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### About the Article

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# Multimedisation of Contemporary Art in the Context of Globalisation and European Integration

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## Abstract

Modernity has given humanity such a quality of public life as globalisation in its various spheres. As the common root of this concept with the word "globe" suggests, it refers to an object that unites the whole world, including its most remote, unexplored corners into a single whole. The positive side of this phenomenon is the universal involvement in progressive trends in the history (meaning its modern stage) of mankind, the opportunity to acquire sources of fresh knowledge about the world, improvement of the quality of being in general. This also applies to such a sphere of consciousness as art, in particular, to its samples that emerged in the late 20th and early 21st centuries. As is known, it absorbed the whole huge complex of achievements of the cultural fund of previous eras, integrated various, sometimes very distant artistic traditions, schools, and their stylistic orientation into a single whole, also bringing its own new and unique word – extraordinary complexity, ambiguity, paradoxicality, and unpredictability of content. The energy of the experiment penetrates into the sphere of contemporary art as its integral quality, the most important component. In this regard, the interaction of artistic creativity with engineering science, including the latest achievements of information and communication technology software, becomes logically conditioned and natural. They are also designed to provide considerable assistance to the authors of works of modern culture in terms of the updated design of ideas and their presentation to the audience in a unique innovative format. Thus, the problem of studying the multimedisation of contemporary art in the context of globalisation and European integration becomes natural and urgent.

**Keywords:** integration of art and technical sciences; stages of computerisation of culture; digitalisation of artistic creativity; objects of innovation; interdisciplinary synthesis.

## Introduction

Multimedia, as it is known, is an integral complex developed by components such as hardware and software that provide the creation of texts, graphic structures, sound series and blocks, including visual images (Prokopenko et al., 2019; Smirnov, 2021). Of no small importance is also the factor of the possibility of not only contemplation (a linear way of implementing a project), but also a person's direct participation in creating a complex media composition in real time (a nonlinear or interactive way of implementing a project). An example of the latter is computer games. As for the complete set of media equipment for the updated and qualitatively modernised presentation of samples of high culture, both past and present, it has passed a certain path of evolution, which was facilitated by the active work of researchers aimed at finding and creating devices for recording, storing, and processing information with unlimited possibilities.

In the depths of mass culture, the prerequisites for the multimedisation of artistic creativity were born, which led to its qualitatively new appearance and the possibilities of functioning in society. The most powerful incentive for this process was the emergence and distribution of the portable *Portapak* video camera in the 1960s, which allowed its owner to become a director of a new format with wider opportunities for fixing the environment and further “editing” its objects (Eliner, 2013).

Recording audio data in the form of files on various media using a personal computer appeared in the early 1990s. However, the large volume of material and the limited size of available information storage devices did not allow using this type of source fixation to the full. The development of algorithms for encoding and compressing audio information gave rise to the widespread of digital audio file format. The main difference between these models of data fixation, storage and transmission from the previous info media was the absence of restrictions on the mandatory compliance of the audio source with the media format. An audio file recorded once could be saved and transferred by copying to many other devices, such as hard and optical disks, flashcards. The most important foundation for a breakthrough in this area was the creation of such models of digital media as CDs. In April 1982, *Philips* demonstrated the first player designed for them, and their production was opened in the same year. The CD-ROM was a model of a new sample designed to record and save audio, video recordings, and media information in general. It became a breakthrough in the field of creating modernised media, replacing phonograph records (Levyk et al., 2020).

In January 1998, the DVD Forum’s Working Group 4 (WG4) presented a draft DVD-Audio standard that allows recording phonograms with a different number of audio channels. The final version of the DVD-Audio 1.0 model was approved in February 1999 and presented in March of the same year. From 1998, Sony and Philips began to promote an alternative Super Audio CD to the market. It combines several formats in a single medium. With the Direct Stream Transfer lossless compression scheme developed by Philips, this disc allows one to store stereo material in a time volume of up to 74 minutes, up to six channels of DSD material simultaneously. At the end of 1999, Pioneer released the first DVD-Audio player in Japan. In July 2000, Matsushita produced universal DVD-Audio and DVD-Video players under the trademarks Panasonic, Technics, Pioneer, JVC, Yamaha.

