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The Impacts of Digitalization on Traditional Forms of Art

Abstract: During the technological revolution, many aspects of human perceptions changed. Now with the method of digitalization, paintings that were once oil on canvas or huge works of art posted in galleries have become merely a replica of themselves, with binary code in the background. The materiality of art has been transferred into a new digital world with code, more familiar to be read by an AI than by humans. Transmediality, at the same time, opens a new concept of perception and changes the way a piece of art should be examined. The main goal of this paper is to determine the key points of transmediality and how they impact artistic and media practices. Through the theories of transmediality, multimodality, and transtextuality, this paper aims to answer how to analyze traditional artistic forms, such as paintings, sculptures, music, literature, analogue photographs, films, and architecture that are now digitized into virtual website tours with a digital code mediator. This paper aims to show whether it is necessary to be present in person to view the original piece of art in a gallery, museum, archaeological site, cinema, or whether a good virtual replica is adequate. In the case of the latter, will our perspective of art in the future change, so that the majority of new art and national cultural heritage will only exist in virtual reality, with an endless number of originals that can be replicated with just one click?

Keywords: transmediality; transtextuality; multimodality; digitalization; national heritage; interactivity; websites.

Digitalization as the Revolution of Textuality

Before the digital age, the only way to experience many different forms of art was to be present in person to view the piece. According to Perez, from the 1770s to 2000s, there were five successive technological revolutions.¹ For this discussion we will concentrate on the fifth one which started with “Intel’s first microprocessor in 1971, the original and simplest ‘computer on a chip’”;² which announced the start of the digital age. Other theorists, such as Schwab, define this period as the third

¹ Carlota Perez *Technological Revolutions and Financial Capital: The Dynamics of Bubbles and Golden Ages* (Northampton: Edward Elgar Publishing, 2002), 9–12.

² *Ibid.*, 12

industrial revolution, adding that the fourth one is happening now, which “is the fusion of these technologies and their interaction across the physical, digital and biological domains that make the fourth industrial revolution fundamentally different from previous revolutions”.³

To be able to recognize the importance of digitalization and digitextuality, firstly we have to be more specific about its umbrella term: transtextuality, a predecessor that due to digitalization led to digital binary code, which is now the base of all digitized pieces of art. To discuss and conclude, a few theories will be combined: Genette’s theory of transtextuality, Landow’s interpretation of hypertext theory and Everett’s and Caldwell’s theory of digital media.

The term transtextuality, as defined by French philosopher Genette, makes a distinction among a paratext, a metatext, an architect, an intertext, and for this paper the most important, the hypertext.⁴ The theorist Landow implies that “hypertext, which is a fundamentally intertextual system, has the capacity to emphasize intertextuality in a way that page bound text in books cannot”.⁵ The same should apply to digitextuality which now includes a new form of text: a binary code, that beside the narrowest meaning of text, contains a large range of multimedia content: digitized paintings, augmented reality with sculptures or architecture, electronic music, literature that can be read or even written by an AI, digital photographs and films, 3D animations, virtual reality, realistic ‘first-person’ games, and websites, among others. Modern hypertext theories include the presence of the new media, therefore the digitextuality is only a modern part of transtextuality, a variation or the successor of hypertextuality, which now contains the search method that allows visitors to find connected topics easier. Digitextuality, guided by Genette’s theory, could be further separated into a hypotext (machine-readable binary language of ones and zeros, i.e., artificial intelligence) and hypertext content (which is visually readable to the end-user, i.e., ‘biological intelligence’⁶). Theorists Everett and Caldwell highlight that “new digital media technologies make meaning not only by building a new text through absorption and transformation of other texts, but also by embedding the entirety of other texts (analogue and digital) seamlessly within the new”⁷ and this leads to transmedial characteristics of digitized art, which will be discussed in detail later.

To summarize the above: digitalization could be analyzed as one of the textual forms, which only during technological revolution evolved into new form.

