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## Digital transformations in culture and art: new opportunities and challenges

### Transformaciones digitales en la cultura y el arte: nuevas oportunidades y retos

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#### Abstract

Digitalization covers all areas of social activity. For a long time, cultural and artistic life has been incorporating practical elements of the digital world into its arsenal, while traditionally leaving its creative components unchanged. Technologization, informatization, and digitalization have been used at the stage of production or broadcasting of cultural and artistic content (digital culture, cultural technologies) since their introduction. However, the digital world is gradually beginning to claim the role of a direct creator of cultural elements. Such digital transformations in culture have become a relevant subject of research in the innovation cluster of this sphere of human activity. The purpose of the article is to search for new principles of the process of digitalization of the cultural and artistic cluster in the current conditions of development of the socio-cultural

#### Resumen

La digitalización abarca todos los ámbitos de la actividad social. Durante mucho tiempo, la vida cultural y artística ha ido incorporando a su arsenal elementos prácticos del mundo digital, dejando tradicionalmente inalterados sus componentes creativos. La tecnologización, la informatización y la digitalización se han utilizado en la etapa de producción o difusión de contenidos culturales y artísticos (cultura digital, tecnologías culturales) desde su introducción. Sin embargo, el mundo digital poco a poco empieza a reclamar el papel de creador directo de elementos culturales. Tales transformaciones digitales en la cultura se han convertido en un tema relevante de investigación en el clúster de innovación de esta esfera de la actividad humana. El propósito de la investigación es encontrar los principios por los cuales se realiza la digitalización de la cultura y el arte en dos dimensiones clave: creativa y organizacional. El

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space. It is proposed to find the principles by which the digitalization of culture and art is implemented in two key dimensions: creative and organizational. These principles focus on the flexibility, dynamism and synergy of the cultural and artistic space in the context of digitalization. The research methodology is based on general scientific and cultural methods, as well as synergistic methodological principles. The results of the study indicate that cultural and artistic development in the digital environment is gaining qualitatively new opportunities in the technical, organizational, information, communication, and logistical aspects while demonstrating the potential ability to be realized in the creative segment. Thus, digitalization as a powerful global trend in the development of society shapes innovative trends in the cultural and artistic sphere. The author traces the prospects for synergy of the digital segment in the cultural environment with the actualization of innovative principles.

**Keywords:** cultural and artistic space, digital culture, digitalization, creativity, cultural innovation.

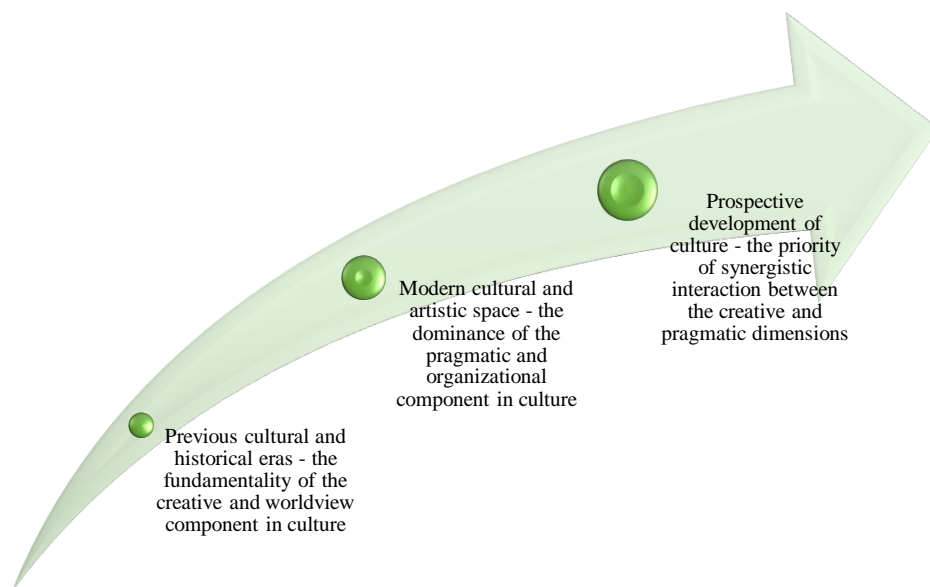
### Introduction

The digital era is a period of civilizational development in which competition in all spheres of social activity has become global (Hsu et al., 2018). Recently, competition has also become relevant for the cultural and artistic environment. If earlier cultural achievements were guided by such abstract principles as cultural trends, social preferences, and ideological overtones, today's

