [7].

2 Method

Taking into account such qualities of the subject of research as dynamism, variability, insufficient predictability of the social conditions of artistic activity and the study of issues, we note the insufficient theoretical development of this topic. Here we pay attention to the fact that this study takes place in the conditions

of the present: on the one hand, this is an advantage in terms of direct observation of specific phenomena and facts related to the subject of the work. On the other hand, the lack of temporal distancing between the research process and unfolding events makes it impossible to make generalizations solid, to track the verification measure and objectively assess cause-and-effect relationships.

We believe that in the context of the tasks of this research, works devoted to the role of art during the COVID-19 pandemic [3], social aspects of the festival experience in the online space [30], virtual reality as an actual trend associated with the digitalization of art, which began in the 1990s, are important. Thus, the study of the potential of virtual reality in cultural and artistic contexts can be seen in the works of M. Heim (1991) [12] and M. Kruger (1995) [14]. Subsequently, other researchers joined the consideration of these processes. As an example, let us name the concept of the formation of a personality in the conditions of the active development of information and communication technologies, which, in particular, implies that a person changes own inner world, spiritual and moral attitudes, in general - the type of worldview, and, as a result, a new type of sociocultural identity is formed, which is defined as a network one [32].

We see the practical aspect of overcoming the crisis associated with the COVID-19 pandemic in the next issue of the annual World New Music Magazine. The publication was published in 2020 under the name "ISCM During a Year of Pandemic". Thus, members of the International Society for Contemporary Music (ISCM) from around the world presented an analysis of the experience of different countries on the peculiarities of the functioning of the artistic sphere under quarantine restrictions, in particular, in Australia, Latvia, the United States, Switzerland, etc.

Thus, as we see, there is a sufficient theoretical basis for researching the processes of digitalization and virtualization of art. However, we state the practical absence of scientific research, which analyzes the forms, specifics of the organization and holding of festivals in the new conditions.

The foregoing predetermined the purpose of the article, which is to study the changes in the formats of holding art festivals in the new reality, to consider the impact of the pandemic on the transformation of artistic communication within the framework of iconic world and domestic art events.

3 Results and Discussion

At the beginning of 2020, a lockdown was introduced in many countries of Europe and the world, which was an unexpected but necessary preventive measure that became a challenge for all cultural and artistic institutions. Events planned several months in advance were canceled or postponed indefinitely: "Indeed, for a long time with many other businesses and institutions, CCI facilities have usually been forced to reduce their capacity or close temporarily as a result of lockdown measures" [5; 21]. This has affected various institutions to varying degrees, but the critical issues were common to all cultural events. So, in particular, due to the cancellation of a number of events, event organizers were forced to state unforeseen financial losses, which made their further activities difficult. Thus, the circumstances associated with the isolation due to the COVID-19 pandemic necessitated the search for new forms of communication, for which not all cultural institutions that existed at that time were ready [10; 25]. However, the organizers of the festivals are taking a meaningful approach to new challenges and are discussing whether the pandemic can become a kind of springboard for the creative development of academic art, and what is the role of art festivals in the development of the creative direction of art today.

Based on the experience of the organizers of art events in Ukraine, we believe that it is important to find ways to restore communication in conditions of social isolation. This happened both between festival organizers and their participants, and in the process of communication with the audience. Within a few months since the introduction of quarantine restrictions, the activities of cultural institutions had to be urgently restructured, as a result of which most of the events were forced to switch to the online broadcast format.

The current level of development of digital technologies has made it possible to implement various communicative formats of artistic creativity and contributed to the emergence of new socio-cultural forms and methods of interaction between artists and the audience.

The process of digitalization of museum collections and exhibition projects, which began in the 2000s, turned out to be very relevant. Most of the world-famous museums related to the field of art have opened access to virtual tours, which allowed Internet users to get acquainted with their expositions from their own gadgets. It should be noted that even before the start of the pandemic, virtual tours of museums were already available to users, but this format was sharply criticized by the professional community. Among the arguments was the opinion that such a format, which is very accessible to the general population, will reduce museum attendance. However, during the period we are studying, this format began to acquire extraordinary weight, because it became almost the only possible one available during quarantine restrictions.

