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INTERACTIVE CINEMA ON DVD IN THE DISCOURSE OF AUDIOVISUAL ART

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Abstract. This article examines interactive DVD cinema (late 1990s–mid-2000s) as an artistic phenomenon. Using art historical analysis, case studies, and comparison with the FMV format, the research explores its evolution within audiovisual and interactive media. Key results include identifying how DVD technology's capabilities (capacity, non-linear access) enabled the format, while remote control and DVD-Video limitations constrained interactivity design and aesthetics. A typology of interactive narrative strategies (nodal branching, parallel, labyrinth, environment-based) is proposed, and differences from FMV in technology, interactivity, narrative, and cultural positioning are highlighted. This study represents the first systematic art historical analysis of the format. It concludes that interactive DVDs were a unique, short-lived experimental stage influencing later interactive media. Future research directions involve in-depth case studies and digital preservation.

Key words: interactive cinema, DVD, audiovisual art, interactivity, FMV, media history, narrative strategies, interactive storytelling.

Introduction. In the evolution of audiovisual art, the pursuit of interactivity and viewer engagement is a persistent trend that has taken new forms with the development of digital technologies. The emergence of the DVD format in the late 1990s, with its expanded technical capabilities, paved the way for the creation of interactive films that allowed viewers a degree of influence over the narrative within a domestic setting. Although interactive DVD films became a notable experimental phenomenon of their time, they remain insufficiently conceptualized within academic discourse.

The relevance of this research lies in the need to address this lacuna. Unlike FMV-format interactive cinema or general theories of interactivity, the specific characteristics of interactive DVDs as a form of audiovisual art – their artistic and design solutions, narrative strategies, and aesthetics – have not received adequate systematic analysis. The problem statement stems from the lack of a comprehensive art historical understanding of this phenomenon, which limits the completeness of the picture regarding the transformation of screen arts under the influence of digital technologies.

Main part. Comprehending the phenomenon of interactive cinema on DVD within the discourse of audiovisual art necessitates engagement with scholarly work concerning the evolution of screen forms, narrative strategies, and technological innovations. Despite interactive DVD films constituting a notable phenomenon at the turn of the 20th-21st centuries, an analysis of contemporary scholarly literature indicates that within the focus of interactive media researchers, this format is often viewed merely as an episode or a transitional stage (Atkinson, 2007; Hassapopoulou, 2024).

Fundamental theoretical frameworks for analyzing interactive narratives, relevant also to the DVD format, were established by the works of J. Murray (Murray, 1997), who developed a conceptual apparatus for understanding digital environments, and E. Aarseth (Aarseth, 1997), whose theory of cybertext and ergodic literature emphasizes the active role of the user. Research into the related FMV (Full Motion Video) format is important for comparative analysis. Carl Therrien and Isabelle Raynaud (Therrien & Raynaud, 2020) analyzed its evolution and contemporary revival, while Bernard Perron (Perron, 2008), as noted by researchers, studied the specifics of 1990s "interactive films" and their

connection to cinema. This context of FMV research allows for a clearer delineation of the uniqueness of interactive DVD.

A number of researchers and practitioners have made significant contributions to the study or implementation of interactive cinema specifically on DVD and related formats. Sarah Atkinson (Atkinson, 2007) in her article analyzed in detail the impact of the DVD format on film production processes, examining interactive functions (e.g., multi-camera, character fate selection) in films like “My Little Eye” (Evans, 2002) and “Final Destination 3” (Wong, 2006), and pointing out the technical limitations of the DVD standard compared to the potential of Blu-ray. André Melzer and colleagues (Melzer et al., 2004) developed and empirically tested the concept of an Interactive Multi-Protagonist (IMP) film using the Deine Wahrheit project as an example, investigating interactivity through switching between character perspectives. Kristoffer Gansing (Gansing, 2003) analyzed interactive cinema as an "imaginary genre" reflecting a cultural desire for new forms of interaction, exploring the connection between narration, design, and control structures. Jeffrey D. Frame (Frame, 2012) in his dissertation developed a theory of non-linear film discourse, using director commentaries and other DVD release materials to analyze the structure of non-linear films.

