

DIGITAL DYNAMICS IN ARTISTIC PRACTICE: EXPLORING THE IMPACT OF DIGITAL MEDIA ON THE FINE ARTS LANDSCAPE IN TANZANIA

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Citation: Digital Dynamics In Artistic Practice: Exploring The Impact Of Digital Media On The Fine Arts Landscape In Tanzania. Journal of Science, Technology, Engineering, Arts & Mathematics 2025. 1 (2): 01.23

Submitted: December, 2024 **Approved:** May, 2025 **Published:** July, 2025

Abstract

Many artists from all creative platforms are using digital media into their practices as a result of the swift developments in digital media and new technology. In this article, I present how digital tools and computer programs can be effectively used by fine artists in their work. Specifically, I assessed and investigated Tanzanians' awareness of digital media and fine arts, as well as the impact of digital media on Tanzanian artists' creativity. I collected data through artist interviews and surveys using Google Forms questionnaires; basic descriptive language and SPSS were utilized for analysis. This paper also emphasizes how digital media may help with idea generation and compositional elements for fine arts applications.

Keywords: Fine Arts, digital media, new technology, Artists, effects and Tanzania

INTRODUCTION

The pervasive impact of digital media on various sectors has become a central focus of contemporary research, especially in the field of arts where the incorporation of new technologies has significantly altered creative processes and dissemination practices. This study examines the profound influence of digital media on the fine arts in Tanzania, a context marked by notable technological advancements but a lack of empirical exploration regarding their effects on artistic practices. As highlighted by Boyd-Barrett (2000), the swift adoption of digital tools across diverse cultural landscapes necessitates a reassessment of traditional artistic methodologies and their adaptation to the digital era.

In Tanzania, the interaction between emerging digital platforms and fine arts has not only transformed the creation and consumption of art but also the socio-economic dynamics within the artistic community. The emergence of digital media provides Tanzanian artists with new opportunities to engage with wider audiences and innovate in their creative expressions. As pointed out by Groys (2010), the transition to digital media enables a new phase of artistic mass production,

where the boundaries of art are consistently expanded and redefined through technological advancements. This research aims to empirically investigate this transition and its implications on Tanzanian artists and their creative works.

Additionally, the investigation delves into the influence of digital media on artists' creative procedures and the perception of art in Tanzania. Through the utilization of a mixed methods approach, that incorporates quantitative surveys and qualitative interviews the study aims to shed light on the levels of digital media literacy among Tanzanian artists and its subsequent influence on their artistic creativity. As articulated by Tschang et al. (2006), the digital shift not only alters the aesthetic and functional aspects of artworks but also the artist's societal role.

This research aims to deepen understanding of the cultural and technological convergence that characterizes the modern artistic scene in Tanzania through an analysis of the relationship between digital media and fine arts. Drawing on the capabilities of digital media, as elucidated by Earnshaw (2017), and its associated challenges, this paper seeks to offer insights into the ongoing changes within the Tanzanian

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art sector, thus enriching broader discussions on the influence of digital technologies in non-Western contexts.

The incorporation of digital media into the realm of fine arts has garnered significant attention from scholars, reflecting a broader exploration into how technological advancements impact cultural production. Previous studies have predominantly focused on the revolutionary effects of digital technologies on artistic practices in various settings. For example, Groys (2010) delves into the emergence of a new artistic era characterized by the utilization of digital tools to create disruptive visuals, fundamentally reshaping conventional notions of art and craftsmanship. Similarly, Earnshaw (2017) underscores the role of digital technologies not only in assisting design and applied art practices but also in enabling artists to broaden their visual storytelling capabilities.

Scholarly literature also deliberates on the specific implications of digital media on artists' interactions with their creations and audiences. Penny (1997) posits that digital tools necessitate a reassessment of traditional artistic methods, prompting artists to cultivate a nuanced comprehension of how these tools influence their creative workflows. This discourse is complemented by Johnson (2020), who scrutinizes how digital media empowers artists such as Shirin Neshat to incorporate intricate themes of identity and migration into their artworks, leveraging digital tools to enrich visual narratives.