³ Klaus Schwab, *The Fourth Industrial Revolution* (Geneva: World Economic Forum, 2006), 11–13.

⁴ Gérard Genette, *Palimpsestes: La littérature au second degré* [Palimpsests: Literature in the Second Degree] (Madrid: Seuil, 1982), 7–14.

⁵ George P. Landow, *Hypertext 3.0: Critical Theory and New Media in an Era of Globalization* (Baltimore: The Johns Hopkins University Press, 2006), 55.

⁶ App. Biological intelligence is the intelligence that is focused on social – interpersonal relationships, and which, given its biological origin, is inherent in humans, not machines (robots). Sara Tvrđišić, “Primena biološke i veštačke inteligencije u elektronskom poslovanju,” [Application of biological and artificial intelligence in electronic commerce] graduate thesis, Belgrade, ITS, 2018, 6.

⁷ Ana Everett and John Caldwell, *New Media: Theories and Practices of Digitextuality* (New York: Routledge, 2003), 7.

Multimodality and Digitalization

It is necessary to mention at the beginning that theatre, as one of the oldest traditional forms of art, is intentionally excluded from this paper due to its immaterial nature. As Fischer-Lichte notes, “performances cannot be contained in or translated into material artefacts, they are ephemeral and transitory”,⁸ so it is impossible for the theatre to be digitized and the subject of this paper will be all of the other traditional and new forms of art.

Spectators of art, in a digital environment, interact with machine language, which is characteristic of the era of new technologies, while reading multimedia content requires multifunctional literacy (language, computer, visual, etc.). McLuhan emphasized that “the medium is the message”.⁹ In the analogue era, the visitors of museums or galleries had a curator to help in their research path of some art collection, but in the digital era, the curator is a computer algorithm that calculates the best personalized path for a specific viewer, based on previous search behavior.

According to the theory of multimodality, argued by Gunther Kress, “meaning arises in the social environment and in social interactions”¹⁰ and combining this theory with the concept of hypertextuality, multimodality can also be interpreted as one of the aspects of digitextuality that was earlier defined. A parallel between multimodality and digitextuality can be established in the common denominator of multi-layered encoding and decoding of ‘visual’ – ‘binary code’ content. The main parallel is the perspective of interpretation. While in the digital text, observed content is synthesized (coded as content derived from analogue recordings, translated into a digital form), and in multimodal reading, the same content is analyzed (decoded by multi-layered literacy tools – linguistic, visual, informational). This means that for a quality understanding of one digitized painting, a viewer now must be not only educated in visual art theories, but also in using computers or smartphones, web search mechanism, reading meta-description (that is hidden in a developer mode, or only shown during some specific sharing of the webpage), the meaning of icons on webpages, where other options lead, and how to change desired languages to read the description of the paint, among other skills.

Digitalization made viewing art more complex, yet more complete. More than ever, today we are able to view art from across the globe, from places that we may never go. This availability makes an art education easier for a chosen academic audience that is interested in studying less accessible artworks. Even as far back as the beginning of the 20th century, Walter Benjamin recognized that “a cathedral leaves its place [...] the choral work, that was once performed in a hall or in the open air, can

⁸ Erika Fischer-Lichte, *The Routledge Introduction to Theatre and Performance Studies* (London: Routledge, 2014), 22.

⁹ Marshall McLuhan and Quentin Fiore, *The Medium is the Massage: An Inventory of Effects* (London: Penguin books, 1967).

¹⁰ Gunther Kress, *Multimodality: A Social Semiotic Approach to Contemporary Communication* (London: Routledge, 2010), 56.

now be heard in any room”,¹¹ with recording and replicating methods, which is now truer than ever before. As Benjamin quoted Paul Valéry, “just as water, gas and electricity come to our homes from afar with an almost imperceptible touch to serve us, so we will be provided with images or sequences of sounds that, with a small touch, almost become a sign and leave us as well.”¹² Furthermore, in contemporary times, even space has been digitized and has the ability to “come to our homes”. There are ‘Google Maps’ options that inherit not just geographical data, but architectural works or famous sculptures that are on the city squares, available to all viewers across the planet that want to take a free sightseeing tour through a city.

