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The Macroeconomic Effects of the COVID-19 Pandemic Process on the Field of Art and Culture

COVID-19 Pandemi Sürecinin Sanat ve Kültür Alanına Makroekonomik Etkileri

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Abstract: The COVID-19 pandemic has deeply affected the culture and arts, as does all other sectors. More precisely, it is one of the most affected areas by the pandemic. The culture and arts sector consists of activities that bring people together and involve intense contact. The culture and arts sector is a developing and growing sector based on social relationships. Human relationships, contacts, social ties, and face-to-face interactions are the main sources of inspiration for artists to produce and create new works of art. Observations and experiences based on social relationships are the most critical determinants for making music, painting, poetry, and prose. The social distance required by the COVID-19 pandemic has negatively affected art creators, not only in terms of inspiration. Creating works of art under the current quarantine conditions is very difficult, both economically and creatively. The works disconnected from nature, social life, and flow generally exhibit hollow, soulless, artificial, closed, and impermanent characteristics. Moreover, the à la carte economic aid that governments previously provided to artists for their creative projects have been transformed into "subsistence support" during the pandemic. The study's main goal is not to write about fighting the virus, but to raise awareness about the dangers that social life faces because of it.

Structured Abstract: When the COVID 19 pandemic was evaluated in a macroeconomic framework, it had negative economic consequences, especially in the culture and arts sector. Indeed, the culture and arts sector is one of the building blocks of an economy. On the other hand, macroeconomics stands out as a sub-branch of economics that focuses on the effects of total goods and services produced in a country on the country's economy and covers all developments in this field. In this context, the COVID 19 pandemic has had a destabilizing effect on the macro economy of each country. Indeed, COVID 19 has particularly aggravated the public burden financially. The economic losses suffered by the private sector due to the curfews were partially covered by the public and the tax losses of the public further deepened the deterioration of the economic balances. All these developments had negative consequences for the culture and arts sector, as in every sector. All activities in this sector had to stop for a long time, as these areas with intense contact were the sectors most affected by the curfews.

The coronavirus pandemic continues to cause significant problems in many sectors. Culture and the arts are some of these areas. This damage is not limited to the economic dimension. People interested in culture and art meet under normal conditions, such as cinemas, theaters, concerts, and exhibition halls, no longer visited despite the removed bans. This means that interaction with the artwork on computers, tablets, and television screens is only done from home. While developments in visual art, cinema, theater, and music have

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turned digital, it is still unclear what might happen in the longer term. Predictions about how the production and consumption of culture and art will develop in the post-Corona era differ.

When people in the film and television industry, one of the industries most threatened by the pandemic, had to take a break from work, the number of affected people increased exponentially. Their number has grown because many people work on the set besides the actors, such as technical staff, make-up, costume designers, and writers. However, viewers are increasingly turning to digital platforms. Generation Z, in particular, is showing a greater interest in it. In the long term, digital platforms have a brighter future. Even if new content has to be produced for this purpose, the need for jobs in the arts sector remains.

Another problem is that many artists don't have the infrastructure to develop their art at home during the restrictions. For example, the musicians who gave small concerts on social media in the early days to get over the shock of being locked in had to take a break after some time due to sound and image quality problems. In this context, governments worldwide offered to support this industry financially, which resulted in depriving non-institutional artists and artistic activities that could not receive official financial support due to certain conditions. This has affected artists and companies, and professional associations that operate in this sector.

Above all, whether the 21st century, dominated by globalization and technological developments, is the beginning or the end of a new civilization. Under current conditions, it is challenging to measure digitization's positive or adverse effects. It takes a long time to determine or concretize the socio-cultural impact. The principles of liberty, fraternity, and equality of the French Revolution and the humanist movement triggered by the Revolution took their place in Europe only a hundred years later. They formed the basis for the creation of the E.U. After the French Revolution, wars and enslavement movements continued full force in France and Europe. Instead of brotherhood, freedom, and equality in Europe, civil wars, pogroms, World War I and World War II broke out. Instead of peace in Europe, where the French Revolution, the Reform, and the Renaissance movements took place, the World Wars and the slaughter of millions of people by the Nazis dominated the European continent.