Despite the extensive discussions regarding the impact of digital media on art, a noticeable gap exists in research concerning its specific effects within the Tanzanian context. The prevailing studies predominantly concentrate on Western or global north scenarios, offering limited insights into how digital media shapes artistic endeavors in African nations, notably Tanzania. This gap is particularly significant due to the distinctive socio-cultural dynamics influencing artistic expression in Tanzania, alongside the differing levels of access to and adoption of digital technologies.

Furthermore, although scholars like Paula (2009) have investigated the role of the Internet in Tanzanian arts education, there is a scarcity of comprehensive empirical studies examining the broader implications of digital media on the fine arts sector in Tanzania. This research actions to bridge this void by exploring how Tanzanian artists utilize digital media in their creative and distribution practices, and the consequent impact on their artistic production and engagement with local and global audiences.

The presence of this research gap, highlight the need of this study which aims to empirically analyze

the repercussions of digital media on the fine arts in Tanzania elucidating both the opportunities and challenges encountered by artists in this digital transformation. By addressing this gap the study contributes to a more novel understanding of the relationship between technology and art in the Tanzanian context, providing insights that could guide policy-making, educational initiatives, and professional practices within the region's arts domain.

BACKGROUND OF THE PROBLEM

The rapid evolution of digital technologies has had a profound impact on various industries, including the arts. The introduction of new media technologies in the 1960s and 1970s in the United States and Europe led to a significant shift in the creation, distribution, and consumption of art. With the widespread adoption of the Internet in the 1990s, there was further acceleration in this transformation, broadening the application of digital media in the arts globally (Boyd-Barrett, 2000; Manovich,2003).

In Tanzania, the incorporation of digital media into the realm of fine arts is a relatively recent development, gaining prominence in the 2000s. This transition has captured considerable public attention, establishing digital media as a primary source of news and a crucial platform for artistic expression (Oliner & Sichel, 2000). The impact of digital technologies transcends mere artistic creation; it encompasses the entire spectrum of art production, distribution, and reception, restructuring conventional practices and presenting new challenges and opportunities for artists.

STATEMENT OF THE PROBLEM

A researcher has undertaken "an empirical study on impact of digital media on fine arts in Tanzania" by several scholars from different domains, owing to the abundance of literature in this subject. Very few studies, meanwhile, have been discovered that examine the empirical research on the effects of digital media on fine arts in Tanzania, particularly in that country's context. In terms of the research's outcome, Tanzania was chosen as the study's scope or area, and the study was entitled "an empirical study on impact of digital media on fine arts in Tanzania." An investigation into how the rise of digital media and consumer demands has affected the fine art industry. Additionally, the study will investigate how fine arts practitioners are aware of digital media and how this has affected Tanzanian artists' creativity on digital platforms.

SIGNIFICANCE OF THE STUDY

This research, entitled "An Empirical Study on Impact of Digital Media on Fine Arts in Tanzania," addresses several significant gaps in current literature, with a specific focus on the Tanzanian context, which

has received limited attention in global academic discourse. The importance of this study is multifaceted:

1. **Empirical Examination of Digital Media's Influence** Despite the growing use of digital tools in art creation and dissemination, there is a scarcity of empirical research specifically investigating how these tools impact fine arts in Tanzania. This study seeks to bridge this void by offering data-driven insights into the influence of digital media on artistic creativity and practice in the region.
2. **Exploration of Local and Global Intersections** The study delves into the intersection of global digital trends with local artistic traditions, providing an understanding of how Tanzanian artists navigate the increasingly globalized media landscape. This comprehension is essential for policymakers, cultural institutions, and educators striving to effectively support the artistic community.
3. **Advancement of Artists' Creative Processes** By examining the utilization of digital media by artists in Tanzania, the study identifies potential areas for further growth and assistance. This encompasses recognizing the necessity for training, resources, and infrastructure to assist artists in maximizing the potential of digital tools for creative expression and commercial success.
4. **Implications for Policies and Education** The results can guide policy formulation and educational initiatives aimed at cultivating a conducive environment for the arts. Understanding the impact of digital media on fine arts can facilitate the development of targeted programs to enhance digital literacy among artists and integrate digital technologies into arts education curricula.
5. **Contribution to Cultural Studies** The study enriches broader cultural scholarship by documenting the ongoing changes in the Tanzanian art scene. It establishes a foundation for future research and dialogue on the role of digital technology in the arts, both within Tanzania and beyond.