Modern Art Exists Only in Binary Code

Digitalization of current analogue art is just the first step of digitalization. Many pieces of art are created directly within the digital software itself. The most obvious examples are digital photographs and movies created with VFX (visual effects) or CGI (computer generated imagery), but also modern augmented reality tours through galleries or museums. There are of course virtual gallery or museum tours that are created virtually to emulate real space. CGI games are still not often considered a part of art, works of character modeler or environment artist neither, and both can be included as a product of digital arts. Websites are not only a keeper of different forms of multimedia content, but pieces of art in themselves, that is particularly designed with dynamic and changeable presentations.

All of those mentioned before, which are originally created in digital media, exist only in binary code. As Baudrillard concluded in his book, “the real object is supposed to be equal to itself, it is supposed to resemble itself like a face in a mirror [...] that rests on it will inevitably miss its object, because it does not take its shadow into account (precisely the reason why it does not resemble itself).”¹³ With the digital revolution, we are faced with the parallel existence of the same subjects, but just in different forms, which finally leads to the main difference between analogue and digital art pieces, which can be categorized as either real or virtual. The digital art pieces are just visual replicas of its binary code, and no one can perceive the original artwork in the actual form that the author imagined, because what the author created, the machine firstly compiled, and when the audience wants to assess that, the machine then has to reverse this process to decompile the piece of art into its predefined audio or visual form. This means that for example the photos that were once a 35mm color negative are now just binary text that can be easily replicated into as many copies as we need, and each of them will be identical to the first one. Another aspect of infinite possibilities to copy, raises the question of copyright and for example the fact that many people

¹¹ Walter Benjamin, *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit* [The work of art in the age of its technical reproducibility] (Frankfurt am Main: Suhrkamp, 2003), 13.

¹² In Paul Valéry’s “Pièces sur l’art,” Paris [n.d.], p. 5 (“La conquête de l’ubiquité”), quoted in Benjamin, *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit*, 11.

¹³ Jan Baudrillard, *Simulacra and Simulation* (Michigan: The University of Michigan Press, 1994), 109.

don't consider it unethical to download a high budget movie from torrent websites, and others do it even though they are aware of ethical issues.

Replicating the art can change the perspective of its value, as well as the possibility of creating as many photos as possible at the first shooting phase. This could (or already has) possibly lead society to taking thousands of pictures with no artistic value, while earlier, in analogue time, we had only 36 (or fewer) frames, but all of them were carefully and thoughtfully planned. Benjamin highlighted that, “the crowd is a matrix from which all current customary behavior towards works of art emerges newly born. Quantity has turned into quality: the much larger masses of participants have brought about a different kind of participation.”¹⁴ In modern times, this means that almost everyone can be a documentary photographer using a smartphone, because now society usually chooses quality from quantity.

Modern Hypertext – Internet Content

Digital texts on the Internet (on websites, portals, social media) do not produce an inherently static form of text, but an interactive dynamic form that allows users to read the text in their own way each time. Theorist Landow stated similarly, emphasizing key theoretical frameworks – intertextuality, multivocality, decentralization and rhizome structure of hypertexts, which represents an infinite number of combined paths¹⁵. In classical analogue texts, which have a static form, digitextuality in its structure implies an open character of reading.

One of the exceptions, of course, is Pavić's “Dictionary of the Khazars” (*Hazarški rečnik*¹⁶), the structure of which is most reminiscent of modern sites, with content that points to other factors of a larger structure, allowing the end user (reader) to read the content in their own way. Through Pavić's work, a parallel can be made with transmedial analysis. His work can represent an architext whose embodiment in new media is present through sites that only mimic the form and structure present when reading the *Dictionary of the Khazars*, so each user of the site in a different form encounters the content, similar to how Pavić made different versions of the book, but also the structure of the architexts of the Red, Green and Yellow books, with a similar, but still different plots, always read in a unique order.