In January 2004, Sony introduced the Hi-MD media carrier format as a further development of the MiniDisc model. It could store one gigabyte of information and be used not only for audio recording, but also for storing documents, videos, and photographs. Thus, the renewal of the engineering and technical base, which provides ample opportunities for fixing, saving, and processing information, including a radical transformation of its content in general, served as a platform for expanding the scope of contemporary art, both in terms of the character of its images, themes, ideas, plots, and in the field of broadcasting material of innovative art projects. Information and communication technologies appeared to be, on the one hand, a means of integrating different cultures into a single space, on the other hand, they provided access to discoveries and achievements in the field of software to an unusually wide range of users around the world (Haydanka, 2020; Levyk et al., 2020; Prokopenko & Omelyanenko, 2020). This, as a result, became a prerequisite for Euro integration of cultural traditions, more broadly, globalisation in general.

## **Materials and methods**

Modernity has offered mankind a rich arsenal of information and communication technology software. As is known, over a certain period of time, it was developed, updated and accumulated components that had a direct impact on the level of complexity and perfection that the computer sphere demonstrates today. The process of origin and further development, the interaction of such different fields as artistic creativity and the technical sector, served as the main material for the research undertaken by the author in this publication. As methods of studying information sources, temporal analysis (a review of the evolution of the interaction of works of art and multimedia), system analysis (a set of categories updated as a result of a combination of cultural samples and software, including revolutionary in internal structure), the principle of generalisation of the information obtained concerning the multimедisation of contemporary art were applied.

The way of modernisation of cultural works, connected with the computer design of their individual components, unfolded progressively, both in quantitative and qualitative terms. Multimедisation, as a voluminous complex phenomenon, has a rich and interesting history of its development and enrichment. The beginning of this process was the phonograph silent film. The first was responsible for fixing and transmitting the sound source, the second for recording, preserving, and broadcasting visual images (from short films to longer and voluminous ones). Later, as is known, there was a successful unification of audio and video series into a complete complex, the quality of which gradually improved due to progress in the development of engineering technologies. Cinematography has allowed almost all types of art performance (rites and rituals, theatrical productions, musical performance in all its varieties, and the performance of speakers) to be translated into a new format of the engineering industry. It was its modernisation, the discovery of information and communication technologies, digital software that led to those modern examples of multimedia art that are available to the audience now. At the early stage of the introduction of electronic media into artistic practice, the emphasis was on the character of audio design (sound accompaniment of art projects). Its qualitative updating and improvement produced the necessary "new expressiveness" effect, offered the possibility of showing new (related, among other things, to the world of fiction) images (Romaniuk, 2016). Afterwards, the latest software became responsible for creating the visual side of works of art. The fact that a modern electronic engineering system implies, as one of its properties, a communicative aspect, appears to be direct evidence and link in the integration of Russian culture into the Euro Union, more broadly, its active participation in such a phenomenon of the late 20th – early 21st centuries as globalisation (Aleksandrova et al., 2018; Sabadash et al., 2020). The gradual qualitative improvement of devices, components of audio and video recording, the creation of complex equipment and algorithms for recreating the picture of the world by means of digital software have provided humanity with the opportunity to learn art in all its depth, complexity, and immensity. Multimедisation not only allows artists of the present time to implement the most daring experiments in the field of creativity, reflection of reality, embodiments of ideas, but also ensures the universal dissemination of works, their creation by companies uniting representatives of various cultures, peoples, artistic traditions (Kokbas et al., 2020). In this regard, the objective phenomenon of modernity – Euro integration and globalisation – discloses its positive, deeply progressive side.

It is also necessary to consider the factor of the indispensable presence of a responsible attitude to the content of works of art that are currently emerging. The means of the engineering and technical base (including its latest models) are designed to serve the maintenance and continuous renewal of the humanistic component of the existence of the world society (Stepanchuk et al., 2016). Following the classical standards of the high culture of the past is a mission for the authors of the 21st century, contributing not only to the preservation of the great creations of past eras but also to the creation of a meaningful, deeply innovative culture that promotes progress in both the material and spiritual spheres of human life (Orazbayeva & Nurgali, 2017; Turysbek et al., 2021).

## Results

Being an inherently unique phenomenon, multimedisation took the form that it is today through the gradual implementation and enrichment of its individual components in the context of world creative practice: video and audio series; technical processing of material obtained in the external environment; synthesis of all aspects of an art project into a single whole. The present time testifies that technological progress, including, also, the factor of multimedisation of modern art, has become a deep and solid base for communication, interaction, unification of individual countries and nationalities, due to new opportunities to learn and discover the whole world, unknown and distant, to improve the quality of life in general (Khrypko et al., 2020).