LITERATURE REVIEW

The community makes extensive use of information and communication technology (ICT) to effect change. Here, the visual arts are investigated as one area to better understand how this process can function. Technology has always imposed restrictions on the creation and dissemination of artistic works (Alexander 2003). These days, digital media gives artists the chance to directly share their work with a larger audience. How these opportunities are exploited

and how they interact with the process of developing an artist's identity is of interest to me.

In light of translocal and transnational connections, Paula examines Internet development and use at a Tanzanian arts college. The only institution in East Africa dedicated to training professionals in the arts is Chuo Cha Sanaa Bagamoyo, often known as Bagamoyo College of Arts. The College enjoys a distinguished position in the country's art scene and enjoys widespread recognition both domestically and abroad. The paper makes the case that despite highlighting a feeling of place and national identity, the social embeddedness of the Internet signifies an increase of trans local and transnational contacts and imageries. (Paula U. (2009)

As numerous studies, ranging from Goffman (1959) to Butler (2004), and Goffman, E. (2023) have demonstrated, identity is not static but rather the result of repeated design and creation. You become an artist by practicing what it takes to be an artist. Identity is formed by language and the identity discourses that are available in a given place and time, according to Foucault (1982). By establishing a difference and separation from the other, the identity is likewise formed in duality (ibid). Identity can only be studied in terms of actual activity, regardless of whether it is performatively produced or stable (Latour 2005). These identity-creating behaviors are documented in media, including newspapers, movies, television, and now the internet (Hirdman A. 2004).

Krystyna Januszkiewicz(2016) claims that the introduction of new media into the art world led to the discovery of new prospects as well as conflicting trends and synergistic response. The invention of photography in the 19th century forced painting to give up on its ambition of creating works of art that perfectly reflected reality. The cinema and film made it possible for theater to discover a new formula for growth in the 20th century. Drawing, painting, and sculpture in the twenty-first century now focus on uncharted territory of capturing and constructing reality in opposition to, or rather because of, the capabilities of digital 3D software. Maybe this is why artists use interactive and performative activities to try and get a better look at formal games and reality.

By materializing thoughts in a digital manner, digital artifacts, or "artistic applications" as they are commonly known, seek to exhibit information content. The author provides an explanation of the terms and ideas underlying digital art as well as the technical problems with applications pertaining to artistic and cultural assets. Concepts or abstract ideas are the starting point for artistic creation, and they are progressively modeled into digital information that can be the means as well as the ultimate result, either

tangible or ethereal. Computer technology is seen by digital artists as a tool for improving creativity as well as a finished product. **(Fernandes-Marcos Adérito (2007)).**

In Drawing with Printmaking Technology in a Digital Age, **Hamilton (2009)** explores the function of drawing in printmaking given the state of digital technology today. He contends that the advancement of conventional drawing techniques may be threatened by digital technology. It is feasible to create visual graphics using digital software without the need for drawing expertise. This runs the risk of making the work slick and unoriginal. In the context of printmaking, the topic of whether digital technology threatens the “nature and value” of drawing is posed. Hamilton continues by talking about the importance of drawing in his opinion and examines how digital technology may be used to improve the creative process.