Drawing a parallel between literature and digitexts, the facts about content on the Internet stand out. It is estimated that there are over 1.7 billion websites in the world.¹⁷ The number of pages generated within them is innumerable. This data makes Internet content infinite text, which always has the additional possibility of expanding content. Site architecture is a fable of programming languages (e.g., Php, MySQL,

¹⁴ Benjamin, *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit*, 39.

¹⁵ Landow, *Hypertext 3.0*, 53–69.

¹⁶ Milorad Pavić, *Hazarški rečnik* [Dictionary of the Khazars] (Belgrade: Prosveta, 1984).

¹⁷ “How many websites are there?” <https://websitesetup.org/news/how-many-websites-are-there/#:~:text=It's%20estimated%20that%20over%201.7,world%20contribute%20with%20online%20interactions,acc.on> November 27, 2021.

JavaScript...) that make up the structure of the site, while its summary is unique and inherent in the purpose for which the site was created. The Soviet literary critic and theorist Bakhtin, analyzing the works of Dostoevsky, concludes that within literary work “interaction does not provide the reader with support that would allow him to see the whole event with the help of typical monologue categories (thematic, textual or cognitive) – and as a consequence makes the reader a participant.”¹⁸ This multivocality, as Landow defined it,¹⁹ results in a multiple and layered structure of reading hypertextual content.

The earlier-mentioned theorist Kress raises the question of whether the introduction of the concepts of mode and multimodality leads to a significant duplication.²⁰ By reading a ‘machine’ PHP document, and replicating it in a visual CSS designed form, in a way, we can interpret the websites as duplicates of themselves, i.e., replicas of their machine language that is manifested through user interfaces, adapted to the interactive use of content by the end user. Similarly, as we analyze the interpretation of the opera, we have to analyze both libretto and the performance, as well as during the analysis of the digitalized aspect of analogue content it is both reviewed analogue and digital form of that content. In this regard, a parallel PHP document can be made with the text and analogue overview of the exhibits, while the CSS document, at the second level of focalization, would be a parallel with the text and digitized content of national cultural heritage, which now represents a new, unified, and expanded form of content.

Transmedial Aspects of Digitized Traditional Forms of Art

Theorists Jenkins, Ford and Green are of the opinion that “transmedia strategies assume that the gradual dispersal of material can sustain these various types of audience conversations, rewarding and building particularly strong ties with a property’s most ardent fans while inspiring others to be even more active in seeking and sharing new information.”²¹

*The Cultural Heritage Browser: Unified Portal for the Search of Cultural Heritage of the Republic of Serbia*²² is a good example of a transmedial aspect of traditional art and national heritage. Although the portal still hasn’t harnessed the full potential of transmedia storytelling, by using the *Cultural Heritage Search Portal*, cultural heritage and national artistic content have become more accessible. The promotion of analogue content in the digital environment is one form of transmediality, which in the future may have the potential to significantly improve by holding various gatherings, creating VR (Virtual Reality) and AR (Augmented Reality) content, etc. According to

¹⁸ Mikhail Mikhailovich Bakhtin, *Проблемы поэтики Достоевского* [Problems of Dostoevsky’s poetics] (Moscow: Nauchnaya Biblioteka, 2002), 10–11.

¹⁹ Landow, *Hypertext 3.0*, 56.

²⁰ Kress, *Multimodality*, 79.

²¹ Henry Jenkins, Sam Ford, and Joshua Green, *Spreadable Media: Creating Value and Meaning in a Networked Culture* (New York: New York University Press, 2013), 143.

²² The Cultural Heritage Browser, <https://culture.rs/>, acc. on December 15, 2021.

hypertext theories that were defined earlier, visitors to the portal, by interacting within it, with the impossibility of ever fully viewing all content categories of the portal, become participants in creating their final focalization and individual viewing path, guided by specific hyperconnection paths that are rhizomatically placed within it.