propósito del artículo es resaltar la flexibilidad, el dinamismo y la sinergia del espacio cultural y artístico en el contexto de la digitalización. La metodología de investigación se basa en métodos científicos y culturales generales, así como en principios metodológicos sinérgicos. Los resultados del estudio indican que el desarrollo cultural y artístico en el entorno digital está ganando cualitativamente nuevas oportunidades en los aspectos técnicos, organizativos, de información, comunicación y logística, al tiempo que demuestra la capacidad potencial de realizarse en el segmento creativo. Así, la digitalización como poderosa tendencia global en el desarrollo de la sociedad configura tendencias innovadoras en el ámbito cultural y artístico. El autor rastrea las perspectivas de sinergia del segmento digital en el entorno cultural con la actualización de principios innovadores.

**Palabras clave:** espacio cultural y artístico, cultura digital, digitalización, creatividad, innovación cultural.

cultural development is characterized by greater pragmatism. The creation and realization of cultural content dominates the demands of the consumer of a cultural product. Under such aggressive conditions, the development of the cultural and artistic environment is reoriented from the creative to the pragmatic dimension (see Figure 1).



**Fig. 1.** Reorienting the priorities of the cultural and artistic environment in today's world  
Source: Authors' own development.

The purpose of the article is to search for new principles of the process of digitalization of the cultural and artistic cluster in the current conditions of development of the socio-cultural space. The task of scientific research is to highlight the features of the digital format of artistic provision, which are expressed in the creative and organizational dimensions.

The research platform for the study was modern models of cultural and artistic creativity that use digitalization processes (as auxiliary elements or by completely basing the creative component on digital manifestation).

In contemporary studies of scientific and cultural discourse, one of the key issues is the role and status of digitalization in the cultural and artistic space of our time and the prospects for the development of this sphere of social activity. If we consider the present in culture, we should realize that elements of the digital world are the mechanisms that fuel the dominance of the pragmatic dimension of culture. Cultural achievements are gradually moving away from focusing on the standards of high art and spirituality, giving preference to a practically oriented understanding of culture. The culture of consumption prevails over the culture of creation, so digital resources are becoming more in demand. At the same time, such guidelines pose a threat of eliminating the moral and spiritual component and increasing the dependence of culture on material and technological component.

Digitalization has dramatically changed the balance of supply and demand in the consumption cluster (Cuomo et al., 2021). This process has not spared the cultural sphere, which is traditionally less dependent on the efficiency and productivity trends of the socio-economic segment. However, culture in today's globalized world is influenced (and sometimes pressured) by socio-cultural realities. The trend towards digitalization leads to the formation of trends in the digital space in the culture itself.

Among the research questions raised in the study of digital transformations in culture and art, theoretical, methodological, and practice-oriented guidelines that ensure the integration of cultural and artistic achievements into the digital space are actualized. The research proposes an analysis of flexibility, dynamism, and synergy as principles through which cultural and artistic activity correlates with the realities of the digital space. New tools of the digital environment and their obvious impact on creative activity, which

is a fundamental component of culture and art, are considered.

Having considered the problem of guidelines that dictate the conditions for the development of a cultural and artistic cluster in the context of digitalization, the next step in the study was to consider the human dimension of cultural digitalization. The digital space unites all participants in cultural and artistic life: creators of cultural heritage, consumers and connoisseurs of artistic products, and organizers of cultural life. The article proposes to consider the transformation of the positioning of all stakeholders in cultural and artistic activity. This aspect causes a lot of controversy and is key in the discussion about the interaction of participants in the cultural space in the context of digitalization.

### Theoretical Framework or Literature Review

Considering the experience and new opportunities of digitalization of cultural and artistic life, it is necessary to clearly position these processes in the sociocultural space. Hsu et al., (2018) note the global transformations on a cultural and historical scale caused by digital innovations. At the same time, a scientific analysis was also conducted on local cultural clusters and their transformation under the influence of a digital resource. Lebid et al. (2021), analyzing the impact of digitalization on the musical cultural space, note that in this cluster, innovations are expressed in organizational and technical terms. At the same time, the creative element remains vulnerable to innovative transformations. The article proposes guidelines for the functioning of cultural and artistic life as a response to the problem of culture's vulnerability to innovative pressure. Research activity in the field of digitalization and culture is mostly focused on the problem of using digital tools in the creation and broadcasting of cultural heritage. At the same time, the nature of the interaction between the digital and creative dimensions remains unexplored, which has become the leitmotif of the study.