The practice of art is a very personal endeavor. As a result, artistic endeavors and the goods they generate frequently take on incredibly unique lives of their own. Reading an extensive artistic biography can help one learn about the formative influences, education, and artistic evolution of a creative person, as well as the who, what, where, when, how, and why of that person. The author is trying to explain how his artistic practice evolved from pre- to post-digital activities by using that paradigm. His artwork became completely digitally mediated after over 25 years of fusing computer-driven practice with conventional media studio practice, greatly impacted by the plethora of opportunities presented by technology integration. **(Labadie, J. A. (2018)).**

According to **Miles Hall (2011)**, the rise of digital media and technology is drastically changing how we view the physical world. New media advancements have marginalized the tactile power of images to transmit meaning by prioritizing speed and efficiency over substance and weight. The study promotes the idea of painting as a physical experience in the context of the digital era. A meeting that challenges the disembodied character of digital technology and starts a significant upheaval in the realms of visual communication and representation in order to increase the significance of painting in modern art and culture.

Art and its relationship to the audience have altered as a result of centuries of struggle by artists worldwide to refine their articulation via the development of new techniques. Throughout art history, technology has been a helpful tool for creating new and inventive ways to create art. The practical understanding of technology and the philosophical or intuitive understanding of art did not conflict for a long time. However, contemporary replication technology has called into doubt the originality and validity of an

artwork. Digital technology is constantly changing the definition of art in these fleeting times, and it has also caused a paradigm shift in the way that the art/audience response circuit operates. **(Kosh, Shodh (2022))**

Michelle Henning (2015) examines theories and claims on the spread and use of digital and photographic art reproductions. The line between a hand-made original and a widely disseminated reproduction from before photography was never clearly defined, as seen by the early blending of photography with painting and printmaking. Nevertheless, this distinction has influenced how people think about museums, art, and replication. Artists, curators, and art theorists believed that photomechanical reproduction and photography posed a threat to the original artwork at the beginning of the 20th century. The terms “originality,” “aura,” “facture,” and “style” grew to be crucial in differentiating between photography and painting and photomechanical prints and significant artworks.

In an art scene that saw numerous changes, the final decade of the 20th century and the first decade of the 21st century were characterized by vibrant artistic processes. In this environment, media boundaries are melting and new opportunities are emerging in line with the zeitgeist of the moment. The print phenomenon in its broadest sense has been the symposium’s topic, with an emphasis on the contemporary art scene and the present era in Europe and America. The application of new media and technology, in conjunction with the market economy, has had a substantial impact on how the print medium has changed in response to the evolving landscape of the visual arts. **(TSALAMATA, Vicky (2009))**

Theoretical Framework

Kwastek, K. (2013), states that in the fine arts and arts, theoretical viewpoints and communication models are slow to form, but they immediately link the usage of digital media. One has to consider that the novelty of interactive networked information media is a contributing aspect. Two ideas were used in this study to explain the use of digital media and its overall effects. Additionally, the theoretical framework offers the current investigation a theory-driven methodology and a clearly defined, supported argument base.

Uses and Gratifications Theory

This theory’s method helps explain why people actively look for particular media sources and content to satisfy their needs. The idea talks about how users actively look for media that not only satisfies their wants but also improves social connections, diverts attention, and provides knowledge about the media in question. **Luo, M. et al (2011)**. Since audience members actively participate in the interpretation and integration of media into their own daily routines,

it is argued that they are not passive. According to the theory, viewers are in charge of selecting the media that best suits their wants, implying that people utilize media to achieve particular satisfactions and gratifications. Thus, in accordance with this notion, digital media can contend for the satisfaction of viewers. **(Whiting, A. et al (2013))**

The Diffusion of Innovation Theory

Digital media use has been examined in certain research within the framework of the diffusion of innovation theory, **Singer (1998)**. The study of new technology developments and their dissemination is known as diffusion research, and it will be useful as a methodical framework for comprehending how information flows and how new media advances affect Tanzanian artists' experiences.