For providing a conclusion about digitized art, it is important to note in which way the digital aspect is different from analogue. Theorist Landow states the importance of decentralization and rhizome, emphasizing that all readers create their own organizational structure that is decentralized.²³ In the absence of a centralized structure, readers of digitized art create their own exploration of the path within a form that provides hypertext connections with an infinitely accessible system whose “provisional point of focus depends on the reader, who becomes a truly active reader in yet another sense”²⁴ The term rhizome was first used by Deleuze and Guattari in the book *A Thousand Plateaus*.²⁵ Rhizome structure and decentralized paths as important characteristics can be applied in the analysis of the portal example, which has an infinite number of paths in its structure, decentralized, intertwined with rhizome networks, which always expand, never ceasing to create an infinite number of combinations. In the same way hypertext intertwines all its elements in a network of larger narrative wholes and each of the users create their own structure of reading the content. As Deleuze and Guattari state, “probably one of the most important characteristics of rhizomes is that there are always more entrances”²⁶ and the search for digitized content of art and the structure of cultural heritage search works on the same principle. In a similar way as Landow highlighted, Manovich emphasizes the importance of databases which, with pre-set relations – hypertexts, constitute a narrative form without beginning, end and predetermined order.²⁷ Manovich also noted that “the database becomes the center of the creative process in the computer age”, adding that “historically, the artist made a unique work within a particular medium”²⁸ The creative process in analogue artistic productions is different from the digital process, mainly because of the use of different mediums, which further demand different peculiarity during creation. Art is now captured inside the databases, which are at the end compiled and decompiled, so those digital exhibits are not consistent. The opposite case can be seen with analogue exhibits, which do not have this characteristic, and can be exhibited in material form in some museum or gallery, as stable and firm pieces of art.

The facts set out in the previous paragraph are particularly emphasized through the fact that the portal *culture.rs* provides the option to search the archive content,

²³ Landow, *Hypertext 3.0*, 56–62.

²⁴ *Ibid.*, 56.

²⁵ Chris Barker, *The SAGE Dictionary of Cultural Studies* (London: SAGE Publications Ltd, 2004), 48, 179.

²⁶ Gilles Deleuze and Félix Guattari, *Mille plateaux [A Thousand Plateaus]* (Paris: Les Éditions de Minuit, 1980), 20.

²⁷ Lev Manovich, *The Language of New Media* (Cambridge: The MIT Press, 2001), 225–28.

²⁸ *Ibid.*, 227.

so the possibility of combining the results is innumerable. It is necessary to consider the fact that visitors, with the help of a digitized view of exhibits, sites, monasteries, frescoes, archives, etc., are just one click away from different cultural heritage, which makes a more comprehensive and more available overview of digitized pieces of art and national cultural heritage, which is important for preservation of national identity. Sociologist Smith defines national identity through a common historical territory, common myths, historical memories, common mass culture, legal rights and duties that are equal for all members of the nation, as well as the economy, later emphasizing nationalism and national identity as “the measure of every human value”, and also that since the French Revolution, nationalism has challenged the idea of globalism.²⁹

Through an analogous approach, cultural and national heritage was previously viewed separately, without the possibility of simultaneously perceiving different heritage tens or hundreds of kilometers away in different parts of the country, as well as simultaneously reviewing various exhibits in different galleries, archives, or museums. Physical distance has made various elements of cultural heritage spatially dispersed, and with digitalization, they become available in a common digital space and time, which is the essence of hypertext according to Genette and his earlier mentioned theory.³⁰ Through transmedia storytelling, as well as digitalization of the content of Serbia's cultural heritage from various museums, monasteries, libraries, archaeological sites and the like, Serbian culture, which was dispersed in various locations and institutionalized warehouses, expands in the digital environment by networking and new presentations through the portal. Theorists Bolter and Grusin define transmedia storytelling through their term ‘remediation’. They emphasize that “for decades, we have filled our theme parks, malls, and city streets with complementary and competing media; these spaces have refashioned and been refashioned by newspapers and magazines, radio, television, and film. Now our public spaces are entering into a further set of remediating relationships with multimedia as well as the ‘cyberspace’ of the World Wide Web and other Internet communication services. The supposedly immaterial world of cyberspace is itself both a reflection and an extension of these public media spaces.”³¹

