




Prefácio


Artistic Chronicles of the Modern Age: Exploring Contemporary Cultural Expressions

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A research of modern cultural expressions has become an essential study of our shared human experience in a time marked by technological acceleration, dissolving geographical borders, and significant social shifts. The discussion of modern cultural expressions helps us navigate the reality. Cultural expressions reflect current conditions while also shaping the future. They preserve historical memory while innovating new modes of storytelling. They provide frameworks through which we can process, interpret, and respond to our rapidly evolving world.

This issue of **ROTURA** brings together a diverse collection of research that explores the multifaceted dimensions of contemporary culture: linguistic and intercultural communication, digital media transformation, innovative

theatrical spaces, evolving role of producers in artistic creation, the application of artificial intelligence in public relations, the impact of art education on socialization in multicultural settings. Drawing from linguistics, cultural studies, media studies, psychology, sociology, art history, cinema theory, political science, communication studies, information technology, theatre studies, and education, the collection spans several disciplines. The rich geographical variety of this collection provides perspectives from areas sometimes under-represented in worldwide academic debate on cultural studies.

Several research show this multidisciplinary approach particularly well. At the junction of cultural studies, psychology, aesthetics, and art history are I. Kocharian and O. Onishchenko's **Structural Components of Collective Creativity Type: Specificity of Producer Performance in the Cultural Creation of the 21st Century, Problems of Interaction of Language and Culture in the Context of Intercultural Communication** by A. Zhetpisbay *et al.* This enables a more complex knowledge of creative processes that would not be feasible via any one discipline prism. Through her study on **Scenographic Space and Its Construction**, M. Tulegenova shows how physical surroundings impact artistic expression while being formed by creative vision, therefore highlighting the fruitful conflict between architectural analysis and theatrical studies. L. Spyska's **The Use of Web Analytics in Mental Health Assessment:**

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Identifying Psychological Disorder through Online Behaviour links information technology, psychology, and healthcare in ways that provide fresh opportunities for knowledge of human behaviour via digital footprints.

Studies concentrated on certain media forms apply analytical frameworks based on several traditions, including semiotics, gender studies, political economy, and technical analysis: **Negative Influence of Incorrect Information on Facebook User Behaviour: Kazakhstan Case** by G. Sultanbayeva *et al.*; **Exploring the Impact of Information Technology on the Social Inclusion of People with Disabilities in the Digital Age** by S. Yeleussizova *et al.*; **The Concepts of Film Language and Style in Film Theory** by Ye. Jumabekov *et al.*; **Application of Artificial Intelligence Technologies in Digital PR** by Zh. Yessenbek *et al.*; **Transformation of Traditional Media in Social Media and the Podcast Phenomenon** by A. Duishekeeva *et al.*; **Exploring the Impact of Art Education on Socialization in Multicultural Classrooms: A Survey Study of Ukrainian Students** by V. Solovei *et al.*

With many research conducted in Kazakhstan looking at intercultural communication, digital media behaviour, social inclusion via technology, and the use of artificial intelligence in public relations, Central Asia is visible. Given Kazakhstan's unique cultural crossroads where post-Soviet, Asian, and European influences merge to produce unique patterns of cultural expression and adaptation deserving of scholarly research, this focus is especially significant. The collection spans Kyrgyzstan, where academics follow the evolution of conventional media into digital formats, especially looking at the podcast phenomena.

East Asia joins the discussion by contrasting policies assisting persons with disabilities in Japan and Kazakhstan, therefore stressing how varied cultural traditions and technology capacities shape approaches to social inclusion. Research from Ukraine looking at how art education influences socialising in multicultural classrooms helps Eastern Europe to be portrayed. Particularly in the analysis of American and Kazakhstani strategies for using artificial intelligence into public relations, the United States offers even another crucial geographic viewpoint. Including viewpoints from areas going through distinct phases of technological development, political regimes, and cultural traditions helps the collection to expose the complex character of modern cultural evolution rather than universalising specific experiences of modernism.

The essays in this issue provide insightful analysis of this transitional time, catching both ruptures, pointing new ways and continuities with historical traditions. They challenge us to think about not just what modern cultural manifestations expose about our current situa-

tion but also what they may teach us about the cultural settings of tomorrow.

This collection should inspire further investigation and communication across disciplinary lines as well as geographical ones. The **Artistic Chronicles of the Modern Age** should help you to better grasp modern culture and motivate fresh questions about how we produce, distribute, and perceive meaning in our fast-changing environment.

In the Varia section, the article **The New Media Art Capable to Shape the Instrumentalist's Role? – From Interpreter to (Co)Creator** by Rui Travasso explores the impact of new media arts on the role of the instrumentalist, traditionally seen as an interpreter of written music in the Western tradition. It is argued that, through digital mediation, the instrumentalist can take on new roles, approaching the profile of a creator (or co-creator). Drawing on the author's experience as a clarinetist and new media artist, the study analyzes how digital concepts and tools can transform the musician's artistic practice.

Also in this section, author Carla Ribeiro, in the article **António Ferro: um Modernista Polémico no Meio Teatral Português** (*António Ferro: a Controversial Modernist in the Portuguese Theater Scene*), examines the role of theater in António Ferro's intellectual and political trajectory prior to his appointment as Director of the Secretariat of National Propaganda of the Estado Novo (a position he held from 1933 to 1944). Through a documentary analysis of *Diário de Lisboa* and writings by theater figures, the research explores Ferro's work as a playwright, critic, and impresario. The study argues that Ferro's engagement with the theatrical world was instrumental in shaping his public image and facilitating his political ascent.

Bio

Svitlana Derkach – Professor, PhD in Art History, Honored Artist of Ukraine. Leading specialist in the field of directing shows, variety shows, entertainment programs, mass celebrations and events. Director-producer and organizer of over 300 concerts, variety shows, show programs, ceremonial ceremonies, mass celebrations and events of various directions. Has her own directing school. Member of the Association of Pop Art Figures of Ukraine. Teaches the following subjects: “Directing of Variety and Mass Celebrations”, “Directing of Variety and Shows”, “Skills of a Variety Artist”, “History of Variety and Shows”.

Susana Costa is a PhD student in Digital Media Art (UAlg/UAb) and a collaborator at the Research Center

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Ana Filipa Martins is an adjunct professor at the University of the Algarve's School of Education and Communication, Portugal, where she lectures in the degree course in Communication Sciences and the master's program in Communication and Digital Media. She holds a PhD in Communication and is a researcher at CIAC – Research Centre for Arts and Communication. She has participated in various funded projects in the field of media production and media literacy, as a researcher,

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Patrícia Dourado is Postdoctoral Researcher at the Center for Research in Communication Sciences and Arts (CIAC) at the University of Algarve. Responsible Researcher for the Creation Processes Collection at CIAC (<https://processosdecriacao.ciac.pt>) and a Member of the Research Group on Creation Processes at PUC-São Paulo (<https://processosdecriacao.com.br>). Guest Lecturer in the Master's program for Creation Processes at the University of Algarve. PhD and Master's degrees in Communication and Semiotics from PUC-São Paulo. She studies the Creation Processes in general, with a particular focus on Cinema and Screenwriting Practices in contemporary cinema. Scriptwriter with experience in fiction scripts, animated series, documentaries, institutional and digital education. Editor and reviewer of fiction and non-fiction books, magazines, didactic collections and academic collections.