The analysis of digital transformation in the field of culture is based on a review of studies of scientific and cultural discourse. The experience gained in the implementation of digital resources in the cultural and artistic space is also relevant (Camarinha-Mato et al., 2019).

Although digitalization has been integrated into the cultural and artistic environment for a relatively short time, digital gaps are already

being observed due to uneven audience coverage of cultural trends and innovations (Iivari et al., 2020). Therefore, the need for a holistic coverage of this problem in the scientific and cultural discourse is urgent and relevant. In this context, synergy is a principle that is designed to achieve this integrity in the cultural and artistic world. Digitalization is a tool capable of ensuring this synergy. It is noted that the issue of synergistic interactions in the cultural and artistic space is practically not raised in modern scientific literature, while at the same time requiring a thorough study.

One of the key elements under study is the interaction of digital and cultural space (Arrigoni et al., 2020). Fanea-Ivanovici & Pană (2020) study the digitalization of the cultural sphere in the context of shaping cultural consumption. In order to determine new interactions between digital and artistic spaces, it is important to understand the level of their potential autonomy in the contemporary cultural world. Nadkarni & Prügl (2021) worked on these issues. These ideas are in fact contradictory, but the discussion based on the question of the positioning and degree of autonomy of cultural, artistic, and digital space allows us to raise (and in some cases resolve) the status of interaction between these elements.

The study pays a lot of attention to the reaction of those involved in digital cultural and artistic achievements. In particular, Demirkan & Spohrer (2018) note that the level of perception of digital elements in the artistic sphere depends on both creators and connoisseurs. This approach allows us to prioritize the formation of experience in the digital art cluster and identify new perspectives for the use of digital resources. It is noted that the human dimensional aspect has not been adequately covered in the scientific literature for a long time. However, with the actualization of self-organizing elements in the scientific and worldview picture of the world, the subject of cultural and artistic life becomes a key player in the use of digital resources in this area.

In the methodological dimension, feedback from stakeholders of the cultural and artistic space on their reaction to the implementation of digital transformations is important. The format of forming digital project teams and implementing digital leadership training programs (Guinan et al., 2019), as well as the functioning of digital organizations (Loonam et al., 2018), seems promising. Such structural elements are designed to carry out analytical work on the dynamics and effectiveness of digital transformation in the cultural sphere.

Recent studies point to the prospects of creating an alternative global culture based on digital culture, the pop industry, and social demands (Kim, 2021). Ossewaarde (2019) emphasizes the need to update (at least) or transform (at most) the level of digital influence on cultural and artistic activities.

In the course of the research, the main dichotomies in the scientific and cultural discourse on the issue of digitalization of cultural and artistic life were identified. Firstly, the correlation between the demand for digital tools and the needs of cultural and artistic activity is indicated. The study positions digitalization as a tool for improvement, continuing its pragmatic and functional positioning in the scientific and ideological paradigm. At the same time, there is a radical positioning of digitalization, according to which the digital space replaces the creative dimension of the cultural and artistic environment. Prospects for further scientific research include structuring the digital arsenal in relation to the cultural and artistic space, taking into account the characteristics of cultural artifacts and the moral and creative specifics of participants in cultural life.

### Methodology

In contemporary cultural and artistic life, we can see the formation and development of socio-cultural trends inherent in modern globalization. Similar to Industry 4.0, similar trends are emerging in the field of culture and art. In particular, the 4.0 paradigm is being actively implemented in the fashion cluster (Bertola & Teunissen, 2018) or music (Lebid et al., 2021). Such global paradigms allow us to analyze the peculiarities of the implementation of digital mechanisms in the most complete way. In this case, comparative and structural analysis is relevant, which defines the principles of the effectiveness of digitalization in modern industrial society in general, and in the cultural segment of fashion and style in particular. Kutnjak et al. (2019) note that “the cycle of hype for new technologies affects industries differently from the moment a particular technology is introduced to the moment the technology reaches its full potential for use in real-world processes”.