The theoretical foundations of interactive storytelling were also developed by game design pioneer Chris Crawford (Crawford, 2004), known for his critique of simple branching structures ("constipated story"). The practical contributions of creators such as Rob Landeros are also important elements of this discourse. Separately, the research by William Thies and his co-authors (Thies et al., 2010) demonstrates the practical potential of interactive DVDs in educational applications.

The research landscape of interactive DVD cinema is thus characterized by distinct interdisciplinarity, combining perspectives from media studies, film studies, Game Studies, HCI, and other fields. However, as noted in the analyzed materials, works dedicated exclusively to interactive cinema on DVD as an artistic phenomenon are relatively few. The format is more often considered in the context of broader issues of interactivity, technology history, or specific applications.

Consequently, the relevance of this study lies precisely in the attempt to fill these gaps through a comprehensive art historical analysis of interactive cinema on DVD. Focusing on artistic-design solutions, narrative strategies, and comparative analysis with the FMV format allows not only for a reassessment of the place of interactive DVDs in the history of screen arts but also offers a new perspective on the evolution of interactive media in general. This research aims to go beyond technical or narrowly specialized analysis, considering interactive DVDs as a fully-fledged, albeit specific, phenomenon of audiovisual art deserving thorough study.

Materials and Methods. This research employed a qualitative methodology grounded in art history and media studies to analyze interactive DVD cinema as an artistic phenomenon. The study integrated several analytical approaches, allowing for a multifaceted examination reproducible through the following steps.

Literature Review: Analysis of existing scholarship on interactive media, narrative theory, DVD technology specifics, and the FMV format provided the theoretical foundation.

Art Historical Analysis: DVD works were analyzed focusing on artistic and design elements (e.g., interface, aesthetics, interactivity mechanics) and how they were influenced by the format's technological limitations (DVD-Video standard, remote control input).

Typology Development: Based on the analysis, a typology of interactive narrative strategies employed in the format was developed, including nodal branching, parallel narrative/multiperspectivity, narrative labyrinth, and environment-based interaction.

Case Study Analysis: Key examples (Scourge of Worlds, Late Fragment, Tender Loving Care) were analyzed in depth to illustrate the range of artistic approaches and inherent challenges within the format.

Comparative Analysis: Interactive DVDs were compared to the FMV format using specific criteria: technology, interactivity design, narrative potential, aesthetics, and cultural positioning.

The synthesis of findings from these methodological steps formed the basis for the research results and conclusions regarding the unique characteristics, historical significance, and artistic contributions of interactive DVD cinema within the broader context of audiovisual art and interactive media.

Results and discussion. The emergence of interactive films on the DVD medium in the late 1990s was not a sudden phenomenon but rather a logical stage in the long evolution of aspirations towards interactivity in audiovisual art. Historical predecessors that experimented with involving the viewer in the narrative date back to at least the mid-20th century. One significant early example is the Czechoslovak project "Kinoautomat" (dir. R. Činčera, 1967), presented at Expo '67, where the audience could vote on the plot development (Hassapopoulou, 2024; Melzer et al., 2004). Another important stage involved arcade games on LaserDisc in the 1980s, such as Dragon's Lair (Cinematronics, 1983) and Space Ace (Cinematronics, 1984), which utilized high-quality analog video and Quick Time Events (QTE) mechanics, demonstrating the potential of video carriers for interactive entertainment (Kent, 2001; Therrien & Raynaud, 2020). However, the limitations of these early technologies – the fragility and high cost of LaserDisc, the low video quality and small storage capacity of CD-ROM in the 1990s – hindered the development of fully-fledged interactive cinematic forms (Atkinson, 2007).

A revolutionary leap became possible with the appearance and mass dissemination of the DVD (Digital Versatile Disc) format in the second half of the 1990s (Johnson et al., 2007). Unlike previous media, DVD offered a set of technological advantages that acted as catalysts for the creation of interactive films for home use. Firstly, its significant storage capacity: a standard single-layer DVD could hold approximately 4.7 GB of data, many times exceeding the volume of a CD-ROM (around 650–700 MB). This allowed for the storage of lengthy high-quality video fragments (MPEG-2 standard), necessary for creating branching narratives and alternative scenes, overcoming the quality compromises inherent in early CD-based games. Secondly, a critically important advantage was fast non-linear data access. Unlike the linear rewinding of VHS tapes, DVD provided almost instantaneous access to any fragment on the disc, which was key for implementing branching plots without significant pauses that could disrupt viewer immersion.