The article evaluates the social effects of the COVID-19 pandemic, especially on cultural and artistic activities. Because the success and development of cultural and artistic activities largely depend on their material conditions. As the pandemic has reduced the general standard of living, artistic activities have also been affected. For example, concerts, cinema, exhibition halls, and museums are the main meeting points. Due to the pandemic, the complete, partial or occasional closure of these areas has led to a significant loss of income, especially for artists. This study examines this situation in terms of macroeconomics with a comparative method. Currently, economic survival for artists and cultural workers worldwide is a very challenging one. In this respect, the most important causes and consequences of the COVID-19 pandemic, especially in the culture and art sector, were evaluated.

Keywords: COVID-19, culture, art, economy, radical change, digitalization

Öz: Makroekonomi bir ülkede üretilen toplam mal ve hizmetlerin değişim ve dönüşüm sürecindeki etkilerini, sonuçlarını gerek reel sektör gerekse finansal sektör açısından kamu gücü ve devletin ekonomideki rolü çerçevesinde değerlendirmektedir. Bu açıdan mal ve hizmetlerin dönüşüm sürecinde faizlerin, enflasyonun, cari açığın, kamu harcamalarının rolü makroekonominin odak noktasında yer almaktadır. İşte konuya bu çerçevede bakıldığında COVID 19 pandemisinin makro ekonomik etkilerinin boyutları daha iyi anlaşılabilmektedir. Özellikle de bu etkilerin kültür sanat alanındaki sonuçlarının makroekonomi açısından değerlendirilmesi ayrı bir önem arz etmektedir. COVID-19 pandemi sürecinin etkileri pek çok alana farklı yansımıştır. Kültür ve sanat, COVID-19 pandemi sürecinden en fazla etkilenen alanların arasında yer almaktadır. Zira insanları bir araya getiren, temasın yoğun olduğu etkinliklerden meydana gelmektedir. İnsan ilişkileri, temaslar, kişisel toplantılar, gözlem ve deneyimler gibi toplumsal etkileşimler, sanatçıların yeni sanat eserleri üretmeleri için ilham kaynaklarıdır. Kültür ve sanat, toplumsal ilişkilere dayalı olarak gelişen ve büyüyen alanlardır. Sosyal hayattan ve doğadan kopuk eserlerin içi boş, ruhsuz, yapay, kapalı ve kalıcı olmayan özelliklere sahip olabilmektedir. COVID-19 pandemi sürecinde, kişilerarası temasın kısıtlanması ve sosyal mesafe tedbirleri nedeniyle sanat üreticileri hem ekonomik hem de ilham kaynakları açısından olumsuz etkilenmiştir. Bazı hükümetlerin daha önce sanatçılara yaratıcı projelerinin bir parçası olarak sunduğu alakart ekonomik destek türü, COVID-19 pandemi sürecinde "geçim desteğine" dönüşmüştür. Bu bilgiler

doğrultusunda bu çalışmada, COVID-19 pandemi sürecinin sanat ve kültür alanındaki etkilerini incelemek amaçlanmıştır.

Anahtar Kelimeler: COVID-19, kültür, sanat, ekonomi, radikal değişim, dijitalleşme

Introduction

The A la carte financial support that governments previously offered to artists has turned into a "livelihood support" in the pandemic process depending on their creative projects. It is not possible to predict scientifically how the new type of coronavirus COVID-19, which has been afflicting the world for two years, will develop and what problems it will cause in the future. Pandemics such as plague, cholera, tuberculosis, and COVID-19 can be considered part of the change, transformation, and developments in the universe. For this reason, it is essential to emphasize how science deals with this process and, especially, what the scientific approach is. In this framework, the macroeconomic impact of the COVID-19 pandemic on the cultural and arts sectors is examined.