A multimodal approach can be correlated with transmedia narration. While transmedia narration involves a horizontal multimedia approach of transferring narratives of the same or similar content from one medium platform to another, but in different visual, material, analogue / digital forms and the like, multimodal analysis approaches the same content by further systematizing individual layers vertically, dissecting different literacy tools, which are needed to properly understand and read the content. Multimodal analysis can be presented through different perceptions (senses), which are needed to understand complex layered content, and through different literacy tools (visual, sound, etc.). As Giro states, according to McLuhan, “the media are

²⁹ Anthony D. Smith, *National Identity* (London: Penguin Books Ltd, 1991), 14–18.

³⁰ Genette, *Palimpsestes*.

³¹ Jay David Bolter and Richard Grusin, *Remediation: Understanding New Media* (Massachusetts: MIT, 2000), 169.

extensions of the senses and the function of individuals”,³² the senses themselves can be approached similarly, as tools of media access, so according to McLuhan, it could be concluded that human senses are mediums likewise. In that sense, the medium representations of text, meta-text and visual content could be perceived through the sense of sight, the atmosphere is perceived through the sense of smell, music and sound are perceived through the sense of hearing, books, sculpture, and architecture are perceived through the sense of touch. Because of the peculiarity of the pieces of art, that primarily activate sight, smell, hear or touch, the sense of taste is intentionally excluded from this analysis.

Through the prism of the previously highlighted theories of multimodality according to Kress, and in correlation with the analysis of transmedia reading, which can be both traditional analogue and new digital art, in order to illustrate all of the above, by intersecting the content of multimodal and transmedia reading, one can see the correlation and common features of both approaches (table 1: Correlation of multimodal and digital transmedia aspect and table 2: Correlation of multimodal and analogue transmedia aspect). In the tables, there are representatives in the cross-sectional fields through which a particular aspect is perceived. For example, through the senses of sight, the archival document is perceived through the manuscript, written content, sign system of letters and the like. By additional second level – meta-reading, the same text gets for example a political context, the consequences of the decree, evidence, and the like. In the third level, by analyzing the visual representation – design, one can perceive the musical instrument, the format and type of paper, but also the type of ink, graphology of manuscripts, originality of printing, and if the archive material cannot be read without a device (such as gramophone record or film), we can further talk and analyze the projection of gramophone plate or film type (is it positive or negative).

It is obvious that different analogue mediums primarily activate different senses. Literature, painting, photography, sculpture, and architecture involve the activation of most senses, but almost exclude the sense of hearing (except the sounds from the environment of the spectator). On the other hand, music which includes sounds and activates the sense of hearing, at the same time mostly has a lack of visual elements. The multimedia content of art, in the form of a movie, has of course activated all of the primary senses, and in the digital era, sometimes it can include the smell of the environment, the moving of chairs in cinema.

It is important to note that the original music (sheet), movie (movie tape) and photograph (film frame), ‘doesn’t exist’ as an artistic piece without its playing / development. In the same context it can be pointed out that in a metaphysic way other analogue art doesn’t exist either without receptions of viewers, similar as Barthes has explained in “The Death of the Author”.³³ In the same way, one digital piece of art doesn’t exist either, because it is binary code as explained previously, through a compiled and

³² Pjer Giro, *Semiologija* [Semiology] (Belgrade: Prosveta, 1983), 20.