Furthermore, the DVD-Video standard itself included built-in interactivity features that became the foundation for development (Marshall, 2001; Johnson et al., 2007). Interactive menus became the primary interface, allowing viewers to select chapters, options, or plot twists using the remote control. Seamless Branching technology enabled the player to smoothly switch between different video segments (stored as separate program chains – PGCs) based on user choice, creating the illusion of a cohesive, albeit non-linear, narrative. Additional capabilities were provided by support for multiple video (multi-angle) and audio streams, which opened up potential for choosing perspectives or obtaining alternative information. Finally, the presence of elementary logic and memory in the form of general-purpose registers (GPRMs) and a basic command set allowed for the implementation of simple branching logic and "remembering" the user's previous choices, although these capabilities were significantly limited (Atkinson, 2007; Melzer et al., 2004).

It was precisely this combination of large storage capacity, high video quality, fast access, and standardized interactivity tools that made DVD an attractive platform for experiments with interactive cinema in the late 1990s and early to mid-2000s. This period became a time of active exploration for new narrative forms and methods of viewer engagement, preceding the emergence of more complex interactive experiences based on streaming services and modern game engines.

The artistic and design solutions of interactive DVD films were largely determined by both the technological capabilities and limitations of the platform itself, as well as by the artistic aspirations of the authors to create new forms of viewer experience. An analysis of these solutions allows for an understanding of the specificity of interactive DVD as a unique phenomenon at the intersection

of cinema and digital media. The primary tool for viewer interaction with the work was the standard remote control of the DVD player (Marshall, 2001). This circumstance imposed significant limitations on the complexity and intuitiveness of the interface, reducing interaction primarily to navigation with arrow keys and confirming choices with the 'OK/Enter' button.

The central element of interactivity design became the on-screen menus, often implemented as overlaid images (sub-picture overlays) on top of the main video stream or appearing between video segments (Johnson et al., 2007; Melzer et al., 2004). From an art historical perspective, the design of these menus varied from purely functional, minimalist solutions to attempts at aesthetic integration into the overall visual style of the film. The use of fonts, color palettes, graphic elements, and animation in the menus became an important aspect of the artistic design, which could either enhance the atmosphere of the work or create dissonance. A significant challenge for designers was ensuring intuitive navigation and clarity in presenting choices within the limited capabilities of the remote control and DVD standards (Frame, 2012).

Visual and auditory cues were used to inform the viewer about interaction possibilities. These could include highlighted objects or areas on the screen to which the menu cursor could be "pointed," icons signaling a choice point, or specific sound signals accompanying the appearance of options or confirmation of an action (Gansing, 2003). The effectiveness of these cues was critically important: they needed to be noticeable enough for the viewer not to miss them, yet not so intrusive as to disrupt cinematic immersion and the integrity of the audiovisual image perception.

Integrating interactive segments into the overall narrative flow was another complex artistic and design challenge. The "seamless branching" technology aimed to ensure smooth transitions between video fragments (Johnson et al., 2007), however, in practice, noticeable delays or artifacts often occurred during the loading of the next segment (Atkinson, 2007). These technical shortcomings could be perceived as "seams" in the fabric of the work, disrupting the tempo-rhythm and the effect of presence. Chris Crawford (Crawford, 2004) criticized similar structures involving interruptions for choices as a "constipated story," highlighting the fundamental tension between narrative fluidity and the discreteness of interactive elements. Artistic skill lay in either minimizing these breaks as much as possible or, conversely, conceptualizing them as part of the format's specific aesthetics.

Thus, the artistic and design solutions of interactive DVDs were formed at the intersection of the authors' artistic ambitions, technical capabilities, and the limitations of the DVD-Video platform. Analysis of the interface design, visual and auditory components of interactivity, as well as methods of their integration into the narrative structure, allows interactive DVDs to be considered not only as technological artifacts but also as a specific form of audiovisual art with its unique expressive means and aesthetic challenges.

Interactive DVD films, although technologically limited, became a field for various experiments with narrative structures that went beyond traditional linear storytelling. Analysis of these experiments allows for the proposal of a typology of interactive narrative strategies used in this format, focusing on how interactivity influenced the construction of the story, the perception of time, space, and characters.