The constant rescheduling of exhibitions due to pandemic restrictions has prompted Milan-based Fondazione Prada to reconsider its policy and significantly increase its virtual presence: it was even proposed to explore an entire visual creativity laboratory in order to keep art inspiration at a high level. On various platforms, including Vimeo, Youtube, Facebook and the website, Fondazione Prada creates virtual exhibitions, opens archives, presents video projects. Interior Views is a visual dive into three recently opened exhibitions: Storytelling by Chinese artist Liu Ye, K, a multifaceted exhibition inspired by three unfinished novels by Franz Kafka, and Porcelain Room, devoted to the study of historical significance of Chinese porcelain.

Created by photographer Thomas Browne and illustrator Guillaume Ferrand, the new Correspondance online platform appeared the result of their reflections on the changes in our communication during lockdown. They wanted to reflect personal and universal isolation in the free exchange of thoughts about the time, place, and spirit of the current era. Powered by an immersive digital platform built by Justified Studios, Anaïs Khout's atmospheric sounds take viewers on a journey through eleven digital spaces, creating a kind of meta-universe of art.

Interest in digital media, as mentioned above, existed also until 2020. However, namely now, art projects created using the techniques of pixel art, 3d modeling, gif art, etc., have become especially relevant. With their help, artists began to speak on topics close to their audience: the emergence of a "new world" and the need for a new artistic language during the pandemic crisis.

The vectors of art transformation during the pandemic 'entered the list' of the main problems of modern sociology of art. In particular, as a result of comparing the transformation of the strategies for positioning the museum of fine arts in the era of the pandemic, several features can be noted. Firstly, the museum is becoming a new platform for interaction and communication between visitors and artists. Secondly, there is a positioning of the museum as an educational, cultural space of a special kind, where it is possible to discuss acute social and political issues. Thirdly, the promotion strategy becomes more interactive and focuses not on large groups of people, but on personal interests and involvement in creative practices.

Let us note that virtual museum projects can be implemented in the form of a viewing tour of a real exposition. However, they can be created as a separate project, limited to a virtual format. As an example, let us mention the MACBA Museum of Contemporary Art in Barcelona (Spain), which presented a Virtual tour¹ of its own collection. The latter is a permanent virtual exhibition of works from the museum's collection, periodically updated in accordance with the presentation of new works within the main exhibition. We see the same strategy in the British National Gallery² (London, UK), Musée du Louvre³ (Paris, France), Istanbul Modern – Museum of Modern and Contemporary Art⁴ (Istanbul, Turkey) and others. The completely digital format of the exhibition was one of the first to be introduced by Art Basel on the virtual platform Online Viewing Rooms⁵. Another project - WHAT'S UP / TWENTY TWENTY⁶ by LVH Art, presented in the virtual space - is positioned by the organizers as a challenge to the real exhibition space, thus overcoming the spatial and temporal limitations of the latter, which is especially important in a pandemic.

With the introduction of a regime of long-term isolation, given the increased pressure on the psycho-somatic and emotional spheres of a person, unique attempts by representatives of the art industries to adapt to the above-mentioned temporary restrictions began to arise in different countries of the world by presenting their own creativity, realized at home. Such examples were once broadcast via the Internet: "The objective events of the pandemic have changed the forms of communication of many cultural practices, primarily educational and artistic, and the screen has become the main mediator between a person and the outside world, between the viewer and a work of art" [15, p. 7-8].

Moreover, there were attempts to create ensembles, whose members each joined from their homes and performed works together. A striking example of such interaction was the opera "All decisions will be made" by the composer Kamal Sankaram. As one of the most used platforms for video conferencing and online meetings, Zoom inspired the creative ideas behind this opera. Created in collaboration with librettist Rob Handel and director Christine Marting, the opera was performed in the form of a Zoom meeting. After the performance, the recording of the work was posted on the official website of the composer⁷ in April 2020 and is still available for viewing. New York City-based composer and music journalist, editor of his NewMusicBox online store, as Vice President of the International Society for Contemporary Music (ISCM) Frank J. Oteri, in a review of the experience of overcoming the events of a pandemic in the United States, notes that such works are more interesting than just viewing records from previous seasons [31, p. 24].