The methodology that is actualized in the proposed study is expressed in an algorithm that is related to both digital and artistic dimensions. In particular, considering the creative and organizational segments of digitalization in the

cultural and artistic sphere, we trace the following phases:

- a dynamic set of all available digital tools used in the creation of artistic works;
- professional selection of relevant, auxiliary, potentially useful, or elimination of harmful elements of the digital arsenal in the artistic sphere;
- selection of promising digital resources that will improve the process of creation and logistics of the cultural and artistic dimension.

Research activity in the field of digitalization of culture and art has two key dimensions: object (determines the direct involvement of digital tools in the creation of cultural and artistic artifacts) and subject (indicates the level of involvement of digital potential for cultural and artistic activity by the creator or consumer). This methodological structure meets the goals of scientific research on the creative and organizational principles of digitalization in culture and the guidelines that characterize the symbiosis of the digital and cultural and artistic space.

In accordance with the research methods used, it is emphasized that the collection of data for scientific research focused on the theoretical analysis of digitalization manifestations in cultural and artistic heritage and on the empirical level of perception of innovative changes in the cultural environment associated with the use of digital resources.

Digitalization has gained such popularization and support in modern society that it requires a systematic positioning of this process in the scientific and worldview picture of the world. Simply highlighting the principles of digital space functioning is not enough, since digitalization is not only a mechanism or a resource, but sometimes claims to be an alternative or a complete replacement for traditional forms of human activity. One of the methodological approaches to the scientific and cultural characterization of digitalization is the strategy of developing the digital world and integrating digital principles into all spheres of social activity. In the cultural segment, a strategic methodological guideline is proposed - Strategic Doing, which focuses on the practical

(production) components used in the digital dimension of culture (Jones et al., 2021).

As a rule, it is better to analyze the results of digital transformation on the basis of large-scale online cultural heritage platforms, such as Europeana and Google Arts & Culture (Pesce et al., 2019).

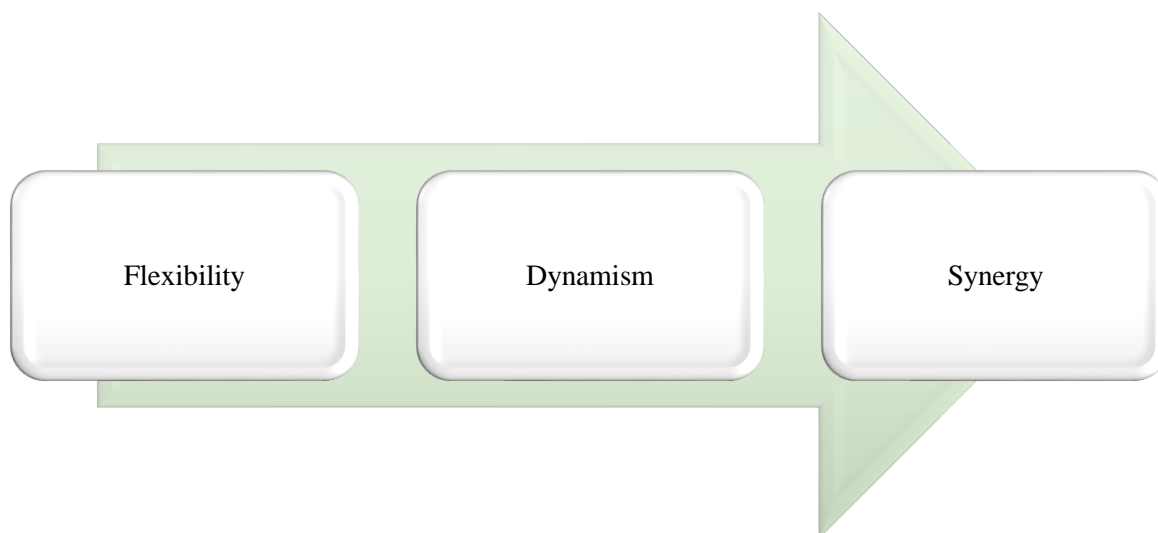
An effective methodological approach to the study of digital transformations is to create a conceptual framework (Isaksen et al., 2021). Two conceptual clusters are being formed, one of which specializes in the production of digital products that can potentially be used in the field of culture; the other focuses on the use of digital mechanisms to improve the efficiency of cultural experience transfer.