Stages of multimedisation of art: fixation and broadcasting of artistic creativity by means of video engineering (silent film); fixation and broadcasting of artistic creativity by means of audio engineering (radio operas, radio performances, radio concerts); fixation and broadcasting of artistic creativity by means of both video and audio engineering (sound cinema, television); fixation and broadcasting of individual elements and images associated with the idea of embodying an unreal, fantastic world by means of computer engineering; showing an artistic (modern type) composition that is based entirely on the achievements of digital technology software; showing an artistic composition synthesising computer graphics and classical elements of art.

Thus, the course of the renewal of the art sphere is a voluminous and meaningful evolution of its appearance, inextricably linked with the modernisation of the engineering and technical base, which ensures the recording and preservation (in the present period – long-term) of the developments of artists, creative groups, and entire peoples.

In reviewing materials devoted to the study of the problems of multimedisation of culture, the integration of individual artistic traditions into the world community (Euro integration, more broadly – globalisation), the categories of objects that play a key role in this area were determined, since each of them is an integral part of the general context of the phenomenon under consideration. Table 1 demonstrates the complex of the leading elements of the modernisation of art in the conditions of technological progress and the emergence of communicative sources to a new level.

**Table 1. The modernising value of the multimедisation**

Multimedisation as a process and areas of its transformative impact				
Professional branches and specialities: art design, media design, sound design, software design.	Spheres of public cultural life: media art.	Genres: animated films, movies and television films, media art projects of the latest sample: installations and hyperliterature.	Engineering and technical base: the latest equipment related to discoveries concerning software, means of fixation, storage, and processing of the material.	The perception of cultural values and artistic thinking: the movement towards direct dialogue between the authors of art projects and the audience, the expansion of ideas about the cultural heritage of mankind and distant artistic traditions through the use of information and communication technologies.

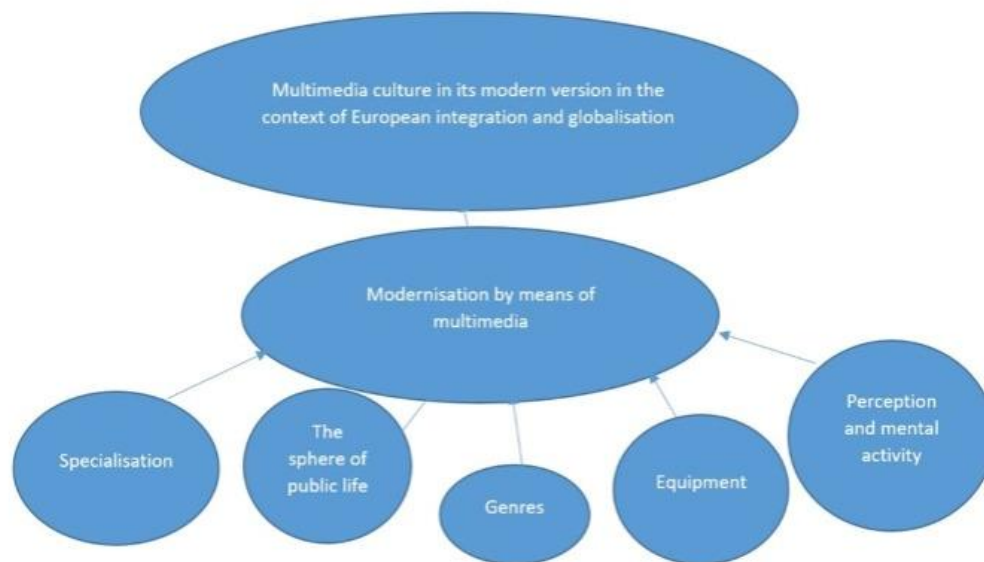
Multimedisation of cultural objects and, in particular, contemporary art is inextricably linked with the opening of new branches of specialised activity of representatives of the field of art (art design, sound design, media design, software design). They arose as a response to the need for professional development of the latest achievements of information and communication technology software, to modernise the presentation of art samples and improve their fixation, storage, and in some cases – restoration, processing, radical transformation to obtain the necessary effects of exposure to all possible means of expression.

There are also absolutely new socio-cultural niches that did not exist before – media art. Modernisation of the technology of creation, design, and broadcasting of samples of contemporary art has led to the establishment of a new branch in the life of society – media art, which includes ample opportunities to familiarise the audience with various types of artistic practices. Such practices are orators' performances, ceremonies and ritual actions, theatrical performances, musical performance (solo, collective, vocal, mixed instrumental), synthetic compositions combining the listed types of artistic reflection of reality.