³³ Roland Barthes, “The Death of the Author,” in *Image, Music, Text* (London: Fontana, 1977), 142–148.

decompiled process. Digitalization has completely changed the way the piece of art is analytically examined. It is also important to note that the digitized art, but also the content that is originally created in a digital environment mostly excludes elements of smell and tactility (due to lack of personal presence), substituting the lack of the smell of the virtual environment with the smell of the real environment in which the spectator is, while the tactility is substituted with the contact with the computer, smartphone and like. It is interesting that in the digital environment, and above all in virtual reality, the atmosphere can intersect with a feature of meta-textuality, while in the analogue environment, the atmosphere is primarily a medium feature for the sense of smell, through the manifestation of breathing as a medium.

With a synaesthetic approach, for example the sound image of a book, sculpture and painting can be additionally presented, but in real space, sound is a deficient element for these mediums. The magnificence of the monument, which is located on a high pedestal, cannot be experienced only by visiting the site and viewing the footage from the drone's video, from a bird's eye view. Spectators will experience the monument more magnificently than if viewed in person, which affects the ultimate more monumental impression.

Conclusion

There are many pros and cons in the aspects of the impact of digitalization on traditional forms of art. Traditional art in the present exists in some changed ways, and modern society has become accustomed to those changes. It is inevitable to have a different approach to digitized art which now contains new dimensions and at the same time a lack of original one. New mediums bring new aspects, but usually don't count on the original elements of some piece of art – we cannot touch the material of virtual sculptures or see the sheer scale of some famous building while we are viewing it only on 'Google Maps', even digital books that still imitate traditional analogue books with page animation, cannot be bought in parallel with the traditional ones. It is a paradox that with endless replicas of each digitized piece of art, the original analogue piece at the same time has the lowest value ever, because it is more approachable, but also the greatest value ever, because compared with its digitized clones, it is more unique than ever.

For some types of media, the traditional form will maintain its previous position, because of a lack of development in the digital form, but for others that are originally created in virtual reality, the digital world won't be enough, and transmedia storytelling will take all of the potentials of economic advantage (theme park, TV show, game – depending on the type of the original piece of digital art).

In virtual digitized archives, the art is closer to all viewers, even though in real space it is spatially dispersed, but virtual space is still not completely adjusted to human habits and lifestyles. People have to touch the material of buildings and smell the oil on canvas, if they want to experience the full potential of traditional art, then

current digital technology is still not adapted to these facts. Sight and hearing are not enough for complete artistic perception, which art needs as a specific discipline that encourages a subjective point of view and some interpretation.

This paper gives some discussions on theory, through the synthesized digital text approach which is compared with the multimodal reading with the same content analyzed, decoding it by multi-layered literacy tools; through rhizomatic hypertext that leads to different ways of perceiving art, than exposure to an analogue piece of art.

The main contribution in this paper is the analysis of the multimodal approach correlated with the transmedia narration, illustrated with two tables, through different perceptions (senses), that could be treated as multimodal layers, showing how different transmedia (analogue and digital) aspects can be examined. The paper shows this through the example of spatially dispersed cultural heritage exhibits, that are in the table intersected to both common features of both approaches.

Art mediums can be examined through many different theories. With a multimodal approach we can analyze all of its elements, while with a transmedial approach we can synthesize all of the mediums in one consistent storytelling. The way that the art is presented will change the way future generations will preserve its value and create some future national cultural heritage and some future forms of digital art.