The digital potential of Big Data is essential for cultural and artistic transformation (Ardito et al., 2019). The ability to operate with large-scale data allows for the preservation of cultural experience (intellectual and aesthetic elements in digital form) and cultural heritage (cultural artifacts in digitized form).

## Results and Discussion

One of the key results of the study was the structuring of theoretical, methodological, and practice-oriented guidelines for the integration of cultural and artistic activity into the digital space. The innovativeness of the digital arsenal makes it necessary to use qualitatively new methodological approaches to the organization of the cultural environment. The article considers promising guidelines that correlate digitalization with the creative and organizational dimension of culture.

The use of digital platforms has a clear innovation orientation in the creative cultural sectors (Scuotto et al., 2020). The feasibility of using digital products in the cultural sphere can be traced by comparing the effectiveness of digitalization in relation to material culture objects, and, at the same time, the difficulties with the digitalization of spiritual culture elements (Ranjan & Chaturvedi, 2022). The successful integration of cultural and artistic heritage into the digital space and the implementation of digitalization principles in the cultural environment can be ensured by appropriate theoretical, methodological, and practice-oriented guidelines (see Fig. 2).



**Fig. 2.** Guidelines for digital transformation in the field of cultural and artistic development.  
Source: Authors' own development.

Let's consider these guidelines in the context of the already existing effective experience of digitalization of cultural and artistic products or in the context of new digital opportunities in the artistic sphere.

One of the most important guidelines for improving the process of digital transformation in the cultural and artistic environment is the flexibility of stakeholders in this space (Demirkan & Spohrer, 2018). It is particularly important to emphasize that flexibility should be actualized on both sides of the participants who ensure the digitalization of the cultural and artistic space: both on the part of cultural figures and artists in the context of their perception of innovative digital formats in the cultural sphere, and on the part of technical support for digital resources where cultural content is created, distributed and broadcast.

One of the key aspects of the study of cultural digitalization is the practical implementation of these processes. Social and entertainment venues have been at the forefront of cultural and artistic institutions that have used digital mechanisms to improve their operations (De Bernardi et al., 2019). The transfer of active cultural venues to the digital space has significantly expanded their potential for reaching and attracting visitors. The tourism, hospitality, and entertainment sectors have demonstrated a significant revitalization of their activities using digital resources. Based on the results of these industries, other clusters of the cultural segment, especially those that focus on artistic and spiritual factors, have gradually been digitized. This is how the cultural environment is gradually moving to the digital

space. Obviously, the first to realize this reorientation were the segments of the materially oriented cultural sphere. The artistic and spiritual clusters of culture are incorporating digital potential into their arsenal much more slowly and to a lesser extent. These algorithms for realizing the digital potential in the cultural spheres only emphasize the flexibility of digitalization and the lack of stable conditions for its application in the cultural sphere. This approach is especially important for the creative dimension of cultural activity, where any restrictions or boundaries are perceived as particularly painful.

An important guideline for the implementation of digital transformation in the cultural sector is dynamism, which is achieved through the renewal of digital potential almost online (Jafari-Sadeghi et al., 2021). Online art is a new format for its creation, which requires new tools in both creative and logistical terms. Digitalization is the optimal mechanism for both sides of artistic activity (creator and consumer) to achieve an effective result and create a quality cultural product.

In today's socio-cultural environment, a model of the intersection of the digital and cultural segments is being formed (Arrigoni et al., 2020). The synergistic potential of digitalization in culture and art is traced on specific examples of the interaction of these components. In particular, an important role is played by the issue of format and design of displaying cultural elements through digital resources. The quality of cultural content largely determines digital transformation strategies. Interesting and meaningful cultural elements enable digital

professionals to focus on the technical and media aspects of creating cultural content rather than on addressing the shortcomings of the cultural artifact itself.

