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THE DIGITAL ERA: FROM TRANSFORMATION OF CULTURE TO CHANGES IN ITS POPULARIZATION

The purpose of the article is to characterize the main directions of the digital transformation of culture with a view to the formation of new requirements for its popularization. The research methodology is based on the use of general scientific (analysis, synthesis, content analysis, generalization, etc.) and special methods integrated from cultural studies and sciences that study the use of information technologies in human activity. The novelty of the study consists in drawing attention to the need to use digital information technologies in the popularization of culture in view of significant changes in its configuration, as well as in audience communication. Conclusions. The emergence of digital technologies has qualitatively changed the configuration of culture and the processes that take place in it. The new stage of civilizational development can be characterized as digital culture. It indicates the specific structure and features of human interaction associated with the rapid development of digital technologies. Digital culture is a concept that reflects the impact of digital technologies on modern society and the cultural landscape, on all aspects of life that have become an integral part of our daily existence, including communication, education, entertainment, art, economy and other areas. The dynamics of culture, typical of the globalized digital age, call into question traditional models of authority and reputation, which has direct consequences for all social sectors, in particular cultural and artistic. This trend stimulates the search for more adequate directions and tools of cultural and artistic presentation that would meet the value guidelines and requirements of the modern digital society. This led to tough challenges and changes not only in the cultural industry, but also provided significant advantages to consumers of cultural content, whose needs and digital communication experience become decisive in its popularization.

Key words: digital culture, digital technologies, popularization, communication, consumers of cultural content.

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ЦИФРОВА ЕПОХА: ВІД ТРАНСФОРМАЦІЇ КУЛЬТУРИ ДО ЗМІН В ЇЇ ПОПУЛЯРИЗАЦІЇ

Мета статті – схарактеризувати основні напрями цифрової трансформації культури з проєкцією на формування нових вимог до її популяризації. Методологія дослідження ґрунтується на використанні загальнонаукових (аналіз, синтез, контент-аналіз, узагальнення тощо) та спеціальних методів, інтегрованих із культурології та наук, які вивчають використання інформаційних технологій у діяльності людини. Новизна дослідження полягає в привXVIII увагу до необхідності використання цифрових інформаційних технологій у популяризації культури з огляду на суттєві зміни в її конфігурації, а також у комунікації аудиторії. Поява цифрових технологій якісно змінила конфігурацію культури та процеси, які відбуваються в ній. Новий етап цивілізаційного розвитку можна схарактеризувати як цифрову культуру. Він указує на специфічну структуру та особливості інтеракції людей, що пов'язано зі стрімким розвитком цифрових технологій. Цифрова культура – це концепція, яка відображає вплив цифрових технологій на сучасне суспільство та культурний ландшафт, на всі аспекти життя, які стали нерозривною частиною нашого щоденного існування, включаючи комунікацію, освіту, розваги, мистецтво, економіку та інші сфери. Динаміка культури, типова для глобалізованої цифрової епохи, ставить під сумнів традиційні моделі авторитету і репутації, що має безпосередні наслідки для всіх соціальних секторів, зокрема культурно-мистецьких. Така тенденція стимулює пошук більш адекватних напрямів та інструментів культурно-мистецької презентації, які відповідали б ціннісним

орієнтирам та вимогам сучасного цифрового суспільства. Це зумовило жорсткі виклики і зміни не лише в культурній галузі, а й надало суттєві переваги споживачам культурного контенту, потреби й цифровий комунікаційний досвід яких стають визначальними в його популяризації.

Ключові слова: цифрова культура, цифрові технології, популяризація культури, комунікація, споживачі культурного контенту.

Relevance of the research topic. Culture is a set of values, beliefs, traditions, way of life, knowledge, artistic, scientific, industrial level, and other phenomena and characteristics. This concept also includes society, people, personality, a set of rules and norms, morality, upbringing, education, and several other cultural positions related to the nation, state, and world that are significant and valuable to a person. Culture is an infinity that encompasses everything that is the result of human activity, as opposed to what is part of nature.

Iteration, reversibility, integration, disintegration, temporality, etc. – all these features and processes characterize the ability of culture to change over time, which is called growth, development, and cultural dynamics. Owing to this quality, one cultural and civilizational formation replaces another. Therefore, in every historical period of social development, culture is characterized by certain features and trends that form the overall picture of time.