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Original scholarly article

		DIGITAL TRANSMEDIA ASPECT					
S E N S E	ART / MEDIUM	CGI games	(Web) Portal	Virtual Reality	Augmented Reality		
	M U L T I M O D A L A S P E C T	V I S I O N	Text	Content and the dramaturgy of the game	Content of the Portal page	Inscriptions in a virtual environment (boards, epitaphs... - if any)	“Holographic” augmented reality textual content...
Meta-text		Binary codes, programming language, political and marketing connotation, meta-description..		Connotation, environment, atmosphere, ambience...	Connotation of cultural heritage...		
Visualisation		Screen / monitor and multimedia content loaded into the system.		Virtually modelled environment.	Phone screen, augmented reality application interface...		
T O U C H		Tactility	Mouse on computer or smartphone screen, PlayStation console...	Mouse on computer or smartphone screen.	Tactility doesn't exist, except for accidental contact in a real environment	Smartphone screen.	
H E A R I N G		Sound	Video sound design (if any), sound of the space in which the visitor is located (room, office), digital ambience...			The environment in which the visitor is - describes the sounds of galleries, archives, libraries, cultural monuments...	
S M E L L	Atmosphere	The smell of the space where the person is (room, office...)			Ambience in which the visitor is - describes scents of galleries, archives, libraries, cultural monuments...		

Table 1. Correlation of multimodal and digital transmedia aspect

		ANALOGUE					
S E N S E	ART / MEDIUM	LITERATURE		Photograph (film frame)	Painting	Sculpture	
		Archival document	Book				
M U L T I M O D A L	Text	Letter system, manuscript, content...	Letter system, text of poetry, prose, drama...	Frame number, factory brand...	Author's signature	Epitaph (if any).	
	Meta-text	Consequence of the decree, evidence, author, political context...	Theme and idea, fabula and plot, architext, genre, chronotope, author...	Template, theme, artistic direction, idea, author, connotation of chronotope and political situation, culture... Construction of the plot.			
	Visualisation	Format and type of paper, ink, manuscript, stamp, gramophone record, positive / negative film, projection on screen...	Cover design, font, letter, format...	Positive or negative frames - film stirpe.	Art elements (line, direction, surface, colour, texture, valer, size)...	Colour, dimensions, figuration and mimeticism, texture, material...	
	Tactility	Paper texture, dust, film tape, carved plate...	Texture, material, dust...	The film texture and emulsion.	Patina, tempera texture...	Material, texture, shape...	
	Sound	Silence during reading documents or sound of space in which one reads, audio recordings, gramophone records...	Imagination of the plot and the accompanying sound image, but also the sound of the environment in which the book / photo / paint / sculpture is located...				
	Atmosphere	The smell of cold air in the archive, mould...	The smell of paper	The smell of the environment in which is the viewer.	The smell of tempera, oil...	The smell of the material...	

Table 2. Correlation of multimodal and analogue transmedia aspect

TRANSMEDIA ASPECT			
ARCHITECTURE		Music	Movie (movie tape)
Building of national importance (cultural monument)	Monastery / Church		
Epitaph, signposts, tourist information board, texts and informations in the institution...	Epitaph, text on icons / frescoes...	Notation system, sheet music or libretto.	Intertitle, text inside of a movie scene, subtitles...
Who is the patron, endowment holder, or the architect, which government financed it, the epoch from which the monument is...	To whom is the church / monastery dedicated, the names of the saints on the icons and frescoes in the church, gratitude to the founders, endowments...	Connotation in which the musical piece has been created, the cultural politics, the author / composer...	Connotation in which the movie has been created, the cultural politics, who is the director, who wrote the script...
Institution building, site... Form of the building, number of floors, colour of facade...	Mimetic representation of an icon / fresco. Church / monastery - construction style, colour of materials... For frescoes and icons - art elements.	Sheet music, orchestra, musical instruments and vocalist.	Movie tape.
Material of facades and walls inside the building, carpentry, texture ...	Religious contact with the icons, narthex...	Feel the space vibrations of a loud sound, or play some instrument.	The movie texture and emulsion.
Acoustics of the building... Sounds of the space in which it is located...	Chanting, prayer, church bells...	Music or singing and sounds from the environment (if it is not listened in an anechoic chamber).	The sound from the movie and sound from the environment (if it is watched in a cinema).
The smell of the environment in which the cultural monument is located (eg. park or city centre).	Wax (candle), incense (thurible), and in a broader sense, transcendence in the environment of a religious object...	The smell of the environment in which the music is played.	The smell of the environment in which the movie is watching .

(second part)