OBJECTIVES

Following the researcher's extensive assessment of the literature on the subject, certain aspects that could improve the work's accuracy and success were identified. The work's viewpoint is to conduct a thorough, methodical inquiry on the research issue, which is "an empirical study on impact of digital media on fine arts in Tanzania." As a result, the following particular goals were set forth in the work plan:

1. To determine Tanzanians' degree of understanding regarding fine arts and digital media.
2. To comprehend how Tanzanian artists' creativity is impacted by digital media

HYPOTHESIS

1. Exposure to digital media brings more awareness on fine arts in Tanzania
2. Digital media exposure affects the creativity of artist in Tanzania

RESEARCH QUESTIONS

1. To what extent does the exposure to digital media brings more awareness on fine arts in Tanzania
2. What are the effects of digital media on creativity of Tanzanian Artists

METHODOLOGY

The methodology section of this manuscript delineates a consolidated approach employing qualitative and quantitative research methodologies to investigate the influence of digital media on the fine arts domain in Tanzania. The selection of this mixed-method approach aimed to furnish an exhaustive comprehension of both the statistical trends and the profound insights into the experiences and perceptions of artists.

The investigation utilized two main approaches for data collection:

1. Survey Method: A structured questionnaire was administered via Google Forms to acquire quantitative data. This survey was structured to

elicit information on Tanzanian artists' familiarity with digital media their utilization of digital tools in artistic activities and dissemination and the perceived effects of these tools on their creative productivity. The questionnaire encompassed both closed-ended and Likert-scale queries to quantitatively gauge the responses of the artists.

2. Interview Method Extensive qualitative interviews were carried out with selected Tanzanian artists to complement the survey data. These interviews were designed to delve into the personal encounters of the artists with digital media, encompassing the challenges encountered and the opportunities discerned. The interviews were semi-structured, thereby enabling the exploration of emergent topics during the interactions, consequently yielding richer and more nuanced data.

The sample for this study comprised 80 Tanzanian artists selected purposively based on their active involvement in the fine arts sector and their utilization of digital media. This sample size was deemed adequate to attain data saturation in qualitative feedback while ensuring a diverse array of quantitative data.

Data analysis was executed through a dual-pronged strategy

1. Quantitative Analysis Descriptive statistics were calculated to provide essential insights into the data including frequencies, and percentages. These statistical metrics facilitated the comprehension of the prevalence and distribution of digital media adoption among Tanzanian artists.
2. Qualitative Analysis The transcripts from the interviews underwent thematic analysis to pinpoint recurrent themes and patterns associated with digital media usage. NVivo, a qualitative data analysis tool, was employed to aid in data coding and streamline the organization and retrieval of thematic content.

To ensure adherence to ethical standards, ethical clearance was secured from the pertinent review board. Participants were briefed on the study's objectives their rights as participants, and the confidentiality of their responses. Informed consent was acquired from all participants before data collection commenced.

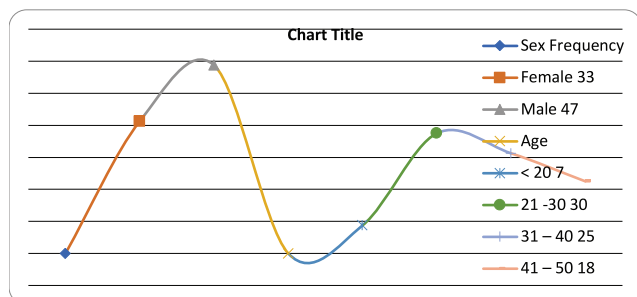
This methodological framework furnished a robust scaffold for a comprehensive evaluation of the impact of digital media on the fine arts in Tanzania, effectively addressing the research inquiries and bestowing invaluable insights to the realm of digital media and fine arts.

RESULTS AND DISCUSSION

This section presents the study's findings and a discussion of them. The dispute centers on the objectives of the study.

Table 1: Demographic characteristics of Respondents (N=80)

Variable		Frequency	Percentage
Sex	Female	33	41.25%
	Male	47	58.75%
Age	< 20	7	8.75%
	21 -30	30	37.5%
	31 – 40	25	31.25%
	41 – 50	18	22.5%



Distribution by Sex: The data indicates that a slightly greater proportion of respondents were male than female.