In parallel with the experiments described above, live concerts of classical music were held in the famous concert halls of the world, which were performed in empty concert halls and broadcast using modern technologies. Such a vision of a new form of concerts was quite critically received by a significant part of the audience. Given the huge amount of archival recordings of outstanding performers, few considered this format appropriate. We can see the social aspect of such a project in the "Concert for the Biocene", organized by the Liceu Opera House in Barcelona, where instead of spectators, more than two thousand plants were placed in the hall, which were later donated to medical workers as a sign of respect for their work during the pandemic. This concert was the first after the introduction of quarantine restrictions and was broadcast on the web page of the opera house in the public domain.

David Taylor expressed his own opinion about the stages of overcoming the crisis in the cultural and artistic sphere in the

¹ <https://www.macba.cat/en/art-artists/ongoing-display>

² <https://www.nationalgallery.org.uk/visiting/virtual-tours/sainsbury-wing-vr-tour>

³ <https://www.louvre.fr/en/online-tours#virtual-tours>

⁴ <https://www.istanbulmodern.org/virtualtour/>

⁵ <https://www.artbasel.com/ovr>

⁶ <https://whatsuptwentytwenty.com/home>

⁷ <https://www.kamalasankaram.com/works-list/all-decisions-will-be-made-by-consensus>

article "Classical music in crisis – this what the future looks like" [28]. The first stage, in his opinion, is positioned as a shock associated with the cancellation of all planned measures and events. The researcher considers panic reaction, denial and attempts to keep the target audience as signs of the second stage. For this purpose, communication with the audience via the Internet was carried out. The process of active disclosure of existing content proceeded without any strategy. At the next stage, according to David Taylor, there was a realization that the restrictions are long-term and the search for ways to overcome the circumstances began. Characteristic of the fourth stage was the diversification of content. Only high-quality content remained in demand and popular in the field of classical music.

The fifth stage, according to David Taylor, is associated with the realization of a cruel reality with threats, depression, and victims. The last, sixth stage is characterized by the branching of further strategies. According to Taylor, the key condition for the survival and further functioning of the field of classical music is the ability to change and the search for new formats to adapt to new realities. We believe that it is worth analyzing the practical experience of organizing art festivals under these conditions.

So, in particular, one can consider the well-known annual international festival World New Music Days festival⁸, the next holding of which was scheduled for 2020. It should be noted that this festival is the main event in the field of contemporary music, which is traditionally held within wide geographical boundaries, determined by the decision of the ISCM Organizing Committee. In 2020, it did not occur due to global events related to the spread of COVID-19. In 2021, the festival was scheduled to take place in Shanghai in September, but was also rescheduled due to restrictions to the last week of March 2022. Note that in January 2022, the organizing committee of this event announced its next postponement for an indefinite period.

The 2020 issue of Contemporary Music's World New Music Magazine noted that "the first day delegates from ISCM will not have gathered together to exchange ideas and to listen to new music since the Second World War" [31]. The publication also refers to the initiation of new formats of community cooperation, such as a virtual meeting of the General Assembly of ISCM members, as well as a virtual form of presentation of music from different countries, with free access to it on the Internet. In accordance with the above conditions, from November 2020, ISCM has introduced a new project for the exchange of creative ideas and the promotion of contemporary music - The Virtual Collaborative Series. According to Dr. Irina Khasnas, project coordinator "COVID-19 pandemic hamade online activity is more crucial than ever before by hindering numerous live events, many concerts included. Now is the right time to strengthen the online presence of contemporary music!" [29]. All sections of the ISCM, each of which traditionally represents a different country, were invited to submit works by composers from their region to the jury. Thus, new works by contemporary composers are regularly published on the ISCM website⁹ to familiarize the general public with them.