This raises whether the 21st century, dominated by globalization and technological developments, marks the beginning of the end of a new civilization. Under current conditions, it is challenging to measure digitization's positive or adverse effects. However, it takes a long time to see or measure the socio-cultural impact in concrete terms. The principles of liberty, fraternity, and equality of the French Revolution and the humanist movement triggered by the Revolution took a hundred years to establish themselves and lay the foundation for creating the E.U. After the French Revolution, wars and enslavement movements continued full force in France and Europe. Instead of brotherhood, freedom, and equality in Europe, civil wars, pogroms, the First and Second World Wars broke out. Instead of peace in Europe, where the French Revolution, the Reform, and Renaissance movements took place, the World Wars and the slaughter of millions by the Nazis dominated the European continent.

COVID-19 has brought a new understanding through the shock it has caused worldwide. It seemed necessary to the rulers of this world to maintain the order they had created. In other words, the COVID-19 pandemic has oriented societies' economic, socio-cultural, health, environmental and socio psychological perspectives towards a process of change. The quarantine conditions and the restrictions on life will change perceptions and norms. Instead of individual freedoms, public health and public power will become more critical. Individuals who try to resist it will not be tolerated by the state anymore when it comes to health. The previous freedom-loving atmosphere and activities in society will also be renounced by the majority population, as they see this as a threat to their health. This situation can lead to the emergence of totalitarian regimes. Thus, COVID- 19 will threaten people's health and harm people's freedom, quality of life, and solidarity. As a result, the pandemic has brought some difficulties that arise from the economic problems in many social fields. The most important reason for this is that, as we have already emphasized, the economic cycle is interrupted due to the restrictions, which hurts the cultural and artistic sectors, as on many other industries.

Theoretical and Conceptual Framework

The ability to control and change the earth and other elements of space lies beyond the power of living beings in the universe. In this situation, there are two things that humans can do: either let everything go and continue life as it is or develop techniques to deal with the changes and take a stand accordingly. So instead of controlling the blue planet, the moon, the sun, and other cosmic phenomena, it would be wiser to plan to be in the right place at the right time and take appropriate action in the face of events that could affect us. For example, predicting an earthquake and building earthquake-resistant houses or moving out of the area before the earthquake occurs.

Above all, we must accept the existence of the COVID-19 virus other dangerous viruses and bacteria and arrange our living conditions accordingly (Basturk&Eken, 2020). On the other hand, the COVID-19 pandemic should not shake the fundamental values. The real goal of this study is to draw attention to the negative social consequences of the pandemic on the cultural and artistic sectors. This is because this sector has an essential and constructive significance for the future of society. Especially in industrialized societies, culture and art come to the foreground as an inseparable part of economic and social life. Indeed, certain building blocks make up a society. The absence of these building blocks can be seen as a deficit in that society. Many societies that have failed on this issue have disappeared into the darkness of history. These building blocks also determine the health, social peace, tranquility, future, the economic and political structure of an underdeveloped one. The cultural and arts sector is one of these structures (Giddens, 2000).

On the other hand, COVID-19 can trigger a reform and Renaissance-like process of change and transformation in the longer term, although it affects the functioning of the cultural and art sector, among many other areas. This process can also be based on respect for the environment and nature. In other words, with cultural and artistic activities, more environmentally conscious movements can come to the foreground. Given the economic dimension of their activities, green culture-art approaches that go hand in hand with an ecological green economy could gain in importance. One of the most important reasons for this is realizing the importance of maintaining the natural balance.

The pandemic increased individual consumption in many countries. This had an inflationary effect, as this increase was financed with public subsidies rather than stimulating production. Consequently, the consumption function is expressed by the formula C = Co+ cY. In economics, the ratio of Co is always greater than the ratio of cY in underdeveloped countries (Case&Fair&Oster, 2010). (C stands for consumption, Y for income. Co stands for autonomous consumption, actual consumption, or minimum level of consumption). This situation prevents people from benefiting from cultural and artistic activities and their expenses for health and basic foodstuffs. COVID-19 has worsened the disadvantaged situation of people with low incomes, as the proportion spent on health has increased. The Corona crisis is forcing change, transformation, and restructuring in all areas. The impact of the globally declared pandemic on people's needs and priorities requires a redefinition and partial revision of Maslow's theory. From this point of view, we see that the place of culture/art has moved back to the last level of the pyramid of needs, contrary to Maslow's original hierarchy.