The age distribution of the respondents reveals that the majority are between the ages of 21 and 40, with the age group of 21 to 30 having the biggest share. Still, there is participation from both older (41-50) and younger (<20) age groups.

Discussion:

Sex Distribution: The greater proportion of male respondents may point to a gender imbalance in the population being questioned or a higher participation rate among men. Additional research could examine the causes of this variation in involvement.

Age Distribution: The majority of respondents was between the ages of 21 and 40, which may indicate that they are more interested in or actively involved in the topic of the study. It’s crucial to remember that there is still representation from older age groups, as this could offer insightful information on viewpoints or disparities between generations.

Implications for Analysis:

It’s critical to take into account the possible impact of demographic characteristics like age and sex while analyzing the data that was gathered. For example, depending on age or gender, different preferences, actions, or attitudes may occur, which may affect how the results are interpreted.

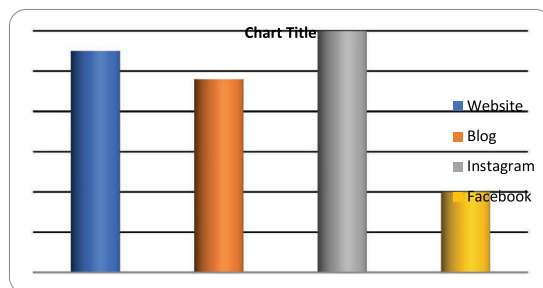
Subgroup analysis by age and sex may be useful to find any noteworthy patterns or differences within each demographic group.

To appropriately generalize research findings, it’s also critical to make sure the sample demographics are representative of the community under investigation. All things considered, deriving relevant conclusions and properly interpreting the survey results depend

on having a solid understanding of the respondents’ demographics.

Table 2: The number of fine arts artists that have website, blog, or use a social media forum such as instagram and facebook (N=80)

Digital Media	Frequency Percentage	
	N	%
Website	55	68.75
Blog	48	60
Instagram	60	75
Facebook	20	25



The Use of Digital Media by Fine Arts Artists:

- Website: 68.75% of artists have a website, equivalent to 55 artists own the website for their works. Blog: 48 artists have blogs, and 60% of artists have blogs as a percentage. Instagram: 60 out of 80 artists use the platform, same as 75% of artists use it overall and Facebook: Twenty artists use Facebook, comparable to 25% of artists use Facebook overall.

Discussion:

Digital Media Usage: According to the research, most fine arts artists surveyed use digital media platforms. The most popular option is Instagram, which is followed by websites and blogs. Although it is still used, Facebook’s utilization percentage is the lowest of all the platforms mentioned.

Dominance of Social Media: With 75% of responders, Instagram is the most popular social media site among fine arts artists. This may be explained by Instagram’s emphasis on visuals, which makes it ideal for displaying artwork and interacting with users.

Instagram’s widespread appeal is indicative of larger developments in the art world, where social media is now essential for artists to share their work, establish connections with collectors and other artists, and grow a fan base.

Use of Websites and Blogs: Although a significant amount of artists (68.75%) have websites, a significantly lesser percentage (60%) also have blogs. Both blogs and websites have complementary functions; blogs provide an outlet for artists to share process, behind-the-scenes content, and thoughts, while websites are usually devoted to professional information and portfolio displays.

The correlation observed between the utilization of websites and blogs indicates that artists understand the value of both static and dynamic content when showcasing their work and interacting with viewers.

Facebook Usage: Although 25% of the artists polled said they still use Facebook, it seems to be less common than Instagram. This may be a sign of changing social media user demographics and tastes, as Instagram draws a younger, visually-focused population that may be more compatible with the interests of the fine arts artists.