The COVID-19 pandemic has also had a significant impact on the schedule of world film festivals, the processes of their organization and holding. After all, many rating events were postponed indefinitely, cancelled, held in a hybrid form or remotely. Thus, the 50th anniversary screening of the famous International Film Festival Rotterdam (Rotterdam, the Netherlands) took place, in contrast to the expected holding, in a combined, hybrid format: the works that were presented to the audience as part of its holding were shown as both in cinemas and on the Internet. At the same time, the festival included two main stages of holding: the first of them took place on February 01 - 07, 2021, and the second - in the summer, June 02 - 06. At the same time, at the beginning of the planning of organizational events, the organizing committee provided for the format of the

presence of world-famous festival participants at the summer shows, which throughout the years were directly related to its activities. But, given the introduction of measures related to the epidemiological situation in different countries, many of the invited persons had to participate online. This entailed a number of additional organizational steps and led to the adoption of appropriate quick decisions on the part of the organizers of the film festival. It is also interesting that the holding of this film festival in 2022 was also carried out under significant pressure from the restrictive framework, taking into account COVID-19: at the end of 2021, it became known that the organizers plan to conduct remotely only a part of additional events related to the festival. But later, at the beginning of 2022, it was announced that the entire program of the festival, moreover, in its abbreviated form, would be transferred to the Internet screenings mode.

It should be noted that during a pandemic, film festival organizers must be very adaptive and flexible in making the necessary organizational decisions in order to be able to provide for various event formats and quickly respond to changes in the epidemiological situation. For example, recently, on January 20-30, 2022, the famous Sundance Film Festival took place. Due to the spread of Omicron, a variant of COVID-19, the festival was held remotely. At the same time, in August 2021, the festival was announced as a hybrid one, subject to the preliminary full vaccination of all viewers who planned to visit cinemas in Park City (Utah, USA) for this purpose. Let's take into account that the change in the format of the festival was announced by its organizers on January 05, 2022.

Thus, the experience described by representatives of the cultural and artistic sphere of different countries illuminates the general trends and patterns of events. In particular, according to Anna Veismane, the representative of Latvia in ISCM, online concerts have very quickly become an integral part of the daily life of modern society. At the same time, there have been changes in the format of searching for and attracting and retaining the target audience, which were previously the subject of fierce competition, because the festivals were tied to a specific audience segment. In conditions of strict lockdown, social media broadcasts have identified one of the main formats for accessing an artistic product. According to Anna Veismane, in June 2020, with the gradual easing of quarantine restrictions, social activity began to recover, which led to a decrease in the level of interest in online concerts [31, p. 12].

The experience of Australia, described by Anni Heino in an article titled Tucked away, locked away – Australia under COVID-19, expresses the adaptability of creative teams. "Individuals and smaller groups, particularly those already used to operating on a shoestring, appeared more agile, quickly organized Zoomed solo or duo concerts, virtual merchandise stands, experimental festivals online" [31, p. 19].

In the early months of the first lockdown, a creative project called The Melbourne Digital Concert Hall emerged. It seems interesting, because it brought together musicians from different cities and concert venues in Australia [31, p. 19]. We consider it socially significant that this initiative was also aimed at supporting performing artists, who received a significant percentage of the cost of tickets.

Currently in the United States of America, events at most American cultural institutions have either been abolished or replaced with virtual offerings. This was the case until June 2020. In particular, several attempts were made to work in small groups by means of a remote form. Another option for the practical implementation of concerts during the pandemic was carried out by members of the New York Philharmonic, whose events were held mainly open air, which began long before the pandemic. However, the experience of their implementation was actively used in these conditions. At the same time, in parallel with the specified format of work, several ensembles with a small composition of performers continued to play concerts live indoors for a very limited audience [31, p. 27].

⁸ Organized by the International Society of Contemporary Music (ISCM), which has members from fifty countries

⁹ <https://iscm.org/iscm-activities/collaborative-events/iscm-virtual-collaborative-series-2020/>

The remote format of participation, as the only one possible in modern conditions, was chosen by the developers of the "Music on Main platform for the Listening. Together". As part of the latter, from May 14 to May 18, 2021, a virtual music festival was held, in which, in addition to concerts, conversations were held between artists who performed music of different genres and directions. It should be noted that all events were broadcast in real time, and were also available on the network further.