This understanding of the dynamics of culture has been especially reinforced by the emergence of Web 2.0. People, organizations, and countries interact and create in a different way than in the past, as more and more people, things, and actions move into the online environment. The current stage of civilizational development is characterized by the significant impact of digitalization, which affects various spheres of life, increasing the accessibility and transparency of culture, in particular through the preservation of its values. Currently, culture, its institutions, and the cultural content consumers are demonstrating an increasing digital presence. Thus, digital socio-cultural practices are significantly transforming the requirements for the popularization of culture and cultural and artistic achievements, which has great potential for strengthening national identity and presenting the country in the international arena. This is especially true in the context of the Russian-Ukrainian war, which increases the need to fight for Ukrainian culture: "Nowadays when the entire history of Ukraine is being questioned, erased, when they are trying to destroy our identity in the literal sense of the word, we need to survive and preserve not only physically, but also culturally and spiritually" (Chornovol, 2022).

As a result, studies of the introduction of Web 2.0 digital technologies and their multifaceted impact on culture and the processes of its popularization are becoming more relevant.

Analysis of recent research and publications. The impact of digital technologies on culture is not a new topic of foreign research. In the book Cultural Evolution in the Digital Age, A. Acerbi, based on cognitive and evolutionary approaches to culture, offers a realistic assessment of the dangers and opportunities provided by digital media. The author provides some everyday examples of online cultural dynamics and applies the most modern theories and methodological tools to analyze various topics: from emails to social networks, from instant messaging to political memes, etc., emphasizing that how we create and transmit culture are radically changing (Acerbi, 2020). B. Stiegler's The Age of Destruction: Technology and Madness in Computer Capitalism describes a rationalized world that has witnessed the emergence of a new kind of barbarism, partly due to the influence of cultural industries, which, according to the author, is due to the digital revolution and widespread automation. Overloading a large amount of digital information and the speed of digital flows leads to the formation of a kind of technological Wild West, an era of fundamental disorders and detachment, in which people become powerless, and driven to madness due to lack of will. The researcher sees a way out of this situation in the restoration of collective interaction (Stiegler, 2019). D. Escandell Montiel in his publication "Twitter and New Forms of Popular Culture: A Social Network and the Importance of Its Expression in the Age of Mass Communication" analyzes the transformations in popular culture and creative production that occur under the influence of social media (Escandell Montiel, 2020).

There is a growing interest in various aspects of the relationship between culture

and new technologies among Ukrainian humanities researchers. In her publication "Memeticity of Communication Practices in the Context of the Development of the Digital Information Space", J. Denysiuk analyzes the defining characteristic of modern communication practices in the digital environment – memetics, which she considers a combination of intertextuality with elements of popular culture, emphasizing the dynamics of the real and virtual worlds. The researcher also emphasizes "the ability of these artifacts of digital culture to form new meanings and values, value judgments" (Denysiuk, 2021, p. 14).

T. Lebid's publication "Electronic Culture: Achievements and Development Vectors" examines the organizational and legal aspects of the digitalization of electronic culture and identifies the main aspects of its achievement (Lebid, 2023).

T. Gorbul and S. Rusakov in their article "Cultural Heritage in the Context of Digital Transformation Practices: Ukraine's Experience in the Baltic States" study the processes of digitalization as a global trend of the early twenty-first century and develop a cultural model for studying the scope of modern digital transformation practices as a new way to preserve and popularize cultural heritage based on the experience of the Baltic States and Ukraine (Gorbul, Rusakov, 2022).

Despite a fairly wide range of studies of culture in the digital age, Ukrainian cultural studies lack detailed scientific papers aimed at researching the digital popularization of culture.

The purpose of the article is to characterize the main directions of the digital transformation of culture with a projection to the formation of new requirements for its popularization.

The main results of the study. The digital era is a unique environment for living and creativity, in which Web 2.0 information and communication technologies are becoming the main defining meaning of all life and activity. Nowadays, computers, mobile phones, tablets, etc. are not just receivers of information signals. They act as massive emitters of information connected to a network with which multi-format communication is possible (Escandell Montiel, 2020). In this way, digital technologies become a kind of information facilitator, allowing all users to become virtually independent of traditional organizational structures, which in many cases have been an obstacle to free cooperation and communication. And the Internet is becoming a platform for informal communication.

These features of the digital age have influenced the understanding of culture by contemporary researchers. For example, A. Acerbi emphasizes that culture is not just a space, but a network, the outline of which allow us to study how the behavior of individuals forms stable long-term patterns. The author emphasizes that complex ways of interaction and various phenomena (accessibility and transience of knowledge, opacity of interaction between unknown users, etc.) have transformed our sense of being (Acerbi, 2020). This interpretation of culture is also supported by B. Stiegler, who characterizes the culture of the digital society (Stiegler, 2019). In other words, researchers are forming new ideas about culture and its relationship to the emergence of digital technologies. Instead of the traditional understanding of culture as a space inhabited by people, they propose its interpretation as a network whose integrity is ensured by relationships between people.