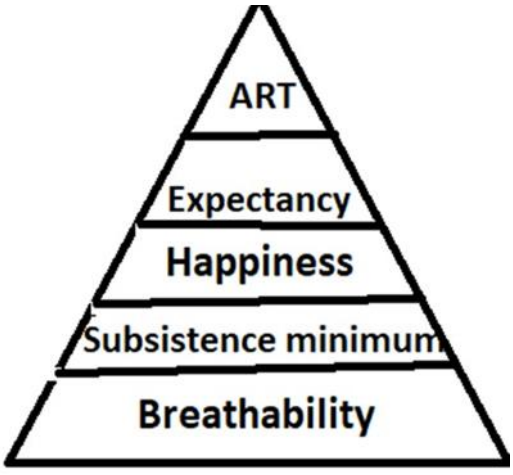


Figure I. Maslow's hierarchy of needs during COVID-19

Source: Authors own illustration

According to Maslow's scheme, individuals and societies turn to the arts when time and energy are left over after all physiological needs have been satisfied (Maslow, 1943). In other words:

As society or individuals allocate their limited resources, they rank their needs according to their priority and necessity. From this point of view, for the development of culture/art, it is necessary not only that the artists reach a certain level of income, but also that the society in which the artist lives has an economic situation that can provide resources for culture/art and guarantees working conditions that allow people to dedicate themselves to art.

The order of people's needs and priorities has radically changed due to the COVID-19 pandemic. Healthy breathing, a minimum standard of living, happiness, and hope became the new ranking of their priorities. Culture and art continue to rank in the last place. The main reason for this is the lack of understanding that culture and art are essential tools for achieving hope and happiness. The purpose of art is more than entertainment. It also includes thinking, education and creativity. Thanks to these virtues, people can live healthier and happier with art. Scientific studies, health services, food supply, solidarity, wars, and conflicts continued without interruption despite the pandemic. People should reflect on the fact that developments independent of COVID-19 continue with the same velocity, even if the media do not pay attention to them.

The ability of the cultural and creative sector to stand on its own feet is essential for its continued existence. The cultural industry helps to innovate the whole field of production and has a positive social impact, particularly in welfare, health, education, and urban transformation. The contribution of art and culture to the development and creativity in all areas of society has been important at all times. From the earliest civilizations, people communicated through cave paintings, and these paintings evolved and contributed to the emergence of written language. As the concrete example shows, the Mesopotamian cuneiform and Egyptian hieroglyphic alphabet emerged from the cave paintings.

The pandemic has hit culture and the arts, which are so important for society and the general living conditions. While governments have taken measures to support businesses and workers during the pandemic, they have not supported the arts and culture sectors to the same extent. The most important reason for this is that this sector is not seen as producing urgent needs. The second reason is that the culture and arts sector has a similar structure from a universal point of view. But while funding for this sector is comparatively high in western countries, public support in developing and underdeveloped countries is limited, not to mention each artist's efforts and problems.

For this reason, internationally successful artists are usually found in industrialized countries. On the other hand, the creative person in the culture and arts sector finds himself in a unique working model. For example, there is no universal rule that an artist must work between 8 a.m. and 5 p.m. to be creative. Therefore, it is often difficult for the rest of the population to understand how and why the public supports artists. To benefit from pandemic support in the cultural and arts sector, artists need to develop projects or organize activities, even if limited. However, since this is restricted under pandemic conditions, they could quickly find themselves in an economically disadvantageous situation. In addition, art is given less space for economic reasons, especially in poorer countries. Therefore, this sector is more affected by the pandemic. Compared to other areas, this sector is more as artists can only benefit from the short-term support from the public or private sector to a limited extent. Due to its unique structure, more comprehensive improvement packages could be prepared so that culture would be less affected by the economic and social impact of the pandemic.

Since the outbreak of the Corona crisis, there is hardly any other sector that has made such an effort for engagements as art, although it has come to an almost complete standstill. The market and even the artists themselves declared that art promotion was dire. On the other hand, the art community continued to produce, be creative, and exist despite limited economic opportunities and dwindling sources of inspiration. This continued existence, of course, took place in the digital space and not with traditional methods. Thus, the understanding of art that broke with conventional or classical methods paved the way for a resurrection.