Another format that has emerged during the quarantine period thanks to Music on Main is the Summer Pop-Up Concerts series¹⁰ - live music concerts that took place in various outdoor public locations in Vancouver. It is important to note that almost all projects are free for visitors and operate thanks to a system of voluntary contributions. The new format presented by Music on Main within the framework of the tenth Modulus¹¹ festival (Vancouver, Canada) seems interesting. With the goal of creating new opportunities for communication through music, the developers presented the format of the As Dreams Are Made series of performances¹², inspired by 1:1 CONCERTS¹³, which has already existed since 2019. But, given the quarantine conditions and restrictions, the events that took place as part of the Modulus festival took place in a special format: "Crew members communicate with each other with their walkies. When they cue your turn, you will be escorted to the double door entrance of the dark performance room, there you will enter alone following the single spotlight to your seat, positioned three meters away from your musician. In the spirit of keeping the element of musical surprise, your musician will be chosen for you" [1].

The viewer, going to this event, did not know what he would hear. Each meeting of the musician with his listener was unique and began with their visual contact, after which the musician chose two pieces to perform for him: "As dreams are made" is Artistic Director David Pay's very personal response to the global pandemic. Inspired by the magic of musicians in live performance, this 15-minute production was created specifically for one audience member and one performer to connect safely through music. It's an immersive event that is at once intimate and comforting [1].

In Ukraine, starting from July 2020, the holding of concerts and festivals was partially resumed, but in a slightly different form: based on the need to maintain social distance, restrictions were introduced regarding the filling of the auditorium. At the same time, difficulties arose due to the impossibility of the arrival of participants from other countries.

These restrictions contributed to the emergence of new cultural events, in particular virtual ones with the participation of artists from different countries, among them: virtual concerts within the framework of the international digital residence "Independence without Borders" (Ukraine - Germany), which combined sound and media art, vocal and performing practice.

Let us also mention the Pandemic Media Space¹⁴ project as a vivid example. It was created by the Ukrainian association of electro-acoustic music together with the Polish society PSeMe. Note that its appearance is due only to the circumstances of the pandemic. The interaction of the project participants took place entirely remotely.

It is important that the main component of the project - compositions by Ukrainian and Polish composers - was created based on statistical data on the state of the Earth during the pandemic. Statistical information is indicated, as well as a MIDI file generator located on the Pandemic Media Space project

website. Note that the presentation of their work was held online with open access to a wide audience.

Notably, with the help of the above information, users can create their own MIDI file. To do this, to determine the height of sounds, one needs to select a country from the proposed list. Other parameters important for creating an audio file are based on statistical information from different areas (statistics on the incidence of COVID-19, statistics on weather, meteorological indicators). It should be noted that the project was complex and consisted of a number of components, one of which was lectures by well-known figures in the field of digital art and electronic music.

In the context of analyzing the experience of overcoming pandemic restrictions by art festivals in Ukraine, we will consider one of the famous festivals of contemporary music "Two Days and Two Nights of New Music", which has a long history. It was founded in 1995 in Odessa and before the events of 2020 was held annually in April. In the spring of 2020, the first wave of quarantine and continuous unexpected changes came. The festival has been moved to September. During the twenty-sixth (September 2020) and twenty-seventh (July 2021) editions of the festival, the organizers observed the restrictions on the number of visitors and observance of the mandatory mask regime.

The main challenges of the festival were related to the impossibility of the arrival of many participants. Usually regular participants of past editions of the festival were the Freiburg percussion ensemble under the direction of the president of the festival, Bernhard Wulff, and many other ensembles from around the world. The organizers managed to compensate for this gap by including sections called "Video Fantasy" in the program with archival recordings of the most striking festival events of past years.

Other regional festivals and competitions have also experienced the hardships of the pandemic caused by the strain of the COVID-19 virus. A number of competitions and festivals did not take place, and those that did take place were held in a compressed format, with a predominance of chamber forms, in the open air or using online technologies.