The next research question of the study was to highlight the human dimension of the process of digitalization of culture and art. Since it is the human being as the creator of cultural and artistic achievements and the human being as a consumer or connoisseur of these achievements that forms the algorithms for their creation, preservation, dissemination, and evaluation, human dimensionality is a priority principle of the study of cultural digitalization. The human determines the role and status of digital influence on culture through normative and regulatory functions. At the same time, the rapid and sometimes uncontrolled development of information and digital content poses a threat to the ability of humans to fully control the impact of digitalization on culture in the future. If we take into account the fact that cultural and artistic development is subject not only to scientific and rationalistic principles (which are much easier to structure and control), but also to moral and sensual dimensions (which have much more potential for chaos and manipulation), then any radical impact on artistic activity (and digital influence is undeniably such) should be thoroughly investigated in the scientific and cultural discourse. The current study is focused on actualizing the human dimension of the process of digitalization of culture and art, which will serve to control the impact of digital innovations on cultural development.

So, let's consider the conceptual dimensions of the digitalization of culture at the level of a human creator and a human consumer (connoisseur) of culture.

In the modern world, permeated by pragmatic principles, not only the aesthetic component of cultural achievements but also the practical level of culture is becoming an important factor. Fanea-Ivanovici & Pană (2020) focus on the concept of "cultural consumption". This term is most fully consistent with the implementation of digital culture, which improves all spheres of social activity (communications, social segment, economic and economic life) almost online. The entire socially-oriented cluster of modern civilizational development is correlated with the principles of accessibility and engagement. Digitalization provides all the opportunities to make cultural and artistic heritage accessible (both for creation and consumption) to all members of society. In addition, digital

technologies have launched qualitatively new modes of cultural creativity based on the do-it-yourself principle, which is characterized by a certain impoverishment of cultural meanings and essences (Zebracki & Luger, 2019).

Nadkarni & Prügl (2021) conducted an analytical study on the spread of the digitalization process at the macro and macro levels. We are primarily interested in the human dimensional macro level of research. The result of the work was the formation of inductive thematic maps, which indicated the pace and intensity of digitalization. It should be noted that the segments of cultural and artistic life at this stage are significantly inferior to the socio-economic segment in terms of the level of digitalization. Therefore, it is worth further monitoring the correlation between the global and local spread of digitalization in the field of culture and art.

One of the human dimensions is the socialization of the process of digitalization of cultural and artistic life. Ossewaarde (2019), exploring the peculiarities of modern social theory, points to the need to update it, as there is a real threat of usurpation of the aesthetic and intellectual spheres. Technologization, informatization, and digitalization are the factors that can eliminate the aesthetic and intellectual potential of the modern worldview. Masking technological trends with the need to increase productivity and efficiency is a danger to the moral and spiritual dimension of culture. A simple mechanism for replacing the rational and aesthetic with digital resources is beneficial in organizational terms but catastrophic in terms of potential consequences for civilizational development.

On the other hand, the growing influence of the digital dimension in human cultural life should not be ignored or rejected. Therefore, the best solution is to correlate the principles of the traditional cultural and artistic environment and innovative digital resources. It is only in synergistic methodological guidelines that further harmonious development of culture is possible. The interaction preserves the balance of material and spiritual, creative and organizational, which keeps culture from reaching critical levels of traditionalism and innovation.

If we look at digitalization structurally, we can distinguish two fundamental components:

- technological and computing, and information and communication;

- self-optimization and creation of a sustainable environment (Zimmermann et al., 2018).

The research attempts to give digitalization of culture a priority status by all stakeholders of the cultural and artistic space. This process is facilitated by the use of synergistic principles that were applied in the study when considering the theoretical, methodological and practice-oriented support for digitalization in culture. Therefore, the use of digital tools has its own characteristics and algorithms for certain categories of cultural actors. In particular, for cultural creators, the autonomy of their own creative potential is important when using the digital arsenal. For consumers of cultural products, on the contrary, the digital ability to improve their broadcast, transmission, or distribution is a priority. Therefore, the synergistic principle in this case is a priority element in the process of cultural digitalization. Since synergetics is directly guided by the principles of self-organization, the human dimension is again fundamental in the proposed study.

The technological and information cluster is much less used in cultural life, especially at the stage of creating cultural elements. When the issue of the subjective dimension of culture is actualized, the synergistic processes of self-organization and the formation of resilience to permanent change become a priority for all stakeholders in cultural and artistic processes. At the individual level, the following factors of adaptation to digital transformation are proposed: awareness of the benefits of digitalization; perception of changes associated with digitalization, development of the necessary skills to navigate the digital space; social association of digitalization with progress and development prospects (Trenerry et al., 2021). The acquisition of relevant digital skills is relevant for the educational sector (Abad-Segura et al., 2020). Digital skills are formed primarily when obtaining the appropriate educational level and are further implemented in all areas, including cultural and artistic.