On the other hand, the Corona pandemic completely changed all artistic methods and forms, including those related to production, distribution, and perception. This has led to the fact that interaction and collaboration in virtual environments have become more important than the ambiance of the physical environment. How this new trend of shifting to digital realms will develop in the future and whether it will be successful is still a mystery. Will there be a comeback, or will physical, artistic activities be a phenomenon of the past? Which art disciplines will be most affected? Can traditional art become extinct or just go through an evolutionary process? What kind of art will continue to exist, and what will be decisive for this selection?

The coronavirus forced a change in all aspects of society and people's lives worldwide within two years, especially in the health, economic, social, and cultural sectors. Meanwhile, it caused radical changes for societies and individuals while forcing a new orientation and change of strategy for some professions. This process resulted in different outcomes, especially for art and artists. The Y and Z generations, who predominantly use digital media and have the corresponding skills, have taken advantage of this process. On the other hand, Generation X, which belongs to the risk group, was the constant target of curfews and had additional disadvantages due to the lack of competence with new technologies and digital tools. This generation experienced difficulty when there was nothing to spend time on except pocket watches and prayer beads. This generation also faced the most challenges, as visiting relatives was restricted and confined in small apartments, far from nature. Artists were directly affected, as this group was the most significant contributor to art and culture and spent the most money on it.

Generation Y was now the most productive generation in this process. The transitional generation between generations X and Z took on the main burden in socioeconomic life and the continuation of artistic life. Since Generation Z is more interested in the Internet and computer games than in "old-fashioned" art activities, their problems were postponed for a while when they had the opportunity to spend more time at home with such activities during the curfews. However, this generation, which does not have a cultural background that restricts and limits them, is the most affected by the curfews (Paz, 2021).

The impacts of COVID-19 on Culture and Arts

Artists and cultural workers are strongly affected by the closures and measures. This is particularly evident in developing and underdeveloped countries, where the cultural and arts sector is less well protected, and there is less public support. In these countries, in particular, many artists were unable to obtain financial aid due to structural and institutional deficiencies, either because they were unaware of the institutions offering to fund or because they provided only little support (I.G., 2021).

On the other hand, the art community is trying to survive with virtual and digital opportunities during the COVID-19 pandemic. Indeed, with the development of digital technology, the invention of the Internet, and the introduction of new media tools, new possibilities have emerged to realize artistic activities through the addition, modification, and combination of data in the digital space (Amorim&Teixeira, 2020). Due to new presentation possibilities on the Internet and social media, artworks that are considered commodities in today's world have reached a larger audience outside of the artist's environment. Thanks to digitization, artists during the COVID-19 process used technological possibilities to deliver their works to the homes of art lovers. It is expected that this practice will continue in the future. However, this is still difficult and expensive for artists without adequate financial support and infrastructure problems (D.W., 2021).

Although more than two years have passed since the declaration of the COVID-19 pandemic, which began to have an impact in the last months of 2019, variants such as Delta and Omicron continue to affect people's social and private lives. Undoubtedly, freelance artists are also negatively affected by this process. In this regard, artists and government officials will have to take new

measures depending on the course of the pandemic. Thanks to the support of the public, the art world has managed to survive despite some difficulties. The main problem is the process that will take place in the future. This is because both the decline in government funding and artists' savings and income represent a very negative starting point for dealing with possible crises (B.R., 2021).

As a result, the following conditions must be met to continue successful activities in the culture and arts sector (Başar, 2021):

- Adequate digital infrastructure (unlimited and high-quality Internet, necessary programs, sufficient training for the artist to use them, etc.)
- Adequate promotion on social media and digital platforms

In addition, in the long term, the resources allocated by the public to the culture and arts sector should be increased, regardless of the pandemic. In this context, the share size allocated to this sector in the budgets established by governments is essential. Incidentally, the inclusion of an important support program for the arts, as in the U.S. and the E.U., has a very positive effect on the international success of the arts from these countries. It would be wrong to explain the success of North America and Europe in the global art and culture market only in terms of individuals' interest in art and the economic support they received. During the pandemic, all areas where art events were presented to the public, both government and private sectors, were closed, while artists' incomes declined. However, in addition to these state institutions, art, and cultural events services are also provided in private institutions and organizations.