Thus, the Stravinsky and Ukraine Music Festival (Lutsk) in 2020 and 2021 offered listeners short versions of festival programs, the actions were held in partially filled halls in compliance with the mask regime in accordance with quarantine requirements. In particular, the festival 2020 lasted from 01 to 28 October. It actually included only two full-fledged concerts: the Ternopil Regional Symphony Orchestra, at the opening of the festival and the Polish vocal-instrumental duet "Manyukha and Xavier" - at the closing of the event. The festival program included lectures by local scholars - historian Elena Ogneva and philologist Viktor Davidyuk, with presentations of their publications, as well as three exhibition projects: for the 25th anniversary of the Stravinsky and Ukraine festival, the photo exhibition "Echo of the Great Rhythm" (1965-1991) and "Ukraine sings poetry". A similar, however, even more abbreviated version of this festival was proposed in 2021. In particular, the festival program, scheduled from October 01 to October 10, also included only two concerts (for the opening and closing of the event), and in particular, performances by chamber orchestras. Thus, "Lviv Virtuosos" performed at the opening of the festival and guitarist Yakub Kosciuszko with the chamber orchestra "Cantabile" - at the closing. The festival program itself consisted of a film concert "From Purcell to the Beatles", a lecture and presentation by Tony Palmer, as well as an exhibition in the Volyn Museum of Local Lore.¹⁵

The Art Jazz festival (Rivne, Lutsk) in 2020 did not take place due to the pandemic, and in 2021 the audience was offered to hold the musical performance ARTJAZZSchool 2021 in the open air. It was held on August 27 in the city of Rivne using

¹⁰ <https://www.musiconmain.ca/event/summer-pop-up-concerts-with-music-on-main/>

¹¹ <https://www.musiconmain.ca/event/modulus-festival-2021/>

¹² <https://vancouvercivictheatres.com/events/as-dreams-are-made-nov-5-10-2021/>

¹³ The "1:1 CONCERTS" format appeared in 2019 as part of the "Sommerkonzerte Volkenroda" in Thuringia. Adapting to the limitations of COVID-19, the musicians of Stuttgart and dem SWR Symphonieorchester have given more than 3,000 concerts in Germany, Spain, France, Australia and India. Venues can be open space (park, roof, street) and concert hall or museum space.

¹⁴ <https://pandemic-media-space.com/main>

¹⁵ <https://www.voladm.gov.ua/new/na-volini-startuvav-xviii-muzichnyy-festival-stravinskyi-ukrayina/>

multimedia technologies and online broadcasting. And on August 28, the festival events moved to Lubart's Castle in Lutsk, where three concert programs were also held in the open air within one day: a professional master class, a vinyl DJ set and a jam session. Igor Zakus (Barvy.in.UA), New Brand Quintet (Poland), Ray Brown Jr. Quartet (USA/Ukraine) and Vinyl-Jazz-DJ Sergey Tkachuk (Lutsk).

Bandershtat Festival (Lutsk) 2020 took place online, with broadcasts on the YouTube channel of the festival and Luch radio. Such well-known creative teams as Karna, Tartak, Violet, O.Torvald, BEZ OBMEZHENJ, Tinj Solntza, Kozak System, Entree, PANCHYSHYN, and others took part in the event. Traditional thematic, entertaining events were also held in the open air for a limited number of visitors. In 2021, Banderstat continued in the same format from August 06 to 08 in the village of Rovantsy (Ukraine). Within the framework of the festival, the groups Boombbox, BEZ OBMEZHENJ, TNMK, Karna, Zhadan and Dogs, Fiolet, One in a canoe, Mad heads, FlyzZza, Heart Attack, Shirokiy Lan, Marmur and Nail, well-known journalists, politicians, writers, public figures participate.

The question of the type of culture in which modern society lives cannot but take into account the classification proposed by P. Sorokin. Moreover, Sorokin developed methods for assessing culture, analyzed history and showed the dependence of the number of phenomena on various factors. At the same time, he studied the legal acts of European states, riots, wars and revolutions, and came to the following conclusion: all types of cultures alternate. At the same time, the alternation does not depend on anything, but only nature regulates this mechanism. This conclusion led him to the concept of "energy of cultures": first, culture actively embodies itself, then it self-realizes and slows down in its development, which corresponds to the pattern of changing the type of culture. At the same time, a certain type is not one, since all three types are present in our lives, but with the dominance of one of them. A crisis occurs when culture begins to be a commodity, and morality degrades and ceases to carry a unifying function, then the old form of culture dies off. Thus, the culture is reborn into a new model. Turning to the concept of Sorokin, we are invited to pay attention to his introduction of the term "sociocultural fluctuations", which are understood as "processes that repeat from time to time in social cultural life and in human history" [19]. In his opinion, all processes can be divided into two groups: unique and repetitive. However, there may be some unique component within the repeating ones. The global catastrophe in the form of the coronavirus pandemic changed the usual course of history and caused a unique process that was divided into several stages: covid and post-covid period. If we continue to follow Sorokin, then "the more abrupt the change occurs in a given direction, the stronger the modification of the process in this direction" [19]. That is, the sharper and larger-scale changes occurred, the more radical will be the turn in the processes.