In accordance with the evolution of the engineering and technological base, genres that embody the present (animated films, films and television films, media art projects of the latest model: installations and hyperliterature) appear. They represent a holistic and organic synthesis of such components as the performance of an actor or musician, sound and visual series, director's dramaturgy and the actual technique of processing all available material by a group of specialists involved in the creation of an art project. Engineering and technical support is being modernised, providing new inventions that allow the implementation of the largest art projects in terms of volume and complexity. The newest components contributing to the fixation, storage, processing,

and transmission of works of modern artistic practice include the latest models of compact discs, flashcards, portable and large stationary laptops, mobile devices. It is also important to update the internal content of technical means by expanding their capabilities regarding the volume of received and stored information and ways of processing it.

An updated type of thinking is emerging, based on the development of intellectual imagery and sensory modelling. This fact is due to the eternal desire of the creative personality to expand the scope of opportunities for self-fulfilment, the implementation of new ideas, the disclosure of broad horizons in the conventional field of activity. In many ways, the process of "mental revolution", "modernisation of perception and thinking" is due to the active use by modern authors of the principle of experimentation in creativity. The latest digital technologies provide unlimited possibilities in this regard. A logically conditioned phenomenon of interdisciplinary relations appears, the leading sides of which are such different spheres as artistic creativity and engineering and technical field. Finally, the very process of perception of cultural samples by the audience, its interaction with the participants of art projects is transformed in the area of the implementation of the "dialogue of the parties". Thus, listeners and viewers begin to take an active part in the construction of a compositional plot and its implementation. Examples of such interaction are various kinds of installations, where observers can change the layout of the composition at will, both indoors and outdoors. The reader can also take the initiative, during a virtual acquaintance with the works of hyperliterature, adjusting the course of the plot and creating its final result.



**Figure 1. The constituent elements of multimedia culture**

The result of all the above is the development of such a unique phenomenon as multimedisation of culture. It, according to I. Eliner (2009), permeates the entire information space, all social systems, no boundaries affect it. Its solid foundation includes the principle of dialogue, communication and interrelationships between representatives of various, sometimes very distant artistic traditions and schools provided by modern multimedia (Figure 1). Media culture is a phenomenon that embodies a comprehensive type of modern artistic practice, directly related to

the processes of Euro integration and globalisation. It serves as an indicator of cognition of the mentality and, in particular, the creative traditions of other peoples.

The Euro integration contributes to the deep and comprehensive assimilation of the artistic traditions of the peoples of Europe (both past and present) by national representatives of culture, and to the familiarisation, comprehensive study and disclosure of the achievements of national creativity by people inhabiting other countries (Kostiukevych et al., 2020). It offers the possibility of using the latest information and communication technologies to a huge number of users, which contributes to the popularisation of culture all over the world. The latest engineering developments, including those aimed at creating ultramodern compositions, contribute to globalisation, both in a purely technological and ideological-humanistic context.

## **Discussion**

Globalisation and, in particular, the modernisation of the artistic sphere, is one of those objects that modern specialists actively study. Thus, the issue of scientific and cultural cooperation in the context of the integration of individual countries into the world community is considered in the study by E. Myronchuk (2019). The author explores the role and promising areas of transformation of international scientific cooperation in the context of globalisation. The leading forms and methods of international scientific exchange in the modern world system are characterised there. The mechanisms of internationalisation of international scientific and innovative interaction and its consideration as an instrument ensuring the rapid transition of the national economy to stable, intensive, full-scale development are analysed.

International cooperation in the field of innovation is also gaining one of the leading places in the field of modern research. In particular, researchers consider its role in the functioning of organisations and institutions, in the work of an individual and a group of individuals, entire countries. The authors also provide meta-principles as guidelines (instructions) for maintaining safe and successful international cooperation in the field of science and technology (Klueting et al., 2021).

Culture and globalisation are phenomena inseparable from each other at the present time. The evidence of this is the study of I. Oyekola (2018).