The institutions organized by art and cultural events are:

- Culture and Art Centers,
- Concert Halls,
- Museums,
- Theatre, Cinema, Opera and Ballet Halls,
- Art Galleries,
- Auction Houses,
- Fairs and foyers Venues (Kahraman, 2020).

During the COVID-19 pandemic, art consumption underwent potentially measurable and visible changes. The most striking aspect of this is that the physical access to culture and art has been temporarily interrupted. However, art creators have adapted to this situation and survived by performing their works on digital platforms on the Internet. This situation can be summarized as follows (Tekeoğlu, 2021):

- Companies that had already focused on innovation and digitalization before or during the pandemic benefited from the changes. Therefore, gigantic platforms, Amazon Prime, Spotify, Netflix, Deezer, etc., became even bigger during the pandemic. For example, between July and September 2020 alone, 2.2 million new subscribers were registered to Netflix (Walsh, 2020). Turkey is also believed to be a major contributor to this increase.

- Although museums, galleries, theaters, etc., received public support during the pandemic, they could not ensure their material existence and artistic activities ceased.

- In addition, the COVID-19 pandemic hurt artistic activities on a global scale. However, artists in the least developed and developing countries were more affected. This is because artists' incomes in these countries were unofficial primarily or in the form of a low minimum salary.

When the state tightened its control with curfews during the pandemic, the unofficial artists did not receive any financial support, and they also lost their opportunity to work (Martins&Shule, 2020).

Cinema Industry

After COVID-19, the fairy tales of the film industry, as told by Hollywood in particular, may be coming to an end because COVID-19 has radically changed the way people think of art and its representation. This applies to film actors, film producers and also film lovers, i.e. the customers. Hollywood is an integral part of the global economic cycle. Hollywood alone employs more than 2 million people and supports 400,000 American companies; the British film and television industry also contributes around £60 million a day to the U.K. economy. Countries like India and China are also taking bold steps to increase their creative output (The Economist, 2020).

The pandemic will force films and television broadcasts into a form and presentation that has never existed before. There will be no more elaborately designed scenes in these new formats, they will be limited to a few locations, and the filming locations will not change significantly. The films will be shot in artificial environments using computer effects in studios for the most part. There will be little romance, and the film actors will conclude the film by living together for a long time in a cohesive way. As a result, the familiar mix of reality, romance, mood swings, and naturalness that we've come to know in many previous films will be more relegated to the background.

Theater

The COVID-19 epidemic has had a very negative impact on all areas of the arts, but especially for live performances on stage. This means that the theater was primarily affected in the arts and culture sector. The theater sector had to be completely closed, as it was risky for both actors and audiences to meet in the theater halls. Unemployment negatively impacted cultural workers in this sector, as most theater actors were not registered, were subject to the minimum wage, and were paid primarily per play. The pandemic became existentially threatening in theater and art forms where gatherings were necessary. Due to curfews and the risk of virus transmission, social distancing obligations and bans on meetings were imposed. This had a significant impact on performing arts such as the theater. Due to the distance requirements in closed rooms, public performances and rehearsals were restricted. Artists tried to adapt by offering their performance in the emerging digital spaces. However, these initiatives provide limited opportunities and little income to cultural workers. However, it is noticeable that Generation X and a significant portion of traditional theater audiences prefer analog events and are not accustomed to digital events. Moreover, performances offered in digital media don't provide the desired live atmosphere.

Music

As live music performances in closed areas have been canceled due to the pandemic, musicians and concert promoters have suffered significant economic losses. Because of this situation, artists who previously performed in clubs, weddings, festivals, and birthdays are trying to continue their activities in the digital environment. However, when publishing expenses exceed revenues, many artists lose their chance to continue due to the pandemic. It is not clear yet how this industry will develop in the future.