One of the most common strategies was the nodal branching narrative, which largely followed the model of the popular "Choose Your Own Adventure" (CYOA) gamebooks (Atkinson, 2007). In such works, the viewer progresses through a predominantly linear plot, which is interrupted at specific "nodal" points with an offer to make a choice. This choice directs the narrative along one of several predetermined branches, potentially leading to different plot developments and alternative endings. This strategy transforms the traditional narrative structure, granting the viewer limited agency in shaping the plot within the confines of the author-created story world. Examples of this strategy include the animated film Choose Your Own Adventure: The Abominable Snowman (Doucette, 2006), which

directly adapted the book series, and Scourge of Worlds: A Dungeons & Dragons Adventure (Krech, 2003), where the choice of tactical decisions for a group of characters determined the subsequent course of events. A drawback of this strategy was often the fragmentation of the experience and the potential "illusion of choice," where different branches eventually converged or offered only minor variations.

Another strategy involved the creation of a parallel narrative or multiperspectivity. Instead of changing the course of events, the viewer was offered the chance to view the story from the perspectives of different characters or choose between different camera angles, if such a function was implemented (Melzer et al., 2004). This strategy is related to Janet Murray's concept of the "multiform story" (Murray, 1997) and was explored in experimental IMP films (Melzer et al., 2004). It allowed for a deeper understanding of characters, exploration of subjective perception, and the creation of a more complex, polyphonic narrative structure without destroying the causal links of the main story. The film Late Fragment (Cloran, 2007) partially employed this approach, allowing switching between fragments of the lives of three characters.

A third type can be defined as the narrative-labyrinth or non-linear navigation. This strategy rejected clear linear progression and branching, instead offering the viewer the opportunity to explore a collection of interconnected narrative fragments, independently constructing their own version of the story from them (Gansing, 2003). Often, such structures utilized narrative loops, where the absence of choice or specific actions returned the viewer to previous points or looped the viewing (Koenitz, 2023). This strategy emphasizes processuality and the fragmented nature of the experience; it can evoke a sense of disorientation but simultaneously stimulates the viewer's interpretative activity. Examples include the aforementioned film Late Fragment (Cloran, 2007).

Finally, a strategy of interactivity through environment exploration can be identified. Here, interaction consisted less in choosing plot twists and more in the ability to "explore" the presented locations (often static or limitedly dynamic), activating hidden narrative elements, diaries, character thoughts, or additional visual information. This strategy shifted the emphasis from plot development to the revelation of the work's world or the psychology of the characters. An example is the film Tender Loving Care (Wheeler, 1998), where the viewer could explore rooms of the house and interact with objects, which supplemented the main story and influenced the psychological profile "compiled" by the program.

Therefore, it can be said that interactive DVD films, despite their technological limitations, became a platform for diverse artistic experiments with narrative strategies. Understanding these strategies allows for a deeper appreciation of the format's contribution to the evolution of interactive forms of audiovisual art and its dialogue with traditional cinema and video games.

A deeper analysis of specific interactive DVD films serves to illustrate the diversity of artistic approaches and the challenges associated with this format. Let us consider several significant examples that represent different narrative strategies and genre solutions.

One example of the use of nodal branching narrative in an animated format is Scourge of Worlds: A Dungeons & Dragons Adventure (Krech, 2003). This film, based on the popular tabletop role-playing game, attempted to translate the decision-making experience inherent in Dungeons & Dragons into a cinematic form. The viewer was prompted to control the actions of a group of adventurers at key moments using the remote control, selecting one of the proposed options, which led to different plot branches and several possible endings. Artistic and design solutions included the use of computer animation (CGI), which was an ambitious step at the time; however, the quality of the animation, especially character facial expressions, received mixed reviews. From an art historical perspective, this case is interesting as an attempt to adapt game logic and interactivity within the DVD format, but it simultaneously demonstrates its limitations: critics and users noted not only problems with visual execution but also navigational awkwardness, particularly the inability to skip previously viewed

scenes when exploring alternative paths, which significantly degraded the viewer experience and limited the work's artistic impact.

