

**Features of communication strategies in creative industries during the pandemic.
The adaptation phenomenon**

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The pandemic as a crisis is unique as it has confronted the entire global community with a critical need for change. The main challenge was to continue working under the Covid constraints and to engage with the audience, and this is where the communication strategy and online resources became a lifeline.

The study attempts to identify algorithms of communication strategies developing in the creative industries during the pandemic, outlining their adaptation to digital. The relevance of the study lies in the fact that understanding the principles behind communication strategies during the pandemic, as well as identifying patterns and technologies, can be applied when rapid adaptation is required to deal with new crises.

Theoretical basis of the study includes works on strategy by Chandler, Ansoff, Mintzberg, Porter, works on strategic communications and communication strategies by Kotler, D. Gavra, S. Bogdanov, Y. Taranova, Y. Tikhomirova. The methodological basis is the case-study based on benchmarking, the examples of the creative industries' use of communication opportunities in pandemic have been analysed.

The empirical basis is based on McKinsey, UNESCO studies and press reports, as well as a comprehensive interview with an expert - Yana Boychenko, Project Director of FPR agency: questions included analysis of the communication experience of the expert and a discussion of the nature of the identified trends. Over the course of the work, the features which influenced the development of communication strategies during the pandemic were revealed from the point of view of the creative industries experience.

Media consumption has increased. At the Hermitage Museum, in the first months of the pandemic around 5 million people visited the Virtual Visit section of the museum website, which is several times higher than the annual offline figures. In 2020, thanks to a number of different online activities, the museum was visited by 70 million people [4].

Communication strategies were revised, adapted and adjusted by adding tools [1]. The lack of offline work has led to an organic search for new opportunities: museums have seriously increased their digital presence. Social media has been used more actively, which has contributed to a more interactive audience engagement. "The pandemic has shown how important the digital world is and how much it actually works" [1].

At the same time, since the information medium has expanded, it has become more difficult to reach the audience. Thus, the pandemic revealed the need to work faster in the online environment, which facilitated continuous analytics, enhanced trend analysis and monitoring of the competitors. Sometimes, the method has changed.

Targets have become more measurable. According to Yana Boychenko, there was more emphasis on KPIs, media plans and media forecasts in the pandemic [1]. It was not always enough to have a supportive presence, cross-posting. The importance of omnichannel presence increased. As an example, the Bolshoi Theatre published its YouTube broadcast schedule on social media, developing interaction between its own platforms.

The attitude towards collaborations has changed. Collaborations have become another effective technology for increasing online presence. Among the partnership projects is Tretyakovka with Shnurov, a joint project between the Tretyakov Gallery and the Okko streaming platform. "It was important to share the audience; brands were no longer against each other, they had to find ways to interact", - Yana Boychenko, FPR [1].

As a result, the audiences have been expanded. Collaborations have helped to increase the coverage, attracting new audiences, while the active use of social media by museums has contributed to engaging with the young. In addition, there has been a blurring of geographical boundaries in the creative environment. The first six broadcasts of the Bolshoi Theatre attracted about 3 million viewers from 134 countries [5].

The pandemic became an infotainment. Situational content. The pandemic itself has been actively replicated as a newsworthy event: the media created quarantine columns, brands united pandemic content with special hashtags. A sense of humour and a positive attitude towards pandemic and lockdown was very common. At the same time, "the pandemic as a crisis is a conflict phenomenon", so the use of situational content had to be careful [1].

Therefore, certain patterns of covid-ethical communication behaviour in the digital environment have emerged. Values based on corporate and social responsibility came to the fore. Fashion brands were writing about reducing the negative impact on the environment and supporting their employees. There was also a shift in communication focus: the luxury fashion brand's culture and history were more widely communicated. In addition, the importance of expected brand behaviour has increased: 65% of global respondents said that brands' reactions to the pandemic would influence the likelihood of buying their products [2].

Thus, we have highlighted the most distinctive patterns and features that were important in developing communication strategies for the creative industries during the pandemic. There has been a qualitative leap in terms of the use of digital technology and a more active shortening of the distance between audiences and institutions. This has led to cross-industry creative exchange and communication readiness to new challenges.

References

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- 5) Official figures of the Bolshoi Theatre. Bolshoi Online in Figures: <https://www.youtube.com/watch?v=Swi4oW9TvJ8&list=PLYaTA5xy9uAHuvljlXbONN9WYoc2AcMoo&index=15>