Recently, much attention has been paid to issues related to globalisation and culture, especially since the beginning of the 21st century. The main concern is the impact of globalisation on the creation and regulation of "world culture", and the contribution of culture to the process of globalisation. From the very beginning, it should be noted that globalisation is both a cause and a consequence of cultural diversity and cultural similarity. Consequently, the continuous spread of cultures generates three possibilities. Firstly, a strong culture dominates the smaller ones (convergent thesis). Secondly, cultural interaction leaves the identity of each culture untouched (or unaffected), thereby creating a real gap between the cultures of the world (divergent thesis). Thirdly, the mixing of cultures generates a unique culture (combined thesis). To solve these problems, questions of explaining the general phenomenon of culture and globalisation are raised,



and then the listed three options for the spread of culture around the world are discussed. (Oyekola, 2018).

Globalisation and the culture of education are becoming the leading subject of A. Verbrugge's (2010) research. They are also addressed by I. Rifai:

"Globalisation affects world society in economic, social, political, cultural, and many other aspects. With powerful technological advances, this impact has intensified in the last few years. This is a considerable moment for the educational sector as well. The study presents various dimensions of globalisation, taken from different sources, and suggests conclusions that the leaders of the educational sphere can make to manage the challenges of a globalised world. Countries have no choice but to adapt to the changes that have suddenly hit them economically, politically, and culturally. Education is seen as a way to interact with this phenomenon. A thorough analysis of the scale of globalisation and its consequences can be a positive start in terms of efforts to develop appropriate policies related to the development of education. Localisation and individualisation should be considered as two main aspects of globalisation in general and learning in particular" (Rifai, 2013; Yereskova et al., 2020).

The theory of culture in the life of modern society is becoming an actual subject of study by specialists of the present time. Thus, the role of common cultural models, the problems of their design and the possibilities of providing information to a wide audience are explored by A. Smith and T. French (2003).

Cultural interface as a phenomenon is covered by: M. Azeem, A. Tariq, F. Javed, and M. Butt (2015):

"The World Wide Web has reduced the distance between its users, but it is still difficult to find a common interface model for everyone. People living in different parts of the world represent different cultures, religions, and traditions. It is necessary to develop a universal user interface that is in accordance with the user's culture. The study provides a detailed overview of recent research in the field of the influence of culture on the design of metaphors and examines the problems and issues related to the localisation of metaphors in different cultures".

World culture in metaphors is analysed by the researcher Z. Kövecses (2010). The leading subject of the researcher's publication appears to be a "conceptual metaphor" consisting of a set of correspondences or mappings between the "source" and the "target" domain. The renewal of consciousness through culture, including through its multimedisation, comes to the fore in the publication of a group of specialists: J. Kwon, A. Glenberg and M. Varnum (2020):

"In this study, we explore the dynamic relationship between culture, body, and embodied cognition from the standpoint that mental processes cannot be separated from our physical actions, body morphology, sensorimotor systems, and physiological characteristics. Firstly, the embodiment scheme can be useful for investigating the emergence of cultural psychological variations. Culture is a product of a cognitive system that primarily developed to control the body through its surroundings, and therefore must be sensitive to the natural and stable features of the environment that restrain bodily processes. Consideration of the environmental impact on collective sensorimotor

experiences can provide useful information about how psychological variations occur at the group level. Moreover, embodied processes play an important role in cultural transmission, due to which such variations are preserved. Secondly, we argue that the consideration of the influence of culture on bodily processes can offer a new understanding of embodied cognition. Culture defines physical activity and changes existing assumptions about the interactions of the body and the environment, shaping the physical and social realities of people. Culture also shapes people's chronic sensorimotor experiences through norms that regulate how we dispose of our bodies and how we should feel. Thirdly, we assert that culture-related embodied processes can ultimately facilitate the exchange of meaning within a group, determining how an action should be understood in different contexts. Finally, we show that this structure, combining culture, ecology, and embodied cognition, is capable of generating new hypotheses and providing a set of new predictions and conclusions arising from this synthesis".

Globalisation (and the implementation of localisation principles in its depths) using the latest achievements of computer technology software is covered in the study of J. Byrne (2009). The specialist discussed the work of an entire industry, striving to ensure that engineering devices overcome the gap between different languages and cultures, imperceptible to users of the global Internet. This structure can be represented by the abbreviation *GILT*, consisting of globalisation, internationalisation, localisation, and translation. It is a consolidated process through which companies put into effect the procedures and mechanisms necessary for effective functioning in the global market.