In connection with the unexpected global crisis of the coronavirus pandemic, a drastic restructuring of the world has taken place. The format of overcoming the openness of the world changed to the format of overcoming the closedness, there was a break in the communication field. As a result, people tried to find a new format for self-development and communication - art became such a format [18]. In this regard, it is necessary to consider the audience of art as a communicative system that actively interacts with art, influencing the artistic process. In this case, the system-forming factor is the whole complex of communications regarding perception, evaluation, artistic value and forms of consumption. As the pandemic period has shown, limitations in the passive perception of art live have become a powerful impetus for the growth of active consumption of art in isolation. Here, the trend towards authenticity has manifested itself in the popularity of existing and the creation of new amateur forms of artistic activity of the public, as evidenced not only by new forms of amateur Zoom concerts, dances, choirs, but also by an increase in the sales of musical instruments, art materials and online lessons. The international network performance "Izoizolation", the results of which were included

in the collection of the virtual Covid Museum, gained unprecedented popularity. Media artists choose technology as the main tool for the manifestation of the "invisible" mechanisms of modernity. The emergence of interactive technology has pushed the arts to explore methods of engagement and interaction. Today, media art tends to be synthetic faster than other forms of art, entering the territory of the theater, the game industry, cinema and horizontal social associations. Artists strive to create environments and entire worlds, which promises to provide a serious critical base, at the height of the fashion, for the metaverse and on the threshold of breakthroughs in AR and VR technologies [9]. As the activities of today art leaders and CEOs Andrew Taylor, Tim Cynova, and Lauren Ruffin shows, "dev ops becomes a philosophy" [16]. Some categories of media art are associated with engagement tactics. For example, digital performance is a multi-faceted and elusive art form that is extremely difficult to document, let alone show in a museum and collect. But the effect of participation, the impulse of free creative rethinking that the open source aesthetics gives, can be considered symbolic capital. Similar to paradigm shift in science, described by Thomas Kuhn and clearly manifested in the development and adoption of the theory of relativity, today we are witnessing an ongoing process leading to paradigm shift in art, and this fact requires broad discussions and studies. Although country and regional specific still represents the factor of influence, some general trends towards virtualization of art, as well as culture practices, can be traced.

5 Conclusion

The COVID-19 pandemic became a catalyst for changes in the formats of artistic events and contributed to the development of new ways of cultural communication. Online broadcasting of concerts and performances at the stage of relaxation of quarantine restrictions remained a relevant communicative component of the artistic process.

In various art forms, the renewal of festival formats took place in different ways: in particular, in music, the above-mentioned trend, in addition to online broadcasts, was implemented through "open air" concerts and new experimental searches, namely "1:1 CONCERTS". In the visual arts, quarantine restrictions related to the COVID-19 pandemic have influenced the activation of the processes of creating virtual tours of the exhibition space of gallery and museum complexes.

The main experience received by artists and organizers of art events during COVID-19 pandemic is the need to quickly adapt to circumstances and make effective, optimal organizational decisions as soon as possible.

Moreover, the authors substantiate the thesis that due to the inclusion of technology in the artistic process, the vector of development of the organization and the holding of festivals. We believe that the new hybrid formats of artistic events that have emerged over the past two years should continue to function and develop in the future. After all, such forms have gained uncommon popularity and have proven their effectiveness in recent years.

Appearing of the specified information and communication formats contributed to the emergence of new international collaborations and creative exchanges, which indicates the arising and affirmation of a new type of socio-cultural identity – network one.

At this time, in our opinion, the concept of a universal platform for socio-cultural interaction in the web space is beginning to take shape. Thus, we consider the topic of virtualization of art as one of the relevant phenomena of modern culture to be promising for further research.

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