The music industry turns over more than $50 billion worldwide and has two major revenue streams. First, live music accounts for more than 50% of total revenues, mainly through ticket sales for live performances. The second most concerning area is music recording. Revenues from this music industry area come primarily from digital downloads, direct sales revenues, and the costs for synchronization rights. This is music produced or used for films, games, television, and advertising. Today, recorded music continues to be preferred by both music companies and consumers. However, when piracy takes most of their revenue in this sector, it becomes difficult for artists to survive. According to a study conducted in England, 65% of music creators' income was lost during the

pandemic. For those who are most dependent on live performances and recording studio work, this loss increased to over 80% during this time.

Revenues have dropped to zero for many artists since the pandemic was declared. In 2020, the E.U. provided around 12 million euros to the music industry. In the U.K., the government provided £257 million to support artists affected by the pandemic (The Guardian, 2020). However, artists were offered only a very limited financial package in underdeveloped and developing countries. Many musicians could not benefit from this support because the condition was to be officially recognized as a musician. In the pandemic, the options for artists to maintain their income are minimal. These include channels like YouTube and Spotify, as well as public support. However, in some underdeveloped countries where these channels are banned or difficult to reach, artists have not been able to benefit from the services they offer: The average value of the mobile data usage availability indicator is 30 in the least developed countries and 63 in the rest of the world (UNCTAD, 2020).

Painting Arts, Museums and Exhibitions

After the museums were closed for months due to the Corona crisis, many museums have no financial resources anymore. Painting has also been affected by this situation. Since their galleries and exhibition spaces were closed, they lacked the financial resources required to produce more creative works, as they could no longer sell their paintings as their only source of income (Akdede, 2021).

The Social Dimension of Art During the COVID 19 Crisis

Unlike other sectors, the pandemic has hurt the arts sector in several ways, both material life, and creativity. Artistic activities become more creative and thriving in a free and open environment and atmosphere. Artists face economic disadvantages due to the quarantine regulations and lose their inspiration. The pandemic affected both famous artists and street performers, although the famous artists were among the wealthy and often hard to reach celebrities who lived in more affluent neighborhoods. In recent years, the impact of the regulations has created new classes. Also, the structural relationship between the center and the periphery has changed (Screpanti, 2014).

In addition to famous artists, certain regions live side-by-side with businessmen, politicians who have managed to raise the income level above the average, and retirees with power in the military and real estate. Although the lifestyles and perspectives of people belonging to this group differ, they have the privilege of belonging to a high-income group, so they develop a traditional sense of community and feel that they occupy a place in the higher society. COVID-19 has harmed the income sources of this group, but not to the extent that would have affected their lifestyle. Their savings are so significant that they would last a lifetime. Most of the artists in this group act according to the motto "art is for being famous" rather than "art is for art" or "art is for the society." While this trend dominates the art scene worldwide, artists remain a part of their society without breaking away from it and establishing a new caste system in these upscale residential areas. In this respect, the effects of the pandemic are less noticeable in these regions. But this image is not representative of the great mass of artists. For example, for the street artists or those who are just beginning their careers and are usually considered as aspiring artists. This also includes artists from the working class. They are one of the most affected groups by the pandemic. For example, signing artists, theater actors, storytellers, and other performing artists who depend on daily fees have suddenly lost their income. Since most of these artists work unregistered or are paid for their work per performance, it becomes partially impossible for them to continue their professional existence, so they increasingly turn to other professions. The effort of this class to rise to the first class. Namely, the group of famous artists depends only to a limited extent on the quality and seriousness of their art. So the central part

of their work is to overcome the barriers erected by the forces that currently sit at the center of economic and political power relations and dominate the periphery from the center.

In the arts, as in all other fields, the media, public opinion, and financial support are essential for success. However, all of them depend on permission and the green light from the highest authority or the central institution that is in charge at the time. Thus, the establishment of good political and social relations comes to the fore as the most crucial factor to participate in the famous class rather than the creation of high-quality art. Those who succeed and produce something better than mediocrity can become famous.

