NEW INSIGHTS INTO DIGITAL TECHNOLOGY
IN CULTURE, ART, AND MEDIA

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The book *Digital Horizons of Culture, Art, and Media*[1] (2021) was edited by professors Milena Dragićević Šešić and Tatjana Nikolić, a research associate at the Institute for Theatre, Film, Radio, and Television at the Faculty of Dramatic Arts, University of Belgrade. The publication is the result of the Faculty of Dramatic Arts' involvement in multiple projects. A number of texts in the collection was presented at the international conference of the Faculty of Dramatic Arts "New Horizons of Culture, Art, and Media in the Digital Environment", which, with the support of the Ministry of Education, Science and Technological Development of the Republic of Serbia, was held in Belgrade between the 11th and 14th of September, 2019. Some of the works were created as part of other Faculty of Dramatic Arts projects, such as the scientific project 178012 "Identity and Memory: Transcultural Texts of Dramatic Arts and Media", project 16213 (COST ACTION 16213), titled "New Research Phase in the Study of Cultures of Dissent in Eastern Europe", and the project "Art and Research on Transformations of Individuals and Societies". The publication of the book was financed by the U.S. Embassy in Belgrade.

Digital Horizons of Culture, Art, and Media can be categorised as a collection of works. It contains a total of nineteen scientific articles, three of which are in English. The twentieth text includes a short bio-bibliography of the authors. The scientific articles contain abstracts in either English or Serbian, as well as lists of sources used in the writing process. Unlike other scientific anthologies, this collection also features photographs of the participants of the conference and specially designed covers which are actually part of the doctoral art project by Branko Sujić, titled "A View into Infinity", realised in the FDU's Interactive Arts Laboratory.

Using the theoretical elements of drama, the editors titled their introductory text the "Prologue", while they named the concluding article by Milica Kočović de Santo the "Epilogue". In the introductory text, "Culture in the Digital Sphere" (pp. 15-30), Milena Dragićević Šešić and Tatjana Nikolić first point out the connection between the history of civilization and the basic means of communication, supporting the pivotal points of development with appropriate references. They then spec-

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[1] PhD Milena Dragićević Šešić, Tatjana Nikolić (editors), "Digital Horizons of Culture, Art, and Media", Belgrade: Institute for Theatre, Film, Radio and Television, Faculty of Dramatic Arts; Clio, 2021, p. 409.

ify that the aim of the collection is to illuminate "the impacts of technological development on the sphere of culture understood in the broadest sense of the word" (p. 18), i.e., to initiate "a discussion about the changes occurring in the spheres of culture, art, and media" (p. 19). The authors indicate the impact of changes in the content and distribution of cultural programmes, and in the way of shaping civic and artistic activism, on hybrid artistic production that does not abandon traditional materials while turning to digital possibilities, and on the necessity of digitizing performing arts under the influence of the Coronavirus. They then explain the concept of the collection and summarise the included works, emphasising new areas and disciplinary overlaps. Finally, they warn us that, although still in development, digital technology is becoming a necessary factor in the economy, science, culture, art, and other spheres, which is why they define trans-media literacy as an essential skill.

In the first part of the collection, titled "Cultural Policies and Practices", there are five papers: "The Role of the Strategy for Connecting Cultural and Educational Policies for the Digital Age" by Vesna Đukić (pp. 33-48), "Digital Technologies and the Legal Framework of Cultural Policy in Serbia" by Ana Stojanović (pp. 49-75), "Local Cultural Policies in the Digital Environment" by Bojana Subašić and Bogdana Opačić (pp. 75-97), "Mobile Applications in the Culture Sector of Serbia" by Tatjana Nikolić and Milica Ilčić (pp. 97-121), and "Cultural Identity of Adolescents in Serbia in the Digital Environment" by Violeta Kecman (pp. 121-145). The second part of the collection, titled "New Media, Multimedia, and Transmedia Art Practices", includes four papers: "3D Film: Challenges of a (New) Aesthetic" by Vesna Dinić Miljković (pp. 145-160), "Transmedia Narratology in the Study of Video Games" by Dunja Dušanić and Stefan Alidini (pp. 161-181), "Narrative and Rhetoric of Trailers" by Nikoleta Dojčinović (pp. 183-201), and "Transmedia Storytelling and Cognitive Metaphors" by Olivera Marković (pp. 203-222). The third part, titled "Traditional Media in the Digital Environment", contains four papers: "Trust in Media in the Digital Environment" by Mirjana Nikolić (pp. 225-243), "The Digital Age and 'Old' Media - Time for New Challenges" by Goran Peković (pp. 245-270), "Reader Reactions and Communication Culture on Croatian News Portals" by Nada Zgrabljić, Tamara Kunić, and Ljubica Josić (pp. 271-284), and "Bottom Text of 'RuPaul's Drag Race': Reality TV Shows and Internet Memes" by Dunja Nešović (pp. 285-298). The fourth part, "Digital Humanities, Epistemology, and Ethics", consists of four articles: "New Functions of Yugoslav Memorial Heritage in the Digital Environment" by Dragana Konstantinović and Aleksandra Terzić (pp. 301-321), "Is There a Potential of Reaching (Omni) Knowledge In the Digital Space?" by Milena Jokanović (pp. 323-343), "Artificial Intelligence vs. Natural Ignorance" by Nina Živančević (pp. 345-355), and "The Archive as a Place of Desubjectivization of Memory" by Marija Velinov (pp. 357-376).