No matter how much people who are close to creativity would like to abstract themselves from the realities of socio-economic or scientific and technological development, it is becoming almost impossible to do so in today's dynamic globalized society. One way or another, business models are gradually but surely (and most importantly, efficiently and effectively) gaining ground in the creative industries (Li, 2020). Over the past decade, digital technologies have proven

to be effective in business strategies. Therefore, the use of digital resources in the cultural environment, which is becoming increasingly economically oriented, is growing rapidly. Creative industries are more actively integrating into the digital space, enriching their potential. In modern business strategies, creative and artistic spheres are already forming their own models of development in economic and socio-cultural life.

After all, the human dimension of digitalization requires clear structure and organization when it is integrated into the cultural and artistic space. Culture, unlike science or education, always needs additional corks in terms of orderliness and organization, as these elements are existentially lacking in cultural and artistic activities. Therefore, the study proposes to add the problem of the quality of the digital arsenal in culture and the systematization of the use of digital tools in this area as an element of streamlining the digitalization processes.

This is how a new generation of services is being formed in the socio-cultural dimension (Zaki, 2019). As culture is integrated into the general consumption paradigm, it becomes massive and accessible to everyone (both in terms of understanding and the practical possibility of accessing cultural heritage). Digitalization is a mechanism that can ensure this integration of culture into the global system of service consumption. Digital transformation is relevant for the cultural environment, as its advantages are time and resource savings (Alrawadieh et al., 2021).

At the same time, such an actualization of digitalization will require a clear and active protective action to protect the moral, spiritual, and aesthetic dimensions of culture and art. A promising task for the scientific and cultural discourse is to develop guidelines that would allow for the coordination and regulation of cultural development through the same digital resources. Given the power of the digital world, modeling a culture-preserving format for the development of a cultural and artistic cluster is a realistic prospect.

In the modern world, the issue of quality is a priority. However, in the cultural dimension, cultural heritage has rather relative qualitative characteristics. The article states the urgent need to preserve cultural artifacts in quantitative terms. This process is especially relevant for artifacts that are threatened with extinction. Digitization of such cultural objects is often the



only solution to ensure their preservation for cultural heritage (Alvarenga et al., 2020).

The issue of digital space design in the cultural dimension is still under debate. Traditional technological interfaces are difficult to apply to the vast majority of cultural and artistic heritage, as they are more focused on information priorities (Preindl et al., 2020). At the same time, cultural and artistic elements require mainly the expression of meanings and moral and aesthetic dimensions.

Digitalization makes it possible to provide support for artistic achievements in organizational, logistical, informational, and other aspects. In particular, the issue of copyright, intellectual property, and the subtleties associated with the legal status and maintenance of artistic elements remains an important problem today (O'Dwyer, 2020). The concept of digital rights prevents all potential threats of misuse of copyrighted content or artistic achievements. Thus, an artist or cultural worker does not spend additional efforts and funds, being able to concentrate exclusively on the creative part of their activities. This is how a promising aspect of understanding the role of the creative element of digitalization of cultural and artistic activity and its distinction from the organizational component is formed.

## Conclusions

Thus, digital transformation is gaining global proportions in all areas of the socio-cultural space. The cultural and artistic sphere is also affected by digital mechanisms. The digitalization of culture is being implemented in two key areas: organizational and technological, and artistic and creative. The main task of the scientific and cultural community is to develop principles for introducing digital mechanisms into the cultural and artistic environment in order to maintain a balance between the material and technological and spiritual and aesthetic components of this sphere.

Guidelines for the digital transformation of culture are relevant: flexibility, dynamism, and synergy. Synergistic interaction is a fundamental priority of cultural development strategies in the context of global digitalization. In addition, synergistic relationships are designed to ensure the practical effectiveness of using a digital product in the cultural and artistic environment. The formation of cultural experience based on digital technologies can potentially become a guarantee of preserving cultural traditions and

developing new elements of cultural achievements.

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