Culture and information and communication technologies (globalisation and interfaces) are investigated in the study by the authors: E. Duncker, J. Sheikh, and B. Fields (2013). Experts give an overview of cross-cultural interface design solutions combining cross-language information retrieval and cross-cultural design. According to researchers, internationalisation does not require changing the user interface. It provides a general way of understanding this phenomenon on a global scale without changing its design in relation to each of the individual cultures. Multimedisation (and the important role of music) in the field of mobile phone applications is also becoming an object of research. In particular, the features of the most common audio and video formats are discussed (Xin, 2009).

Cultural thinking in the context of globalisation is analysed in detail in the study of O. Polishchuk. Thus, the specialist introduces readers to such categories of the sphere under consideration as "artistic and imaginative thinking", "design thinking". The author also warns against the trend of technicalisation of culture, urging to preserve the best humanistic traditions of both Ukraine and the world powers, observing the laws of harmony inherent in art in general (Polishchuk, 2021). The role of innovative technologies in the development of social, political, economic, and cultural life of society is of crucial importance for researchers of the problem stated in the title of this publication. The motivation for a positive attitude, with regard to software, which becomes a means of redistributing ideas, cultural achievements, and means of preserving progress, is covered in the publication by L. Kalinichenko (2011).

The protection of society and humanistic values, their role in ensuring progress are highlighted in the study of P. Ostolski (2021). In particular, the researcher determines the functional value of individual elements of culture that contribute to maintaining security in the life of society (Buribayev et al., 2020). They are represented by such components as the intellectual sphere, emotional potential, ethical values. According to the author, they are capable of updating their content and expanding their scope.

The responsiveness of culture in the context of globalisation and Euro integration is considered in the study by D. Alt and N. Raichel (2021). The aim of the authors is to cover the development of cultural evaluation of various artistic traditions belonging to other nationalities. Intercultural integration, in particular the creation of multicultural teams, is being studied to discover the most effective ways of cooperation between specialists in various fields at the international level (D'Iribarne et al., 2020).

The unification of multicultures into an integral group – as a factor of the success of training of all participants of this community is also analysed in modern science. In particular, the cultural patterns underlying the team learning model and having a direct impact on the processes and conditions of learning in a team are investigated (Cseh, 2003; Bidaishiyeva et al., 2018; Bhate et al., 2021). Intercultural dialogue is the key to economic stability and progress, as evidenced by the study of specialists: A. Bhate, L. McCusker, and M. Prasad [40]. The role of social networks in the functioning of culture is studied by B. Erickson (2021). Thus, upon analysing the fate of individuals through social networks, the author gets a visual picture of the probability of future events in the life of society. However, the problem of multimedisation of contemporary art in the context of globalisation and Euro integration is still open and requires thorough research.

## **Conclusions**

As evidenced by the material of this publication, the modern era has offered to the world such bright phenomena as the integration of art and technical sciences (interdisciplinary synthesis of areas and spheres of activity); computerisation of culture; digitalisation of artistic creativity, in particular the modern art sector. Having become an object of innovation, the considered branch of humanitarian thinking raised the interest of various traditions in relation to each other, contributed to familiarisation with outstanding examples of their heritage and, as a result, unification into a single information and technical space (Euro integration, more broadly – globalisation).

The process of multimedisation has been going on gradually for over a hundred years. It began with the invention of silent film. No less urgent was the problem of providing high-quality audio accompaniment of works of art and, primarily, samples of the art performance. This stimulated the powerful development of the sound industry, as a result of which mankind acquired various models of engineering devices designed to fix, store, expand, and process artistic sources. The idea of synthesising technological achievements in the field of the visual and sound design of compositions appeared to be progressive. Finally, the use of images, scenes, and integral storylines created using digital technology software appeared to be a breakthrough in the field of intellectual activity of mankind. The result of the technical renovation of works of art was the

emergence of specialities that did not exist before sound design, software design, art design, engineering design. A whole branch in the life of society originates – media art. Genres such as installation, hyperplot (more broadly, the area called hyperliterature), art projects are born. The broadcast of works of art is being updated, aimed at creating a direct dialogue between the participants of the media performance and the audience. All of the above leads to the expansion of the boundaries of perception by the viewer and listener of the creations presented by various authors at the present time.

Undoubtedly, the multimedisation of contemporary art is a phenomenon created by the combined efforts of various countries, schools, and trends. This, in turn, is a reflection of globalisation and, at the same time, the basis that contributes to its further development. There are a number of unexplored, unique, rich and long in history of cultures, the discovery and renewal of which are also possible due to technological progress and the integration of individual nationalities into the world community, the future of which will ensure respect for the high artistic ideals of other nations.

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