The collection represents a pioneering endeavour, primarily resulting from research presented at the first scientific conference in Serbia dedicated to digital technology in culture, art, and media. Hence, the number of pioneering works (to name just a few, the works of Vesna Đukić, Ana Stojanović, Tatjana Nikolić, and Milica Ilčić), or those research efforts considered rare and few (for example, the research by Bojana Subašić and Bogdana Opačić) is understandable. The study of digital cultural participation in Serbia is still poorly represented. Thus, such research contributes to understanding contemporary issues (the neglect of digital

tools for audience animation and ignoring the needs and interests of the audience) and enables the assessment of content and the work of cultural institutions.

The collection compiles empirical and combined research. From the perspective of the scientific work technique, the articles have a well-established methodology, and adhere to basic scientific standards to a satisfactory extent. Many will find the bibliographies of works, which are abundant with contemporary research, useful. Let us not forget that this is a new research topic in Serbia, just beginning to attract attention. More importantly, the authors in this collection almost continuously examine the practical dimension of digital technology, and the results of their research often exceed the confines of utility and applicability within the scientific disciplines themselves. Therefore, the presented analyses can be very valuable, both for policy-makers and for those employed in culture, education, science, and media. Many papers critically address the problems of institutions, as well as issues with certain theories and artistic approaches. Moreover, solutions are proposed, and examples of good practice are cited. Most importantly, it was determined how new technology changes culture, language, literary and artistic genres, art, media, and behaviour from various research angles and disciplines.

The collection also showcases some other specificities. For example, this collective project demonstrates a dominance of female scholars as a gender identity (23 female authors versus 2 male authors), primarily in Serbia (one co-authored work is signed by three female scientists from Croatia). Unlike other scientific anthologies, this publication features a larger number of photographs from the conference, documenting the scope and dynamics of participation in the event, the diversity of approaches to the topic, and the complexity of programme organisation. Presently, during the pandemic, it is noticeable to what extent such photographs bring out the character of immediate and live (on-site) discussions. The visual material contributes to the album dimension of the collection (preserving the memory of the event) and suggests that the culture of conversation and exchange of opinions was emphasised for the memory of this pioneering conference (which is not always a standard respected in the Serbian scientific space).

The creative potential of the collection as a metonymy of intellectual workers is reflected in encouraging further research. Future studies could focus on local cultural policies after 2018 or on legislative research after 2019, so as to examine the relationship with new technologies before and after the pandemic. New analyses of digitalisation processes and procedures, as well as digital cultural participation, are shown to be necessary. Several papers indicate that audiences do not trust digital content, but value the way information is presented in the new medium, which implies the inclusion of visual content and hypertexts. Some psychologists see precisely this cognitive load of digital media with visual and hypertext content as problematic for learning and, especially, for creating long-term memory. Therefore, in the future, it would be useful to investigate the convergence of these models in practice and determine their psycho-physical impact on the youth. Other research, for example, could address the issue of digital textbooks, and their relation to textbook standards, ways of using textbooks, and views on traditional textbooks. The collection contains many new words and concepts that have emerged under the influence of digital technology but are not found in the most recent dictionaries of the internet and digital communication (see and compare with Dr. Dobrinka Kuzmanović's Dictionary for the Digital Age, 2019; Lazar Bošković's Dictionary

of the Internet and Digital Communication, 2021), so it could also inform the creation of a new dictionary of digital terms in culture, art, and media.

In summary, it can be concluded that the collection brings important discoveries that shed light on a range of new phenomena in culture, art, and media, and in society as a whole. It shows that discussions of positive and negative models of behaviour and management are useful and can enable the improvement of the current state. Through a series of well-connected research from different scientific fields, the editors of the collection have enabled a more comprehensive understanding of culture as a developmental aspect of society, and the assessment of the degree of importance and necessity of digital technologies in public administration. The editors have succeeded in showcasing the interconnection of digital technology with culture, art, and media in education, legal definition, and local cultural policies. Essentially, this scholarly work pushes the boundaries of knowledge, and it demonstrates how strong the link between criticism and creativity is at a time when criticism is evaporating from the scientific space.