Implications for the Industry and Artists: Artists who want to effectively sell their work and interact with audiences must have a solid understanding of the digital media landscape. Artists can reach a wide range of audiences, develop their brand, and take part in more extensive discussions both inside and outside of the art community by utilizing a variety of platforms. The information emphasizes how artists must approach digital media from a variety of angles, utilizing both static and dynamic platforms to present their work, impart knowledge, and build deep relationships with stakeholders and fans.

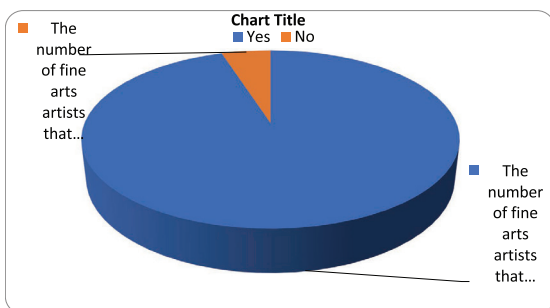
Future Research: More investigation might focus on the particular tactics artists use on each digital media site, as well as the advantages and disadvantages they see in using them.

Furthermore, examining audience demographics and interaction metrics across various platforms may shed light on how successful artists' digital marketing campaigns are and enable the customization of tactics to more successfully target particular audiences.

In order to influence digital marketing strategies, stimulate community participation, and assist artists in navigating the digital landscape, it is imperative to comprehend the digital media preferences and usage patterns of fine arts practitioners.

Table 3: The number of fine arts artists that use digital media for creating and marketing their art works (N=80)

Usage of digital media	Frequency	Percentage
Yes	76	95
No	4	5
Total	80	100



Data on how fine arts artists use digital media to create and market their works is shown in this table. Below is a summary and analysis:

An overview of the data: Total Sample Size (N): A survey of 80 fine artists was conducted. The Digital Media Usage: 76 artists or 95% of the sample who were included agreed that they do use digital media for their art works marketing and adopting the new ideas. 4 artists, or 5% of the total artists who were included in survey said No, that they do not use digital media for that purpose.

Analysis and Discussion:

High Adoption of Digital Media: According to the data, 95% of fine arts artists use digital tools to create and market their artwork, indicating a high adoption rate of digital media among this group. This points to a big change in favor of digitization in the art business.

Low Non-Adoption Rate: Just 5% of artists polled said they didn't use digital media. Even though this percentage is modest, it nonetheless represents a sector of the artistic community that either still uses analog techniques or has not fully adopted digital tools.

Implications for the Art Industry: The extensive usage of digital media by fine arts practitioners is indicative of a larger trend toward digitalization in the art industry. Digital drawing tablets, digital painting software, 3D modeling tools, digital marketing platforms, and social media advertising are some examples of this.

The use of digital media has an impact on artistic practices by facilitating the development of new techniques, styles, and forms of expression. Additionally, it makes it simpler for artists to collaborate, distribute, and make their artwork accessible on internet platforms. Moreover; **Effect on Creative Practices:** The emergence of digital media has brought up new methods, forms, and ways of expressing oneself. It also makes it simpler for artists to collaborate, share, and access their creations via internet channels.

Potential and Challenges: Although digital media brings many potential for artists, it also poses difficulties, including learning new tools, navigating digital platforms, and dealing with copyright and authenticity concerns in the digital sphere.

In summary, the data emphasizes how digital media is a major part of fine arts artists' activities and how it has transformed the art industry. The landscape of contemporary art is expected to be further shaped by the integration of digital tools and platforms as technology advances, creating new creative opportunities and channels for artistic expression.

CONCLUSION

This paper argues that the use of digital media in visual practice not only speeds up the creative process but also creates a plethora of new opportunities that contribute to and elevate the extraordinary quality of

visual results. Since digital technology is being used more and more in daily life, it is only natural that art would also be impacted and improved by it. An artistic perspective can push these constraints and raise issues of innovation and simplification into multidisciplinary processes, even though digital instruments can still have their own limitations. Computer programs and digital tools help to show the many facets of the artists' thoughts.

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