A more experimental approach to the narrative-labyrinth was implemented in the Canadian film Late Fragment (CFC Features, 2007). This work, created using live actors (FMV), rejected clear branching in favor of non-linear navigation between interconnected fragments of the stories of three characters whose lives are linked by the theme of restorative justice. The interactivity design involved the ability to "click" (using the remote control) on specific objects or characters directly during scene playback, which initiated a transition to another narrative segment. The film utilized narrative loops, automatically redirecting the viewer if a choice was not made quickly. The artistic solution lay in creating a fragmented, mosaic-like experience that prompted the viewer towards active interpretation and construction of their own understanding of events and characters. Despite high cinematic quality and festival recognition, Late Fragment also demonstrated the challenges of this approach: fragmentation could complicate emotional engagement and character development, and the mechanistic nature of transitions and loops sometimes disrupted immersion (Lost Phee Film, 2014). This case illustrates an attempt to use interactivity not so much to change the plot, but rather to explore the structure of memory, trauma, and subjective perception.

The psychological thriller Tender Loving Care (Wheeler, 1998) is an example of using interactivity through environment exploration and psychological profiling. The film with live actors (notably, John Hurt as a psychotherapist) combined viewing video scenes with unique interactive elements: the viewer was asked psychological questions, the answers to which were intended to influence the presentation of subsequent scenes and character reactions; there was also the possibility to explore rooms of the house, finding additional information in the form of diaries or objects, and to take Thematic Apperception Tests. The artistic intent was to create a personalized experience where the narrative ostensibly adapted to the viewer's psychological profile. However, despite conceptual ambition, the implementation received mixed, often negative, reviews. Critics noted the slow pace, weak script, unconvincing characters, awkwardness of the exploration mode, and, crucially, the non-obvious connection between viewer choices and actual changes in the narrative, which created a sense of the "illusion of choice" (Short, 2015; TheGamer, 2020). Tender Loving Care serves as a vivid example of an experiment where artistic aspirations for deeper interactivity and psychologism clashed with the platform's technological limitations and the difficulties of implementing complex adaptive systems.

These case studies demonstrate the wide range of artistic strategies employed in interactive DVD films: from adapting game mechanics and popular franchises to arthouse experiments with narrative structure and attempts at psychological profiling of the viewer. At the same time, they highlight common problems related to the limitations of DVD technology, the challenges of designing intuitive interactivity, and the difficulty of integrating interactive elements into a cohesive audiovisual work without compromising immersion.

Although interactive DVD films and FMV (Full Motion Video) format cinema/games are often considered related phenomena due to their use of video as the primary medium and aspiration towards interactivity, their comparative analysis within the discourse of audiovisual art reveals significant differences in technological foundations, artistic-design solutions, narrative possibilities, and cultural positioning. Understanding these differences is key to determining the place of each format in the history of interactive media and the evolution of screen arts.

The fundamental divergence lies in the technological base and its artistic capabilities. Interactive DVDs operated within the rigid DVD-Video standard, using its built-in but limited tools: menu navigation via remote control, seamless branching, and the elementary logic of GPRM registers (Atkinson, 2007). This technologically determined the design of interactivity, reducing it primarily to discrete choices at predetermined points. In contrast, FMV projects, although using various media

(LaserDisc, CD-ROM, modern digital formats), functioned based on gaming platforms or computers, which provided significantly greater flexibility in implementing interaction mechanics (Therrien & Raynaud, 2020). This allowed FMV games to implement a broader spectrum of interactive models – from QTE and point-and-click to dialogue systems and innovative mechanics like database searching or visual linking in contemporary examples (Barlow, 2015).

These technological differences directly influenced the design of interactivity and narrative structures. Interactive DVDs often suffered from experiential discontinuity due to the need to pause for menu choices. Narrative strategies, although varied, were often limited to simple branching or experimental labyrinths. The FMV format, especially in its modern iteration, demonstrates greater potential for complex, non-linear, and fragmented narratives, where player agency is expressed not only in choosing a path but also in interpreting and constructing the story (e.g., Her Story, Immortality) (Barlow, 2015; Barlow, 2022). Interaction mechanics in FMV can be more closely integrated into gameplay, whereas in DVD, it often appeared as an external layer superimposed on the video stream.

Aesthetics and production practices also differ. Interactive DVDs, striving to be "films," often oriented towards standard cinematic aesthetics (as in Late Fragment) or used CG animation (Scourge of Worlds). FMV games have a more complex aesthetic history: from high-quality animation (Dragon's Lair) to the specific "B-movie" or "camp" aesthetic of the 1990s, conditioned by budget constraints and the technical shortcomings of video on CD-ROM (Therrien & Raynaud, 2020). Contemporary indie FMV often consciously reinterprets this aesthetic, turning it into a stylistic device (VICE, 2016). Production processes also differed: interactive DVD features were often added during the post-production stage of the main film (Atkinson, 2008), whereas FMV games were developed from the outset as interactive products, albeit using cinematographic filming methods.