However, digital platforms are not only a new platform for communication, but also a space for constructing identities, a place for creating a distinctive cultural narrative mediated by the latest technologies. This is a fundamentally different state and level of development of the information society, based on a new digital worldview that changes lifestyles, communication practices, and forms of behavior: they begin to meet the demands of the digital age.

The digital media space determines cultural needs, shaping and transforming the artistic taste of the audience. Thus, digital forms of creation, production, distribution, access, and participation have revolutionized entire industries, including culture and art.

Contemporary culture is increasingly characterized by the primacy of audiovisual communication, "through which holistic images are formed that represent different ideas, meanings, and values to communities, which are shared and disseminated by participants in the communication process" (Denysiuk, 2021, p. 14). Audiovisual content has become a common phenomenon with specific features: it is convenient, instantly grasped, and does not require thoughtful reading. Therefore, the audiovisual form of communication is more accessible

and understandable. This accompanies and, to some extent, provokes other processes and cultural changes in which the role of digital Internet technologies becomes a priority. On the one hand, they reduce the costs of producing and disseminating cultural information, and on the other hand, they form an organizational model of networking. A new civilizational dimension of human culture called "digital" is emerging. This culture is built based on the network principle – communication of all whom with all whom. The interaction of people, culture, and technology forms a digital network society, that is a corresponding culture.

Digital culture encompasses phenomena such as the use of social media, which is dominated by audiovisual content, as well as online games, virtual reality, blogging, podcasting, online communities, etc. It also includes digital skills, i.e. the ability to use digital technologies to solve various problems and achieve goals. Digital culture creates not only new opportunities for communication, creativity, education, and business, but it also creates new challenges, such as privacy issues, the digital divide in access to technology, online bullying, filter bubbles (when people only perceive information that confirms their views, ignoring others), and more.

Although digital culture has primarily changed the way people communicate, work, study, and spend their leisure time, it cannot be considered simply a culture of interaction in a digital society, the characteristics of which include categories such as digital literacy, digital competencies, and related concepts. The development of digital communication tools has not only fundamentally changed the possibilities of working with digital content, but has also rapidly transformed the mechanisms of cultural reproduction. It is not a coincidence that researchers S. Rusakov and T. Gorbul state the transition from the systems and processes of industrial and post-industrial (information) culture to "digital culture" and "digital society", is due to the spread of digital transformation practices (Gorbul, Rusakov, 2022).

The immersion of modern society in digital online communications has brought to life not only new trends but also new cultural norms, acting as an impetus for unprecedented changes and uncertainties that have encompassed all aspects of life, continuing to adjust the entire cultural system. In the recent decades, these extremely important changes have shaped what we can define as a "new cultural paradigm". Therefore, the concept of "digital culture" not only indicates the technological aspects of change, but also expresses the formation of certain values, meanings, and corresponding identities.

M. Deuze believes that digital culture as a set of values, norms, practices, etc. has common expectations of how people should act and interact in a modern networked society. For the researcher, the main components in the practice of digital culture are participation, remediation (restoration), and bricolage (Deuze, 2006).

Participation refers to the potential that digital tools provide to people, turning them into active agents. This means that the process of creation is directly related to the ability to access open publications for collaborative multimedia production and the ability to act in open decision-making processes. Remediation refers to the ability of people to change, manipulate, and reinterpret reality to be able to generate new meanings outside of traditional forms. As a result of the emergence of digital technologies, a new model of communication is developing that is radically different from the traditional one. This is communication that is predominantly based on the Do It Yourself (DIY) principle. DIY implies an active and reflective stance and recomposition that stems from people's particular vision of reality. It is a concept that is closely related to the practices and concepts of borrowed, hybrid, and fusion reality, hence it touches on the very notion of originality as an indicator of quality. In the background is an attitude that favors collecting and arranging from many good quality copies to one poor quality original (Deuze, 2006).

Every artistic sample is now created according to a scenario that the artist projects onto the culture, which is considered the framework of the narrative, which in turn endlessly projects new possible ones (Escandell Montiel, 2020).