For artists, governments are not automatically allies. They are merely collaborative partners who share a formal relationship. However, in the wake of the pandemic, government support for the cultural and arts sector affected by the COVID-19 pandemic has become an indispensable requirement. In this context, governments worldwide have sought to provide financial support to this sector. Non-institutional artists and artistic activities that could not receive official financial aid due to certain conditions were left entirely on their own. Not only were artists affected by this, but companies and professional associations active in this field were also negatively impacted by the pandemic. In fact, during the pandemic period, due to the closure of protected venues such as hotels, bars, restaurants, and nightclubs, there was a severe drop in membership fees of up to 40% for professional organizations in the arts industry. As a result, these organizations could no longer pay the dues due to their members (Arapoğlu, 2020).

Finally, it can be seen that different human practices create and benefit from different concepts of space. Thus, the needs of society create new living spaces and cause a change and transformation from architecture to building density, from consumer culture to entertainment culture. The COVID-19 pandemic has shaken everyone. Some areas of art are directly linked to human pleasure. Therefore, works expressing moodiness and pessimism can come to the fore in art. Only when existential fears do not weigh down artists, they feel hope and positive energy and pass this on to society through their creations. From this point of view, the pandemic has also hurt artistic activities worldwide. Artists in the South were particularly affected. This is not only because artists' income in these countries was mostly unofficial or in the form of a low minimum wage, as already mentioned, but also because of global inequality. When the state tightened its control with curfews in the wake of the pandemic, the unofficial artists, who received no financial support from the state, lost any income opportunities (OECD, 2020).

Conclusion

When studying the development of various social sectors during the pandemic it is of elementary importance not to forget about the situation of the cultural and artistic sector during this period. The culture and arts sector was among the first sectors to be negatively affected on a macroeconomic basis during the pandemic. The transformation of the coronavirus into a pandemic has harmed the cultural/artistic sector in all areas worldwide. All artistic events such as local and international exhibitions, festivals, and concerts have been banned, mainly due to the ordered health measures. On the other hand, the cultural and artistic sector is developing different strategies to survive. Social networks such as YouTube, Instagram, and Facebook represent the most effective network in this respect. However, as we know, social media are only a communication network to satisfy the demand via the Internet.

Another problem is that the offer of culture and art is getting smaller and smaller. While the demand is partially satisfied through social media channels, it is uncertain whether supply can be sustained, i.e., artistic production. Although culture and art are services, it is essential to be creative to survive economically by bringing art lovers and art producers together in real spaces.

Because of the COVID-19 pandemic, the global art scene in some areas has lost up to 100 percent of its income. There is no discernible perspective on how, in what form and, above all, when these income losses can be compensated. Numerous artists and cultural

Workers had to cease their activities from the middle of April 2020 and could only spend their savings to survive. In this case, most artists who have no savings rely on public funds or welfare. Although there are government grants, assistance funds, and support services for the art scene, this is not enough. This is also due to the fact that the income and expenses of most art practitioners vary depending on the nature of their activities. On the other hand, public support does not mean sufficient support for creativity if it is aimed only at covering the costs of daily living. This fact is considered a professional existential threat for artists.

In the wake of the COVID-19 pandemic, artists tried to remain creative. However, economic difficulties and enforced restrictions negatively impacted their success and creativity. So what might a solution look like? Under these circumstances, as in all fields, the art community must flex its creativity and change its working methods. They are expected to adapt their sources of inspiration, the way to work, and the artworks they create to the new conditions. Consequently, COVID-19 requires a necessary change and transformation in all areas. Those who can't or won't adapt are in danger of being dropped from the art market system.

Ultimately, time will tell the consequences of COVID-19 drugs and vaccines, most of them rushed to market by emergency prescription. In any case, because of the side effects, they can harm many people. On the other hand, many governments are under pressure from increasingly severe economic and social problems. Finally, the COVID-19 pandemic has harmed the cultural and arts sectors worldwide. However, these impacts have been more significant and powerful in less developed countries than in developed countries. The main reasons for this are infrastructure problems, the level of socioeconomic development, the importance of the arts in the eyes of society, and their place in public policy. In this context, the state and society should include the arts among the essential needs such as food, accommodation, education, and justice, and invest in this area accordingly.

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