Finally, their cultural positioning and reception differ significantly. Interactive DVDs were primarily perceived as an extension of home video capabilities, a niche experiment within film discourse, or an educational tool (Thies et al., 2010). The FMV format, conversely, has always been more strongly associated with the history and culture of video games (Kent, 2001). Even while striving for cinematic qualities, FMV games were evaluated primarily by gaming criteria (gameplay, interactivity, replayability), which often led to criticism of their "insufficient gameplay" in the 1990s (Therrien & Raynaud, 2020). The contemporary revival of FMV is occurring specifically on gaming platforms like Steam and is perceived as part of the narrative games category. This difference in positioning influenced audience formation, critical reception, and the overall cultural footprint of each format.

Thus, the comparative analysis indicates that interactive DVDs and FMV, despite their shared use of video and interactivity, are distinct phenomena within audiovisual art and interactive media. Interactive DVDs remained a technologically determined experiment with limited artistic impact, whereas FMV, having gone through cycles of ups and downs, demonstrated greater flexibility, capacity for evolution, and integration into gaming culture, finding its contemporary niche.

Conclusions. The conducted research has allowed for the conceptualization of the phenomenon of interactive cinema on DVD as a specific artistic occurrence within the context of the evolution of audiovisual and interactive media. Based on the analysis of scholarly work, technological prerequisites, artistic-design solutions, narrative strategies, and comparison with the FMV format, it can be asserted that interactive DVDs, despite their niche status and relatively short period of active development (late 1990s – mid-2000s), constitute an important, though often underestimated, stage in the history of screen arts.

It was established that the advent of DVD, with its unique technological capabilities at the time (large capacity, fast access, seamless branching, interactive menus), created a platform for realizing long-standing aspirations to overcome viewer passivity. Analysis of the artistic and design features revealed a close connection between artistic decisions and the format's technological limitations,

particularly the dependence on the remote control interface and the challenges of integrating interactive elements into a cohesive audiovisual stream without disrupting immersion.

The proposed typology of narrative strategies (nodal branching narrative, parallel narrative/ multiperspectivity, narrative-labyrinth, interactivity through environment exploration) demonstrated the diversity of experimental approaches to constructing non-linear narratives within the DVD framework. Case studies of significant examples, such as Scourge of Worlds, Late Fragment, and Tender Loving Care, illustrated both the potential and the typical problems in implementing these strategies. Comparative analysis with the FMV format clearly showed differences in technological foundations, interactivity design, narrative possibilities, and cultural positioning, highlighting the unique developmental trajectory of each format: DVD as an attempt to expand the capabilities of cinema, FMV – as an attempt to "cinematize" games.

The scientific novelty of this research lies in presenting interactive DVDs as an independent object of art historical analysis, focusing on their artistic-design aspects, and the proposed typology of narrative strategies from an art historical perspective. The work also contributes to filling gaps in the scholarly reception, which often regarded this format merely as a technical curiosity or an episode in the history of interactive media overall.

Despite the format's decline, the legacy of interactive DVDs lies in their role as an experimental platform where ideas were tested and problems identified that remain relevant for contemporary interactive media (Atkinson, 2007; Hassapopoulou, 2024). They became an important precedent in the search for balance between authorial vision, viewer agency, and technological capabilities.

Prospects for further research into this phenomenon include, firstly, the need for in-depth art historical analysis of specific interactive DVD film cases. Such analysis, going beyond a general overview, will allow for a detailed study of the unique artistic-design solutions, narrative structures, and user experience features inherent in individual works, more fully revealing their contribution to the evolution of interactive audiovisual art. Secondly, the issue of archiving and preserving the digital heritage of interactive DVDs remains relevant, requiring the development of appropriate methodologies and practices to prevent the loss of these unique media art artifacts.

Studying interactive DVD films allows not only for the reconstruction of an important stage in media history but also for a better understanding of the ongoing processes transforming audiovisual culture under the influence of interactivity and digital technologies.

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