Almost every author today feels disappointed, which, as D. Graeber suggests, leaves his public figure in a role other than creator, due to the assumption that everything new has already happened, being doomed to repetition, a pastiche. D. Graeber states a new postmodern sensibility, a feeling that we have somehow burst into an unprecedented new historical period in which we realized that there is nothing new; that the great

historical narratives of progress and liberation were meaningless; that everything was a simulation, an ironic repetition, fragmentation, and pastiche. All of this makes sense in a technological environment in which the only breakthroughs were those that made it easier to create, transmit, and reconstruct virtual projections of things that either already existed or that we will never understand (Escandell Montiel, 2020).

The key characteristics of digital culture include global interconnectivity, which allows people from different parts of the world to communicate and collaborate in real-time, which in turn ensures the active participation of the Internet audience in various spheres of life – from entertainment to politics; constant availability of information; access to collective knowledge and the ability to contribute to it; promotion of collective learning; adaptation of content and experiences to individual preferences and needs; a combination of text, images, sound, and video on digital platforms. In addition, digital content can be ephemeral or remain online indefinitely, and the attention of the online audience is becoming a particularly valuable resource.

The terms "electronic culture" and "multimedia culture" are close to digital culture. Multimedia culture is the process of creating, storing, and disseminating cultural values in space and time using multimedia technologies throughout society" (Pushkar, Hrabovskyi, 2022, p. 5).

Ukrainian researcher T. Lebid points to the ambiguity of the concept of e-culture, which, in her opinion, "describes the constantly changing relationship between new information and communication technologies and the production and consumption of culture and art" (Lebid, 2023, p. 24). E-culture, which "arose due to the development of information technology, virtual reality reconstruction tools, interactive robotic systems, online and video tours, the development of online catalogs, web portals and interactive maps of cultural heritage sites, the use of geographic information technologies and open data, etc. <…> contributes to the formation of virtual images that transform the structure of social memory" (Lebid, 2023, p. 24).

Thus, digital culture emphasizes the importance of digitalization of the national heritage, which includes the following measures for its preservation and popularization: interactive research of cultural heritage and history through virtual reality and other innovative methods; transfer of traditional archives and collections to digital format to ensure long-term preservation and facilitate access to cultural heritage; transfer of books to electronic format for easy reading on electronic devices, as well as for the creation of audiobooks; expansion of museums and galleries.

Ukrainian researchers emphasize that new cultural values are gradually being formed, in the process of which "new ways of representing cultural heritage play a significant role, expanding the worldview through the process of popularizing the cultural heritage of mankind by finding new ways to use digital technologies in the field of art and culture" (Gorbul, Rusakov, 2022). It is expected that the Cabinet of Ministers of Ukraine's Order "On Approval of the Strategy for the Development of the Information Society in Ukraine" defines e-culture as a form of culture that provides for the stimulation and motivation of the dissemination of cultural achievements through information and communication technologies (On Approval of the Strategy…).

In general, digital technologies provide a strong impetus for the transformation of various aspects of the promotion of culture and cultural products, as all their components can be transmitted in the form of digital content. Therefore, a new type of techno-cultural environment, heavily mediated by new digital and communication practices, requires new competencies and understanding, including how to manage risks in digital multimedia spaces, when it is increasingly difficult to control information flows and communication processes.

Cultural institutions focused on traditional content are gradually being forced to adapt to the new environment, as digital technologies increasingly "cover many interdependent cultural processes, such as representation, identity formation, production, consumption, etc. <…> therefore, it is important to realize that digitization is needed to draw attention to the needs of the audience, as well as to the exchange of information" (Gorbul, Rusakov, 2022).

In the new conditions of communication, the study of changes in the need of consumers of digital cultural content is a promising area for further research on digitalization and cultural popularization.

Conclusions. The emergence of digital techno-logies has qualitatively changed the configuration

of culture and the processes taking place in it. A new stage of civilizational development can be characterized as digital culture. It indicates the specific structure and peculiarities of human interaction associated with the rapid development of digital technologies. Digital culture is a concept that reflects the impact of digital technologies on modern society and the cultural landscape, on all aspects of life that have become an integral part of our daily existence, including communication, education, entertainment, art, economics, and other areas. The cultural dynamics typical of the globalized digital age are challenging traditional models of authority and reputation, which has direct implications for all social sectors, including the cultural and artistic ones. This trend stimulates the search for more adequate directions and tools for cultural and artistic presentation that would meet the values and requirements of the modern digital society. This has led to tough challenges and changes not only in the cultural sector but also provided significant benefits to the audience of cultural content consumers, whose needs and digital communication experience are becoming crucial in its popularization.

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